

Joan Miro Painting And Anti Painting 1927 1937

Shirley Gorelick (1924-2000) was an American artist who evolved a distinctive realist technique that allowed her to create penetrating psychological portraiture, often on a large scale. This profusely illustrated book is the first in-depth study of Gorelick’s oeuvre. Her development is traced from the early influences of Cubism, Surrealism, and Abstract Expressionism to her artistic maturity as a painter of compelling realist works. Gorelick’s creative achievements are revisited and illuminated through interviews, artist’s statements, press releases, published reviews, and detailed discussions of her major themes and important works. Shirley Gorelick’s acrylic paintings, silverpoint drawings, and intaglio prints were exhibited widely in the 1970s and early 1980s. Her work was lauded by reviewers in the New York Times, Newsday, Soho Weekly News, Long Island Press, Arts Magazine, Feminist Art Journal, and Womanart. In 1979, Ellen Lubell aptly declared that Shirley Gorelick “deserves consideration with the leading figure painters of the day.” She was also an early member of SOHO 20 Gallery (est. 1973), the second artist-run, all-women exhibition space in New York City, and was among the founders of Central Hall Artists Gallery (est. 1973) in Port Washington, New York, the first cooperative of its kind on Long Island.

In this fourth volume of the popular series 'Neurological Disorders in Famous Artists' we once again delve into the minds of writers, painters, and poets in order to gain better insight on how neurological and psychiatric diseases can influence creativity. The issue of schizophrenia, the interaction between psychological instability and drug abuse, and the intricate association between organic wounds and shell-shock disorders are illustrated with the examples of Franz Kafka, Raymond Rousset, and Louis-Ferdinand Céline and their writings. Dementia has been specifically studied before, including in the previous volumes of Neurological Disorders in Famous Artists. It is revisited here in order to present the striking and well-documented case of Willem de Kooning, which inspired a new approach. Apart from issues that sometimes border on neuropsychiatry, purer neurological cases such as post-amputation limb pain (Arthur Rimbaud) or tabetic ataxia (Edouard Manet) are presented as well. Other fascinating life trajectories associated with cerebral or psychological changes include those of the writers Bjørnsen, Tolstói, Turgeniev, Mann, Ibsen, and Pavese.

100 key writings from spanning across thirty years of the acclaimed New Yorker art critic’s career. Hot, Cold, Heavy, Light collects 100 key writings by Peter Schjeldahl spinning thirty years, his last twenty as the art critic of the New Yorker. In this unfliningly lucid guide to an art world in constant, dramatic flux, Schjeldahl addresses new artists and Old Masters with the same pitch of acuity, empathy, and wit. No other writer enhances the reader’s experience of art in precise, jargon-free prose as he does, with reviews that are as much essay as criticism. Implicit in Schjeldahl’s role as a frontline critic is a focus on artists, issues, and events of urgent relevance to the culture at large. Holt, Cold, Heavy, Light tells us why we still care about Rembrandt and Mantegna, Matisse and Picasso; takes the measure of contemporaries Basquiat and Holzer, Polke and Kiefer, Sherman and Koons; introduces us to newcomers Kerry James Marshall and Laura Owens; and salutes rediscoveries of Florine Stettheimer, Hélió Oiticica, and Peter Hujar. The book provides essential knowledge to anyone curious about the character, quality, and consequence of art today. The pieces in Hot, Cold, Heavy, Light were compiled and arranged by the critic Jarrett Earnest, with an ear attuned to Schjeldahl’s range of voices. “The effect of reading him in depth, over time,” Earnest says in his introduction, “is like that of great literature. You come away not only with new insights and ideas, but with a feeling of having been granted an extra life.” “This is a rapturous read for art lovers and all who appreciate dynamic critical essays,” —Booklist “Bruce is no longer The Boss; Peter Schjeldahl is! Hot, Cold, Heavy, Light is the apex of artistic criticism and commentary,” —Steve Martin “The great New Yorker art critic writes like an angel about everyone from Vermeer to Picasso, Donatello to Andy Warhol, in beautiful, enjoyable, accessible essays across 30 years.” —Philadelphia Inquirer

In the late 1920s Joan Miro's attacks on the grand tradition of painting became more pronounced, and none was more notorious than the claim that he wanted to assassinate it. Just what he might have meant by this curiously aggressive salvo - and the radical changes his work underwent at that time - is investigated in Joan Miro: Painting and Anti-Painting, 1927-1937, which explores twelve series of his works from that decade, along with the single painting that acts as its affecting coda. With close attention paid to the materials he used and to the political, biographical, and intellectual context in which he worked, Miro's paradoxical nature emerges: an artist of violence and resistance who - despite his assassination tactics - never cease to be a painter.

Handbook of Qualitative Research in Education

Painting and Anti-Painting 1927-1937

Drawings by Joan Miró from the Fundació Joan Miró, Barcelona

Visions of Amen

Hot, Cold, Heavy, Light, 100 Art Writings 1988-2018

Dada in the Collection of the Museum of Modern Art

Modernism.

Dada: The Collections of The Museum of Modern Art is the first publication devoted exclusively to MoMA's unrivalled collection of Dada works. Beginning with a core group acquired on the occasion of the landmark Fantastic Art, Dada and Surrealism exhibition of 1936, enriched in 1953 by a bequest selected by Marcel Duchamp, and steadily augmented over the years, the Museum's Dada collection presents the movement in its full international and interdisciplinary scope during its defining years, from 1916 through 1924. Catalyzed by the major Dada exhibition that appeared in Paris, Washington, D.C., and at The Museum of Modern Art in 2005–6, the book benefits from the latest scholarly thinking, not only as found in the exhibition's catalogues but also in the critical responses to them, as well as in an ambitious series of seminars organized around the show. Featuring generously illustrated essays that focus on a selection of the Museum's most important Dada works, this publication highlights works in many media, including books, journals, assemblages, collages, drawings, films, paintings, photographs, photomontages, prints, readymades and reliefs. It also includes a comprehensive catalogue of the Museum's Dada holdings, including those in the Museum's Archives and Library. Edited by Anne Umland and Adrian Sudhalter, members of the Museum's Department of Painting and Sculpture, this book inaugurates an ambitious new series of scholarly catalogues on the Museum's collection.

Commemorates exhibitions held at the Museum of Modern Art in New York and the Hayward Gallery in London

An Introduction to the History of Architecture, Art & Design chronicles the times in which major works of architecture, art and design were created, and is compact with features and images of major artworks from each art and design period. The best examples from each period are illustrated together with their famous creators, alongside timelines that track the evolution of the artistic disciplines throughout history.

Avant–Garde Collecting in Midcentury L.A.

Essays on Childhood, Primitivism, and Modernism

Federal Register

The Ladder of Escape

The Mystery of the Ordinary, 1926–1938

The Lives of the Surrealists

Published to accompany the 1994 exhibition at The Museum of Modern Art, New York, this book constitutes the most extensive survey of modern illustrated books to be offered in many years. Work by artists from Pierre Bonnard to Barbara Kruger and writers from Guillaume Apollinarie to Susan Sontag. An importnt reference for collectors and connoisseurs. Includes notable works by Marc Chagall, Henri Matisse, and Pablo Picasso.

An examination of how modern art was impacted by the concept of prehistory and the prehistoric Prehistory is an invention of the late nineteenth century. In that moment of technological progress and acceleration of production and circulation, three major Western narratives about time took shape. One after another, these new fields of inquiry delved into the obscure immensity of the past: first, to reckon the age of the Earth; second, to find the point of emergence of human beings; and third, to ponder the age of art. Maria Stavriniaki considers the inseparability of these accounts of temporality from the disruptive forces of modernity. She asks what a history of modernity and its art would look like if considered through these three at once consecutive and interwoven inventions of the longue durée. Transfixed by Prehistory attempts to articulate such a history, which turns out to be more complex than an inevitable march of progress leading up to the “Anthropocene.” Rather, it is a history of stupor, defamiliarization, regressive acceleration and incessant invention, since the “new” was also found in the deep sediments of the Earth. Composed of as much speed as slowness, as much change as deep time, as much confidence as skepticism and doubt, modernity is a complex phenomenon that needs to be rethought. Stavriniaki focuses on this intrinsic tension through major artistic practices (Cézanne, Matisse, De Chirico, Ernst, Picasso, Dubuffet, Smithson, Morris, and contemporary artists such as Pierre Huyghe and Thomas Hirschhorn), philosophical discourses (Bataille, Blumenberg, and Jünger), and the human sciences. This groundbreaking book will attract readers interested in the intersections of art history, anthropology, psychoanalysis, mythology, geology, and archaeology.

This book brings together thirteen distinguished critics and scholars to explore children’s art and its profound but rarely documented influence on the evolution of modern art. It shows that children’s art and childhood have inspired major works of art, served as central metaphors for artistic spontaneity and honesty, and provided a window into the fundamental human qualities explored by modern artists. The volume complements editor Jonathan Fineberg’s groundbreaking new book, The Innocent Eye (Princeton, 1997), in which he showed how many of the greatest masters of modern art collected and were directly influenced by children’s drawings. Contributors here both expand on Fineberg’s themes and take the study of children’s art in new directions. They examine, for example, the influence of child art on such artists as Kandinsky, Klee, Larionov, and Miró; the diverse styles of children’s art; the influence of Romantic ideas on perceptions of children’s art; the conception of giftedness versus education in children’s drawings; and the relationship between children’s art and primitivism. The book offers unique glimpses into the working processes of great modern artists, presenting, for example, Dora Vallier’s personal recollections of Miró and his creative process, and new documentation about the works of the Russian avant-garde. The essays draw on art theory, psychology, and the close study of individual works of art and written texts. Discovering Child Art will appeal to a wide range of readers, including art historians, psychologists, and art educators. Contributors to the book are Troels Andersen, Rudolf Arnheim, John Carlin, Marcel Franciscono, Ernst Gombrich, Christopher Green, Josef Helfenstein, Werner Hofmann, Yuri Molok, G. G. Pospelov, Richard Shiff, Dora Vallier, and Barbara Würwag.

A compelling new look at the late works by one of art history’s most renowned and inventive modern artists This groundbreaking publication offers a reassessment of renowned modernist Joan Miró’s late-career works, created between 1963 and 1981. This body of work, almost entirely unknown in the United States, showcases Miró’s exceptional ingenuity as both a painter and sculptor. Miró: The Experience of Seeing includes color illustrations of nearly 50 paintings, drawings, and sculptures that show the breadth and contrast of this body of work--from bold, colorful canvases with expressive gestures to the most minimal calligraphic markings on white fields. His sculptures made of found objects are a revelation. Comparisons between paintings and sculptures highlight startling connections between shapes and symbols that Miró used in each medium. These mature works represent the culmination of the artist’s development of an innovative and personal visual language. Engaging texts, including a contribution by noted Spanish filmmaker Pere Portabella, explain Miró’s role as a political figure and his quest to speak about the most intangible subjects through the materiality of objects and the painted gesture. This important new examination of Miró’s later work allows for a richer, deeper understanding of this significant modern artist’s distinguished career.

Transfixed by Prehistory

Drawing Surrealism

The Modernist Imagination

Painting and Anti-painting 1927-1937

Barcelona and Modernity

An Introduction to the History of Architecture, Art & Design

Joan Miro (1893 - 1983) is one of the most important artists of the 20th century and a key figure in the Surrealist movement. Theatre of Dreams is a sensitive profile of the great artist, written and narrated by his long-time friend Roland Penrose, and directed by Robin Lough. The film was made in 1978 for BBC Television and contains footage of the sprightly 85-year-old Miro in his studio in Majorca. Roland Penrose, himself a respected English artist, identifies Miro as the 'last of the great surrealists'. His generation was that of Picasso, Dalí and André Breton – those who made their names in the artistic ferment of Paris in the 1910s and 20s. Penrose finds Miro working with a company of actors in the rehearsals for a new piece of experimental theatre, La Claca. The play centres on the theme of tyranny, which resonates particularly with the history of Spain and the life of the artist. The actors are in costumes that might have come straight from a Miro painting, with the performance taking inspiration from the street theatre and music of his native Catalonia. At the end of the film the work is performed in the Barcelona Lyceum to a rapturous response, confirming Miro as the 'grand old man' of Spanish contemporary art. The documentary touches on many of Miro's most important works, beginning with The Farm from 1921. In this painting Penrose identifies several of the prevalent symbols in his friend's work: the ladder, women, birds, the sun dominating a clear blue sky. The farm itself was owned by Miro's father and is where he was packed off to as a depressed young man, after being told he should go in to business rather than art. The film goes on to explore Miro's innovative use of scale in his paintings, notably The Farmer's Wife (1924), as well as the importance of the unconscious and dream imagery. This concern with the subconscious, and invocation of magic, lead to comparisons with cave painting and an age when, according to Penrose, to be a painter was not to be a 'slave to representation'. The 1930s see a darkening in his work, which can be linked explicitly to the deteriorating situation in Spain and the rise of the far right across Europe. Miro was staunchly anti-Fascist but, as his father was a landowner, he still found himself at risk from some of the Anarchist Republicans and felt compelled to return to Paris during the civil war. It was here in 1937 that his The Reaper was exhibited alongside Picasso's iconic Guernica. Miro returned to Franco's Spain only after the war was over, but just as World War II was beginning. His sense that we live in a 'monstrous age' continues to the time of filming. 'I am by nature tragic,' he says, 'and if there's humour in my work it's involuntary.' The footage of Joan Miro, fingers splattered with paint, in conversation with Penrose, is a fascinating glimpse of the mind of one of the greatest 20th century artists.

Published as a tribute to Miro on his eightieth birthday, 140p. 64 illustrations (22 in color). 71 reference illustrations. 2 foldouts. Illustrates the most important and comprehensive public collection of Miro’s work in the world. Each of the paintings, sculptures, drawings, collages, and objects in the MOMAs collection is illustrated and discussed.

Gathering in one place a cohesive selection of articles that deepen our sense of the vitality and controversy within the Catholic renewal of the mid-twentieth century, God’s Mirror offers historical analysis of French Catholic intellectuals. This volume highlights the work of writers, thinkers and creative artists who have not always drawn the attention given to such luminaries as Maritain, Mounier, and Marcel. Organized around the typologies of renewal and engagement, editors Katherine Davies and Toby Garfitt provide a revisionist and interdisciplinary reading of the narrative of twentieth-century French Catholicism. Renewal and engagement are both manifestations of how the Catholic intellectual reflects and takes position on the relationship between the Church, personal faith and the world, and on the increasingly problematic relationship between intellectuals and the Magisterium. A majority of the writings are based on extensive research into published texts, with some occasional archival references, and they give critical insights into the tensions that characterized the theological and political concerns of their subjects.

Catalogus van een tentoonstelling van werk van Catalaanse kunstenaars.

The Modern Still Life

Discovering Child Art

The Captured Imagination

Miro in the Collection of the Museum of Modern Art, Including Remainder-interest and Promised Gifts

Intellectual History and Critical Theory : Essays in Honor of Martin Jay

1893-1983 : [album]

Life histories of the Surrealists, known and unknown, by one of the last surviving members of the movement--artist and best-selling author Desmond Morris

Essay by Robert Storr. Foreword by Glenn D. Lowry.

Discusses Dalí's years in Spain and first years in Paris as a young artist, provides a detailed assessment of his revolutionary work, and shows how the stage was set for his mature artistic personality.

In Surrealism at Play Susan Laxton writes a new history of surrealism in which she traces the centrality of play to the movement and its ongoing legacy. For surrealist artists, play took a consistent role in their aesthetic as they worked in, with, and against a post-World War I world increasingly dominated by technology and functionalism. Whether through exquisite-corpse drawings, Man Ray’s rayographs, or Joan Miró’s visual puns, surrealists became adept at developing techniques and processes designed to guarantee aleatory outcomes. In embracing chance as the means to produce unforeseeable ends, they shifted emphasis from final product to process, challenging the disciplinary structures of industrial modernism. As Laxton demonstrates, play became a primary method through which surrealism refashioned artistic practice, everyday experience, and the nature of subjectivity.

Miró in America

The Construction of the Image, 1925-1930

Joan Miró

A Century of Artists Books

Federal Register Index

Miró

Joan MiróPainting and Anti-painting 1927-1937

Considered one of the great artist of the 20th century, Joan Miro has bequeathed us a definitive body of work whose influence has continued to grow over the years. Miro did not paint dreams but instead , through his works, provided the spectator with certain elements so that he would be the one that dreamed. He never worked under the influence of hypnosis, drugs or alcohol. Nevertheless, his artistic personality and the way he represented on canvas what inspration dictated to him led André Breton to exclaim: Miro is the most surrealist of us all!. A creative force in the plastic field who felt an equal passion for the word, for the most daring poetic plays, a lover of objects and the bare truth of materials, Miro always revealed himself as an oneiric artist, a seeker after the constellations that inspired some of his finest works. Jacques Dupin the main authority in Miro work details all those items in his amazing essay:

The Birth of Signs. 72 illustrations

A Brief Illustrated History of Art charts the history of art all the way from Prehistoric art through Classical art, through the Renaissance, to Cubism, Surrealism, and the modern art of today. With stunning stunning full-color images and illustrations, this beautiful book is sure to fascinate and charm the young reader.

Some of the most exciting and innovative work in the humanities is occurring at the intersection of intellectual history and critical theory. This volume includes work from some of the most prominent contemporary scholars in the humanities.

Hollywood Arensberg

The Early Life and Music of Olivier Messiaen

Renewal and Engagement in French Catholic Intellectual Culture in the Mid-Twentieth Century

Objects of Desire

Joan Miro

Shirley Gorelick (1924-2000)

Drawing, often considered a minor art form, was central to surrealism from its very beginnings. Automatic drawing, exquisite corpses, and frottage are just a few of the techniques invented by surrealists to tap into the subconscious realm. Drawing Surrealism recognizes the medium as a fundamental form of surrealist expression and explores its impact on other media. Works of collage, photography, and even painting are presented in the context of drawing as a metaphor for innovation and experimentation. This volume, in addition to brilliant reproductions of drawings and other works by approximately one hundred artists, includes a substantial historical essay and illustrated chronology by the exhibition’s curator, Leslie Jones, as well as informative essays by leading scholars Isabelle Dervaux and Susan Laxton. It also encompasses the contributions of a wide array of artists on a global scale - from the great figures in surrealist history to lesser-known surrealists from Japan, central Europe, and the Americas, where the movement had profound and lasting effects on the arts. Drawing Surrealism, which will become a definitive resource on the subject, offers a deep understanding of the techniques and concerns that made surrealism such an intimate perceptual revolution.

French composer Olivier Messiaen (1908 1992) is probably best known for his Quartet for the End of Time, premiered in a German prisoner-of-war camp in 1941. However, Messiaen was a remarkably complex, intelligent person with a sometimes tragic domestic life who composed a wide range of music. This book explores the enormous web of influences in the early part of Messiaen's long life. The first section of the book provides an intellectual biography of Messiaen's early life in order to make his (difficult) music more accessible to the general listener. The second section offers an analysis of and thematic commentaries on Messiaen's pivotal work for two pianos, Visions of Amen, composed in 1943. Schloesser's analysis includes timing indications corresponding to a downloadable performance of the work by accomplished pianists Stéphane Lemelin and Hyesook Kim.

This updated second edition unpacks the discussions surrounding the finest qualitative methods used in contemporary educational research. Bringing together scholars from around the world, this Handbook offers sophisticated insights into the theories and disciplinary approaches to qualitative study and the processes of data collection, analysis and representation, offering fresh ideas to inspire and re-invigorate researchers in educational research.

Om 40'ernes malerkunst, skulpturer og kunsthåndværk

The Dialectic of Painting and Anti-painting

Joan Miró and Collage in the 1920s

Visualizing Spanish Modernity

Art of the Forties

God’s Mirror

Magritte

Consists of five chapters, an illustrated catalog, a bibliography, three appendices, and a "Glossary and index of materials and media." The catalog lists 35 collages by Miró from the 1920s. Appendix A lists 26 drawings on wood panels from a series preceding the 1926 collages, and related drawings on paper. Appendix B lists 12 drawings from 1928 to 1929 on paper similar to that used in the collages of those years. Appendix C has 17 entries for Miró's notebooks containing drawings and studies related to the collages of the 1920s.

While the simultaneously creative and destructive forces of modernity in Western Europe have been well studied, the case of Spain has often been overlooked. Visualizing Spanish Modernity concentrates on the time period 1868-1939, which marks not only the beginning of the formation of a modern economy and the consolidation of the liberal state, but also the growth of urban centers and spaces made possible by electricity, transportation, mass production and the emergence of an entertainment industry. The authors examine how mass print culture, early cinema, popular drama, photography, fashion, painting, museums and urban planning played a role in the way that Spanish society saw itself and was in turn seen by the rest of the world. Assessing how new cultural forms were instrumental in shaping Spaniards into citizens of the modern world, the authors consider such subjects as the spectacle of the body, notions of race and gender, the changing meanings of time, space and motion, the relationship between technology and everyday life and popular culture.

Celebrates the life and art of the Catalan modern artist through color reproductions of notable works, essays that discuss the styles and themes he used, a chronology, and a listing of the pieces shown in the exhibition.

Published in conjunction with the exhibition ... held at the Museum of Modern Art, New York, Sept. 28, 2013-Jan. 12, 2014, the Menil Collection, Houston, Feb. 14-June 1, 2014, and at the Art Institute of Chicago, June 29-Oct. 12, 2014.

A Brief Illustrated History of Art

Painter of Humanist Realism

Modern Art Despite Modernism

Selected Writings and Interviews

An Inquiry into Modern Art and Time

This comprehensive reconstruction and interpretation of Louise and Walter Arensberg's groundbreaking collection of modern and pre-Columbian art takes readers room by room, wall by wall, object by object through the couple's Los Angeles home where their collection was displayed. Following the Armory Show of 1913, Louise and Walter Arensberg began assembling one of the most important private collections of art in the United States, as well as the world's largest private library of works by the philosopher Sir Francis Bacon. By the time Louise and Walter died—in 1953 and 1954, respectively—they had acquired some four thousand rare books and manuscripts and nearly one thousand works of art, including world-class specimens of Surrealism, and Primitivism, the bulk of Marcel Duchamp's oeuvre, and hundreds of pre-Columbian objects. These exceptional works filled nearly all available space in every room of their house—including the bathrooms. The Arensbergs have played a central role in the histories of Modernism and collecting, but images of their collection in situ have never been assembled or examined comprehensively until now. Presenting new research on how the Arensbergs acquired pre-Columbian art and never-before-seen images, Hollywood Arensberg demonstrates the value of seeing the Arensbergs' collection as part of a single vision, framed by a unique domestic space at the heart of Hollywood's burgeoning artistic scene. This publication is generously supported by Furthermore: a program of the J.M. Kaplan fund.

A lavishly illustrated biography of this influential, innovative 20th-century Spanish painter.

Surrealism at Play

Neurological Disorders in Famous Artists -

Salvador Dalí

The Experience of Seeing : Late Works, 1963-1981

Miró and the Object

Picasso, Gaudí, Miró, Dalí