

# Robert Motherwell The Complete Prints 1940–1991 Catalogue Raisonné



# Robert Motherwell The Complete Prints 1940-1991 A Catalogue Raisonne

**Georgia Museum of Art**



## **Robert Motherwell The Complete Prints 1940-1991 A Catalogue Raisonné:**

*Robert Motherwell: the Complete Prints 1940-1991* Siri Engberg, Joan Banach, Robert Motherwell, 2003 A study of the prints of Robert Motherwell covering the years 1943 to 1991 This fourth edition is based on research and scholarship In addition to cataloguing more than 500 prints in virtually every medium it includes an essay on Motherwell's print making an illustrated chronology concordance bibliography and exhibition history 500 colour 100 b/w illustrations **The Prints of John Himmelfarb** Michael Bonesteel, Linda Konheim Kramer, 2005 John Himmelfarb is a bold American artist who consistently ignores the boundaries between drawing and painting This comprehensive monograph also details his most recent work that includes the lyric paintings of the Inland Romance Series and linear calligraphic creations that challenge the heart and mind of the contemporary art lover 84 colour 50 illustrations *Robert Kipniss* Thomas Piché, Robert Kipniss, 2004 This beautifully illustrated volume comprehensively explores the art and life of artist Robert Kipniss His work echoes his emphasis on the journey not the destination and his paintings allow the viewer a window into that journey 156 colour illustrations **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 Symbolism, Its Origins and Its Consequences Rosina Neginsky, 2010-08-11 The notion of the symbol is at the root of the Symbolist movement but this symbol is different from the way it was used and understood in the Middle Ages and Renaissance In the Symbolist movement a symbol is not an allegory The Belgian writer Maurice Maeterlinck defined its essence in an article that appeared on April 24 1887 in *L'Art moderne* He wrote that the notion of a symbol in the Symbolist movement is the opposite of the notion of the symbol in classical usage instead of going from the abstract to the concrete Venus incarnated in the statue represents love it goes from the concrete to the abstract from what is seen heard felt tasted and sensed to the evocation of the idea This volume attempts to give a glimpse into the power of the Symbolist movement and the nature of its fundamental and interdisciplinary role in the evolution of art and literature of the twentieth century It records the studies of a group of scholars who met and discussed these topics together for the first time in 2009 While illuminating the specificity of Symbolism in art architecture and literature in different European countries these articles also demonstrate the crucial role of French Symbolism in the development of the international Symbolist movement The authors hope that an expanding group a society of Art Literature and Music in Symbolism and Decadence ALMSD born out of the first meeting will continue to further this discussion at future conferences and in the printed conference proceedings The Abstract Impulse Marshall N. Price, 2007 Comprised of nearly fifty paintings sculptures and works on paper The Abstract Impulse highlights artists in such critical movements as Abstract Expressionism Minimalism and Op Art Artists who are included are such canonical figures as Robert Motherwell Jasper Johns Helen Frankenthaler and Robert Mangold among others This publication together with its coinciding exhibition seeks to unveil the pluralistic ways in which abstraction developed after 1950 which will be revealed by

the grouping of the works stylistically and thematically into three general sections gesture geometry and introspection

**German Expressionist Prints** Stephanie D'Alessandro, 2003 The Specks Collection is noted for its high quality breadth and profound graphic power In celebration of the gift to the museum the collection is presented here for the first time in its entirety *Steve Tobin's Natural History* Donald Burton Kuspit, Steve Tobin, 2003 This book assembles twenty years of work in dramatic color photographs a magnificent mid career survey of a remarkable sculptor who turns nature into art HGAF Modern and Contemporary Art Auction Catalog #5031 Carrie Hunnicutt, 2009-09 **American Horizons** Keith F. Davis, Art Sinsabaugh, 2004 This revealing monograph explores how Sinsabaugh's wide format photographs expose the bond between humankind and the earth as suggested by his images of wide horizons interspersed by skyscrapers bridges silos and highways 96 colour 200 b w illustrations *Three Decades of American Printmaking* Allan L. Edmunds, 2004 This comprehensive volume features exciting and culturally diverse serigraphs offset lithographs and mixed media prints from the Bradywine Workshop **John Stockwell** John Burr Stockwell, Alfred Alcorn, 2003 This beautifully illustrated monograph is the first of Stockwell's landscapes and includes a wide range of his oil and pastel paintings 70 colour illustrations Print Quarterly, 2004 *Weaving Modernism* K. L. H. Wells, 2019-01-01 An unprecedented study that reveals tapestry's role as a modernist medium and a model for the movement's discourse on both sides of the Atlantic in the decades following World War II Surrealists in New York: Atelier 17 and the Birth of Abstract Expressionism Charles Darwent, 2023-05-02 An absorbing group biography revealing how exiles from war torn France brought surrealism to America sparking the movement that became abstract expressionism In 1957 the American artist Robert Motherwell made an unexpected claim I have only known two painting milieus well the Parisian Surrealists with whom I began painting seriously in New York in 1940 and the native movement that has come to be known as abstract expressionism but which genetically would have been more properly called abstract surrealism Motherwell's bold assertion that abstract expressionism was neither new nor local but born of a brief liaison between America and France verged on the controversial Surrealists in New York tells the story of this liaison and the European exiles who brought Surrealism with them an artistic exchange between the Old World and the New centering on taciturn printmaker Stanley William Hayter and the legendary Atelier 17 print studio he founded Here artists experiments literally pushed the boundaries of modern art It was in Hayter's studio that Jackson Pollock found the balance of freedom and control that would culminate in his distinctive drip paintings The impact of Max Ernst Andr Masson Louise Bourgeois and other noted migrants on the work of Motherwell Pollock Mark Rothko and the American avant garde has for too long been quietly written out of art history Drawing on first hand documents interviews and archive materials Charles Darwent brings to life the events and personalities from this crucial encounter revealing a fascinating new perspective on the history of the art of the twentieth century **Artists & Prints** Deborah Wye, Starr Figura, Museum of Modern Art (New York, N.Y.), 2004 Volume covers the Collection of Prints and Illustrated Books not the collection of artists books The Art of

Collaboration Jane Kinsman, 2002 This book celebrates master printer Kenneth Tyler's creative collaboration with key artists of the post war American art scene. It reproduces works in the National Gallery's collection of editioned original prints, screens, paper works, illustrated books and multiples along with rare and unique proofs and drawings from the Tyler workshop. Artists such as Josef Albers, Helen Frankenthaler, David Hockney, Jasper Johns, Roy Lichtenstein, Robert Motherwell, Robert Rauschenberg and Frank Stella produced some of their finest works with Tyler in an atmosphere where collaboration engaged heart and mind, inspired innovation, response and reaction, and the printer shaped his approach to each particular artist's needs.

**Tracing Vision** Georgia Museum of Art, 2011 The latest in the Georgia Museum of Art's series of publications on drawings from its permanent collection, *Tracing Vision* focuses on nineteenth and twentieth century works by a huge range of artists. Contemporary feminist artists Lenore Tawney and Nancy Grossman are represented alongside Pierre Puvis de Chavannes and Chuck Close is closely followed by American Scene artist Howard Cook and turn of the century muralist Kenyon Cox. Carol Nathanson, who wrote by far the largest number of entries, also supplies a marvelous introductory essay that highlights the ties among this diverse selection of drawings and focuses on the importance of the medium throughout art history.

**Burhan Dogançay** Burhan Dogançay, Richard Vine, 2003 Dogançay's drawing, watercolour, fumage, collage and mixed media are surveyed with an eye to illuminating the unique combination of artistic independence and technical confidence that characterises his festive work. 168 colour, 43 b/w illustrations.

**The Publishers Weekly**, 2005

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