



Robert Rauschenberg The Early 1950s

David Hopkins



Robert Rauschenberg The Early 1950s:

Robert Rauschenberg: the Early 1950s Walter Hopps,1991 **Robert Rauschenberg** ,1991 *Robert Rauschenberg Museum of Contemporary Art (Chicago, Ill.),1992* Robert Rauschenberg Walter Hopps,1991 *Robert Rauschenberg : the early 1950s : [exhibition], June 15-August 11, 1991, The Corcoran Gallery of Art, Washington; September 27, 1991-January 5, 1992, The Menil Collection, Houston; February 8-April 19, 1992, The Museum of Contemporary Art, Chicago...* : [catalog] Robert Rauschenberg,1991 **Robert Rauschenberg** ,1991 **Robert Rauschenberg** Museum of Contemporary Art (Chicago, Ill.),Walter Hopps,Corcoran Gallery of Art,1992 **Robert Rauschenberg and Surrealism** Gavin Parkinson,2023-03-23 The art of Robert Rauschenberg 1925 2008 is usually viewed as quite distinct from Surrealism a movement which the artist himself displayed some hostility towards However Rauschenberg had a very positive reception among Surrealists particularly across the period 1959 69 In the face of Rauschenberg s avowals of his own literalism and insistence on his art as facts this book gathers generous evidence of the poetic metaphorical allusive associative and connotative dimensions of the artist s oeuvre as identified by Surrealists and thus extrapolates new readings from Rauschenberg s key works on that basis By viewing Rauschenberg s art against the expansion of the cultural influence of the United States in Europe in the period after the Second World War and the increasingly politicized activities of the Surrealists in the era of the Algerian War of Independence 1954 62 Robert Rauschenberg and Surrealism shows how poetic inference of the artist s work was turned towards political interpretation By analysing Rauschenberg s art in the context of Surrealism and drawing from it new interpretations and perspectives this volume simultaneously situates the Surrealist movement in 1960s American art criticism and history **Robert Rauschenberg** Sara Sinclair,Peter Bearman,Mary Marshall Clark,2019-08-06 Robert Rauschenberg 1925 2008 was a breaker of boundaries and a consummate collaborator He used silk screen prints to reflect on American promise and failure melded sculpture and painting in works called combines and collaborated with engineers and scientists to challenge our thinking about art Through collaborations with John Cage Merce Cunningham and others Rauschenberg bridged the music dance and visual art worlds inventing a new art for the last half of the twentieth century Robert Rauschenberg is a work of collaborative oral biography that tells the story of one of the twentieth century s great artists through a series of interviews with key figures in his life family friends former lovers professional associates studio assistants and collaborators The oral historian Sara Sinclair artfully puts the narrators reminiscences in conversation with a focus on the relationship between Rauschenberg s intense social life and his art The book opens with a prologue by Rauschenberg s sister and then shifts to New York City s 1950s and 60s art scene populated by the luminaries of abstract expressionism It follows Rauschenberg s eventual move to Florida s Captiva Island and his trips across the globe illuminating his inner life and its effect on his and others art The narrators share their views on Rauschenberg s work explore the curatorial thinking behind exhibitions of his art and reflect on the impact of the influx of

money into the contemporary art market Included are artists famous in their own right such as Laurie Anderson and Brice Marden as well as art world insiders and lesser known figures who were part of Rauschenberg's inner circle Beyond considering Rauschenberg as an artist this book reveals him as a man embedded in a series of art worlds over the course of a long and rich life demonstrating the complex interaction of business and personal public and private in the creation of great art

Robert Rauschenberg's »Erased de Kooning Drawing« (1953) Gregor Stemmrach, 2023-01-01 Erased de Kooning Drawing ist ein Kunstwerk das auf radikale Weise die Definition von Kunst und das Verständnis von Autorschaft herausfordert Drei amerikanische Künstler waren 1953 an seiner Erschaffung beteiligt Robert Rauschenberg radierte eine Zeichnung Willem de Koonings aus der mit einem gewissen Widerwillen sein Verständnis gegeben hatte Jasper Johns versah es anschließend seiner ersten Präsentation mit einem Label das maßgeblich zu seiner Wahrnehmung als eigenständigem Werk beitrug Das zu etwas Neuem transformierte Blatt wurde in den 1950er Jahren als Neo Dada aufgefasst in den 1960ern als Beginn der Konzeptkunst und in den 1980er Jahren als Aufbruch in die Postmoderne Zahlreiche Künstlerinnen bezogen sich auf das Werk und Rauschenberg selbst griff es immer wieder auf Es erwies sich als Testfall für Bestimmungen von Modernismus Literalismus und Postmodernismus Gregor Stemmrachs kenntnisreiche kunsttheoretische Betrachtung arbeitet die anhaltende Relevanz des Werks für die Theorie des Bildes des Index der Spur des Allegorischen und der Frage nach Appropriation heraus

New York Magazine, 1992-11-16 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

Drawing from the Modern: 1945-1975 Jodi Hauptman, Gary Garrels, Museum of Modern Art (New York, N.Y.), 2004 Published on the occasion of the exhibition held at the Museum of Modern Art New York Mar 30 Aug 29 2005

American Artists in Postwar Rome Peter Benson Miller, 2025-01-09 Drawing on unpublished archival sources this book reconstitutes the experiences of a wide range of American artists critics and writers working in Rome in a charged environment of Cold War cosmopolitanism After the Second World War American artists flocked to Rome in record numbers even as the United States shored up Italy as a bulwark against the spread of Communism While the market for modern art in Rome was less vigorous as those in Paris and New York numerous galleries artist run spaces and other institutions acted as important catalysts making Rome an international artistic hub The city attracted now canonical figures Lee Bontecou Philip Guston Robert Rauschenberg Paul Thek and Cy Twombly along with less well known artists such as Eugene Berman Gene Charlton Carlyle Brown Peter Chinni William Congdon Claire Falkenstein Marcia Hafif John Heliker James Leong Beverly Pepper and Laura Ziegler among many others Rather than focusing on institutions and diplomatic relationships the book centres the experience of artists and also addresses Rome's gay subculture and the role of female

artists during the period eschewing traditional narratives of the male cultural ambassador Through case study based investigation Peter Benson Miller explores the reciprocal relationships between American modernist artists and Italian artists in postwar Rome and reveals how these artists perceived Rome as less constrained by the demands of a national school and as an alternative to New York This congenial creative atmosphere yielded new pictorial forms developed in tandem with or absorbed from like minded Italian artists engaging the city and its multiple layers of history from antiquity to the profound trauma inflicted by the recent conflict The book also establishes the entangled social networks galleries exhibitions and institutions sustaining their work and providing entrance into local artistic circles Focusing on a series of specific exchanges this study contributes to our understanding American modernism in an international context

The New Encyclopedia of Southern Culture Judith H. Bonner, Estill Curtis Pennington, Charles Reagan Wilson, 2013-01-14 From the Potomac to the Gulf artists were creating in the South even before it was recognized as a region The South has contributed to America's cultural heritage with works as diverse as Benjamin Henry Latrobe's architectural plans for the nation's Capitol the wares of the Newcomb Pottery and Richard Clague's tonalist Louisiana bayou scenes This comprehensive volume shows how through the decades and centuries the art of the South expanded from mimetic portraiture to sophisticated responses to national and international movements The essays treat historic and current trends in the visual arts and architecture major collections and institutions and biographies of artists themselves As leading experts on the region's artists and their work editors Judith H. Bonner and Estill Curtis Pennington frame the volume's contributions with insightful overview essays on the visual arts and architecture in the American South

Historical Dictionary of Contemporary Art Ann Lee Morgan, 2016-12-05 The Historical Dictionary of Contemporary Art illuminates important artists styles and movements of the past 70 years Beginning with the immediate post World War II period it encompasses earlier 20th century masters including Pablo Picasso Henri Matisse Henry Moore Alberto Giacometti Joan Mir Jean Dubuffet Stuart Davis Georgia O'Keeffe and other well known figures who remained creatively productive while also inspiring younger generations The book covers subsequent developments including abstract expressionism happenings pop art minimalism conceptual art arte povera feminist art photorealism neo expressionism and postmodernism as well as the contributions of such artists as Jackson Pollock Willem de Kooning Mark Rothko Helen Frankenthaler Joan Mitchell Robert Rauschenberg David Hockney Ellsworth Kelly Francis Bacon Louise Bourgeois Lucio Fontana Andy Warhol Richard Serra Donald Judd Joseph Beuys Christo Anselm Kiefer Judy Chicago Ai Weiwei and Jeff Koons Historical Dictionary of Contemporary Art contains a chronology an introduction and an extensive bibliography including more than 900 cross referenced entries on important artists styles terms and movements This book is an excellent resource for students researchers and anyone wanting to know more about contemporary art

The Art of Mechanical Reproduction Tamara Trodd, 2015-09-25 The Art of Mechanical Reproduction presents a striking new approach to how traditional art mediums painting sculpture and drawing changed in the twentieth century in response to

photography film and other technologies Countering the modernist view that the medium provides advanced art with resistance against technological pressures Tamara Trodd argues that we should view art and its practices as imaginatively responding to the potential that artists glimpsed in mechanical reproduction putting art into dialogue with the commercial cultures of its time The Art of Mechanical Reproduction weaves a rich history of the experimental networks in which artists as diverse as Paul Klee Hans Bellmer Ellsworth Kelly Robert Rauschenberg Gerhard Richter Chris Marker and Tacita Dean have worked and it shows for the first time how extensively technological innovations of the moment have affected their work Original and broad ranging The Art of Mechanical Reproduction challenges some of the most respected and entrenched criticism of the past several decades and allows us to think about these artists anew After Modern Art 1945-2000 David Hopkins, 2000-09-14 Following a clear timeline the author highlights key movements of modern art giving careful attention to the artists political and cultural worlds Styles include Abstract Expressionism Pop Art Minimalism Conceptualism Postmodernism and performance art 65 color illustrations 65 halftones **Entangled Art Histories** Valérie Mavridorakis, Alexander Streitberger, Hilde Van Gelder, Erik Verhagen, 2025-10-20 Throughout the Cold War era a sustained and intense dialogue developed between both the West and East German and the North American art scenes on artistic socio cultural institutional and economic levels Entangled Art Histories offers new insights into the complex and intertwined transatlantic networks that gradually emerged in the wake of movements such as Pop Art Minimalism and Conceptualism involving artists museums galleries curators critics and the art market The essays in this volume written by internationally renowned scholars address key issues ranging from travel and infrastructure to East West cultural policy during the Cold War By exploring the exhibition strategies controversial receptions and geopolitical concerns of these entangled histories this book contributes to a better understanding of the dynamic interplay between artists galleries and museums from a transnational perspective **Enchantments** Marci Kwon, 2021-04-06 The first major work to examine Joseph Cornell's relationship to American modernism Joseph Cornell 1903-1972 is best known for his exquisite and alluring box constructions in which he transformed found objects such as celestial charts glass ice cubes and feathers into enchanted worlds that blur the boundaries between fantasy and the commonplace Situating Cornell within the broader artistic cultural and political debates of midcentury America this innovative and interdisciplinary account reveals enchantment's relevance to the history of American modernism In this beautifully illustrated book Marci Kwon explores Cornell's attempts to convey enchantment an ephemeral experience that exceeds rational explanation in material form Examining his box constructions graphic design projects and cinematic experiments she shows how he turned to formal strategies drawn from movements like Transcendentalism and Romanticism to figure the immaterial Kwon provides new perspectives on Cornell's artistic and graphic design career bringing vividly to life a wide circle of acquaintances that included artists poets writers and filmmakers such as Mina Loy Lincoln Kirstein Frank O'Hara and Stan Brakhage Cornell's participation in these varied

milieus elucidates enchantment's centrality to midcentury conversations about art's potential for power and moral authority and reveals how enchantment and modernity came to be understood as opposing forces. Leading contemporary artists such as Betye Saar and Carolee Schneemann turned to Cornell's enchantment as a resource for their own anti-racist feminist projects. Spanning four decades of the artist's career, *Enchantment* sheds critical light on Cornell's engagement with many key episodes in American modernism, from Abstract Expressionism, 1930s folk art, and the emergence of New York School poetry and experimental cinema to the transatlantic migration of Symbolism, Surrealism, and ballet.

[Reading Cy Twombly](#)

Mary Jacobus, 2016-08-16

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