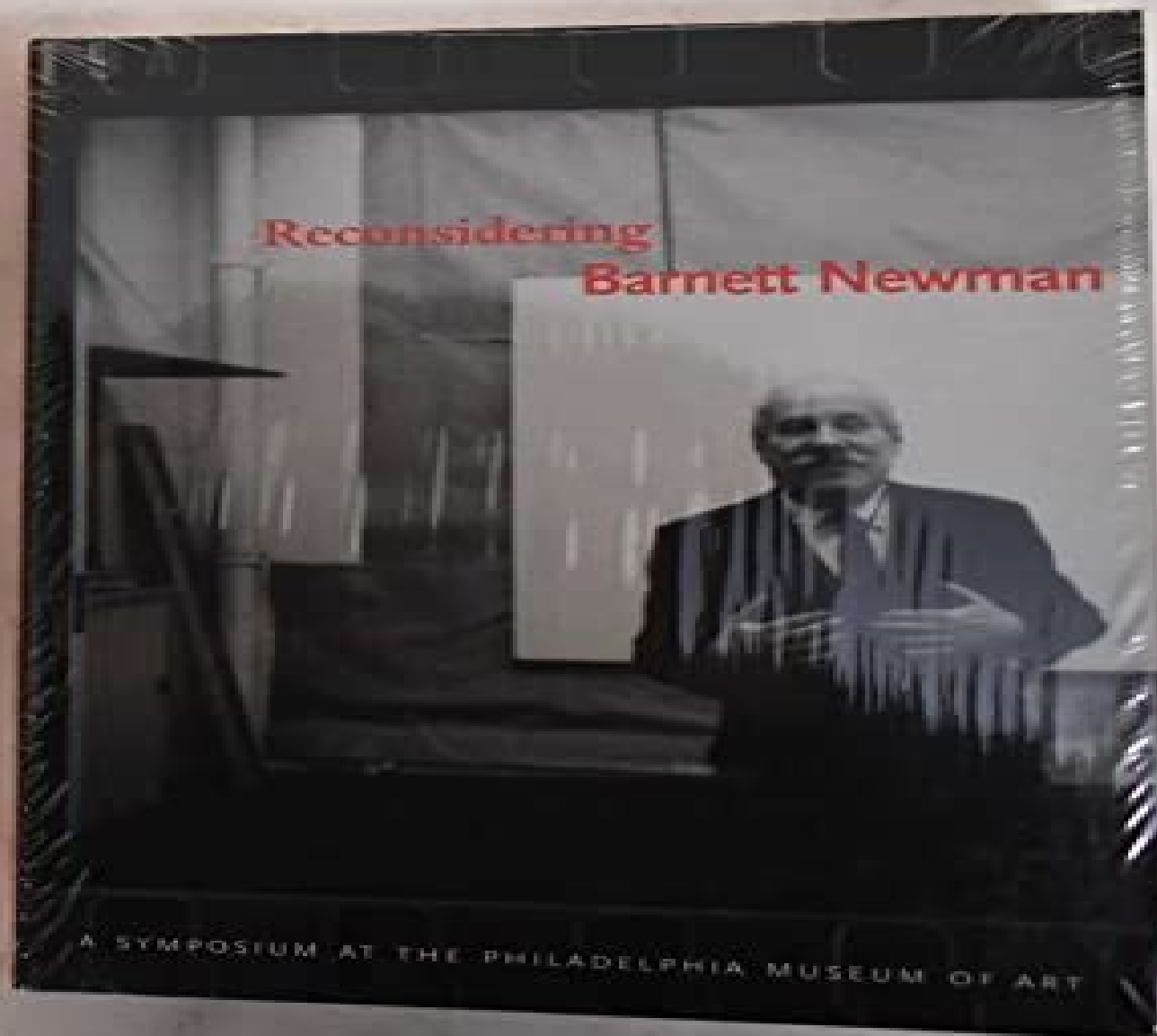




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Reconsidering Barnett Newman

Lingjun Ying



Reconsidering Barnett Newman:

Reconsidering Barnett Newman : a symposium at the Philadelphia Museum of Art Melissa Ho, 2005 *Reconsidering Barnett Newman* Melissa Ho, 2005 **Reconsidering Barnett Newman** Kerry A. Mills, 1993 **Barnett Newman and Heideggerian Philosophy** Claude Cernuschi, 2012-03-22 As a major member of the New York School Barnett Newman is celebrated for his radical explorations of color and scale and as a precursor to the Minimalist movement for his significant contribution to the development of twentieth century American art But if his reputation and place in history have grown progressively more secure the work he produced remains highly resistant to interpretation His paintings are rigorously abstract and his writings full of references to arcane metaphysical concepts Frustrated over their inability to reconcile the works with what the artist said about them some critics have dismissed the paintings as impenetrable The art historian Yve Alain Bois called Newman the most difficult artist he could name and the philosopher Jean Fran ois Lyotard declared that there is almost nothing to consume in his work or if there is I do not know what it is In order to advance interpretation this book investigates both Newman s writings and paintings in light of ideas articulated by one of Germany s most important and influential philosophers Martin Heidegger Many of the themes explored in Newman s statements and echoed in the titles of his paintings betray numerous points of intersection with Heidegger s philosophy the question of origins the distinctiveness of human presence a person s sense of place the sensation of terror the definition of freedom the importance of mood to existence the particularities of art and language the impact of technology on modern life the meaning of time and the human being s relationship to others and to the divine When examined in the context of Heideggerian thought these issues acquire greater concreteness and in turn their relation to the artist s paintings becomes clearer It is the contention of this book that at the intersection of art history and philosophy an interdisciplinary framework emerges wherein the artist s broader motivations and the specific meanings of his paintings prove more amenable to elucidation **Abstraction and the Holocaust** Mark Godfrey, 2007-01-01 Mark Godfrey looks closely at a series of American art and architectural projects that respond to the memory of the Holocaust He investigates how abstract artists and architects have negotiated Holocaust memory without representing the Holocaust figuratively or symbolically **Barnett Newman** Amy Newman, 2025-10-28 The definitive biography of a transformational American artist and the city that shaped him Barnett Newman 1905 1970 a founding member of the abstract expressionist movement was a contemporary of such figures as Jackson Pollock Willem de Kooning Mark Rothko and Clyfford Still He left behind only 118 finished paintings six sculptures and 83 acknowledged drawings yet is often regarded as the greatest painter to have emerged after the Second World War Barnett Newman is the definitive biography of a charismatic New Yorker who defied the rules and created an art of the sublime This landmark book features original research conducted over decades using scores of interviews oral histories and previously unseen correspondence to paint a richly textured portrait of a creative sage who became an exemplar of the artist citizen Born in

New York to Polish Jewish immigrant parents he grandly aspired to involve himself in every detail of the city's life. He was a crusader for the civil service, ran against La Guardia for mayor, worked as a teacher, wrote poetry, criticism, and manifestos, produced political plays, and promoted other artists, all before painting a mature work of his own in his early forties. Newman began with none of the qualities once considered indispensable for a master artist, such as training, apprenticeship, or natural facility. But he possessed a galvanizing intellect and a conviction that aesthetic expression is an ecstatic declaration of existence and an assertion of human dignity. Drawing on previously unpublished sources gleaned from full access to Newman's archives, Amy Newman presents a portrait of a maverick whose works are among the most enduring of the twentieth century and whose influence continues to this day.

[The Iconology of Abstraction](#) Krešimir Purgar, 2020-06-15. This book uncovers how we make meaning of abstraction both historically and in present times and examines abstract images as a visual language. The contributors demonstrate that abstraction is not primarily an artistic phenomenon but rather arises from human beings' desire to imagine, understand, and communicate complex, ineffable concepts in fields ranging from fine art and philosophy to technologies of data visualization, from cartography and medicine to astronomy. The book will be of interest to scholars working in image studies, visual studies, art history, philosophy, and aesthetics.

[The Myth of Abstraction](#) Andrea Meyertholen, 2021. An alternative genealogy of abstract art featuring the crucial role of 19th-century German literature in shaping it aesthetically, culturally, and socially. Once upon a time, or more specifically in 1911, there was an artist named Wassily Kandinsky who created the world's first abstract artwork and forever altered the course of art history, or so the traditional story goes. A good story, but not the full story. The Myth of Abstraction reveals that abstract art was envisioned long before Kandinsky in the pages of nineteenth-century German literature. It originated from the written word described by German writers who portrayed in language what did not yet exist as art. Yet if writers were already writing about abstract art, why were painters not painting it? To solve the riddle, this book features the work of three canonical nineteenth-century authors: Heinrich von Kleist, Johann Wolfgang von Goethe, and Gottfried Keller, who imagine, theorize, and describe abstract art in their literary writing, sometimes warning about the revolution it will cause, not just in art but in all aspects of social life. Through close readings of their textual images and visual analyses of actual paintings, Andrea Meyertholen shows how these writers anticipated the twentieth-century birth of abstract art by establishing the necessary conditions for its production, reception, and consumption. The first study to bring these early descriptions of abstraction together and investigate their significance, The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic, cultural, and social terms, warning about the revolution it will cause, not just in art but in all aspects of social life. Through close readings of their textual images and visual analyses of actual paintings, Andrea Meyertholen shows how these writers anticipated the twentieth-century birth of abstract art by establishing the necessary conditions for its production, reception, and consumption. The first study to bring these early descriptions of abstraction

together and investigate their significance The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic cultural and social terms mes warning about the revolution it will cause not just in art but in all aspects of social life Through close readings of their textual images and visual analyses of actual paintings Andrea Meyertholen shows how these writers anticipated the twentieth century birth of abstract art by establishing the necessary conditions for its production reception and consumption The first study to bring these early descriptions of abstraction together and investigate their significance The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic cultural and social terms e first study to bring these early descriptions of abstraction together and investigate their significance The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic cultural and social terms

Erasing Public Memory Joseph A. Young, Jana Evans Braziel, 2007 Based on the Race in the Humanities conference held in Nov 2001 at Univ of Wisconsin La Crosse La Crosse Wisconsin

Contemporary Art Alexander Dumbadze, Suzanne Hudson, 2012-12-04 An engaging account of today s contemporary art world that features original articles by leading international art historians critics curators and artists introducing varied perspectives on the most important debates and discussions happening around the world Features a collection of all new essays organized around fourteen specific themes chosen to reflect the latest debates in contemporary art since 1989 Each topic is prefaced by an introduction on current discussions in the field and investigated by three essays each shedding light on the subject in new and contrasting ways Topics include globalization formalism technology participation agency biennials activism fundamentalism judgment markets art schools and scholarship International in scope bringing together over forty of the most important voices in the field including Sof a Hern ndez Chong Cuy David Joselit Michelle Kuo Raqs Media Collective and Jan Verwoert A stimulating guide that will encourage polemical interventions and foster critical dialogue among both students and art aficionados

Judaism and the Visual Image Melissa Raphael, 2009-02-19 The widespread assumption that Jewish religious tradition is mediated through words not pictures has left Jewish art with no significant role to play in Jewish theology and ethics Judaism and the Visual Image argues for a Jewish theology of image that among other things helps us re read the creation story in Genesis 1 and to question why images of Jewish women as religious subjects appear to be doubly suppressed by the Second Commandment when images of observant male Jews have become legitimate even iconic representations of Jewish holiness

Raphael further suggests that devout beholding of images of the Holocaust is a corrective to post Holocaust theologies of divine absence from suffering that are infused by a sub theological aesthetic of the sublime Raphael concludes by proposing that the relationship between God and Israel composes itself into a unitary dance or moving image by which each generation participates in a processive revelation that is itself the ultimate work of Jewish art

Looking Through Images Emmanuel Alloa, 2021-10-05 Images have always stirred ambivalent reactions Yet whether eliciting fascinated gazes or iconoclastic repulsion from their beholders they have hardly ever been seen as true sources of knowledge They were long viewed as mere appearances placeholders for the things themselves or deceptive illusions Today the traditional critique of the spectacle has given way to an unconditional embrace of the visual However we still lack a persuasive theoretical account of how images work Emmanuel Alloa retraces the history of Western attitudes toward the visual to propose a major rethinking of images as irreplaceable agents of our everyday engagement with the world He examines how ideas of images and their powers have been constructed in Western humanities art theory and philosophy developing a novel genealogy of both visual studies and the concept of the medium Alloa reconstructs the earliest Western media theory Aristotle s concept of the diaphanous milieu of vision and the significance of its subsequent erasure in the history of science Ultimately he argues for a historically informed phenomenology of images and visual media that explains why images are not simply referential depictions windows onto the world Instead images constantly reactivate the power of appearing As media of visualization they allow things to appear that could not be visible except in and through these very material devices

Fierce Poise Alexander Nemerov, 2022-03-22 A National Book Critics Circle finalist One of Vogue s Best Books of the Year A dazzling biography of one of the twentieth century s most respected painters Helen Frankenthaler as she came of age as an artist in postwar New York The magic of Alexander Nemerov s portrait of Helen Frankenthaler in *Fierce Poise* is that it reads like one of Helen s paintings His poetic descriptions of her work and his rich insights into the years when Helen made her first artistic breakthroughs are both light and lush seemingly easy and yet profound His book is an ode to a truly great artist who some seventy years after this story begins we are only now beginning to understand Mary Gabriel author of *Ninth Street Women* At the dawn of the 1950s a promising and dedicated young painter named Helen Frankenthaler fresh out of college moved back home to New York City to make her name By the decade s end she had succeeded in establishing herself as an important American artist of the postwar period In the years in between she made some of the most daring head turning paintings of her day and also came into her own as a woman traveling the world falling in and out of love and engaging in an ongoing artistic education She also experienced anew and left her mark on the city in which she had been raised in privilege as the daughter of a judge even as she left the security of that world to pursue her artistic ambitions Brought to vivid life by acclaimed art historian Alexander Nemerov these defining moments from her first awed encounter with Jackson Pollock s drip paintings to her first solo gallery show to her tumultuous breakup with eminent art critic Clement Greenberg comprise a

portrait as bold and distinctive as the painter herself Inspired by Pollock and the other male titans of abstract expressionism but committed to charting her own course Frankenthaler was an artist whose talent was matched only by her unapologetic determination to distinguish herself in a man's world Fierce Poise is an exhilarating ride through New York's 1950s art scene and a brilliant portrait of a young artist through the moments that shaped her

The New Monuments and the End of Man Robert Slifkin, 2019-11-05 How leading American artists reflected on the fate of humanity in the nuclear era through monumental sculpture In the wake of the atomic bombings of Japan in 1945 artists in the United States began to question what it meant to create a work of art in a world where humanity could be rendered extinct by its own hand The New Monuments and the End of Man examines how some of the most important artists of postwar America revived the neglected tradition of the sculptural monument as a way to grapple with the cultural and existential anxieties surrounding the threat of nuclear annihilation Robert Slifkin looks at such iconic works as the industrially evocative welded steel sculptures of David Smith the austere structures of Donald Judd and the desolate yet picturesque earthworks of Robert Smithson Transforming how we understand this crucial moment in American art he traces the intersections of postwar sculptural practice with cybernetic theory science fiction cinema and literature and the political debates surrounding nuclear warfare Slifkin identifies previously unrecognized affinities of the sculpture of the 1940s and 1950s with the minimalism and land art of the 1960s and 1970s and acknowledges the important contributions of postwar artists who have been marginalized until now such as Raoul Hague Peter Grippe and Robert Mallary Strikingly illustrated throughout The New Monuments and the End of Man spans the decades from Hiroshima to the Fall of Saigon when the atomic bomb cast its shadow over American art

Imaginatio et Ratio: A Journal of Theology and the Arts, Volume 4, 2015 Jeff Sellars, 2015-11-16 Imaginatio et Ratio www.imaginatioratio.org is a peer reviewed journal primarily focusing on the intersection between the arts and theology hoping to allow imagination and reason to be seen as intimately intertwined as different expressions of the same divine truth Imaginatio et Ratio was started in the hopes that it could serve a growing community of artists and thinkers and strives to present accessible but high quality art literary fiction creative non fiction and theology philosophy as well as interviews and book film art and music reviews The journal is published twice a year and is available in print and digital formats

Reinventing Jewish Art in the Age of Multiple Modernities Lola Kantor-Kazovsky, 2022-12-05 Can studying an artist's migration enable the reconfiguration of art history in a new and global mode Michail Grobman's odyssey in search of a contemporary idiom of Jewish art led him to cross the borders of political blocs and to observe absorb and confront different patterns of modernism in his work His provocative art his rich archives and collections his essays and personal diaries all reveal this complexity and open up a new perspective on post World War II twentieth century modernism and on the interconnected functioning of its local models

A Hunger for Aesthetics Michael Kelly, 2012-05-15 For decades aesthetics has been subjected to a variety of critiques often concerning its treatment of beauty or the autonomy of art Collectively these

complaints have generated an anti aesthetic stance prevalent in the contemporary art world Yet if we examine the motivations for these critiques Michael Kelly argues we find theorists and artists hungering for a new kind of aesthetics one better calibrated to contemporary art and its moral and political demands Following an analysis of the work of Stanley Cavell Arthur Danto Umberto Eco Susan Sontag and other philosophers of the 1960s who made aesthetics more responsive to contemporary art Kelly considers Sontag s aesthetics in greater detail In *On Photography* 1977 she argues that a photograph of a person who is suffering only aestheticizes the suffering for the viewer s pleasure yet she insists in *Regarding the Pain of Others* 2003 that such a photograph can have a sustainable moral political effect precisely because of its aesthetics Kelly considers this dramatic change to be symptomatic of a cultural shift in our understanding of aesthetics ethics and politics He discusses these issues in connection with Gerhard Richter s and Doris Salcedo s art chosen because it is often identified with the anti aesthetic even though it is clearly aesthetic Focusing first on Richter s Baader Meinhof series Kelly concludes with Salcedo s enactments of suffering caused by social injustice Throughout *A Hunger for Aesthetics* he reveals the place of critique in contemporary art which if we understand aesthetics as critique confirms that it is integral to art Meeting the demand for aesthetics voiced by many who participate in art Kelly advocates for a critical aesthetics that confirms the power of art

Drawing the Line Christina Bryan Rosenberger, 2016-07-19 Agnes Martin s 1912 2004 celebrated grid paintings are widely acknowledged as a touchstone of postwar American art and have influenced many contemporary artists Martin s formative years however have been largely overlooked In this revelatory study of Martin s early artistic production Christina Bryan Rosenberger demonstrates that the rapidly evolving creative processes and pictorial solutions Martin developed between 1940 and 1967 define all her subsequent art Beginning with Martin s initiation into artistic language at the University of New Mexico and concluding with the reception of her grid paintings in New York in the early 1960s Rosenberger offers vivid descriptions of the networks of art artists and information that moved between New Mexico and the creative centers of New York and California in the postwar period She also documents Martin s exchanges with artists including Ellsworth Kelly Barnett Newman Georgia O Keeffe Ad Reinhardt and Mark Rothko among others Rosenberger uses original analysis of Martin s art as well as a rich array of archival materials to situate Martin s art within the context of a dynamic historical moment With a lively innovative approach informed by art history and conservation this fluidly written book makes a substantial contribution to the history of postwar American art Charles Olson and American Modernism

Mark Byers, 2018-05-03 This volume situates the work of American poet Charles Olson 1910 1970 at the centre of the early post war American avant garde It shows Olson to have been one of the major advocates and theorists of American modernism in the late 1940s and early 1950s a poet who responded fully and variously to the political ethical and aesthetic urgencies driving innovation across contemporary American art Reading Olson s work alongside that of contemporaries associated with the New York Schools of painting and music as well as the exiled Frankfurt School the book draws on Olson s published and

unpublished writings to establish an original account of early post war American modernism The development of Olson s work is seen to illustrate two primary drivers of formal innovation in the period the evolution of a new model of political action pivoting around the radical individual and relatedly a powerful new critique of instrumental reason and the Enlightenment tradition Drawing on extensive archival research and featuring readings of a wide range of artists including prominently Barnett Newman Mark Rothko David Smith Wolfgang Paalen and John Cage Charles Olson and American Modernism offers a new reading of a major American poet and an original account of the emergence of post war American modernism **Doubt** Richard Shiff,2012-04-23 In an age where art history s questions are now expected to receive answers Richard Shiff presents a challenging alternative embracing doubt as a critical tool and asking how particular histories of art have come to be

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