

Modern Art and the Object

A Century of Changing Attitudes

Revised and Enlarged Edition

Ellen H. Johnson

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Modern Art And The Object A Century Of Changing Attitudes

Howard N. Fox



Modern Art And The Object A Century Of Changing Attitudes:

Modern Art and the Object Ellen H. Johnson, 1995 Modern Art And The Object Ellen H. Johnson, 2020-11-07 This book is devoted to a reexamination of modern art from the point of view of the artist's approach to the object. It chronicles the complex changing relationship between art and the object over the past hundred years: a fundamental organicism relationship as one thing grows out of another.

Modern Art And The Object Ellen H. Johnson, 2019-03-04 This book is devoted to a reexamination of modern art from the point of view of the artist's approach to the object. It chronicles the complex changing relationship between art and the object over the past hundred years: a fundamental organicism relationship as one thing grows out of another.

"Patricia Johanson and the Re-Invention of Public Environmental Art, 1958-2010" Xin Wu, 2017-07-05 Impeccably researched and richly detailed, this book addresses the issue of translation between visual arts and landscape design in the 50 more years' career of Patricia Johanson, an important artist in the second half of the twentieth century. Examining the artist's search for an art of the real as a member of the post-World War II New York art world and how such pursuit has led her from painting and sculpture to public garden and environmental art, Xin Wu argues for the significance of the process of art creation, challenging the centrality of art objects. This book is an insightful study to confront a crucial question in the history of art through the work of a contemporary artist. It therefore converses with art historians and critics alike as well as advanced readers of twentieth-century art. Following Johanson's artistic development from its formation in the 1960s American art scene to the very present day across the fields of art, architecture, garden, civil engineering, and environmental aesthetics, it investigates the process of creation in a transdisciplinary perspective and reveals a view of art as a domain of exploration of key issues for the contemporary world. The artist's concept of nature is highlighted, and particular impacts of Chinese aesthetics and thought are unveiled. Based on extensive analysis of unpublished private archives, Xin Wu offers us the first ever comprehensive scholarly interpretation of Patricia Johanson's oeuvre, including drawings, paintings, sculptures, installations, garden proposals, and built and unbuilt projects in the United States, Brazil, Kenya, and Korea.

Reading Between the Lines Jean H. Duffy, 1998-01-01 This is the first extended analysis of Simon's novels, examining the relationship between the work of the French Nobel prize-winning novelist Claude Simon and that of a number of visual artists whose work he has used as stimuli in the production of his novels.

Arna 2009 Callie Henderson, Nancy Lee, 2022-04-13 A year after its 2008 resurrection from the archives, ARNA is back to stimulate and literate with analytical essays of depth and insight, creative stories of humour and intelligence, poetry of loss and love, social commentary, and reflective satire.

The Paintings of Joan Mitchell Jane Livingston, Joan Mitchell, Linda Nochlin, Yvette Y. Lee, 2002 This exquisitely illustrated volume and the exhibition that it accompanies restore Joan Mitchell to her rightful place in the history of American artists, one of the few women among the first rank Abstract Expressionist painters. 145 illustrations, 85 in color.

Dan Flavin Tiffany Bell, Michael Govan, 2004-01-01 New scholarship and interpretation of Flavin's work also

appears in the form of three critical essays by experts and an extensive chronology comprehensive bibliography and exhibition history In addition this book includes Flavin's text in daylight or cool white an autobiographical sketch originally published in Artforum in 1965 and two interviews with the artist one from 1972 and the other from 1982 BOOK JACKET

Merce Cunningham Roger Copeland, 2004 First Published in 2004 Routledge is an imprint of Taylor Francis an informa company

The Utopian Globalists Jonathan Harris, 2013-02-25 THE UTOPIAN GLOBALISTS Crossing continents historical periods and cultural genres Jonathan Harris skilfully traces the evolution of utopian ideals from early modernism to the spectacularised and biennialised or banalised as some would say contemporary art world of today Michael Asbury University of the Arts London The Utopian Globalists is the second in a trilogy of books by Jonathan Harris examining the contours forces materials and meanings of the global art world along with its contexts of emergence since the early twentieth century The first of the three studies Globalization and Contemporary Art Wiley Blackwell 2011 anatomized the global art system through an extensive anthology of over 30 essays contextualized through multiple thematic introductions The final book in the series Contemporary Art in a Globalized World forthcoming Wiley Blackwell combines the historical and contemporary perspectives of the first and second books in an account focused on the mediatizations shaping and representing contemporary art and its circuits of global production dissemination and consumption This innovative and revealing history examines artists whose work embodies notions of revolution and human social transformation The clearly structured historical narrative takes the reader on a cultural odyssey that begins with Vladimir Tatlin's constructivist model for a Monument to the Third International 1919 a statement of utopian globalist intent via Picasso's 1940s commitment to Soviet communism and John and Yoko's Montreal Bedin to what the author calls the late globalism of the Unilever Series at London's Tate Modern The book maps the ways artists and their work engaged with and offered commentary on modern spectacle in both capitalist and socialist modernism throughout the eras of the Russian Revolution the Cold War and the increasingly globalized world of the past 20 years In doing so Harris explores the idea that the utopian globalist lineage in art remains torn between its yearning for freedom and a deepening identification with spectacle as a media commodity to be traded and consumed

Objects Observed John C. Stout, 2018-04-13 Objects Observed explores the central place given to the object by a number of poets in France and in America in the twentieth century John C Stout provides comprehensive examinations of Pierre Reverdy Francis Ponge Jean Follain Guillevic and Jean Tortel Stout argues that the object furnishes these poets with a catalyst for creating a new poetics and for reflecting on lyric as a genre In France the object has been central to a broad range of aesthetic practices from the era of Cubism and Surrealism to the 1990s In the heyday of American Modernism several major poets foregrounded the object in their work however in postwar twentieth century America poets moved away from a focus on the object Objects Observed illuminates the variety of aesthetic practices and positions in French and American poets from the years of high Modernism 1909 1930 to the 1990s

Painting and Sculpture in

Europe, 1880-1940 George Heard Hamilton, 1993-01-01 This new edition of a book that offers the best available grounding in its huge subject as the Sunday Times called it includes color plates and a revised and expanded bibliography Professor Hamilton traces the origins and growth of modern art assessing the intrinsic qualities of individual works and describing the social forces in play The result is an authoritative guide through the forest of artistic labels Impressionism and Expressionism Symbolism Cubism Constructivism Surrealism etc and to the achievements of Degas and Cezanne Ensor and Munch Matisse and Kandinsky Picasso Braque and Epstein Mondrian Dali Modigliani Utrillo and Chagall Klee Henry Moore and many other artists in a revolutionary age

Flannery O'Connor and Cold War Culture Jon Lance Bacon, 1993 Flannery O'Connor and Cold War Culture offers a radically new reading of O'Connor who is known primarily as the creator of universal religious dramas By recovering the historical context in which O'Connor wrote her fiction Jon Lance Bacon reveals an artist deeply concerned with the issues that engaged other producers of American culture from the 1940s to the 1960s a national identity political anxiety and intellectual freedom Bacon takes an interdisciplinary approach relating the stories and novels to political texts and sociological studies as well as films television programs paintings advertisements editorial cartoons and comic books At a time when national paranoia ran high O'Connor joined in the public discussion regarding a way of life that seemed threatened from outside the American way of life The discussion tended toward celebration but O'Connor raised doubts about the quality of life within the United States Specifically she attacked the consumerism that cold warriors cited as evidence of American cultural superiority The role of dissenter appealed greatly to O'Connor and her identity as a Southern Catholic writer the very identity that has discouraged critics from considering her as an American writer furnished a position from which to criticize the Cold War consensus

Planets on Tables Bonnie Costello, 2018-07-05 Poets have long been drawn to the images and techniques of still life Artists and poets alike present intimate worlds where time is suspended in the play of form and color and where history disappears amid everyday things The genre of still life with its focus on the domestic sphere seemed to some a retreat from the political and economic pressures of the last century Yet many American artists and writers found in the arrangement of local objects a way to connect the individual to larger public concerns Indeed the debates over still life reveal just what is at stake in the long standing quarrel over poetry's meaning and usefulness By exploring literary works of still life by Wallace Stevens William Carlos Williams Elizabeth Bishop and Richard Wilbur as well as the art of Joseph Cornell the eminent critic Bonnie Costello considers how exchanges between the arts help to establish vital thresholds between the personal and public realms In her view Stevens and Williams bring the turmoil of history into their struggle for local aesthetic order Bishop studies history in the intimate objects and arrangements she finds in her travels Cornell an artist inspired by poetry and loved by poets links his dream boxes to contemporary events and Richard Wilbur seeks to mend a broken postwar world within the hospitable spheres of art and home In Planets on Tables Costello describes a period when some of America's greatest poets and artists found in still life a way to contemplate the good in the

midst of confusion to bring the distant near and to resist rather than escape the pressures of their times The Not-So-Still Life Susan Landauer, William H. Gerdts, Patricia Trenton, 2003-11-10 Presenting interpreting and celebrating the world renowned and the lesser known California artists who have uniquely defined and redefined the still life this volume offers an exploration of the sensual pleasures the aesthetic challenges and the intellectual and perceptual associations of a century of art through the prism of a single genre BOOK JACKET *Metaphor* Howard N. Fox, 1982 **Mel Bochner Drawings** Kevin Salatino, 2022-04-26 A groundbreaking examination of Mel Bochner's inventive drawing practice produced collaboratively with the artist Encompassing both works on paper and oversized wall drawings made from the 1960s to the present this handsomely designed volume documents the first ever museum retrospective of drawings by Mel Bochner b 1940 Drawing has long been critical to the work of this pioneering conceptual artist and essayists explore the theoretical framework and playful experimentation of his decades long practice The book conceived and designed in close collaboration with the artist features his own writings about his philosophy of wall drawings and reflections on significant exhibitions of his work Bochner was a key figure of the Minimalist and Conceptual Art movements whose first exhibition in 1966 is now recognized as seminal Today the artist is known for works in a range of media that explore the conventions of language and visual art as well as the relationships between them his experimental works on paper canvas and wall all of which are celebrated here are a foundational facet of his practice and a critical influence on contemporary art Pop Art and the Critics Carol Anne Runyon Mahsun, 1987 Bibliography of Modern Indian Art D. C. Ghose, 1980 **Catalog of Copyright Entries. Third Series** Library of Congress. Copyright Office, 1978

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