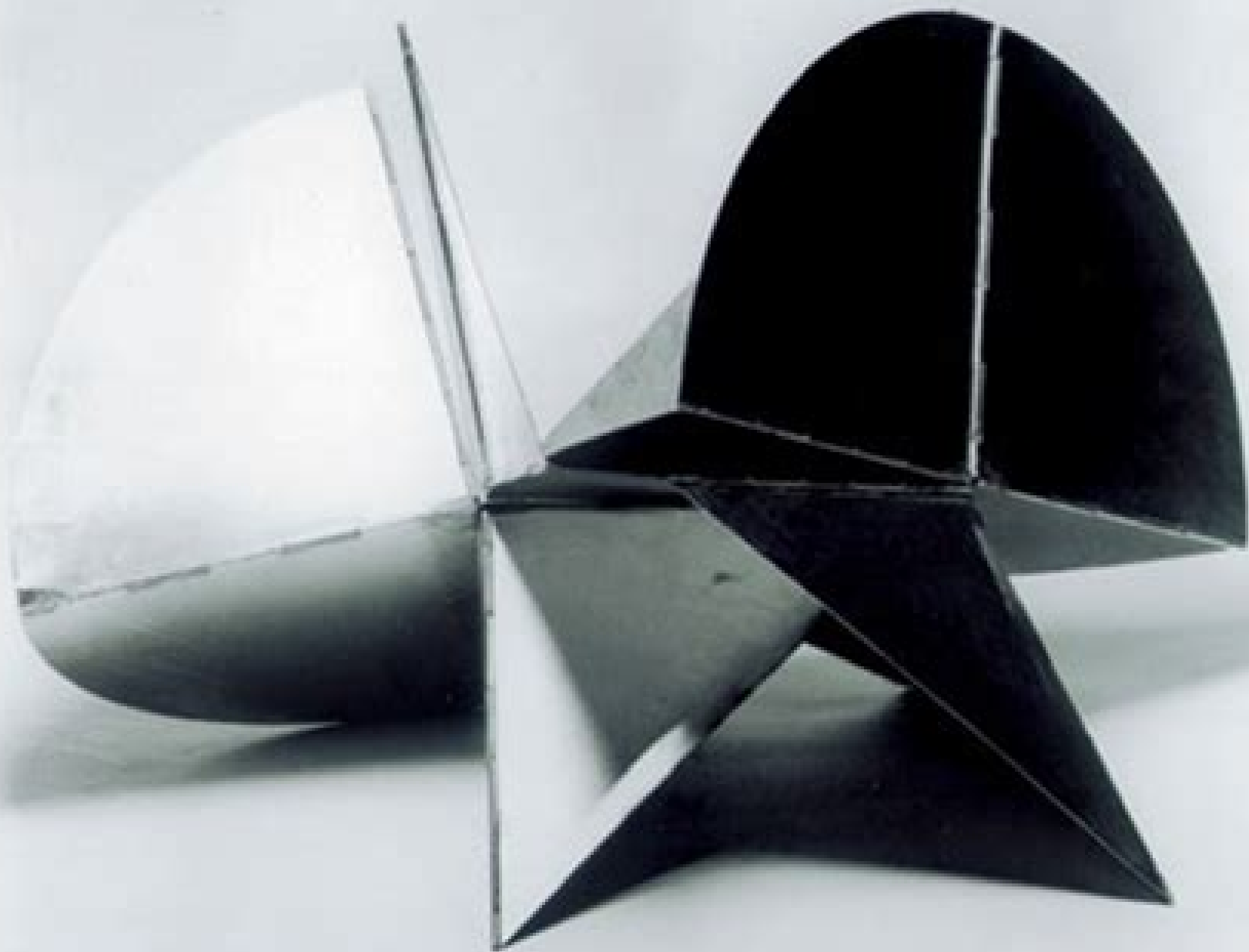




Beyond Geometry Experiments In Form 1940s 70s

Craig Staff



Beyond Geometry Experiments In Form 1940s 70s:

Beyond Geometry Lynn Zelevansky, 2004 **Beyond Geometry** Lynn Zelevansky, Valerie L. Hillings, 2004 Beyond Geometry brings together examples of European and Latin American concrete art Argentine Arte Mad Brazilian Neo Concretism Kinetic and Op Art Minimalism and various forms of post Minimalism including systematic forms of process and conceptual art **After Modernist Painting** Craig Staff, 2013-03-14 Painting has often been declared dead since the 1960s and yet it refuses to die Even the status and continued legitimacy of the medium has been repeatedly placed in question As such painting has had to continually redefine its own parameters and re negotiate for itself a critical position within a broader more discursive set of discourses Taking the American Clement Greenberg s Modernist Painting as a point of departure After Modernist Painting will be both a historical survey and a critical re evaluation of the contested and contingent nature of the medium of painting over the last 50 years Presenting the first critical account of painting rather than art generally this book provides a timely exploration of what has remained a persistent and protean medium Craig Staff focuses on certain developments including the relationship of painting to Conceptual Art and Minimalism the pronouncement of paintings alleged death its response to Installation Art s foregrounding of site how it was able to interpret ideas around appropriation simulation and hybridity and how today painting can be understood as both imaging and imagining the digital After Modernist Painting is an invaluable resource for those seeking to understand the themes and issues that have pertained to painting within the context of postmodernism and contemporary artistic practice Drawing from the Modern: 1945-1975 Jodi Hauptman, Gary Garrels, Museum of Modern Art (New York, N.Y.), 2004 Published on the occasion of the exhibition held at the Museum of Modern Art New York Mar 30 Aug 29 2005 **Making Art Concrete** Pia Gottschaller , Aleca Le Blanc , Zanna Gilbert, Thomas Learner, Andrew Perchuk , 2017-09-16 In the years after World War II artists in Argentina and Brazil experimented with geo metric abstraction and engaged in lively debates about the role of the artwork in society Some of these artists used novel synthetic materials creating objects that offered an alternative to established traditions in painting proposing that these objects become part of everyday concrete reality Combining art historical and scientific analysis experts from the Getty Conservation Institute and Getty Research Institute are collaborating with the Colecci n Patricia Phelps de Cisneros a world renowned collection of Latin American art to research the formal strategies and material decisions of these artists working in the concrete and neo concrete vein Making Art Concrete presents works by Lygia Clark Willys de Castro Judith Lauand Ra l Lozza H lio Oiticica and Rhod Rothfuss among others with spectacul ar new photography The photographs along with information about the now invisible processes that determine the appearance of these works are key to interpreting the artists technical choices as well as the objects themselves Indeed this volume sheds further light on the social political and cultural underpinnings of the artists propositions making a compelling addition to the field of postwar Latin American art Federal Register , 2004-04 **Prehistoric Pictures and American Modernism**

Elke Seibert, 2023-09-21 In April 1937 the Museum of Modern Art in New York hosted an exhibition that served as a catalyst for the appropriation of prehistoric rock art in postwar abstract painting With the title Prehistoric Rock Pictures in Europe and Africa it displayed a range of copies from the influential collection of the German ethnologist Leo Frobenius Largely disregarded in modern American art history up until now this book highlights the importance of this exhibition to artists such as Josef Albers Adolph Gottlieb David Smith and The American Abstract Artists group who sought inspiration from the prehistoric images primordial creativity With a transnational scope this book reveals new facts about the connections between Paris and New York and the importance of communication and collaboration between them for these artists In doing so Seibert shows that this debate was about more than just legitimizing abstract art forms from the past but about recognizing an autonomous American abstract art Presenting unseen archival material letters and exhibition documentation Prehistoric Pictures and American Modernism offers a new reading of the development of modern American abstraction and will hold an important place in the historiography of the movement its global traditions and its legacy **On Line** Cornelia H. Butler, M. Catherine de Zegher, 2010 On Line Drawing Through the Twentieth Century explores the radical transformation of drawing that began during the last century as numerous artists critically re examined the traditional concepts of the medium In a revolutionary departure from the institutional definition of drawing and from reliance on paper as the fundamental support material artists instead pushed the line into real space expanding the medium's relationship to gesture and form and connecting it with painting sculpture photography film and dance Published in conjunction with an exhibition at The Museum of Modern Art On Line presents a discursive history of mark making through nearly 250 works by 100 artists including Aleksandr Rodchenko Alexander Calder Karel Malich Eva Hesse Anna Maria Maiolino Richard Tuttle Mona Hatoum and Monika Grzymala among many others Essays by the curators illuminate individual practices and examine broader themes such as the exploration of the line by the avant garde and the relationship between drawing and dance **Explodity** Nancy Perloff , 2017-01-21 The artists books made in Russia between 1910 and 1915 are like no others Unique in their fusion of the verbal visual and sonic these books are meant to be read looked at and listened to Painters and poets including Natalia Goncharova Velimir Khlebnikov Mikhail Larionov Kazimir Malevich and Vladimir Mayakovsky collaborated to fabricate hand lithographed books for which they invented a new language called zaum a neologism meaning beyond the mind which was distinctive in its emphasis on sound as such and its rejection of definite logical meaning At the heart of this volume are close analyses of two of the most significant and experimental futurist books Mirskontsa Worldbackwards and Vzorval Explodity In addition Nancy Perloff examines the profound differences between the Russian avant garde and Western art movements including futurism and she uncovers a wide ranging legacy in the midcentury global movement of sound and concrete poetry the Brazilian Noigandres group Ian Hamilton Finlay and Henri Chopin contemporary Western conceptual art and the artist's book Sound recordings of zaum poems featured in the book are available at www.getty.edu **Federal Register Index** ,

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