

Olitski

new sculpture



Olitski New Sculpture

**E. A. Carmean, Museum of Fine Arts,
Houston**



Olitski New Sculpture:

Jules Olitski Jules Olitski, André Emmerich Gallery, 1987 **Olitski** Kenworth Moffett, 1978-02-01 Olitski Kenworth Moffett, 1977 **Olitski** Kenworth Moffett, 1977 **Michael Steiner: New Sculpture** André Emmerich Gallery, 1979

Modernism in Dispute John Harris, Paul Wood, Francis Frascina, Jonathan Harris, Charles Harrison, 1993-01-01 This volume is part of a four volume series about art and its interpretation in the 19th and 20th centuries The books provide an introduction to modern European and American art and criticism that should be valuable both to students and to the general reader

The Great Decade of American Abstraction; Modernist Art 1960 to 1970 E. A. Carmean, Museum of Fine Arts, Houston, 1974 Exposition tenue du 15 janvier au 10 mars 1974 the Brown Pavilion the Museum of Fine Arts Houston

'Sculpture ,1969 **Art and Objecthood** Michael Fried, 1998-04-18 Much acclaimed and highly controversial Michael Fried's art criticism defines the contours of late modernism in the visual arts This volume contains 27 pieces uncompromising exciting and impassioned writings aware of their transformative power during a time of intense controversy about the nature of modernism and the aims and essence of advanced painting and sculpture 16 color plates 72 halftones Art International ,1979 A Concise History Of American Painting And Sculpture Matthew Baigell, 2018-02-23 This clear thorough and

reliable survey of American painting and sculpture from colonial times to the present day covers all the major artists and their works outlines the social and cultural backgrounds of each period and includes 409 illustrations integrated with the text Although some determining factors in American art are considered Matthew Baigell views the rich and diverse achievements of American art as the result of the efforts and talents of a pluralistic society rather than as fitting into a particular mold This edition includes corrections and revisions to the text an updated bibliography and 13 new illustrations *Art Books*

Wolfgang M. Freitag, 2013-10-28 First published in 1997 For this second edition of *Art Books* A Basic Bibliography of Monographs on Artists the vast number of new books published since 1985 was surveyed and evaluated This has resulted in the selection of 3 395 additional titles These selections reflective of the increase in the monographic literature on artists during the last ten years are evidence of the activities of a larger number of art historians in more countries worldwide of the increasingly diverse and ambitious exhibition programs of museums whose number has also increased dramatically and also of a lively international art market and the attendant gallery activities The selections of the first edition have been reviewed errors have been corrected and important new editions and reprints have been noted The second edition contains 278 names of artists not represented in the first edition Manet's Modernism Michael Fried, 1996-07 Fried put forward a highly

original beholder centered account of the evolution of a central tradition in French painting from Chardin to Courbet P 4 of cover Art as Abstract Machine Stephen Zepke, 2014-02-04 First Published in 2005 Routledge is an imprint of Taylor

Francis an informa company **Art and Authority** K. E. Gover, 2018-01-26 People engage with authored works all the time They buy paintings read books and download songs They might even be artists themselves And yet they tend to take the

concept of authorship for granted The basic idea that an artist as author maintains some kind of claim to his or her creation even as it circulates in the world at large seems natural It is the basis for copyright law and moral rights legislation which protect the rights of authors But what is an author and why do artists receive special legal recognition and protection that the creators of other kinds of artifacts do not It is often assumed that artists have a special bond with their artworks but the nature of this bond and its function as the source of an artist s authority over his or her work often goes unquestioned Art and Authority is a philosophical essay on artistic freedom its sources nature and limits Artistic freedom can mean different things depending on the context in which it is invoked K E Gover argues that the most fundamental form of artistic freedom involves the artist s authority to accept or disavow the works that he or she produces to curate the works that bear his or her name and that represent his or her artistic oeuvre Our very concept of what an artwork is the intentional expression of the artist for its own sake depends on this second order endorsement by the artist of what he or she has made Using real world cases and controversies in contemporary visual art Gover argues that the leading accounts of artistic authorship in the legal and philosophical literature have overlooked the significance of this moment Hot Art, Cold War – Southern and Eastern European Writing on American Art 1945-1990 Claudia Hopkins, Iain Boyd Whyte, 2020-12-21 Hot Art Cold War Southern and Eastern European Writing on American Art 1945 1990 is one of two text anthologies that trace the reception of American art in Europe during the Cold War era through primary sources Translated into English for the first time from sixteen languages and introduced by scholarly essays the texts in this volume offer a representative selection of the diverse responses to American art in Portugal Italy Spain Greece Yugoslavia Romania Bulgaria Soviet Union including the Baltic States Czechoslovakia Poland Hungary and East Germany GDR There was no single European discourse as attitudes to American art were determined by a wide range of ideological political social cultural and artistic positions that varied considerably across the European nations This volume and its companion Hot Art Cold War Northern and Western European Writing on American Art 1945 1990 offer the reader a unique opportunity to compare how European art writers introduced and explained contemporary American art to their many and varied audiences Whilst many are fluent in one or two foreign languages few are able to read all twenty five languages represented in the two volumes These ground breaking publications significantly enrich the fields of American art studies and European art criticism Art Digest Newsletter ,1969 **Jules Olitski** University of Pennsylvania. Institute of Contemporary Art, Jules Olitski, 1968 Stealing the Show Gunda Lambton, 1994 Highlights the artistic achievements of seven prominent Canadian women artists Marcelle Ferron Anne Kahane Rita Letendre Gathie Falk Joyce Wieland Jerry Grey and Colette Whiten who received most of the commissions awarded to women between 1958 and 1988 **Art, Mind, and Religion** W. H. Capitan, D. D. Merrill, 2010-11-23 This volume offers an unusual variety of topics presented during the sixth annual Oberlin Colloquium in Philosophy The subjects covered include refuting J L Austin s attempt to destroy philosophers assumptions on the nature and purpose of a statement

false premises found in St Anselm's Four Ontological Arguments pain in connection with brain state and functional state theories aesthetics in light of questions of fraudulence in modern art and music and an analytical deconstruction of mystical experience

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