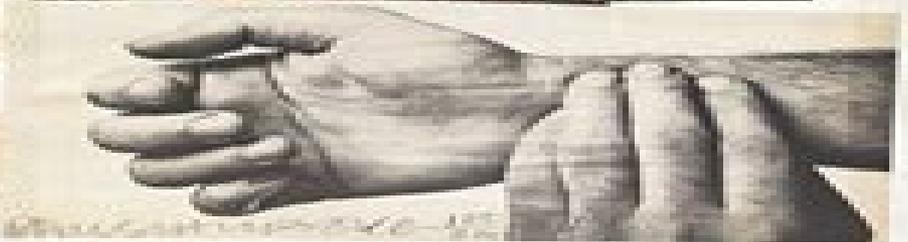
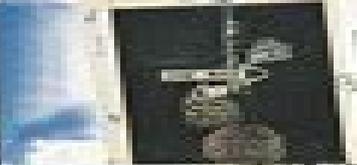
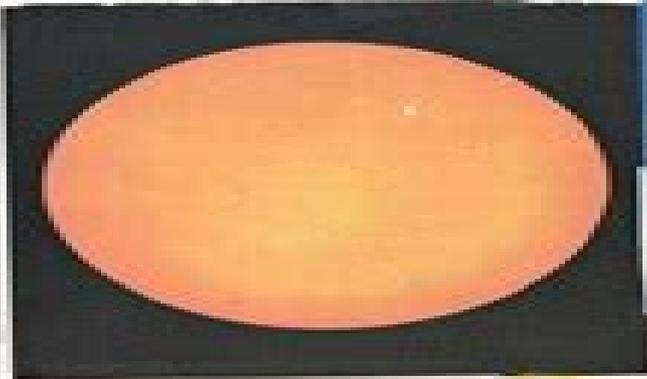
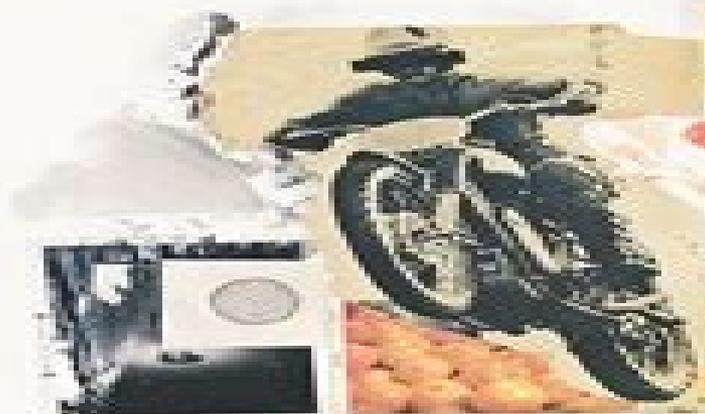


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THE SILKSCREEN PRINTINGS - 1962 / 1969

WHITNEY MUSEUM
OF
AMERICAN ART



7 DEC. 1990
To
17 MAR 1991

Robert Rauschenberg The Silkscreen Paintings 1962 1964

Robert Rauschenberg, Roni Feinstein

Robert Rauschenberg The Silkscreen Paintings 1962 1964:

Robert Rauschenberg Roni Feinstein,1990 [Robert Rauschenberg](#) Robert Rauschenberg,Roni Feinstein,1990 [Art and Design in 1960s New York](#) Amanda Gluibizzi,2021-02-26 [Art and Design in 1960s New York](#) explores the mutual influence between fine art and graphic design in New York City during the long decade of the 1960s Beginning with advertising s creative revolution and its relationship to pop artists the book traces design and art s developing interest in responses to civic problems such as the proliferation of billboards navigation through the city s streets and subways and issues of deteriorating infrastructure The strategies exploited by these artists and designers resulted in similar approaches to visual imagery and shared techniques for thinking about and responding to the city in which they lived [Robert Rauschenberg](#) Robert Rauschenberg,Craig F. Starr Associates,2006* **Robert Rauschenberg and Surrealism** Gavin Parkinson,2023-03-23 The art of Robert Rauschenberg 1925 2008 is usually viewed as quite distinct from Surrealism a movement which the artist himself displayed some hostility towards However Rauschenberg had a very positive reception among Surrealists particularly across the period 1959 69 In the face of Rauschenberg s avowals of his own literalism and insistence on his art as facts this book gathers generous evidence of the poetic metaphorical allusive associative and connotative dimensions of the artist s oeuvre as identified by Surrealists and thus extrapolates new readings from Rauschenberg s key works on that basis By viewing Rauschenberg s art against the expansion of the cultural influence of the United States in Europe in the period after the Second World War and the increasingly politicized activities of the Surrealists in the era of the Algerian War of Independence 1954 62 *Robert Rauschenberg and Surrealism* shows how poetic inference of the artist s work was turned towards political interpretation By analysing Rauschenberg s art in the context of Surrealism and drawing from it new interpretations and perspectives this volume simultaneously situates the Surrealist movement in 1960s American art criticism and history [The Robert and Jane Meyerhoff Collection](#) National Gallery of Art (U.S.),Harry Cooper,2009 A selection of images from the Meyerhoff collection which was built around six major figures Jasper Johns Ellsworth Kelly Roy Lichtenstein Brice Marden Robert Rauschenberg and Frank Stella *Robert Rauschenberg : the silkscreen paintings 1962-64* R. Feinstein,1990 [Robert Rauschenberg's »Erased de Kooning Drawing« \(1953\)](#) Gregor Stemmrigh,2023-01-01 *Erased de Kooning Drawing* ist ein Kunstwerk das auf radikale Weise die Definition von Kunst und das Verstandnis 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 Einverstandnis gegeben hatte Jasper Johns versah es anlässlich seiner ersten Präsentation mit einem Label das maßgeblich zu seiner Wahrnehmung als eigenständigem 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 K nstler innen 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 Stemmricks 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 **The Aesthete in the City: The Philosophy and Practice of American Abstract Painting in the 1980s**, 1994 *Meta- and Inter-Images in Contemporary Visual Art and Culture* Carla Taban, 2013-10-14 Exploring the epistemological potential of meta and inter images Since the 1990s when the question of the visual became central in various arts and humanities disciplines images that refer to themselves as such or to other images have enjoyed an increasing interest Meta and Inter Images in Contemporary Visual Art and Culture partakes in enriches and updates these debates It investigates what meta and inter images can make known about the visual in its own terms by its own means Written by scholars in aesthetics art history and cultural film literary media and visual studies the essays gathered here tackle meta and inter images in an array of creative artefacts practices and media They unfold the epistemological potential of every meta and inter image discussed to raise questions such as What are images How do they work By whom to what purpose to what effect and in what context s are they used How are they created and understood And how do they challenge our pre conceptions of images and the ways we study them Contributors Maaheen Ahmed Universit catholique de Louvain Vangelis Athanassopoulos Universit Paris I Panth on Sorbonne Sotirios Bahtsetzis Hellenic Open University Concepci n Cort s Zulueta Universidad Aut noma de Madrid Mafalda D maso Goldsmiths University of London Elisabeth Christine Gamer University of Bern Amanda Gluibizzi Ohio State University Stella Hockenhull University of Wolverhampton Ana l Lejeune Universit catholique de Louvain Fabrice Leroy University of Louisiana at Lafayette Johanna Malt King s College London Olga Moskatova IKKM Bauhaus Universit t Weimar Magdalena Nowak The Graduate School for Social Research at the Polish Academy of Sciences Jorgelina Orfila Texas Tech University Fran Pheasant Kelly University of Wolverhampton Rapha l Pirenne School of Graphic Research E R G Brussels Abigail Susik Willamette University Whitney Museum of American Art Whitney Museum of American Art, 2015-01-01 An exciting guide to and celebration of the Whitney Museum and its outstanding collection of American art This all new handbook a fresh look at the Whitney Museum of American Art s collection highlights the museum s extraordinary holdings and its fascinating history Featuring iconic pieces by artists such as Calder Hopper Johns O Keeffe and Warhol as well as numerous works by under recognized individuals this is not only a guide to the Whitney s collection but also a remarkable primer on modern and contemporary American art Beautifully illustrated with abundant new photography the book pairs scholarly entries on 350 artists with images of some of their most significant works The museum s history and the evolution of its collection including the Whitney s important distinction as one of the few American museums founded by an artist and the notion of American in relation to the collection are covered in two short essays Published to coincide with the Whitney s highly anticipated move to a new facility in downtown New York in the spring of 2015 this book celebrates the museum s storied past and vibrant present as it looks

ahead to its future *New York Magazine* ,1991-03-18 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea *Naked to the Bone* Bettyann Kevles,1997 By the late 1960s the computer and television were linked to produce medical images that were as startling as Roentgen s original X rays Computerized tomography CT and magnetic resonance imaging MRI made it possible to picture soft tissues invisible to ordinary X rays Ultrasound allowed expectant parents to see their unborn children Positron emission tomography PET enabled neuroscientists to map the brain In this lively history of medical imaging the first to cover the full scope of the field from X rays to MRI assisted surgery Bettyann Kevles explores the consequences of these developments for medicine and society Through lucid prose vivid anecdotes and more than seventy striking illustrations she shows how medical imaging has transformed the practice of medicine from pediatrics to dentistry neurosurgery to geriatrics gynecology to oncology Beyond medicine Kevles describes how X rays and the newer technologies have become part of the texture of modern life and culture They helped undermine Victorian sexual sensibilities gave courts new forensic tools provided plots for novels and movies and offered artists from Picasso to Warhol new ways to depict the human form *The Artist at Home* Imogen Racz,Jill Journeaux,2024-01-11 Artists have worked from home for many reasons including care duties financial or political constraints or availability and proximity to others From the home studios of Charles and Ray Eames to the different photographic representations of Robert Rauschenberg s studio this book explores the home as a distinct site of artistic practice and the traditions and developments of the home studio as concept and space throughout the 20th and into the 21st century Using examples from across Europe and the Anglophone world between the mid 20th century and the present each chapter considers the different circumstances for working at home the impact on the creative lives of the artists their identities as artists and on the work itself and how sometimes these were projected and promoted through photographs and the media Key themes include the gendered and performative aspects of women practising at home collaborative studio communities of the 1970s 90s including the appropriation of abandoned spaces in East London and the effects of Covid on artistic practices and family life within the spaces of home The book comprises full length chapters by artists architects art and design historians each of whom bring different perspectives to the issues interwoven with short interviews with artists to enrich and broaden the debates At a time when individual relationships to home environments have been radically altered *The Artist at Home* considers why some artists in previous decades either needed to or chose to work from home producing work of vitality and integrity Tracing this long tradition into the present the book will provide a deeper understanding of how the home studio has affected the practices and identity of artists working in different countries and in different circumstances from the mid 20th century to

the present **The Poetics of Perspective** James Elkins,2018-10-18 Perspective has been a divided subject orphaned among various disciplines from philosophy to gardening In the first book to bring together recent thinking on perspective from such fields as art history literary theory aesthetics psychology and the history of mathematics James Elkins leads us to a new understanding of how we talk about pictures Elkins provides an abundantly illustrated history of the theory and practice of perspective Looking at key texts from the Renaissance to the present he traces a fundamental historical change that took place in the way in which perspective was conceptualized first a technique for constructing pictures it slowly became a metaphor for subjectivity That gradual transformation he observes has led to the rifts that today separate those who understand perspective as a historical or formal property of pictures from those who see it as a linguistic cognitive or epistemological metaphor Elkins considers how the principal concepts of perspective have been rewritten in work by Erwin Panofsky Hubert Damisch Martin Jay Paul Ricoeur Jacques Lacan Maurice Merleau Ponty and E H Gombrich **The Poetics of Perspective** illustrates that perspective is an unusual kind of subject it exists as a coherent idea but no one discipline offers an adequate exposition of it Rather than presenting perspective as a resonant metaphor for subjectivity a painter s tool without meaning a disused historical practice or a model for vision and representation Elkins proposes a comprehensive reevaluation The perspective he describes is at once a series of specific pictorial decisions and a powerful figure for our knowledge of the world Between Memory and Document Ruth Rosengarten,2013-08

The sixth book in the series Sem T tulo Untitled is an essay by Ruth Rosengarten on the links between photography and the archive in contemporary art plotting a personal trajectory through the works of the Berardo Collection by linking artists such as Marcel Duchamp Anselm Kiefer Hiroshi Sugimoto and Bernd and Hilla Becher Beside the text now published in English the book includes colour reproductions of the works selected 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

The Great Migrator Hiroko Ikegami,Robert Rauschenberg,2010 Unlike other writers who have viewed the export of American art during the 1950s and 1960s as another form of Cold War propagandizing and famous American artists as cultural imperialists Ikegami sees the global rise of American art as a cross cultural phenomenon in which each art community Rauschenberg visited was searching in different ways for cultural and artistic identity in the midst of Americanization Rauschenberg s travels and collaborations established a new kind of transnational network for the postwar art world prefiguring the globalization of art before the era of globalization Printmaking in America Trudy V. Hansen,Jane Voorhees Zimmerli Art Museum,1995-09 The years from 1960 to 1990 witnessed an extraordinary outburst of creative activity among American printmakers A number of important new workshops were founded from such influential studios as Universal Limited Art Editions as Long Island and the Tamarind Lithography Workshop in Los Angeles to small presses throughout the country In contrast to traditional European ateliers where professional printers reproduced artists designs for

commercial edition printing the new American workshops stressed collaboration and emphasized radical experimentation with medium and process The work produced in these studios often owed as much to the imaginative gifts of the printer as the conception of the artist

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

Unveiling the Magic of Words: A Overview of "**Robert Rauschenberg The Silkscreen Paintings 1962 1964**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Robert Rauschenberg The Silkscreen Paintings 1962 1964**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

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Table of Contents Robert Rauschenberg The Silkscreen Paintings 1962 1964

1. Understanding the eBook Robert Rauschenberg The Silkscreen Paintings 1962 1964
 - The Rise of Digital Reading Robert Rauschenberg The Silkscreen Paintings 1962 1964
 - Advantages of eBooks Over Traditional Books
2. Identifying Robert Rauschenberg The Silkscreen Paintings 1962 1964
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Robert Rauschenberg The Silkscreen Paintings 1962 1964
 - User-Friendly Interface
4. Exploring eBook Recommendations from Robert Rauschenberg The Silkscreen Paintings 1962 1964
 - Personalized Recommendations
 - Robert Rauschenberg The Silkscreen Paintings 1962 1964 User Reviews and Ratings

- Robert Rauschenberg The Silkscreen Paintings 1962 1964 and Bestseller Lists
- 5. Accessing Robert Rauschenberg The Silkscreen Paintings 1962 1964 Free and Paid eBooks
 - Robert Rauschenberg The Silkscreen Paintings 1962 1964 Public Domain eBooks
 - Robert Rauschenberg The Silkscreen Paintings 1962 1964 eBook Subscription Services
 - Robert Rauschenberg The Silkscreen Paintings 1962 1964 Budget-Friendly Options
- 6. Navigating Robert Rauschenberg The Silkscreen Paintings 1962 1964 eBook Formats
 - ePub, PDF, MOBI, and More
 - Robert Rauschenberg The Silkscreen Paintings 1962 1964 Compatibility with Devices
 - Robert Rauschenberg The Silkscreen Paintings 1962 1964 Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Robert Rauschenberg The Silkscreen Paintings 1962 1964
 - Highlighting and Note-Taking Robert Rauschenberg The Silkscreen Paintings 1962 1964
 - Interactive Elements Robert Rauschenberg The Silkscreen Paintings 1962 1964
- 8. Staying Engaged with Robert Rauschenberg The Silkscreen Paintings 1962 1964
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Robert Rauschenberg The Silkscreen Paintings 1962 1964
- 9. Balancing eBooks and Physical Books Robert Rauschenberg The Silkscreen Paintings 1962 1964
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Robert Rauschenberg The Silkscreen Paintings 1962 1964
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Robert Rauschenberg The Silkscreen Paintings 1962 1964
 - Setting Reading Goals Robert Rauschenberg The Silkscreen Paintings 1962 1964
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Robert Rauschenberg The Silkscreen Paintings 1962 1964
 - Fact-Checking eBook Content of Robert Rauschenberg The Silkscreen Paintings 1962 1964
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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