



THE STORY OF THE

100TH YEAR

100th Year

Point Of View The Paintings Of Robert Frame

Arthur Thomas Bolton



Point Of View The Paintings Of Robert Frame:

Point of View: the Paintings of Robert Frame; with Essays by Gordon T. McClelland and Barbara Frame Robert Frame, Gordon T. McClelland, Barbara Frame, George Stern Fine Arts, *Artforum*, 1974 *Robert Altman's Subliminal Reality* Robert T. Self, 2002 With his complex and unconventional films Robert Altman often draws an impassioned response from critics but bafflement and indifference from the general public Some audiences have dismissed his movies as insignificant unsatisfying and unreadable Ironically Altman might agree he makes films in order to challenge filmgoers expectations of straightforward narratives and easily understood endings In Robert Altman's *Subliminal Reality* Robert T Self sheds light on Altman's work and provides the most comprehensive analysis of his films to date With close readings of classics like *MASH* *McCabe Mrs Miller* and *Nashville* as well as the more recent films *The Player* *Short Cuts* and *Cookie's Fortune* Self asserts the value of Altman's work not only to film theory and the entertainment industry but to American culture Book jacket **Portfolio**, 1983 *Chinati Foundation* Chinati Foundation, 2007 *Robert Rauschenberg* Branden W. Joseph, 2002-12-06 Critical essays on the artist Robert Rauschenberg focusing on the important period of his development in the 1950s and 1960s From the moment art historian Leo Steinberg championed his work in opposition to Clement Greenberg's rigid formalism Robert Rauschenberg has played a pivotal role in the development and understanding of postmodern art Challenging nearly all the prevailing assumptions about the visual arts of his time he pioneered the postwar revival of collage photography silkscreen technology and performance This book focuses on Rauschenberg's work during the critical period of the 1950s and 1960s It opens with a newly prefaced version of Leo Steinberg's *Reflections on the State of Criticism* the first published version of his famous 1972 essay *Other Criteria* which remains the single most important text on Rauschenberg Rosalind Krauss's *Rauschenberg and the Materialized Image* builds on Steinberg's essay arguing that Rauschenberg's work represents a decisive shift in contemporary art Douglas Crimp's *On the Museum's Ruins* examines Rauschenberg's silkscreens in the context of the modern museum Helen Molesworth's *Before Bed* uses psychoanalytic and economic structures to examine the artist's *Black Paintings* of the early 1950s A second essay by Krauss *Perpetual Inventory* revisits both her and Steinberg's articles of nearly twenty five years earlier Finally Branden Joseph's *A Duplication* Containing *Duplications* views Rauschenberg's silkscreens in relation to the artist's interests in technology particularly television **Robert Rauschenberg's »Erased de Kooning Drawing« (1953)** Gregor Stemmrich, 2023-01-01 *Erased de Kooning Drawing* ist ein Kunstwerk das auf radikale Weise die Definition von Kunst und das Verst ndnis von Autorschaft herausfordert Drei amerikanische K nstler waren 1953 an seiner Erschaffung beteiligt Robert Rauschenberg radierte eine Zeichnung Willem de Koonings aus der mit einem gewissen Widerwillen sein Einverst ndnis gegeben hatte Jasper Johns versah es anl sslich seiner ersten Pr sentation mit einem Label das ma geblich zu seiner Wahrnehmung als eigenst ndigem 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 Stemmrichs 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.

Machine in the Studio Caroline A. Jones, 1996 Drawing on extensive interviews with artists and their assistants as well as close readings of artworks Jones explains that much of the major work of the 1960s was compelling precisely because it was mainstream central to the visual and economic culture of its time.

The Architecture of Robert & James Adam (1758-1794) Arthur Thomas Bolton, 1922

Allan Kaprow, Robert Smithson, and the Limits to Art Philip Ursprung, Fiona Elliott, 2013-05-10 This innovative study of two of the most important artists of the twentieth century links the art practices of Allan Kaprow and Robert Smithson in their attempts to test the limits of art both what it is and where it is. Ursprung provides a sophisticated yet accessible analysis placing the two artists firmly in the art world of the 1960s as well as in the art historical discourse of the following decades. Although their practices were quite different they both extended the studio and gallery into desert landscapes, abandoned warehouses, industrial sites, train stations and other spaces. Ursprung bolsters his argument with substantial archival research and sociological and economic models of expansion and limits.

Robert Smithson Ann Reynolds, 2004-10-01 An examination of the interplay between cultural context and artistic practice in the work of Robert Smithson. Robert Smithson 1938-1973 produced his best known work during the 1960s and early 1970s, a period in which the boundaries of the art world and the objectives of art making were questioned perhaps more consistently and thoroughly than any time before or since. In *Robert Smithson* Ann Reynolds elucidates the complexity of Smithson's work and thought by placing them in their historical context, a context greatly enhanced by the vast archival materials that Smithson's widow Nancy Holt donated to the Archives of American Art in 1987. The archive provides Reynolds with the remnants of Smithson's working life: magazines, postcards from other artists, notebooks and perhaps most important, his library from which she reconstructs the physical and conceptual world that Smithson inhabited. Reynolds explores the relation of Smithson's art making, thinking about art making, writing and interaction with other artists to the articulated ideology and discreet assumptions that determined the parameters of artistic practice of the time. A central focus of Reynolds's analysis is Smithson's fascination with the blind spots at the center of established ways of seeing and thinking about culture. For Smithson New Jersey was such a blind spot and he returned there again and again alone and with fellow artists to make art that through its location alone undermined assumptions about what and more important where art should be. For those who guarded the integrity of the established art world New Jersey was elsewhere but for Smithson elsewheres were the defining, if often forgotten locations on the map of contemporary culture.

Catalog of Copyright Entries, Third Series, 1953 The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data

relating to the copyright claim the name of the copyright claimant as given in the application for registration the copyright date the copyright registration number etc **"Image" on the Art and Evolution of the Film** International Museum of Photography at George Eastman House, 1979 38 ground breaking articles on early silent films from Image and 263 illustrations newly shot from rare prints Stills frame enlargements and behind the scenes shots *The Virtual Window* Anne Friedberg, 2009-02-13 From the Renaissance idea of the painting as an open window to the nested windows and multiple images on today's cinema television and computer screens a cultural history of the metaphoric literal and virtual window As we spend more and more of our time staring at the screens of movies televisions computers and handheld devices windows full of moving images texts and icons how the world is framed has become as important as what is in the frame In *The Virtual Window* Anne Friedberg examines the window as metaphor as architectural component and as an opening to the dematerialized reality we see on the screen In *De pictura* 1435 Leon Battista Alberti famously instructed painters to consider the frame of the painting as an open window Taking Alberti's metaphor as her starting point Friedberg tracks shifts in the perspectival paradigm as she gives us histories of the architectural window developments in glass and transparency and the emerging apparatuses of photography cinema television and digital imaging Single point perspective Alberti's metaphorical window has long been challenged by modern painting modern architecture and moving image technologies And yet notes Friedberg for most of the twentieth century the dominant form of the moving image was a single image in a single frame The fractured modernism exemplified by cubist painting for example remained largely confined to experimental avant garde work On the computer screen however where multiple windows coexist and overlap perspective may have met its end In this wide ranging book Friedberg considers such topics as the framed view of the camera obscura Le Corbusier's mandates for the architectural window Eisenstein's opinions on the shape of the movie screen and the multiple images and nested windows commonly displayed on screens today *The Virtual Window* proposes a new logic of visibility framed and virtual an architecture not only of space but of time *Robert Altman's McCabe & Mrs. Miller* Robert T. Self, 2007 Reclaims reframes and reexamines one of acclaimed maverick filmmaker Robert Altman's most accomplished and admired movies *McCabe Mrs. Miller* as a commentary on Western history the Western film the times from which it emerged and as a tribute to a neglected masterpiece of American cinema **The Robert Lehman Collection** John Pope-Hennessy, 1987 Robert Smithson *Unearthed* Eugenie Tsai, Robert Smithson, 1991 Robert Smithson *Unearthed* Drawings Collages Writings the first full survey of this artist's work reevaluates its larger resonance and its place in the historical development of recent art Eugenie Tsai's presentation of the work of Smithson expands our understanding of his achievement Looking beyond the Minimalist structures and the earthworks for which she is best known she explores his intellectual and aesthetic roots his early imaginings and discovers a richer range of personal affect in Smithson's art than we had been led to expect **Robert Smithson, Land Art, and Speculative Realities** Rory O'Dea, 2023-10-23 This book explores the ways Robert Smithson's art

revealed and defamiliarized the constructs of rational reality in order to allow radically speculative alternatives to emerge In this way his art is conceived as a true fiction that eradicates a false reality By tracing the web of correspondences between Smithson and science fictional speculative and mystical modes of thought Rory O Dea explores the aesthetic encounters engendered by his art as a means to warp the contours of reality and loosen the boundaries of being human Given the current and impending catastrophes of the Anthropocene which represents the ever expanding planetary shadow cast by humanism the possibility of being other than human posited by Smithson s art is a matter of urgent concern The book will be of interest to scholars working in art history contemporary art American studies and environmental humanities **In**

Defiance of Painting Christine Poggi,1992-01-01 The invention of collage by Picasso and Braque in 1912 proved to be a dramatic turning point in the development of Cubism and Futurism and ultimately one of the most significant innovations in twentieth century art Collage has traditionally been viewed as a new expression of modernism one allied with modernism s search for purity of means anti illusionism unity and autonomy of form This book the first comprehensive study of collage and its relation to modernism challenges this view Christine Poggi argues that collage did not become a new language of modernism but a new language with which to critique modernism She focuses on the ways Cubist collage and the Futurist multimedia work that was inspired by it undermined prevailing notions of material and stylistic unity subverted the role of the frame and pictorial ground and brought the languages of high and low culture into a new relationship of exchange

The Robert Lehman Collection Metropolitan Museum of Art (New York, N.Y.),John Pope-Hennessy,1987

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