

On Modern American Art Selected Essays

This volume, the catalog of the fiftieth-anniversary exhibition at the Whitney, charts the main currents of twentieth-century American figurative art. More than 200 illustration, 32 in color, are included.

L'artiste native de Cuba Carmen Herrera (née en 1915) peint depuis plus de sept décennies, mais ce n'est que ces dernières années que la reconnaissance pour son travail a projeté l'artiste vers la notoriété internationale. Ce beau volume offre le premier examen soutenu d'elle, depuis le début de sa carrière en 1948 jusqu'en 1978, et s'étend sur les mondes de l'art de La Havane, de Paris et de New York. Les essais considèrent les premières études de l'artiste à Cuba, son implication dans le Salon des Réalités Nouvelles dans le Paris d'après-guerre et sa sortie révolutionnaire de New York. Puis l'ouvrage situe son travail dans le contexte d'un art d'avant-garde latino-américain plus large. Un essai de Dana Miller considère le travail de New York d'Herrera depuis les années 1950 jusque dans les années 1970, lorsque Herrera arrivait et perfectionnait son style de signature. Des photographies familiales personnelles des archives de Herrera enrichissent le récit, et une chronologie traitant de l'intégralité de sa vie et de sa carrière présente des images documentaires supplémentaires. Plus de quatre-vingts œuvres sont illustrées sous forme de plaques de couleur. Ce livre est la représentation la plus étendue des travaux de Herrera à ce jour. (d'après l'éditeur).

The most comprehensive portrait of art criticism ever assembled, as told by the leading writers of our time. In the last fifty years, art criticism has flourished as never before. Moving from niche to mainstream, it is now widely taught at universities, practiced in newspapers, magazines, and online, and has become the subject of debate by readers, writers, and artists worldwide. Equal parts oral history and analysis of craft, What It Means to Write About Art offers an unprecedented overview of American art writing. These thirty in-depth conversations chart the role of the critic as it has evolved from the 1960s to today, providing an invaluable resource for aspiring artists and writers alike. John Ashbery recalls finding Rimbaud's poetry through his first gay crush at sixteen; Rosalind Krauss remembers stealing the design of October from Massimo Vignelli; Paul Chaat Smith details his early days with Jimmy Durham in the American Indian Movement; Dave Hickey talks about writing country songs with Waylon Jennings; Michele Wallace relives her late-night and early-morning interviews with James Baldwin; Lucy Lippard describes confronting Clement Greenberg at a lecture; Eileen Myles asserts her belief that her negative review incited the Women's Action Coalition; and Fred Moten recounts falling in love with Renoir while at Harvard. Jarrett Earnest's wide-ranging conversations with critics, historians, journalists, novelists, poets, and theorists—each of whom approach the subject from unique positions—illustrate different ways of writing, thinking, and looking at art. Interviews with Hilton Als, John Ashbery, Bill Berkson, Yve-Alain Bois, Huey Copeland, Holland Cotter, Douglas Crimp, Darby English, Hal Foster, Michael Fried, Thyrsa Nichols Goodeve, Dave Hickey, Siri Husvedt, Kellie Jones, Chris Kraus, Rosalind Krauss, Lucy Lippard, Fred Moten, Eileen Myles, Molly Nesbit, Jed Perl, Barbara Rose, Jerry Saltz, Peter Schjeldahl, Barry Schwabsky, Paul Chaat Smith, Roberta Smith, Lynne Tillman, Michele Wallace, and John Yau.

The new Leonard's Price Index of Latin American Art at Auction focuses on a category of art that covers a wide range of periods and styles. It is unique in its coverage of 30 years of sale results and the inclusion of over 1,100 scholarly essays and biographies, some never before published in the English language. Entries, covering the years 1969 to 1999, number over 30,000 lots. The prices realized are from every auction house in North America and are listed in descending order by price within each auction season.

The Life of Maynard Dixon

A Cultural History of Portraiture and Identity

John Lewis Krimmel

An Artist in Federal America

Issues, Artists and Market Institutions

Pop Poetics

Portraits. We know what they are, but why do we make them? Americans have been celebrating themselves in portraits since the arrival of the first itinerant portrait painters to the colonies. They created images to commemorate loved ones, glorify the famous, establish our national myths, and honor our shared heroes. Whether painting in oil, carving in stone, casting in bronze, capturing on film, or calculating in binary code, we spend considerable time creating, contemplating, and collecting our likenesses. In this sumptuously illustrated book, Richard H. Saunders explores our collective understanding of portraiture, its history in America, how it shapes our individual and national identity, and why we make portraits - whether for propaganda and public influence or for personal and private appreciation. American Faces is a rich and fascinating view of ourselves.

Timed with the centennial of the Panama-Pacific International Exposition (PPIE) of 1915, Jewel City presents a large and representative selection of artworks from the fair, emphasizing the variety of paintings, sculptures, photographs, and prints that greeted attendees. It is unique in its focus on the works of art that were scattered among the venues of the exposition—the most comprehensive art exhibition ever shown on the West Coast. Notably, the PPIE included the first American presentations of Italian Futurism, Austrian Expressionism, and Hungarian avant-garde painting, and there were also major displays of paintings by prominent Americans, especially those working in the Impressionist style. This lavishly illustrated catalogue features works by masters such as Winslow Homer, John Singer Sargent, Claude Monet, Paul Cézanne, Robert Henri, Edward Weston, Imogen Cunningham, Edvard Munch, Oskar Kokoschka, Umberto Boccioni, and many more. The volume also explores the PPIE's distinctive murals program, developments in the art of printmaking, and the legacy of the French Pavilion, which hosted an abundance of works by Auguste Rodin and inspired the founding and architecture of the Legion of Honor museum in San Francisco. A rich and fascinating study of a critical moment in American and European art history, Jewel City is indispensable for understanding both the United States' and California's role in the reception of modernism as well as the region's historical place on the international art stage. Published in association with the Fine Arts Museums of San Francisco. Exhibition dates: de Young Museum, San Francisco: October 17, 2015-January 10, 2016

Every two years the fall issue of the Met's quarterly Bulletin celebrates notable recent acquisitions and gifts to the collection. Highlights of Recent Acquisitions 2014–2016 include Charles Le Brun's Everhard Jabach (1618-1695) and His Family, a donation of nearly 1,300 works of art from East and South Asia, three hundred masterpieces of Japanese Art from the Mary and Jackson Burke Foundation, more than two hundred works by American photographer Irving Penn, and Untitled (Studio) by Kerry James Marshall among many others. This publication also honors the many generous contributions from donors that make possible the continued growth of the Met's collection. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana}

Before Abstract Expressionism of New York City was canonized as American postwar modernism, the United States was filled with localized manifestations of modern art. One such place where considerable modernist activity occurred was Texas, where artists absorbed and interpreted the latest, most radical formal lessons from Mexico, the East Coast, and Europe, while still responding to the state's dramatic history and geography. This barely known chapter in the story of American art is the focus of Midcentury Modern Art in Texas. Presenting new research and artwork that has never before been published, Katie Robinson Edwards examines the contributions of many modernist painters and sculptors in Texas, with an emphasis on the era's most abstract and compelling artists. Edwards looks first at the Dallas Nine and the 1936 Texas Centennial, which offered local artists a chance to take stock of who they were and where they stood within the national artistic setting. She then traces the modernist impulse through various manifestations, including the foundations of early Texas modernism in Houston; early practitioners of abstraction and non-objectivity; the Fort Worth Circle; artists at the University of Texas at Austin; Houston artists in the 1950s; sculpture in and around an influential Fort Worth studio; and, to see how some Texas artists fared on a national scale, the Museum of Modern Art's "Americans" exhibitions. The first full-length treatment of abstract art in Texas during this vital and canon-defining period, Midcentury Modern Art in Texas gives these artists their due place in American art, while also valuing the quality of Texan-ness that subtly undergirds much of their production.

Lines of Sight

Amerikas Weg in die Moderne

An American Sculptor : Seymour Lipton

Modern Art

Carmen Herrera

John Lewis Krimmel was the first professional artist in the United States to base his reputation on the genre subject. The author's study documents the artist's career from three points of view: Krimmel's life in Europe and the United States from his birth in 1786 to his drowning in 1821; an analysis of his surviving works; and an interpretation of his relationship to contemporary American esthetic and intellectual movements. American Art Series. Illustrated.

Adopting artist-poet Joe Brainard as its principal focus, this project presents "Pop poetics" not as a minor, coterie movement meriting a sympathetic footnote in accounts of the postwar era's literary history, but as a missing link that confounds and potentially unites any number of supposedly rigid critical distinctions (authenticity versus formalism, the "personal" versus the mechanical). Pop poetics matter, argues Andrew Fitch, not just to the occasional aficionado of Brainard's I Remember, but to anybody concerned with reconstructing the dynamic aesthetic exchange between postwar art and poetry.

Focusing on extreme moments in the careers of Jean-Michel Basquiat, Walker Evans, David Hockney, Sally Mann, Georgia O'Keeffe, Jackson Pollock, Alfred Stieglitz, Andy Warhol, and others, Weinberg explores how these individuals struggled to gain or maintain the attention of an increasingly jaded audience."--BOOK JACKET.

Excerpt from The Forum Exhibition of Modern American Painters, March 13th to March 25th, 1916 The object of the present exhibition is to put before the American public in a large and complete manner the very best examples of the more modern American art; to stimulate interest in the really good native work of this movement; to present for the first time a comprehensive, critical selection of the serious painting now being shown in isolated groups; to turn public attention for the moment from European art an concentrate it on the excellent work being done in America; and to bring serious, deserving painters in direct contact with the public without a commercial intermediary. Out of fifty names of the most deserving very modern American painters, the Committee has selected the sixteen names here represented; and from the large number of paintings submitted, the Committee has chosen the works now on view. Thus not only are the artists chosen for their merit, but the works also represent what, in the eyes of the Committee, are the best paintings of each artist. The Forum Committee is composed of six men actively interested in art - men who hold high positions in their respective fields in America. Dr. Christian Brinton has for many years been one of the foremost American critics and lecturers on international art. He is the author of Modern Artists, Impressions of the Art at the Panama-Pacific Exposition, and many other works on painting; he is Advisory Editor of Art in America, and a regular contributor to the leading art journals. Robert Henri is an artist of international reputation. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Painting Professionals

The Figurative Tradition and the Whitney Museum of American Art

Interviews with American Artists

American Art Directory

Picasso and American Art

What Goes On

In The Rise and Fall of American Art, 1940s-1980s, Catherine Dossin challenges the now-mythic perception of New York as the undisputed center of the art world between the end of World War II and the fall of the Berlin Wall, a position of power that brought the city prestige, money, and historical recognition. Dossin reconstructs the concrete factors that led to the shift of international attention from Paris to New York in the 1950s, and documents how ‘peripheries’ such as Italy, Belgium, and West Germany exerted a decisive influence on this displacement of power. As the US economy sank into recession in the 1970s, however, American artists and dealers became increasingly dependent on the support of Western Europeans, and cities like Cologne and Turin emerged as major commercial and artistic hubs - a development that enabled European artists to return to the forefront of the international art scene in the 1980s. Dossin analyses in detail these changing distributions of geopolitical and symbolic power in the Western art worlds - a story that spans two continents, forty years, and hundreds of actors. Her transnational and interdisciplinary study provides an original and welcome supplement to more traditional formal and national readings of the period.

This is a biography of Forbes Watson, art commentator for the New York Evening Post and New York World but probably best known as the editor of The Arts, an influential art magazine of the 1920s.

"New scholarship and interpretation of Flavin's work also appears in the form of three critical essays by experts and an extensive chronology, comprehensive bibliography, and exhibition history. In addition, this book includes Flavin's text, "...in daylight or cool white." an autobiographical sketch," originally published in Artforum in 1965, and two interviews with the artist - one from 1972 and the other from 1982."--BOOK JACKET.

The rapidly changing and evolving art market might appear to be chaotic to the casual observer, with new highs, potential lows, and tastes and fashions changing season to season. Economists, however, view the actions of buyers and sellers as constituting an identifiable market. They have, for some decades, studied such issues as artistic productivity and "death effects" on prices, investment returns, and on the basis of the behavior and estimated prices in auction markets. The Economics of American Art analyzes the most pervasive economic issues facing the art world, applied to the whole spectrum of American art. The book begins by looking at how a market for American art developed, how the politics of the post-war era shaped, at least in large part, the direction of American art, and how this legacy continues into contemporary art today. The book then tackles several salient, integral questions animating the American art world: Are age and "type" of artist (i.e. traditional or "innovative") related and, if so, how might they be related to productivity? Is investment in American art a remunerative endeavor compared to other investment possibilities? Do economic insights provide understanding of fakes, fraud and theft of art, particularly American art, and is it possible to prevent art crime? Is there is a boom (or a bust) in the market for contemporary American art as might be found in other markets? The ongoing evolution of American art is attended by a massive number of influences, and the economic concepts employed in this volume will complement other critical and important cultural studies of art. Both practical and accessible, The Economics of American Art will be essential for collectors, auction houses, American art experts of all kinds, museums, gallery owners and, not least, by economists with continuing scholarly interests in these matters.

Recent Acquisitions A Selection 2014-2016

Film and Modern American Art

What it Means to Write About Art

Spiritualism and American Art

Haunted Visions

American Faces

An essential look at American modernism as seen through the landscape painting of Thomas Hart Benton, Charles Demuth, Georgia O’Keeffe, Grant Wood, Andrew Wyeth, and many others. Paintings of New England coastlines, small-town Pennsylvania, Southwestern canyons, Midwestern farms, and other evocative landscapes fill the pages of Rural Modern. More than sixty modernist works, created between the wars, present an important and often overlooked history: how American painters adapted avant-garde styles like Cubism and Fauvism to reimagine familiar landscapes and develop a distinctively American modernist vernacular. Richly illustrated and with insightful essays by noted scholars, Rural Modern traces this development through a broad range of works by both lesser-known and widely celebrated artists, including Arthur Dove, Dale Nichols, Grant Wood, N. C. Wyeth, Charles Sheeler, Charles Burchfield, Marsden Hartley, and Stuart Davis. As important as the marvel of the twentieth-century city was to modernist artists such as these, many sought respite and even refuge in quieter, rural areas of the country, and soon helped to confirm modernism’s enduring nature.

Collects essays that explore the meanings, movements, personalities, and paradoxes of twentieth-century American art

This fascinating overview of popular culture in the 1980s describes the decade of excess that resulted from the social, political, and economic conditions of the time, documenting why so many milestones in entertainment, arts, and technology occurred the 80s. • Provides readers a detailed view of popular culture in the 1980s through the decade's memorable television and film • Offers an extensive "one-stop" discussion of visual art and architecture not found in other history reference publications • Establishes the context of technological developments in the late 1970s and 1980s in determining the culture and entertainment of the 1980s • Examines the connection between the growth of popular sports in the 1980s and developments in television technology, which made sports more accessible to a larger audience

During the hayday of Abstract Espressionism, Symour Lipton was probably the most admired sculptor.

Paintings and Sculpture from the Permanent Collection

American Art in the 20th Century

Modern American Realism

Von Hopper bis Rothko

The Complete Lights, 1961-1996

American Art and Architecture: Painting, Pt. 2, & Sculpture [selected plates from H and MH series

Lists 900 comprehensive entries including biographical data, exhibitions, special commissions, collections, and bibliography.

Though The Velvet Underground were critically and commercially unsuccessful in their time, in ensuing decades they have become a constant touchstone in art rock, punk, post-punk, indie, avant pop and alternative rock. In the 1970s and 80s Lou Reed, John Cale and Nico produced a number of works that traveled a path between art and pop. In 1993 the original band members of Reed, Cale, Morrison and Tucker briefly reunited for live appearances, and afterwards Reed, Cale and briefly Tucker, continued to produce music that travelled the idiosyncratic path begun in New York in the mid-1960s. The influence of the band and band members, mediated and promoted through famous fans such as David Bowie and Brian Eno, seems only to have expanded since the late 1960s. In 1996 the Velvet Underground were in inducted into the Rock and Roll Hall of Fame, demonstrating how far the band had traveled in 30 years from an avant-garde cult to the mainstream recognition of their key contributions to popular music.

In these collected essays, Pattie and Albiez present the first academic book-length collection on The Velvet Underground. The book covers a range of topics including the band's relationship to US literature, to youth and cultural movements of the 1960s and beyond and to European culture - and examines these contexts from the 1960s through to the present day.

Modern Art: A Critical Introduction traces the historical and contemporary contexts for understanding modern art movements and the theories which influenced and attempted to explain them. This approach forgoes the chronological march of art movements and '-isms' in favour of looking at the ways in which art has been understood. It investigates the main developments in art interpretation from the same period, from Kant to post-structuralism, and draws examples from a wide range of art genres including painting, sculpture, photography, installation and performance art. The book includes detailed discussions of visual art practices both inside and outside the museum. This new edition has been restructured to make the key themes as accessible as possible and updated to include many more recent examples of art practice. An expanded glossary and notes section and a list of key figures and events provide definitions of the range of terms used within theoretical discussion and critical reference.

Illustrated with a wide range of visual examples, Modern Art: A Critical Introduction is a lively and accessible account of modern art and its histories.

Thousands of women pursued artistic careers in the United States during the late nineteenth century. According to census figures, the number of women among the ranks of professional artists rose from 10 percent to nearly 50 percent between 1870 and 1890.

Modern American Painting

The American Art Book

The Rise and Fall of American Art, 1940s–1980s

The Velvet Underground

Women Artists & the Development of Modern American Art, 1870-1930

Ambition & Love in Modern American Art

Paintings By Winslow Homer, Benjamin West, John Trumbull And Many Others.

A comprehensive history of bilateral relations between the Netherlands and the United States.

*Spiritualism emerged in western New York in 1848 and soon achieved a wide following due to its claim that the living could commune with the dead. In *Haunted Visions: Spiritualism and American Art*, Charles Colbert focuses on the ways Spiritualism imbued the making and viewing of art with religious meaning and, in doing so, draws fascinating connections between art and faith in the Victorian age. Examining the work of such well-known American artists as James Abbott McNeill Whistler, William Sydney Mount, and Robert Henri, Colbert demonstrates that Spiritualism played a critical role in the evolution of modern attitudes toward creativity. He argues that Spiritualism made a singular contribution to the sanctification of art that occurred in the latter half of the nineteenth century. The faith maintained that spiritual energies could reside in objects, and thus works of art could be appreciated not only for what they illustrated but also as vessels of the psychic vibrations their creators impressed into them. Such beliefs sanctified both the making and collecting of art in an era when Darwinism and Positivism were increasingly disenchanting the world and the efforts to represent it. In this context, Spiritualism endowed the artist's profession with the prestige of a religious calling; in doing so, it sought not to replace religion with art, but to make art a site where religion happened.*

This astounding book includes 21 interviews, recorded over the past 40 years, with leading American artists. Together they illuminate all the great developments in American art. Here are the views of David Smith, Richard Serra, Willem de Kooning, Barnett Newman, Franz Kline, Philip Guston, Robert Rauschenberg, and others.

Dictionary of Contemporary American Artists

Independent Revolutionary

Dan Flavin

A Critical Introduction

American Art Annual

A Geopolitics of Western Art Worlds

*Presents five hundred artists and their works, ranging from Puritanist portraits and the luminous paintings of the Hudson River School to the digital works of today's Conceptual artists, arranged in alphabetical order. This collection makes a critical and creative intervention into ongoing debates about the relationship between poetry and autobiography. Drawing on recent theories of life writing, the essays in the first part of this volume provide new analyses of works by a range of poets, dating from the early modern period to the present day. Exploring the autobiographical resonances of poems by Martha Moulsworth, Mina Loy, Anne Sexton, Joe Brainard, Edward Kamau Braithwaite, and Gwyneth Lewis, the authors here examine the extent to which discourses of truth and authenticity have been implicated in traditional interpretations of lyric poetry. In doing so, they endeavour to illuminate the complex intersections – and divergences – of poetry and autobiography, asking what these forms might learn from each other about issues of shared concern, from questions of identity and textuality to those of reference and audience. The creative reflections which form the second part of the collection develop and respond to these questions in various suggestive and original ways; here poetry and prose are used in order to test the relationship between poetry and life writing and to explore issues of memory, time, place, subjectivity and voice. This book was published as a special issue of *Life Writing*.*

On Modern American Art Harry N. Abrams

Between the 1890s and the 1930s, movie going became an established feature of everyday life across America. Movies constituted an enormous visual data bank and changed the way artist and public alike interpreted images. This book explores modern painting as a response to, and an appropriation of, the aesthetic possibilities pried open by cinema from its invention until the outbreak of World War II, when both the art world and the film industry changed substantially. Artists were watching movies, filmmakers studied fine arts; the membrane between media was porous, allowing for fluid exchange. Each chapter focuses on a suite of films and paintings, broken down into facets and then reassembled to elucidate the distinctive art–film nexus at successive historic moments.

The Economics of American Art

American Art Beyond the City

The Forum Exhibition of Modern American Painters, March 13th to March 25th, 1916

Jewel City

The Dialogue between Cinema and Painting

Leonard's Price Index of Latin American Art at Auction

Maynard Dixon embellished themes that encompassed the timeless truth of the majestic western landscape, the humanity of its memorable people, and the religious mysticism of the Native American. In an attempt to uncover the spirit of the American West, Dixon roamed its plains, mesas, and deserts—drawing, painting, and expressing his creative personality in poems, essays, and letters. Written in a very personal style, this biography includes anecdotes from Dixon's children, historical vignettes, and interviews with those who knew the artist.

Rural Modern

Interviews with art critics

Painting and Sculpture 1913-1933; [on the Occasion of the Exhibition 'American Art in the 20th Century, Painting and Sculpture 1913-1933', Martin-Gropius-Bau, Berlin, 8 May - 25 July 1993, Royal Academy of Arts, London 16 September - 12 December 1993]

Midcentury Modern Art in Texas

Art from San Francisco's Panama-Pacific International Exposition

On Modern American Art