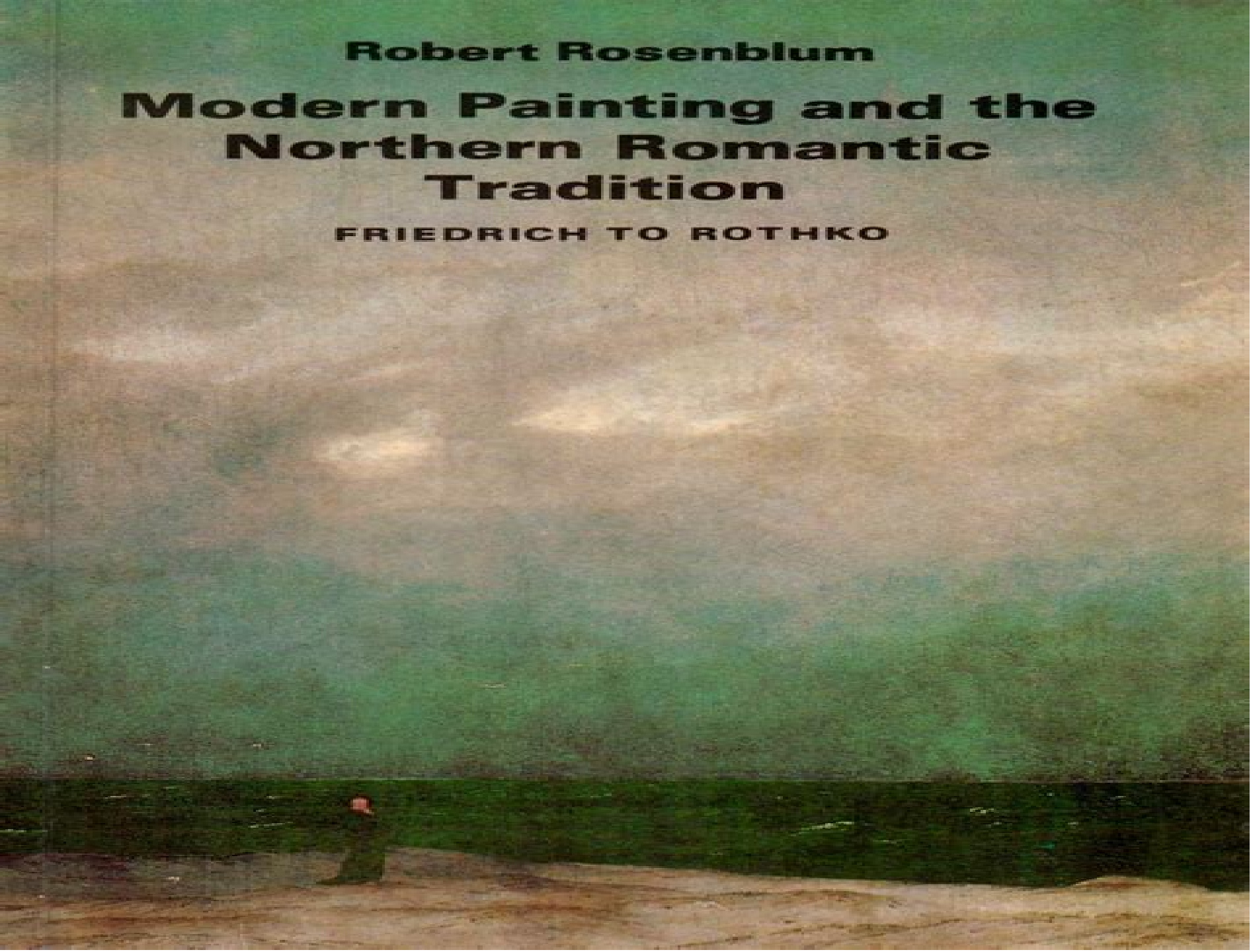


Robert Rosenblum

**Modern Painting and the
Northern Romantic
Tradition**

FRIEDRICH TO ROTHKO



Modern Painting And The Northern Romantic Tradition Friedrich To Rothko

Louise Hardiman, Nicola Kozicharow



Modern Painting And The Northern Romantic Tradition Friedrich To Rothko:

Modern Painting and the Northern Romantic Tradition Robert Rosenblum, 1975 Sees a counter French tradition in modern art arising from cultural and religious developments in Northern Europe and the United States *Modern Painting And The Northern Romantic Tradition* R. Rosenblum, 1977-06-14 Sees a counter French tradition in modern art arising from cultural and religious developments in Northern Europe and the United States Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko Robert Rosenblum, 1975 **Modern Painting and the Northern Romantic Tradition** Robert Rosenblum, 1978 *Internationalizing the History of American Art* Barbara S. Groseclose, Jochen Wierich, 2009 A collection of essays presenting international perspectives on the narratives and the practices grounding the scholarly study of American Art Provided by publisher **The Abstraction of Landscape** Fundación Juan March, 2007 Inspired by the famous book by Robert Rosenblum *Modern Painting and the Northern Romantic Tradition From Friedrich to Rothko* 1975 the exhibition aims to demonstrate the pictorial aesthetic and historical cultural connection between the northern European tradition particularly early Romantic landscape painting and modern European and American abstraction It reveals a fascinating birth of abstraction out of the spirit of Romantic landscape Following in the tradition of numerous earlier exhibitions on Romanticism and landscape painting the present one departs from this argument to connect almost two centuries of art history *Joseph Beuys* Viola Michely, Claudia Mesch, 2007-06-27 Joseph Beuys is one of the most legendary figures of twentieth century art his work and ideas continue to impact on artists today An enigmatic self styled shaman who embraced radically democratic artistic and political ideas he has attained almost mythical status This reader brings together the crucial texts on Beuys to look at the most contentious reception ever accorded a postwar artist Here in one volume are key essays by prominent artists and critics from North America and Europe in a collection which foregrounds the full scope of Beuys work across performance drawing painting sculpture and multiples With a foreword by Arthur C Danto Joseph Beuys The Reader features Benjamin Buchloh s seminal essay *Beuys The Twilight of the Idol* and texts by Rosalind Krauss Peter Burger Vera Frenkel Irit Rogoff Thierry de Duve and others as well as essays translated for the first time into English Also included are two discussions previously unpublished outside of Germany with Beuys himself as well as a useful chronology of key events and exhibitions in the life of this most charismatic figure The most significant collection of texts on this artist to date the book will be essential reading for any student of Beuys and for all those interested in postwar art the cult of the artist and art s engagement with politics and society Religion and Art in the Heart of Modern Manhattan Aaron Rosen, 2017-07-28 When you re in New York the sculptor Louise Nevelson once said you re in perpetual resurrection She might have said the same thing about St Peter s Lutheran Church set in the heart of midtown Manhattan In the 1970s the church made a radical move scrapping its neo gothic building for a sleek modern structure in the shadow of a skyscraper The transformation was not just architectural Inside Nevelson created a shimmering chapel while over the years artists and

designers such as Willem de Kooning Kiki Smith and Massimo and Lella Vignelli produced works for the sanctuary This fusion of modern art architecture and design was complemented by an innovative jazz ministry including funerals for Billy Strayhorn and John Coltrane and performances by Duke Ellington and other jazz legends For the first time this volume examines the astounding cultural output of this single church Just as importantly the story of St Peter s serves as a springboard for wider reflections on the challenges and possibilities which arise when religion and art intersect in the modern city Working from a wide range of disciplines including art history theology musicology and cultural studies a distinguished group of scholars demonstrate that this church at the center of New York City deserves an equally central place in contemporary scholarship Modern Art and the Life of a Culture Jonathan A. Anderson, William A.

Dyrness, 2016-05-23 In 1970 Hans Rookmaaker published *Modern Art and the Death of a Culture* a groundbreaking work that considered the role of the Christian artist in society This volume responds to his work by bringing together a practicing artist and a theologian who argue that modernist art is underwritten by deeply religious concerns **Good Taste, Bad Taste, &**

Christian Taste Frank Burch Brown, 2003 Christians frequently come into conflict with themselves and others over such matters as music popular culture and worship style Yet they usually lack any theology of art or taste adequate to deal with aesthetic disputes In this provocative book Frank Burch Brown offers a constructive ecumenical approach to artistic taste and aesthetic judgment a non elitist but discriminating theological aesthetics that has teeth but no fangs While grounded in history and theory this book takes up such practical questions as How can one religious community accommodate a variety of artistic tastes What good or harm can be done by importing music that is worldly in origin into a house of worship How can the exercise of taste in the making of art be a viable and sometimes advanced spiritual discipline In exploring the complex relation between taste religious imagination and faith Brown offers a new perspective on what it means to be spiritual religious and indeed Christian German Façade Design Randall Ott, 2016-09-17 German architecture prior to the modern

period has received less systemic analytical study than that of Italy France and Britain Scholarly discussion of broad traditions or continuities within Germanic or Central European fa ade design is even sparser Baroque era studies of the region mostly devote themselves to isolated architects monuments or movements Modernism s advent decisively changed this Germanic architecture enjoyed sudden ascendancy Yet even so study specifically of that region s fa ades still lagged nothing compares to the dozens of treatments of Le Corbusier s fa ade systems for example and how these juxtapose with French neoclassical or Italian Renaissance methods Given the paucity of multi period studies one can be forgiven for believing Germany s effervescence of radical modern works seems unprecedented This book takes up these multiple quandaries It identifies and documents a previously unrecognized compositional tradition characterized here as the screen fa ade and posits it as a counter narrative critiquing the essentialist authentic canon currently dominant in Western architectural history By crossing evenly over the dividing line between the historical and modern periods it offers valuable

insights on indigenous roots underlying some aspects of Germany's invigorating early twentieth century architectural developments. The book chronologically examines 400 years of closely related facades concentrated in Germany but also found in Austria, the Czech Republic, German-speaking Switzerland and nearby areas of Central Europe. While nearly 75 buildings are mentioned and illustrated, a dozen are given extensive analysis and the book focuses on the works of three architects: Schinkel, Behrens and Mies. Relationships between examples of these three architects' facades far transcend mere homage amongst masters. Glimmers of the system they eventually codify are apparent as early as at Heidelberg Castle in 1559 and Nürnberg's Rathaus in 1622. The book argues that in Germany, northern Gothic affinities for bisection, intense repetition and rote aggregation intersected with southern Classical affinities for symmetry, hierarchy and centrality, thereby spawning a unique hybrid product. Instead of graphic formality, this study is guided by on-site perceptions, propositional contrasts, means of approach, interpretive conflicts and emotion, and it relates the design of these facades to concepts proposed by contemporary philosophers including Novalis, Hegel, Nietzsche, Freud, Adorno and most importantly, Gadamer on hermeneutics.

Breaking Resemblance Alena Alexandrova, 2017-05-01. In recent decades, curators and artists have shown a distinct interest in religion, its different traditions, manifestations in public life, gestures and images. *Breaking Resemblance* explores the complex relationship between contemporary art and religion by focusing on the ways artists re-work religious motifs as a means to reflect critically on our desire to believe in images, on the history of seeing them and on their double power: iconic and political. It discusses a number of exhibitions that take religion as their central theme and a selection of works by Bill Viola, Lawrence Malstaf, Victoria Reynolds and Berinde de Bruyckere, all of whom in their respective ways and media recycle religious motifs and iconography and whose works resonate with or problematize the motif of the true image.

How Painting Happens (and why it matters) Martin Gayford, 2024-09-26. Painting is an almost inconceivably ancient activity that remains vigorously alive in the twenty-first century. Every successful painting creates a new world which we inhabit for as long as we care to look at it. Paintings can incorporate profound ideas and paradoxes that can be grasped without words. For those who dedicate themselves to it, the art of painting can become an all-consuming lifelong obsession. It is a subject on which painters themselves are often the most incisive commentators. Martin Gayford's riveting and richly illustrated book deftly brings together numerous artists' voices, past and present. It draws on a trove of conversations conducted over more than three decades with artists including Frank Auerbach, Gillian Ayres, Frank Bowling, Cecily Brown, Peter Doig, Lucian Freud, Katharina Fritsch, David Hockney, Claudette Johnson, Lee Ufan, Paula Rego, Gerhard Richter, Bridget Riley, Jenny Saville, Frank Stella, Luc Tuymans, Zeng Fanzhi and many more. Here too is Vincent van Gogh, on Rembrandt, John Constable, on Titian, Francis Bacon, on Velázquez, R. B. Kitaj, on Cézanne and Jean-Michel Basquiat, on Picasso. We hear the personal reflections of these artists on their chosen medium, how and why they paint, how they came to the practice, the influence of fellow painters and how they find creative sustenance and inspiration in their art. *How Painting*

Happens crosses the centuries to give us a wealth of insights into the endlessly compelling phenomenon of painters and painting

Religion and Contemporary Art Ronald R. Bernier, Rachel Hostetter Smith, 2023-05-11 Religion and Contemporary Art sets the theoretical frameworks and interpretive strategies for exploring the re emergence of religion in the making exhibiting and discussion of contemporary art Featuring essays from both established and emerging scholars critics and artists the book reflects on what might be termed an accord between contemporary art and religion It explores the common strategies contemporary artists employ in the interface between religion and contemporary art practice It also includes case studies to provide more in depth treatments of specific artists grappling with themes such as ritual abstraction mythology the body popular culture science liturgy and social justice among other themes It is a must read resource for working artists critics and scholars in this field and an invitation to new voices curious about its promises and possibilities

Loss in French Romantic Art, Literature, and Politics Jonathan P. Ribner, 2021-09-30 An interdisciplinary examination of nineteenth century French art pertaining to religion exile and the nation s demise as a world power this study concerns the consequences for visual culture of a series of national crises from the assault on Catholicism and the flight of migr s during the Revolution of 1789 to the collapse of the Empire and the dashing of hope raised by the Revolution of 1830 The central claim is that imaginative response to these politically charged experiences of loss constitutes a major shaping force in French Romantic art and that pursuit of this theme in light of parallel developments in literature and political debate reveals a pattern of disenchantment transmuted into cultural capital Focusing on imagery that spoke to loss through visual and verbal idioms particular to France in the aftermath of the Revolution and Empire the book illuminates canonical works by major figures such as Eug ne Delacroix Th odore Chass riau and Camille Corot as well as long forgotten images freighted with significance for nineteenth century viewers A study in national bereavement an urgent theme in the present moment the book provides a new lens through which to view the coincidence of imagination and strife at the heart of French Romanticism The book will be of interest to scholars working in art history French literature French history French politics and religious studies The Open Access version of this book available at <http://www.taylorfrancis.com> has been made available under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license

The Winchester Guide to Keywords and Concepts for International Students in Art, Media and Design Annie Makhoul, Simon Morley, 2014-09-15 This welcome new resource for international students in art design and media provides clear explanations of the terminology they must master in order to fulfill their academic potential and enrich their professional careers Offers a much requested new resource that fills a gap in the academic market Tailored specifically to the needs of international students in art design and media Color coded key words and phrases for quick reference Includes sections on study skills academic expectations in Western institutions methodologies and important theorists An ideal handbook for curators and gallery staff everywhere for whom English is a non native language

Raymond Jonson and the Spiritual in Modernist and Abstract Painting

Herbert R. Hartel, Jr., 2018-02-21 This is the most thorough and detailed monograph on the artwork of Raymond Jonson. He is one of many artists of the first half of the twentieth century who demonstrate the richness and diversity of an underappreciated period in the history of American art. Visualizing the spiritual was one of the fundamental goals of early abstract painting in the years before and during World War I. Artists turned to alternative spirituality, the occult, and mysticism, believing that the pure use of line, shape, color, light, and texture could convey spiritual insight. Jonson was steadfastly dedicated to this goal for most of his career, and he always believed that modernist and abstract styles were the most effective and compelling means of achieving it.

Modernism and the Spiritual in Russian Art Louise Hardiman, Nicola Kozicharov, 2017-11-13 In 1911 Vasily Kandinsky published the first edition of *On the Spiritual in Art*, a landmark modernist treatise in which he sought to reframe the meaning of art and the true role of the artist. For many artists of late Imperial Russia, a culture deeply influenced by the regime's adoption of Byzantine Orthodoxy, centuries before questions of religion and spirituality were of paramount importance. As artists and the wider art community experimented with new ideas and interpretations at the dawn of the twentieth century, their relationship with the spiritual, broadly defined, was inextricably linked to their roles as pioneers of modernism. This diverse collection of essays introduces new and stimulating approaches to the ongoing debate as to how Russian artistic modernism engaged with questions of spirituality in the late nineteenth to mid-twentieth centuries. Ten chapters from emerging and established voices offer new perspectives on Kandinsky and other familiar names such as Kazimir Malevich, Mikhail Larionov, and Natalia Goncharova, and introduce less well-known figures such as the Georgian artists Ucha Japaridze and Lado Gudiashvili, and the craftswoman and art promoter Aleksandra Pogosskaia. Prefaced by a lively and informative introduction by Louise Hardiman and Nicola Kozicharov that sets these perspectives in their historical and critical context, *Modernism and the Spiritual in Russian Art: New Perspectives* enriches our understanding of the modernist period and breaks new ground in its re-examination of the role of religion and spirituality in the visual arts in late Imperial Russia. Of interest to historians and enthusiasts of Russian art, culture, and religion, and those of international modernism and the avant-garde, it offers innovative readings of a history only partially explored, revealing uncharted corners and challenging long-held assumptions.

The Visionary Art of William Blake Naomi Billingsley, 2018-05-10 William Blake (1757-1827) is considered one of the most singular and brilliant talents that England has ever produced. Celebrated now for the originality of his thinking, painting, and verse, he shocked contemporaries by rejecting all forms of organized worship, even while adhering to the truth of the Bible. But how did he come to equate Christianity with art? How did he use images and paint to express those radical and prophetic ideas about religion which he came in time to believe? And why did he conceive of Christ himself as an artist, in fact as the artist par excellence? These are among the questions which Naomi Billingsley explores in her subtle and wide-ranging new study in art, religion, and the history of ideas. Suggesting that Blake expresses through his representations of Jesus a truly distinctive theology of art, and offering detailed

readings of Blake's paintings and biblical commentary she argues that her subject thought of Christ as an artist archetype. Blake's is thus a distinctively Romantic vision of art in which both the artist and his saviour fundamentally change the way that the world is perceived.

Toward Fewer Images Philipp Ekardt, 2018-08-07. The first English language monograph devoted to the full oeuvre of Alexander Kluge, the prolific German filmmaker, television producer, digital entrepreneur, author, thinker, and public intellectual. Alexander Kluge, born 1932, is a German filmmaker, author, television producer, theorist, and digital entrepreneur. Since 1960, he has made fourteen feature films and twenty short films and has written more than thirty books, including three with Marxist philosopher Oskar Negt. His television production company has released more than 3,000 features in which Kluge converses with real or fictional experts or creates thematic montages. He also maintains a website on which he reassembles segments from his film and television work. To call Kluge prolific would be an understatement. This is the first English language monograph devoted to the full scope of Kluge's work, from his appearance on the cultural scene in the 1960s to his contributions to New German Cinema in the 1970s and early 1980s, to his recent collaborations with such artists as Gerhard Richter. In *Toward Fewer Images*, Philipp Ekardt offers both close analyses of Kluge's individual works and sustained investigations of his overarching and perpetual production. Ekardt discusses Kluge's image theory and practice as developed across different media and considers how, in relation to this theory, Kluge returns to, varies, expands, and modifies the practice of montage, including its recent manifestations in digital media, noting Kluge's counterintuitive claim that creating montages results in fewer images. Kluge's production, Ekardt argues, allows us to imagine a model of authorship and artistic production that does not rely on an accumulation of individual works over time but rather on a permanent activity of temporalized reworking and redifferentiation.

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