



Los Angeles County Museum Of Art Bulletin 1979

Jonathan Unglaub



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American Artists Engage the Built Environment, 1960-1979 Susanneh Bieber, 2023-07-31 This volume reframes the development of US American avant garde art of the long 1960s from minimal and pop art to land art conceptual art site specific practices and feminist art in the context of contemporary architectural discourses Susanneh Bieber analyzes the work of seven major artists Donald Judd Robert Grosvenor Claes Oldenburg Robert Smithson Lawrence Weiner Gordon Matta Clark and Mary Miss who were closely associated with the formal aesthetic innovations of the period While these individual artists came to represent diverse movements Bieber argues that all of them were attracted to the field of architecture the work of architects engineers preservationists landscape designers and urban planners because they believed these practices more directly shaped the social and material spaces of everyday life This book's contribution to the field of art history is thus twofold First it shows that the avant garde of the long 1960s did not simply develop according to an internal logic of art but also as part of broader sociocultural discourses about buildings and cities Second it exemplifies a methodological synthesis between social art history and poststructural formalism that is foundational to understanding the role of art in the construction of a more just and egalitarian society The book will be of interest to scholars working in art history architecture urbanism and environmental humanism

Divine Images, Human Visions Pratapaditya Pal, National Gallery of Canada, Bayeux Arts (Firm), 1997 Over 150 exquisite color illustrations and text make this account of one of North America's finest South Asian art collections an invaluable guide

Bodybuilding Martin Myrone, 2005-01-01 Combining visual analysis social history and masculinity studies Bodybuilding effects a vivid image of this critical period in Britain's cultural history and establishes an ambitious new framework for the study of late eighteenth century art and gender

BOOK JACKET

Mirror of Consciousness Anna J. Bonshek, 2001 Mirror of Consciousness ambitiously traverses a wide range of themes pertaining to art creativity knowledge and theory Its unique perspective lies in its exposition of Vedic Science as brought to light by His Holiness Maharishi Mahesh Yogi and in the application of the principles of this science to preliminary analysis of the Vastusutra Upanishad No other publication has examined art and theory with the same comprehensive vision To do justice to the topic of universal value in art and theory the author has delved into several areas that impact the visual arts late twentieth century debates in art theory models of historiography new definitions of culture and tradition in the context of the individual's own consciousness or simplest form of awareness Though comprehensive and detailed it will appeal to those who are curious about trends in the visual arts the advent and impact of new technologies and the development of collective consciousness in our time

Paperbound Books in Print, 1984

Siena and the Virgin Diana Norman, 1999-01-01 Celebrating the Virgin Mary as both an object of religious affection and a focus of civic pride artists of fourteenth century Siena established for their city a vibrant tradition that continued into the early decades of the next century Such celebratory portraits of the Virgin were also common in Siena's extensive subject territories the contado

This richly illustrated book explores late medieval Sienese art how it was created commissioned and understood by the citizens of Siena Examining political economic and cultural relations between Siena and the contado Diana Norman offers a new understanding of Marian art and its political function as an expression of civic ideology Drawing on extensive unpublished archives Norman reconstructs the circumstances surrounding the commission of Marian art in the three most prestigious locations of fourteenth century Siena the cathedral the Palazzo Pubblico and the hospital of Santa Maria della Scala She analyzes similarly important commissions in the contado towns of Massa Marittima Montalcino and Montepulciano Casting new light on such topics as the original site for the reliquary tomb of Saint Cerbone patron saint of Massa Marittima and the identity of the patrons of the Marian frescoes in the rural hermitage of San Leonardo al Lago the author deepens our insight into the origins and meanings of Sienese art production of the late medieval period

Masterworks from the Musée Des Beaux-arts, Lille Musée des Beaux Arts (Lille, France),1992 *Radiance and Reflection* Jane Hayward,Walter Cahn,Metropolitan Museum of Art (New York, N.Y.),1982 **"Apollinaire, Cubism and Orphism "** Adrian

Hicken,2017-07-05 During the years before his death in 1918 Apollinaire s reputation as poet and artistic animateur approached legendary proportions This book is the first to present an extensive reassessment of Apollinaire s role in the promotion of themes and iconography amongst his painter friends Detailed analysis of the poetic subject matter of selected works of Dufy Delaunay de Chirico Laurencin Marcoussis Metzinger Picabia and Picasso is used to reconstruct the responses of these artists to Apollinaire s artistic and aesthetic proclivities Drawing attention to the poet s immersion in the art and iconography of the French late Renaissance and the seventeenth century Adrian Hicken shows that the study of the permeation of Apollinairean and Orphic imagery in the work of artists with very different personalities presents a fascinating and pivotal episode in the history of Parisian modernism

Venice and the Islamic World, 828-1797 Institut du Monde Arabe (Paris),2007-01-01 From 828 when Venetian merchants carried home from Alexandria the stolen relics of St Mark to the fall of the Venetian Republic to Napoleon in 1797 the visual arts in Venice were dramatically influenced by Islamic art Because of its strategic location on the Mediterranean Venice had long imported objects from the Near East through channels of trade and it flourished during this particular period as a commercial political and diplomatic hub This monumental book examines Venice s rise as the bazaar of Europe and how and why the city absorbed artistic and cultural ideas that originated in the Islamic world Venice and the Islamic World 828 1797 features a wide range of fascinating images and objects including paintings and drawings by familiar Venetian artists such as Bellini Carpaccio and Tiepolo beautiful Persian and Ottoman miniatures and inlaid metalwork ceramics lacquer ware gilded and enameled glass textiles and carpets made in the Serene Republic and the Mamluk Ottoman and Safavid Empires Together these exquisite objects illuminate the ways Islamic art inspired Venetian artists while also highlighting Venice s own views toward its neighboring region Fascinating essays by distinguished scholars and conservators offer new historical and technical insights into this unique

artistic relationship between East and West *Medieval Tapestries in the Metropolitan Museum of Art* Metropolitan Museum of Art (New York, N.Y.), Adolph S. Cavallo, 1993 A study of the condition subject design manufacture ownership and exhibitions for each tapestry or set of tapestries in the Museum's medieval tapestry collection Metropolitan Museum of Art

Impressionism John House, 2004-01-01 A new perspective on Impressionist art that offers revealing fresh interpretations of familiar paintings In this handsome book a leading authority on Impressionist painting offers a new view of this admired and immensely popular art form John House examines the style and technique subject matter and imagery exhibiting and marketing strategies and social political and ideological contexts of Impressionism in light of the perspectives that have been brought to it in the last twenty years When all of these diverse approaches are taken into account he argues Impressionism can be seen as a movement that challenged both artistic and political authority with its uncompromisingly modern subject matter and its determinedly secular worldview Moving from the late 1860s to the early 1880s House analyzes the paintings and career strategies of the leading Impressionist artists pointing out the ways in which they countered the dominant conventions of the contemporary art world and evolved their distinctive and immediately recognizable manner of painting Focusing closely on the technique composition and imagery of the paintings themselves and combining this fresh appraisal with recent historical studies of Impressionism House explores how pictorial style could generate social and political meanings and opens new ways of looking at this luminous art Rembrandt Ernst van de Wetering, 2009-04-06 Ernst van de Wetering's wonderful book has taken us further than almost any study over the past twenty years towards an understanding of the machinery of Rembrandt's genius No one attempting to write about Rembrandt in the future will be able to do so without taking this fine work into account Simon Schama Who would not have wanted to look over Rembrandt's shoulder while he painted Among the countless books on Rembrandt that by Ernst van de Wetering comes closest to conveying something of this experience because the author combines the qualifications of a trained connoisseur and of a practising painter Ernst Gombrich **Kazimir Malevich** Rainer Crone, David Moos, 1991 Malevich's sudden and startling realization of a non objective way of painting which he termed Suprematism stands as a seminal moment in the history of twentieth century art Rainer Crone and David Moos trace the artist's development from his beginnings in the Ukraine and early years in Moscow where he was closely involved in the Futurist circle through to the late 1920s and beyond The authors of this book convincingly demonstrate that it is only through a close and sustained reading of Malevich's late and still widely misunderstood painterly oeuvre that his extraordinarily inventive stance can truly be comprehended Crone and Moos trace the close relationship between Malevich's practice and other contemporary non political revolutions in physics linguistics and poetry They present Malevich as a uniquely creative artist embodying in his work many of the insights and discoveries that define the twentieth century and the condition of modern life Masters of Italian Baroque Painting R. Ward Bissell, Detroit Institute of Arts, Dwight Cameron Miller, Andria Derstine, 2005 Presents 17th and 18th century Italian paintings from one of

the world's finest collections of European art *The Poetry of Nature* John T. Carpenter, Midori Oka, 2018-02-26 With a shared reverence for the arts of Japan T. Richard Fishbein and his wife Estelle P. Bender assembled an outstanding and diverse collection of paintings of the Edo period 1615-1868. *The Poetry of Nature* offers an in-depth look at more than forty works from their collection that together trace the development of the major schools and movements of the era: Rinpa, Nanga, Zen, Maruyama Shijō and Ukiyō-e from their roots in Heian court culture and the Kano and Tosa artistic lineages that preceded them. Insightful essays by John T. Carpenter and Midori Oka reveal a unifying theme: the celebration of the natural world expressed in varied forms from the bold graphic manner of Rinpa to the muted sensitivity of Nanga. Lavishly illustrated, these works draw particular focus to the unique intertwinement of poetry and the pictorial arts that is fundamental to the Japanese tradition. In addition to providing new readings and translations of Japanese and Chinese poems, *The Poetry of Nature* sheds new light on the ways in which Edo artists used verse to transform their paintings into a hybrid literary and visual art. p. 1

margin: 0 0px 0 0px; font: 14px Verdana **The Languages of Landscape**, 1997 *Poussin and the Poetics of Painting* Jonathan Unglaub, 2006-02-06 This book examines how Poussin cultivated a poetics of painting from the literary culture of his own time and especially through his response to the work of Torquato Tasso. Tasso's poetic discourses were the most important source for Poussin's theory of painting. Poussin does not merely illustrate Tasso's verse but cultivates pictorial means to refashion the poet's metaphors of desire. Offering new interpretations of these works, this book also investigates Poussin's larger literary culture and how this context illuminates the artist's response to contemporary poetic texts, especially in his mythological paintings.

Masterpieces of European Painting, 1800-1920, in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Kathryn Calley Galitz, 2007 *The Sculpture Journal*, 2000

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