

MAKING|CHOICES



1929

1939

1948

1955

THE MUSEUM OF MODERN ART

Making Choices 1929 1939 1948 1955

Lynne Warren



Making Choices 1929 1939 1948 1955:

Encyclopedia of Twentieth-Century Photography, 3-Volume Set Lynne Warren, 2005-11-15 The Encyclopedia of Twentieth Century Photography explores the vast international scope of twentieth century photography and explains that history with a wide ranging interdisciplinary manner This unique approach covers the aesthetic history of photography as an evolving art and documentary form while also recognizing it as a developing technology and cultural force This Encyclopedia presents the important developments movements photographers photographic institutions and theoretical aspects of the field along with information about equipment techniques and practical applications of photography To bring this history alive for the reader the set is illustrated in black and white throughout and each volume contains a color plate section A useful glossary of terms is also included

The Invention of Creativity Andreas Reckwitz, 2017-05-30 Contemporary society has seen an unprecedented rise in both the demand and the desire to be creative to bring something new into the world Once the reserve of artistic subcultures creativity has now become a universal model for culture and an imperative in many parts of society In this new book cultural sociologist Andreas Reckwitz investigates how the ideal of creativity has grown into a major social force from the art of the avant garde and postmodernism to the creative industries and the innovation economy the psychology of creativity and self growth the media representation of creative stars and the urban design of creative cities Where creativity is often assumed to be a force for good Reckwitz looks critically at how this imperative has developed from the 1970s to the present day Though we may well perceive creativity as the realization of some natural and innate potential within us it has rather to be understood within the structures of a very specific culture of the new in late modern society The Invention of Creativity is a bold and refreshing counter to conventional wisdom that shows how our age is defined by radical and restrictive processes of social aestheticization It will be of great interest to those working in a variety of disciplines from cultural and social theory to art history and aesthetics

A Gust of Photo-Philia Alexandra Moschovi, 2020-12-15 The first transnational history of photography's accommodation in the art museum Photography was long regarded as a middle brow art by the art institution Yet at the turn of the millennium it became the hot global art of our time In this book part institutional history part account of shifting photographic theories and practices Alexandra Moschovi tells the story of photography's accommodation in and as contemporary art in the art museum Archival research of key exhibitions and the contrasting collecting policies of MoMA Tate the Guggenheim the V A and the Centre Pompidou offer new insights into how art as photography and photography as art have been collected and exhibited since the 1930s Moschovi argues that this accommodation not only changed photography's status in art culture and society but also played a significant role in the rebranding of the art museum as a cultural and social site

Frederick Kiesler Shirley Haines-Cooke, 2009-03-26 The material for this book has been taken from the 2006 thesis Frederick Kiesler's Art of This Century in New York 1942 1947 in the Context of the Twentieth Century Art Museum The prime objective was to establish why so few people remember Art of

This Century which Kiesler designed for Peggy Guggenheim in 1942 and she ruthlessly closed in 1947. A second aim was to investigate why there has been so much research carried out on the Gallery when it was acknowledged as a work of art in its own right at the time of opening. Indeed in 2004 Thomas Krens the Guggenheim Foundation's director expressed concern that due to the lack of research it might slip into oblivion. Such a statement raises questions as to why it has taken the Guggenheim Foundation over half a century to resurrect *Art of This Century* in the form of two exhibitions held in Frankfurt and Venice or instigate its own research. The book opens with an historical account of the development of the modern art museum as well as an overview of Kiesler's life and multidisciplinary oeuvre. His association with selected contemporary architectural theorists and architects is looked at to establish whether they had any influence on his eclectic thinking. This is followed by a summary of Kiesler's manifesto *On Correalism and Biotechnique: A Definition of a New Approach to Building Design* 1937. The main body of the work is a detailed description of *Art of This Century*. The notion that Kiesler's innovative theories and designs might be better understood in a twenty-first century architectural context is finally explored. This book finally restores Frederick Kiesler to his rightful place in the history of twentieth-century art and architecture. By a careful analysis of his sometimes fraught collaboration with the mercurial Peggy Guggenheim Haines Cooke uncovers the fascinating story of Kiesler's ground-breaking new vision for the display of abstract art rendered all the more poignant by its significant yet largely subliminal influence on much of the best in recent museum and gallery architecture. Dr Jonathan Hale, University of Nottingham.

The British National Bibliography Arthur James Wells, 2000

Making Choices Peter Galassi, Robert Storr, Anne Umland, Museum of Modern Art (New York, N.Y.), 2000. The book is published to accompany the second of three cycles of exhibitions at The Museum of Modern Art. The first cycle *Modern Starts* explored the period from 1880 to 1920. *Making Choices* considers the years between 1920 and 1960; the third cycle *Open Ends* will concentrate on art since 1960. More than 300 works are reproduced in *Making Choices* representing all of the Museum's curatorial departments: architecture and design, drawings, film and video, painting and sculpture, photography and prints, and illustrated books. By selecting four years from a span of four decades, the authors were able for each year to delve deeply into the Museum's rich collection, assembling many fascinating but unfamiliar works along with justly famous masterpieces. The resulting groupings and juxtapositions reflect the simultaneous convergence and divergence of a wide range of creative endeavors at any one moment. For example, Christina's World, an outstanding example of Andrew Wyeth's realist dissent from modernist innovation, and Number 1, 1948, Jackson Pollock's landmark experiment in abstraction, were both painted in 1948. In this lively book they face each other on opposite pages, challenging the reader to grapple with the vital multiplicity of modern art.

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American Book Publishing Record R.R. Bowker Company, 1978

Annual Bibliography of Modern Art Museum of Modern Art (New York, N.Y.). Library, 2001

La invención de la creatividad Andreas Reckwitz, 2023-04-19. Ser creativo no solo expresa un deseo en las sociedades

contemporáneas sino que se ha convertido en un imperativo y en un modelo cultural universal. Como la idea minoritaria y elitista de la creatividad es típica del artista asociada a la realización de un potencial natural e innato ha llegado a forjar un modelo social de la creatividad universalmente vinculante. Andreas Reckwitz analiza críticamente cómo este imperativo se ha desarrollado desde los años setenta del siglo pasado hasta la actualidad extendiéndose a los más diversos ámbitos de una manera tan contradictoria y conflictiva como eficaz en un marcado proceso de estetización social en el arte de vanguardia y el posmodernismo en la psicología de la creatividad y del crecimiento personal en la economía de la innovación y las industrias creativas en los medios de comunicación y el star system creativo o en el urbanismo de las ciudades creativas. Indaga así en cómo la transformación de los viejos ideales emancipadores de la creatividad ha traído consigo nuevos tipos de coerciones basados en la innovación estética permanente en un ciclo interminable y nunca satisfactorio de actos creativos. Andreas Reckwitz es profesor de Sociología en la Universidad Humboldt de Berlín. En su obra ha analizado la genealogía de la creatividad como imaginario social tardomoderno y la singularidad como rasgo distintivo de la época actual. *Die Gesellschaft der Singularitäten*. La sociedad de las singularidades fue galardonado con el Premio Baro del Libro 2017. En 2019 obtuvo el Premio Leibniz de la Sociedad Alemana de Investigación DFG. Colaborador frecuente de *Die Zeit* y *Der Spiegel*. Las obras de Reckwitz han sido traducidas a más de quince idiomas. Entre sus últimos ensayos publicados en español se encuentran *El fin de las ilusiones* 2022 y *Tardomodernidad en crisis. Por un horizonte social alternativo* 2022 junto a Hartmut Rosa. **Choice**, 2007. **The Code of Federal Regulations of the United States of America**, 1969. The Code of Federal Regulations is the codification of the general and permanent rules published in the Federal Register by the executive departments and agencies of the Federal Government. [Bookforum](#), 1998. **Encyclopedia of Twentieth-century Photography** Lynne Warren, 2006. Publisher description. *Subject Guide to Books in Print*, 1971. [Code of Federal Regulations](#), 1969. Special edition of the Federal Register containing a codification of documents of general applicability and future effect with ancillaries. **ARTnews**, 2000. **American Furniture 2002** Luke Beckerditte, 2002-12. Features articles on the Lloyd family's furniture legacy; furniture fakes from the Chipstone collection; Pennsylvania clouded limestone joiners' trade in seventeenth century America; the Claypoole family joiners of Philadelphia; the politics of the caned chair tradition; and exclusion in American furniture scholarship and seventeenth century cupboards. **Book Review Index**, 2003. Vols 8-10 of the 1965-1984 master cumulation constitute a title index. [Inverted Utopias](#) Héctor Olea Galaviz, Mari Carmen Ramírez, Mari Carmen Ramírez, Héctor Olea, Hector Olea Hernandez, 2004-01-01. In the twentieth century avant garde artists from Mexico Central and South America and the Caribbean created extraordinary and highly innovative paintings sculptures assemblages mixed media works and installations. This innovative book presents more than 250 works by some seventy of these artists including Gego, Joaquín Torres García, Xul Solar and José Clemente Orozco and artists groups along with interpretive essays by leading authorities and newly translated manifestoes and other theoretical documents written by the artists. Together the

images and texts showcase the astonishing artistic achievements of the Latin American avant garde The book focuses on two decisive periods the return from Europe in the 1920s of Latin American avant garde pioneers and the expansion of avant garde activities throughout Latin America after World War II as artists expressed their independence from developments in Europe and the United States As the authors explain during these periods Latin American art was fueled by the belief that artistic creations could present a form of utopia an inversion of the original premise that drove the European avant garde and serve as a model for Books in Print Supplement ,2002

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