

MacIver

Pereira

Loren Maciver I Rice Pereira

Robert Henkes



Loren MacIver I Rice Pereira:

Loren MacIver, I. Rice Pereira. Whitney Museum of American Art, New York, January 8-March 1, 1953. Des Moines Art Center, Des Moines, March 16-April 19, 1953... John Ireland Howe Baur, Whitney Museum of American Art, 1953 **Paintings** Loren MacIver, Irene Rice Pereira, Santa Barbara Museum of Art, Portland Art Museum (Or.), M.H. de Young Memorial Museum, 1950 Loren MacIver, I. Rice Pereira John Ireland Howe Baur, Whitney Museum of American Art, 1953 **Loren MacIver, I. Rice Pereira** John I. H. Baur, 1953 **Exhibition of Work by Loren MacIver and I. Rice Pereira** Whitney Museum of American Art (N.Y.), 1953 **Loren MacIver I. Rice Pereira.** John I H Baur, 2021-09-10 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public To ensure a quality reading experience this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy to read typeface We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant **Irene Rice Pereira** Karen A. Bearor, 2011-07-06 Artist Irene Rice Pereira was a significant figure in the New York art world of the 1930s and 1940s who shared an interest in Jungianism with the better known Abstract Expressionists and with various women artists and writers seeking archetypal imagery Yet her artistic philosophy and innovative imagery elude easy classification with her artistic contemporaries In consequence her work is rarely included in studies of the period and is almost unknown to the general public This first intellectual history of the artist and her work seeks to change that Karen A Bearor thoroughly re-creates the artistic and philosophical milieu that nourished Pereira's work She examines the options available to Pereira as a woman artist in the first half of the twentieth century and explores how she used those options to contribute to the development of modernism in the United States Bearor traces Pereira's interest in the ideas of major thinkers of the period among them Spengler Jung Einstein Cassirer and Dewey and shows how Pereira incorporated their ideas into her art And she demonstrates how Pereira's quest to understand something of the nature of ultimate reality led her from an early utopianism to a later interest in spiritualism and the occult This lively intellectual history amplifies our knowledge of a time of creative ferment in American art and society It will appeal to a wide range of readers interested in the modernist period Irene Rice Pereira Karen A. Bearor, 2010-07-22 Artist Irene Rice Pereira was a significant figure in the New York art world of the 1930s and 1940s who shared an interest in Jungianism with the better known Abstract Expressionists and with various women artists and writers seeking archetypal imagery Yet her artistic philosophy and innovative imagery elude easy classification with her artistic contemporaries In consequence her work is rarely included in studies of the period and is

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The Grove Encyclopedia of American Art Joan M. Marter,2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries

Concise Dictionary of Women Artists Delia Gaze,2013-04-03 This book includes some 200 complete entries from the award winning Dictionary of Women Artists as well as a selection of introductory essays from the main volume

The Fourth Dimension and Non-Euclidean Geometry in Modern Art, revised edition Linda Dalrymple Henderson,2018-05-18 The long awaited new edition of a groundbreaking work on the impact of alternative concepts of space on modern art In this groundbreaking study first published in 1983 and unavailable for over a decade Linda Dalrymple Henderson demonstrates that two concepts of space beyond immediate perception the curved spaces of non Euclidean geometry and most important a higher fourth dimension of space were central to the development of modern art The possibility of a spatial fourth dimension suggested that our world might be merely a shadow or section of a higher dimensional existence That iconoclastic idea encouraged radical innovation by a variety of early twentieth century artists ranging from French Cubists Italian Futurists and Marcel Duchamp to Max Weber Kazimir Malevich and the artists of De Stijl and Surrealism In an extensive new Reintroduction Henderson surveys the impact of interest in higher dimensions of space in art and culture from the 1950s to 2000 Although largely eclipsed by relativity theory beginning in the 1920s the spatial fourth dimension experienced a resurgence during the later 1950s and 1960s In a remarkable turn of events it has returned as an important theme in contemporary culture in the wake of the emergence in the 1980s of both string theory in physics with its ten or eleven dimensional universes and computer graphics Henderson demonstrates the importance of this new conception of space for figures ranging from Buckminster Fuller Robert Smithson and the Park Place Gallery group in the 1960s to Tony Robbin and digital architect Marcos Novak

Geometric Abstraction Judy Collischan,1974

When Harry Met Pablo Matthew Algeo,2023-11-14 Truman and Picasso were contemporaries and were both shaped by and shapers of the great events of the twentieth century the man who painted Guernica and the man who authorized the use of atomic bombs against civilians But in most ways they couldn t have been more different Picasso was a communist and probably the only thing Harry Truman hated more than

communists was modern art Picasso was an indifferent father a womanizer and a millionaire Truman was utterly devoted to his family and despite his fame far from a rich man How did they come to be shaking hands in front of Picasso's studio in the south of France Truman's meeting with Picasso was quietly arranged by Alfred H Barr Jr the founding director of New York's Museum of Modern Art and an early champion of Picasso Barr knew that if he could convince these two ideological antipodes the straight talking politician from Missouri and the Cubist painter from M laga to simply shake hands it would send a powerful message not just to reactionary Republicans pushing McCarthyism at home but to the whole world modern art was not evil Truman author Matthew Algeo retraced the Trumans Mediterranean vacation and visited the places they went with Picasso including Picasso's villa Picasso's ceramics studio in Vallauris and Chateau Grimaldi a museum in Antibes A rigorous history with a heartwarming center When Harry Met Pablo intertwines the biographies of Truman and Picasso the history of modern art and twentieth century American politics but at its core it is the touching story of two old men who meet for the first time and realize they have more in common and are more alike than they ever imagined *The Global Work of Art* Caroline A. Jones, 2017-06-01 Global biennials have proliferated in the contemporary art world but artists' engagement with large scale international exhibitions has a much longer history that has influenced the present in important ways Going back to the earliest world's fairs in the nineteenth century this book argues that globalism was incubated in a century of international art contests and today constitutes an important tactic for artists As world's fairs brought millions of attendees into contact with foreign cultures products and processes artworks became juxtaposed in a theater of nations which challenged artists and critics to think outside their local academies From Gustave Courbet's rebel pavilion near the official art exhibit at the 1855 French World's Fair to curator Beryl Madra's choice of London based Cypriot Hussein Chalayan for the off site Turkish pavilion at the 2006 Venice Biennale artists have used these exhibitions to reflect on contemporary art speak to their own governments back home and challenge the wider geopolitical realm changing art and art history along the way Ultimately Caroline A Jones argues the modern appetite for experience and event structures which were cultivated around the art at these earlier expositions have now come to constitute contemporary art itself producing encounters that transform the public and force us to reflect critically on the global condition **Hooked Rugs** Cynthia Fowler, 2017-07-05 Through a close look at the history of the modernist hooked rug this book raises important questions about the broader history of American modernism in the first half of the twentieth century Although hooked rugs are not generally associated with the avant garde this study demonstrates that they were a significant part of the artistic production of many artists engaged in modernist experimentation Cynthia Fowler discusses the efforts of Ralph Pearson and of Zoltan and Rosa Hecht to establish modernist hooked rug industries in the 1920s uncovering a previously undocumented history The book includes a consideration of the rural workers used to create the modernist narrative of the hooked rug as cottage industries were established throughout the rural Northeast and South to serve the ever increasing demand for hooked rugs by urban

consumers Fowler closely examines institutional enterprises that highlighted and engaged the modernist hooked rugs such as key exhibitions at the Museum of Modern Art and the Metropolitan Museum of Art in the 1930s and 40s This study reveals the fluidity of boundaries among art craft and design and the profound efforts of a devoted group of modernists to introduce the general public to the value of modern art

Eight American Women Painters Robert Henkes,1977 **Loren MacIver, Five Decades** Loren MacIver,Robert M. Frash,1983 Saturday Review ,1953 **A to Z of American Women in the Visual Arts** Carol Kort,Liz Sonneborn,2014-05-14 Presents biographical profiles of American women of achievement in the field of visual arts including birth and death dates major accomplishments and historical influence *Women Artists* Donna G. Bachmann,Sherry Piland,1978 Bibliograf a sobre mujeres dedicadas al arte pintoras escultoras arquitectos dividida en dos partes En la primera se incluyen obras de car cter general subdivididas en tres grupos libros publicaciones peri dicas y cat logos de exposiciones La segunda parte contiene las obras escritas sobre artistas individuales Esta secci n se divide por siglos listando alfab ticamente la bibliograf a sobre cada autora dentro de cada siglo

Reviewing **Loren Maciver I Rice Pereira**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Loren Maciver I Rice Pereira**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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Loren Maciver I Rice Pereira Introduction

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