



Shaped Canvas

Jiyuan Zhang



Shaped Canvas:

Shaped Canvas Bruce Bowman, 1976 Discusses various designs and construction techniques for shaped canvases and gives instructions for painting on them *Minimalism* James Meyer, James Sampson Meyer, 2004-01-01 Critic and art historian Meyer a leading authority on Minimalism examines the style from its inception to its broader cultural influence This sourcebook features an excellent selection of nearly 300 color and b w images to illustrate the surprising variety of the work

The Concise Oxford Dictionary of Art and Artists Ian Chilvers, 2003 Searchable database of 2500 entries Guide to Western Art from ancient Greece to the present Includes artists ranging from Polyclitus of Argos to Andy Warhol with entries on younger contemporary artists such as Damien Hirst Julian Schnabel and Rachel Whiteread Here also are periods and movements including the Classical period the Renaissance impressionism the Ashcan School and Cubism as well as techniques and styles such as encaustic painting encarnado lithography cabinet painting and blot drawing *Made in Los Angeles* Rachel Rivenc, 2016-04-01 In the 1960s a group of Los Angeles artists fashioned a body of work that has come to be known as the LA Look or West Coast Minimalism Its distinct aesthetic is characterized by clean lines simple shapes and pristine reflective or translucent surfaces and often by the use of bright seductive colors While the role of materials and processes in the advent of these truly indigenous Los Angeles art forms has often been commented on it has never been studied in depth until now *Made in Los Angeles* focuses on four pioneers of West Coast Minimalism Larry Bell Robert Irwin Craig Kauffman and John McCracken whose working methods often borrowed from other industries featured the use of synthetic paints and resins as well as industrial processes to create objects that are both painting and sculpture Bell for example coated plate glass with films of material that alter the way the light is absorbed reflected and transmitted while Kauffman employed a process usually reserved for commercial signs for his work McCracken coated plywood with fiberglass then spray painted it with countless layers of automotive paints and Irwin spray painted discs of hammered aluminum or vacuum formed plastics The detailed study of each artist s work is presented in the context of the emergence of modern art in Los Angeles the burgeoning mid twentieth century gallery scene and the light infused LA cityscape Initially undertaken as part of the Pacific Standard Time Art in L A 1945 1980 initiative this volume combines technical art history and scientific analysis to investigate conservation issues associated with the work of these artists which are often emblematic of issues in the conservation of contemporary art in general **Harvey Quaytman** Apsara DiQuinzio, 2018-10-23 Harvey Quaytman s paintings are distinct for their inventive whimsical exploration of shape meticulous attention to surface texture and experimental application of color While his works display a rigorous commitment to formalism they are simultaneously invested with rich undertones of sensuality decorativeness and humor expressed too in his playful poetic titles such as *A Street Called Straight* and *Kufikind* Demonstrating the arc of Quaytman s oeuvre from his radically curvilinear canvases of the late 1960s and 1970s to his exploration of serialized geometric abstraction in the 1980s and finally to his serene

cruciform canvases of the 1990s this retrospective exhibition and accompanying illustrated catalogue is a timely reconsideration of Quaytman's influential work placing him and his work more prominently in the trajectory of American modern art With contributions by Suzanne Hudson and John Yau as well reflections by R H Quaytman an artist and the daughter of Harvey Quaytman on her father's work and life Published in association with the Berkeley Art Museum and Pacific Film Archive BAMPFA Exhibition dates October 17 2018 January 27 2019 Berkeley Museum of Art Pacific Film Archive BAMPFA *Experiments with the Shaped Canvas* Peggy Shu Chin Lee,1974 *Library of Congress Subject Headings* Library of Congress. Office for Subject Cataloging Policy,1990 *P-Z* Library of Congress. Office for Subject Cataloging Policy,1990 [Library of Congress Subject Headings: P-Z](#) Library of Congress. Subject Cataloging Division,1989

Library of Congress Subject Headings Library of Congress,1989 **Computer Vision - ECCV 2024** Aleš Leonardis,Elisa Ricci,Stefan Roth,Olga Russakovsky,Torsten Sattler,Gül Varol,2024-11-04 The multi volume set of LNCS books with volume numbers 15059 up to 15147 constitutes the refereed proceedings of the 18th European Conference on Computer Vision ECCV 2024 held in Milan Italy during September 29 October 4 2024 The 2387 papers presented in these proceedings were carefully reviewed and selected from a total of 8585 submissions They deal with topics such as computer vision machine learning deep neural networks reinforcement learning object recognition image classification image processing object detection semantic segmentation human pose estimation 3d reconstruction stereo vision computational photography neural networks image coding image reconstruction motion estimation **Dictionary Of Modern Art** Matthew Baigell,2021 Alphabetically arranged and crossreferenced entries provide background information on major American painters sculptors printmakers and photographers plus important topics and movements central to American art from the sixteenth century to the present *Focus On: 100 Most Popular United States National Medal of Arts Recipients* Wikipedia contributors, **Library of Congress Subject Headings** Library of Congress. Cataloging Policy and Support Office,2009 **The Motor** ,1903 *Homemade Esthetics* Clement Greenberg,2000-10-19 Thanks to his unsurpassed eye and his fearless willingness to take a stand Clement Greenberg 1909 1994 became one of the giants of 20th century art criticism a writer who set the terms of critical discourse from the moment he burst onto the scene with his seminal essays *Avant Garde and Kitsch* 1939 and *Towards a Newer Laocoon* 1940 In this work which gathers previously uncollected essays and a series of seminars delivered at Bennington in 1971 Greenberg provides his most expansive statement of his views on taste and quality in art arguing for an esthetic that flies in the face of current art world fashions Greenberg insists despite the attempts from Marcel Duchamp onwards to escape the jurisdiction of taste by producing an art so disjunctive that it cannot be judged that taste is inexorable He argues that standards of quality in art the artist's responsibility to seek out the hardest demands of a medium and the critic's responsibility to discriminate are essential conditions for great art The obsession with innovation the epidemic of newness leads in Greenberg's view to the boringness of so much avant garde art He

discusses the interplay of expectation and surprise in aesthetic experience and the exalted consciousness produced by great art Homemade Esthetics allows us particularly in the transcribed seminar sessions never before published to watch the critics mind at work defending and at times reconsidering his theories His views often controversial are the record of a lifetime of looking at and thinking about art as intensely as anyone ever has **No Sense of Place** Joshua

Meyrowitz,1986-12-11 How have changes in media affected our everyday experience behavior and sense of identity Such questions have generated endless arguments and speculations but no thinker has addressed the issue with such force and originality as Joshua Meyrowitz in No Sense of Place Advancing a daring and sophisticated theory Meyrowitz shows how television and other electronic media have created new social situations that are no longer shaped by where we are or who is with us While other media experts have limited the debate to message content Meyrowitz focuses on the ways in which changes in media rearrange who knows what about whom and who knows what compared to whom making it impossible for us to behave with each other in traditional ways No Sense of Place explains how the electronic landscape has encouraged the development of More adultlike children and more childlike adults More career oriented women and more family oriented men and Leaders who try to act more like the person next door and real neighbors who want to have a greater say in local national and international affairs The dramatic changes fostered by electronic media notes Meyrowitz are neither entirely good nor entirely bad In some ways we are returning to older pre literate forms of social behavior becoming hunters and gatherers of an information age In other ways we are rushing forward into a new social world New media have helped to liberate many people from restrictive place defined roles but the resulting heightened expectations have also led to new social tensions and frustrations Once taken for granted behaviors are now subject to constant debate and negotiation The book richly explicates the quadruple pun in its title Changes in media transform how we sense information and how we make sense of our physical and social places in the world *Expanded Painting* Mark Titmarsh,2017-08-24

The relevance of painting has been questioned many times over the last century by the arrival of photography installation art and digital technologies But rather than accept the death of painting Mark Titmarsh traces a paradoxical interface between this art form and its opposing forces to define a new practice known as expanded painting giving the term historical context theoretical structure and an important place in contemporary practice As the formal boundaries tumble the being of painting expands to become a kind of total art incorporating all other media including sculpture video and performance Painting is considered from three different perspectives ethnology art theory and ontology From an ethnological point of view painting is one of any number of activities that takes place within a culture In art theory terms painting is understood to produce objects of interest for humanities disciplines Yet painting as a medium often challenges both its object and image status expanding and creating hybrid works between painting objects screen media and text Ontologically painting is understood as an object of aesthetic discourse that in turn reflects historical states of being Thus Expanded Painting delivers a new kind of saying a post aesthetic

discourse that is attuned to an uncanny tension between the presence and absence of painting **Each One Another**

Rachel Haidu, 2023-07-28 A consideration of how contemporary art can offer a deeper understanding of selfhood With *Each One Another* Rachel Haidu argues that contemporary art can teach us how to understand ourselves as selves how we come to feel oneness to sense our own interiority and to shift between the roles that connect us to strangers those close to us and past and future generations Haidu looks to intergenerational pairings of artists to consider how three aesthetic vehicles shape in painting characters in film and video and roles in dance allow us to grasp selfhood Better understandings of our selves she argues complement our thinking about identity and subjecthood She shows how Philip Guston's figurative works explore shapes descriptive capacities and their ability to investigate history while Amy Sillman's paintings allow us to rethink expressivity and oneness Analyzing a 2004 video by James Coleman Haidu explores how we enter characters through their interior monologues and she also looks at how a 2011 film by Steve McQueen positions a protagonist's refusal to speak as an argument for our right to silence In addition Haidu examines how Anne Teresa de Keersmaeker's distribution of roles across dancers invites us to appreciate formal structures that separate us from one another while Yvonne Rainer's choreography shows how such formal structures also bring us together Through these examples *Each One Another* reveals how artworks allow us to understand oneness interiority and how we become fluid agents in the world and it invites us to examine critically and forgivingly our attachments to selfhood **Selection 1966** University of California, Berkeley. University Art Museum,

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