

RICHARD POUSETTE-DART

by John Gordon

Richard Pousette Dart Paperback

Pam Meecham,Julie Sheldon



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Richard Pousette-Dart Richard Pousette-Dart, 2005 This groundbreaking volume on Richard Pousette Dart is the most comprehensive publication on his painting to be published since the artist's death. It provides fresh insights into his oeuvre by five outstanding contemporary art historians who have interpreted the artist's creative output from the 1930s to 1992. Richard Pousette Dart, one of the founding members of the New York School, created paintings, drawings, sculptures, and journals for over sixty years. The youngest member of the first generation of American Abstract Expressionists, Pousette Dart shared with his fellow artists interests in psychology, myth making, anthropology, and both African and American tribal art. Along with Pollock, Rothko, de Kooning, Motherwell, and others, Pousette Dart created the art movement known as The New York School. This book presents the evolution of Richard Pousette Dart's styles and philosophy and provides an in-depth look at his ever-evolving painting techniques. The essays focus on his major themes and periods and include his contributions to the complexity of the intellectual and stylistic language of the Abstract Expressionist movement. **Richard Pousette-Dart** Richard Pousette-Dart, James K. Monte, 1974 *Richard Pousette-Dart (1916-1992)* Lowery Stokes Sims, Richard Pousette-Dart, Stephen Polcari, Metropolitan Museum of Art (New York, N.Y.), 1997 The catalogue for a retrospective exhibition of some 30 works by first generation American abstract expressionist painter Pousette Dart held November 1997-February 1998 at The Metropolitan Museum of Art in New York. Essays focus on his work and writings including quotations from his notebooks published here for the first time and a theoretical consideration of the spiritual nature of his work and his relationship with other abstract expressionists. Includes 33 color illustrations and 15 bandw. 10 5x10. Annotation copyrighted by Book News Inc. Portland, OR. **Pousette-Dart** David Anfam, Carter Ratcliff, 2010 Foreword by Dorothy Kosinski Text by David Anfam, Carter Ratcliff **Richard Pousette-Dart** Richard Pousette-Dart, 1976 **Richard Pousette-Dart** Richard Pousette-Dart, Lowery Stokes Sims, M. Knoedler & Co., 2005-01-01 **Richard Pousette-Dart Drawings** Richard Pousette-Dart, 1978 *Richard Pousette-Dart Drawings, March 30-April 22, 1978* Richard Pousette-Dart, 1978 **Richard Pousette-Dart** Richard Pousette-Dart, 2015 Best known as a founding member of the New York School of painting, Richard Pousette Dart, 1916-1992, initially pursued a career as a sculptor. The son of Nathaniel Pousette, a painter, art director, educator, and art writer, and Flora Louise Dart, a poet and musician, Pousette Dart was raised in an environment surrounded by music, poetry, and the visual arts and began drawing and painting by the age of eight. Introduced to African, Oceanic, and Native American art by his father, Pousette Dart made frequent visits to the Museum of Natural History as a young man. In 1938, he forged a close friendship with John Graham, whose writings were closely aligned with his own interests in spiritual concerns and so-called primitive art. Throughout the 1930s, Pousette Dart was most entranced by the work of Henri Gaudier-Brzeska, whose abstract sculptures, drawings, and forms in brass greatly informed the orientation of the young American artist. Published to accompany an exhibition at The Drawing Center, this volume is the first in-depth consideration of Richard

Pousette Dart's drawings from the 1930s a period when the artist pursued directly carved sculpture yet also painted experimented with photography and created numerous works on paper These early drawings explore Pousette Dart's concerns about sculpture and working three dimensionally and many reference the figure through full frontal or profile views as they consider space orientation and volume Additionally numerous studies allude to dance animal forms masks and heads and many examples offer an accumulation of abstract and geometric forms particularly for his brasses small sculptures meant to be held in the hand The exhibition includes approximately 80 works from the 1930s including drawings notebooks and brasses **Absence/Presence** Charles H. Duncan, 2014 Exhibition Absence Presence Richard Pousette Dart as Photographer held at the Munson Williams Proctor Arts Institute Utica New York November 8 2014 January 4 2015

Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office, 1964 Includes Part 1 Number 1 Books and Pamphlets Including Serials and Contributions to Periodicals January June **The Book of Nature** Barbara Mahany, 2023-03-21 We live inside a nautilus of prayer if only we open our senses and perceive what is infused all around Throughout millennia and across the monotheistic religions the natural was often revered as a sacred text By the Middle Ages this text was given a name The Book of Nature the first best entry point for encounter with the divine The very act of reading the world of focusing our attention on each twinkling star and unfurling blossom humbles us and draws us into sacred encounter As we grapple to make sense of today's tumultuous world one where nature is at once a damaged and damaging source of disaster as well as a place of refuge and retreat we are called again to examine how generously it awaits our attention and devotion standing ready to be read by all Weaving together the astonishments of science the profound wisdom and literary gems of thinkers poets and observers who have come before us and her own spiritual practice and gentle observation Barbara Mahany reintroduces us to The Book of Nature an experiential framework of the divine God's first revelation came to us through an ongoing creation one that through stillness and attentiveness to the rumblings of the heavens the seasonal eruptions of earth the invisible pull of migration of tide and of celestial shiftings draws us into sacred encounter We needn't look farther for the divine *A Book about Ray* Ellen Levy, 2024-10-15 The first full career survey of the idiosyncratic life and work of Ray Johnson a collagist performance artist and pioneer of mail art Ray Johnson 1927 1995 a New York's most famous unknown artist was notorious for the elaborate games he played with the institutions of the art world soliciting their attention even as he rejected their invitations In *A Book about Ray* Ellen Levy offers a comprehensive study of the artist who turned the business of career making into a tongue in cheek performance tracing his artistic development from his arrival at Black Mountain College in 1945 to his death in 1995 Levy describes Johnson's practice as one that was constantly shifting whether in tone in its address to potential audiences or among three primary artistic modes collage performance and correspondence art *A Book about Ray* takes an elliptical path circling around rather than trying to arrest in flight the elusive artist and his purposefully ephemeral art By crafting the book in this way Levy evokes Ray Johnson

s art in the moment of its making and draws readers into the artist s world while making them feel from the beginning that they somehow already know their way around that world In exploring Johnson s scene readers will also encounter the artists who influenced him like Joseph Cornell and Marcel Duchamp and his friends and peers like Jasper Johns Allan Kaprow Robert Rauschenberg and Andy Warhol The work of such figures will look forever different in light of Johnson s subversive take on their shared aesthetic Suitable for readers both new to Ray Johnson and those already familiar with his work A Book about Ray is a complete and vital portrait of an American original

Abstract Expressionism at the Museum of Modern Art Ann Temkin,2010 More than sixty years have passed since the critic Robert Coates writing in The New Yorker in 1946 first used the term Abstract Expressionism to describe the richly coloured canvases of Hans Hofmann The name stuck and over the years it has come to designate the paintings and sculptures of artists as different as Jackson Pollock and Barnett Newman Willem de Kooning and Mark Rothko Lee Krasner and David Smith The achievements of this generation which put New York City on the map as the centre of the international art world are some of the 20th century s greatest masterpieces Beginning in mid 1940s under the aegis of Alfred H Barr Jr works by then little known American artists including Pollock de Kooning Smith Arshile Gorky and Adolph Gottlieb began to enter the Museum s collection These ambitious acquisition initiatives continued throughout the second half of the last century and produced a collection of Abstract Expressionist art with a breadth and depth unrivalled by any museum in the world With an essay by Ann Temkin Abstract Expressionism at The Museum of Modern Art celebrates the Museum s holdings from this epochal moment in the history of art and the institution like no other book

This Good Book Iain Hood,2021-06-30 Sometimes I wonder if I had known that it was going to take me fourteen years to paint this painting of the Crucifixion with Douglas as Jesus and what it would take for me to paint this painting would I have been as happy as I was then Susan Alison MacLeod a Glasgow School of Art graduate with a dark sense of humour first lays eyes on Douglas MacDougal at a party in 1988 and resolves to put him on the cross in the Crucifixion painting she s been sketching out but her desire to create good art and a powerful beautiful portrayal means that a final painting doesn t see the light of day for fourteen years Over the same years Douglas s ever more elaborately designed urine based installations bring him increasing fame prizes and commissions while his modelling for Susan Alison who continues to work pain and suffering on to the canvas takes place mostly in the shadows This Good Book is a wickedly funny brilliantly observed novel that spins the moral compass and plays with notions of creating art

Modern Art: A Critical Introduction Pam Meecham,Julie Sheldon,2013-11-26 A revised and updated edition of one of the most successful Critical Introductions textbooks New features include marginal notes and colour photos New innovative structure based on feed back from teachers focusing on how modern art has been understood rather than a straight chronological account of movements

Cumulative Book Index ,1925 A world list of books in the English language *Vanished Act* James Reidel,2007-03-01 Critic novelist filmmaker jazz musician painter and above all poet Weldon Kees performed practiced and published with the

best of his generation of artists the so called middle generation which included Robert Lowell Elizabeth Bishop and John Berryman His dramatic disappearance a probable suicide at the age of forty one his movie star good looks his role in various movements of the day and his shifting relationships with key figures in the arts have made him one of the more intriguing and elusive artists of the time In this long awaited biography James Reidel presents the first full account of Kees s troubled yet remarkably accomplished life Reidel traces Kees s career from his birth in 1914 and boyhood in Beatrice Nebraska to his stint as an award winning short story writer and novelist his rise as a poet and critic in New York his branching off into abstract expressionism jazz music and theater and his experimental and scientific filmmaking and photography Going beyond the cult status that has grown up around Kees over the years this work fairly and judiciously places him as a cultural adventurer at a particularly rich and significant moment in postwar twentieth century America

Barnett Newman Amy Newman,2025-10-28 The first major biography of Barnett Newman one of the most important and influential artists of the twentieth century

Projections of Memory Richard I. Suchenski,2016-06-30 Projections of Memory is an exploration of a body of innovative cinematic works that utilize their extraordinary scope to construct monuments to the imagination that promise profound transformations of vision selfhood and experience This form of cinema acts as a nexus through which currents from the other arts can interpenetrate By examining the strategies of these projects in relation to one another and to the larger historical forces that shape them tracing the shifts and permutations of their forms and aspirations Projections of Memory remaps film history around some of its most ambitious achievements and helps to clarify the stakes of cinema as a twentieth century art form

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