

## Abstract Expressionism The International Context

This work reveals an evolving theoretical constellation of interpretations and their questions that address and continually renew Klee's rich legacies. expressionism.

This first volume in the Tate Gallery Liverpool Critical Forum series is derived from a conference held in conjunction with the display of Abstract Expressionist Painting from the USA, which was mounted at Tate Gallery Liverpool from March 1992 to January 1993. The display comprised 21 paintings by 13 artists, including Ad Reinhardt, Norman Lewis, Adolph Gottlieb, Jackson Pollock, Arshile Gorky, Franz Kline and Willem de Kooning. The objectives of the conference, involving speakers from the international community of scholarship in the field, were: to elicit new observations, critical judgments and proposals from the knowledge base of abstract expressionism and perhaps to challenge some of its prevailing conventions; and to debate the role of the Tate Gallery Liverpool as a modifier of this field of knowledge.

Among the buildings on the National Mall in Washington, D.C., only the Pan American Union (PAU) houses an international organization. The first of many anticipated “peace palaces” constructed in the early twentieth century, the PAU

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began with a mission of cultural diplomacy, and after World War II its Visual Arts Section became a leader in the burgeoning hemispheric arts scene, proclaiming Latin America's entrée into the international community as it forged connections between a growing base of middle-class art consumers on one hand and concepts of supranational citizenship and political and economic liberalism on the other. Making Art Panamerican situates the ambitious visual arts programs of the PAU within the broader context of hemispheric cultural relations during the cold war. Focusing on the institutional interactions among aesthetic movements, cultural policy, and viewing publics, Claire F. Fox contends that in the postwar years, the PAU Visual Arts Section emerged as a major transfer point of hemispheric American modernist movements and played an important role in the consolidation of Latin American art as a continental object of study. As it traces the careers of individual cultural policymakers and artists who intersected with the PAU in the two postwar decades—such as Concha Romero James, Charles Seeger, José Gómez Sicre, José Luis Cuevas, and Rafael Squirru—the book also charts the trajectories and displacements of sectors of the U.S. and Latin American intellectual left during a tumultuous interval that spans the Mexican Revolution, the Spanish Civil War, the New Deal, and the early cold war. Challenging the U.S. bias of conventional narratives about Panamericanism and

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the postwar shift in critical values from realism to abstraction, Making Art Panamerican illuminates the institutional dynamics that helped shape aesthetic movements in the critical decades following World War II.

Changing attitudes to Islam profoundly influence political cultures and national identities, as well as policies regarding immigration, security and multiculturalism. Given that the majority of relevant scholarly works have either adopted monocultural perspectives, or approached Islam in its general, non nation-specific dimension, the need for in-depth, multi-nation studies is urgent. Islam itself, and responses to its rise, are becoming increasingly internationalised. It is therefore important that analyses of Islam-related phenomena are sensitive to the particular cultures in which they are encountered. This volume does precisely that. Contributions, some explicitly comparative, others implicitly so, cover perspectives from across Europe, the USA and the Middle East, along with new treatments of the rich diversity to be found in Islamic art, and discussions of inter-faith exchanges. They also represent a range of disciplinary approaches. Among the many issues addressed are: the challenges posed by the rise of Muslim radicalism to multicultural societies; various media treatments of the 'War on Terror'; the national specificities of Islamophobic xenophobia; contemporary visual arts in Islamic societies; differing attitudes to the translation of religious

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texts. The authors include authoritative, international experts, balanced by promising, younger scholars.

Dramaturgy and Architecture approaches modern and postmodern theatre's contribution to the way we think about the buildings and spaces we inhabit. It discusses in detail ways in which theatre and performance have critiqued and intervened in everyday spaces, modelled our dreams or fears and made proposals for the future.

This book investigates the writings and works of the American Abstract Expressionist artist Barnett Newman in light of ideas articulated by one of Germany's most important and influential philosophers: Martin Heidegger. At the intersection of art history and philosophy, an interdisciplinary approach is proposed whereby the motivations underlying Newman's artistic production, and the specific meanings of his paintings, become more amenable to reading and elucidation.

This unique and authoritative reference work contains more than 2,000 clear and concise entries on all aspects of modern and contemporary art. Its impressive range of terms includes movements, styles, techniques, artists, critics, dealers, schools, and galleries. There are biographical entries for artists worldwide from the beginning of the 20th century through to the beginning of the 21st, from the

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Finnish architect Alvar Aalto to the French sculptor Jacques Zwobada. With international coverage, indications of public collections and publicly sited works, and in-depth entries for keytopics (for example, Cubism and abstract art), this dictionary is a fascinating and thorough guide for anyone with an interest in modern and contemporary culture, amateur or professional. Formerly the Dictionary of 20th Century Art, the text has been completely revised and updated for this major new edition. 300 entries have been added and it now contains entries on photography in modern art. With emphasis on recent art and artists, for example Damien Hirst, it has an exceptionally strong coverage of art from the 1960s, which makes it particularly ideal for contemporary art enthusiasts. Further reading is provided at entry level to assist those wishing to know more about a particular subject. In addition, this edition features recommended web links for many entries, which are accessed and kept up to date via the Dictionary of Modern Art companion website. The perfect companion for the desk, bedside table, or gallery visits, A Dictionary of Modern and Contemporary Art is an essential A-Z reference work for art students, artists, and art lovers. This publication contains a survey of female abstract expressionist artists, revealing the richness and lasting influence of their work and the movement as a whole as well as highlighting the lack of critical attention they have received to

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date.

Where is American art in the new millennium? At the heart of all cultural developments is diversity. Access through recent technology engenders interaction with artists from around the world. The visual arts in the United States are bold and pulsating with new ideas.

Reproduces a selection of more than one hundred paintings, prints, drawings, and sculptures from the Museum's extensive collection of abstract expressionist works.

A leading figure of the postwar avant-garde, Danish artist Asger Jorn has long been recognized for his founding contributions to the Cobra and Situationist International movements - yet art historical scholarship on Jorn has been sparse, particularly in English. This study corrects that imbalance, offering a synthetic account of the essential phases of this prolific artist's career. It addresses his works in various media alongside his extensive writings and his collaborations with various artists' groups from the 1940s through the mid-1960s. Situating Jorn's work in an international, post-Second World War context, Karen Kurczynski reframes our understanding of the 1950s, away from the Abstract-Expressionist focus on individual expression, toward a more open-ended conception of art as a public engagement with contemporary culture and politics.

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Kurczynski engages with issues of interest to twenty-first-century artists and scholars, highlighting Jorn's proposition that the sensory address of art and its complex relationship to popular media can have a direct social impact. Perhaps most significantly, this study foregrounds Jorn's assertion that creativity is crucial to subjectivity itself in our increasingly mediated 'Society of the Spectacle.' In *The Conspiracy of Modern Art* the Brazilian critic and art-historian Luiz Renato Martins draws on Marxist theory to invite us to see familiar pictures anew. Ten years of poet and critic Garrett Caples's writing on neglected figures of art and poetry.

In less than half a century, the Socialist Federal Republic of Yugoslavia successfully defeated Fascist occupation, fended off dominating pressures from the Eastern and Western blocs, built a modern society on the ashes of war, created its own form of socialism, and led the formation of the Nonaligned Movement. This country's principles and its continued battles, fought against all odds, provided the basis for dynamic and exceptional forms of art. Drawing on archival materials, postcolonial theory, and Eastern European socialist studies, *Nonaligned Modernism* chronicles the emergence of late modernist artistic practices in Yugoslavia from the end of the Second World War to the mid-1980s. *Situating Yugoslav modernism within postcolonial artistic movements of the*

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twentieth century, Bojana Videkanic explores how cultural workers collaborated with others from the Global South to create alternative artistic and cultural networks that countered Western hegemony. Videkanic focuses primarily on art exhibitions along with examples of international cultural exchange to demonstrate that nonaligned art wove together politics and aesthetics, and indigenous, Western, and global influences. An interdisciplinary book, *Nonaligned Modernism* highlights Yugoslavia's key role in the creation of a global modernist ethos and international postcolonial culture.

Essay from the year 2012 in the subject Art - History of Art, grade: 1,3, University of Essex (Art History), course: Art in the USA, language: English, abstract: Abstract Expressionism is often referred to as the “most powerful original movement in the history of American art” , which dominated American painting from the end of World War II. In examining its styles and themes, this essay is going to illustrate why the movement is deemed a modern and American art practice. Considering paintings of Jackson Pollock (1912-1956), Willem de Kooning (1904-1997), Mark Rothko (1903-1970) and Barnett Newman (1905-1970), specific attention will be drawn to issues of race and gender. Angel Rama (1926-1983) is a major figure in Latin American literary and cultural studies, but little has been published on his critical work. In this study, José



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Eduardo González focuses on Rama's response to and appropriation of European critics like Walter Benjamin, Theodor Adorno, and Georg Lukács. González argues that Rama realized the inapplicability of many of their theories and descriptions of cultural modernization to Latin America, and thus reworked them to produce his own discourse that challenged prevailing notions of social and cultural modernization.

This book challenges the 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. In her transnational and interdisciplinary study, Dossin analyses changing distributions of geopolitical and symbolic power in the Western art worlds - a story that spans two continents, forty years, and hundreds of actors.

This Festschrift engages in the richness and variety of literatures and cultures of the Malay world, and goes beyond its shores to encounters between different cultures and traditions, and to the relationship between literary and other disciplines. *Rainbows of Malay Literature and Beyond* communicates the absorbing richness of inter-disciplinary study and knowledge.

This essay collection is a wide-ranging exploration of Vikings, the television series that has successfully summoned the historical world of the Norse people

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for modern audiences to enjoy. From a range of critical viewpoints, these all fresh essays explore the ways in which past and present representations of the Vikings converge in the show's richly textured dramatization of the rise and fall of Ragnar Loobrok--and the exploits of his heirs--creating what many viewers label a "true" representation of the age. From the show's sources in both saga literature and Victorian revival, to its engagement with contemporary concerns regarding gender, race and identity, via setting, sex, society and more, this first book-length study of the History Channel series appeals to fans of the show, Viking enthusiasts, and anyone with an interest in medievalist representation in the 21st century.

The multi-volume Longman literature in English series aims to provide students of literature with a critical introduction to the major genres in their historical and cultural context. This book looks at cinema, painting and architecture in 20th-century America, as well as the culture of politics.

The first English-language monograph on Il Fronte Nuovo delle Arti, this study explores the rise and fall of this postwar Italian artists' group as a representative instance of the tensions facing Italian painting during the transition out of two decades of Fascism and into the global divisions of the Cold War. Adrian Duran argues that the binary structures of the era - realism vs. abstraction, Communism

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vs. democracy, conformism vs. freedom - have monopolized the discourse surrounding the Fronte Nuovo and, with it, the historiography of Italian painting during this period, 1944-50. Beginning with the dialogues that framed the formation of the Fronte Nuovo, this book reconsiders artists' works, correspondence, critical writings, and manifestos. These are married to examinations of specific exhibitions, the most important of which are the group's 1947 inaugural exhibition and the 1948 and 1950 Venice Biennali. The critical responses to these exhibitions are reconsidered in light of their groundings in the heated political debates of the period. In total, these diverse sources reveal the vast divide between the internal discourse of the arts, generated by the participant artists and their works, and the surrounding politics of Cold War Italy. How the formal ingenuity of abstract art has been cross-fertilized by creative discrepancies—a cross-cultural voyage stretching from Hong Kong and Islamic regions to Canada, Australia, Europe, and the United States. For anyone who thinks the question of abstract art is settled, this book will come as a surprise. Discrepant abstraction is hybrid and partial, elusive and repetitive, obstinate and strange. It includes almost everything that does not neatly fit into the institutional narrative of abstract art as a monolithic quest for artistic purity. Exploring cross-cultural scenarios in twentieth-century art, this second volume in the Annotating

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Art's Histories series alters our understanding of abstract art as a signifier of modernity by revealing the multiple directions it has taken in wide-ranging international contexts. Impure, imperfect, and incomplete, the version of abstraction that emerges from this global journey—from Hong Kong and Islamic regions to Canada, Australia, Europe, and the United States—shows how the formal ingenuity of abstract art has been cross-fertilized, from abstract expressionism onwards, by creative discrepancies that arise when disparate visual languages are brought into dialogue. *Discrepant Abstraction* is essential reading for students, practitioners and anyone curious about cross-cultural interaction in the visual arts. Copublished with inIVA/Institute of International Visual Arts, London

The *Explicit Material* focuses on objects as complex constructs of material relations, and points to the increased blurring of boundaries between practices of conservation and curation, thereby announcing a shift in sensibilities and understanding of the objects' material significance.

This beautifully illustrated catalogue accompanies the first major museum retrospective of the painter Norman Lewis (1909–1979). Lewis was the sole African American artist of his generation who became committed to issues of abstraction at the start of his career and continued to explore them over its entire trajectory. His art derived inspiration from

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music (jazz and classical) and nature (seasonal change, plant forms, the sea). Also central to his work were the dramatic confrontations of the civil rights movement, in which he was an active participant among the New York art scene. Bridging the Harlem Renaissance, Abstract Expressionism, and beyond, Lewis is a crucial figure in American abstraction whose reinsertion into the discourse further opens the field for recognition of the contributions of artists of color. Bringing much-needed attention to Lewis's output and significance in the history of American art, *Procession* is a milestone in Lewis scholarship and a vital resource for future study of the artist and abstraction in his period. Published in association with Pennsylvania Academy of the Fine Arts, Philadelphia. Exhibition dates: Pennsylvania Academy of the Fine Arts, Philadelphia: November 13, 2015–April 3, 2016 Amon Carter Museum of American Art, Fort Worth: June 4–August 21, 2016 Chicago Cultural Center: September 17, 2016–January 8, 2017

Exploring the epistemological potential of meta- and inter-images Since the 1990s, when the question of the visual became central in various arts and humanities disciplines, images that refer to themselves as such or to other images have enjoyed an increasing interest. *Meta- and Inter-Images in Contemporary Visual Art and Culture* partakes in, enriches and updates these debates. It investigates what meta- and inter-images can make known about the visual, in its own terms, by its own means. Written by scholars in aesthetics, art history, and cultural, film, literary, media, and visual

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studies, the essays gathered here tackle meta- and inter-images in an array of creative artefacts, practices, and media. They unfold the epistemological potential of every meta- and inter-image discussed to raise questions such as: What are images? How do they work? By whom, to what purpose, to what effect and in what context/s are they used? How are they created and understood? And how do they challenge our (pre)conceptions of images and the ways we study them? Contributors Maaheen Ahmed (Université catholique de Louvain), Vangelis Athanassopoulos (Université Paris I Panthéon-Sorbonne), Sotirios Bahtsetzis (Hellenic Open University), Concepción Cortés Zulueta (Universidad Autónoma de Madrid), Mafalda Dâmaso (Goldsmiths, University of London), Elisabeth-Christine Gamer (University of Bern), Amanda Gluibizzi (Ohio State University), Stella Hockenull (University of Wolverhampton), Anaël Lejeune (Université catholique de Louvain), Fabrice Leroy (University of Louisiana at Lafayette), Johanna Malt (King's College London), Olga Moskatova (IKKM, Bauhaus-Universität Weimar), Magdalena Nowak (The Graduate School for Social Research at the Polish Academy of Sciences), Jorgelina Orfila (Texas Tech University), Fran Pheasant-Kelly (University of Wolverhampton), Raphaël Pirenne (School of Graphic Research, E.R.G. Brussels), Abigail Susik (Willamette University)

Abstract Expressionism was the defining movement in American art during the years following World War II, making New York City the center of the international art scene. But what the heck did it mean! The drips, the spills, the splashes, the blotches of color,

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the wild spontaneous energy—signifying what? Abstract Expressionism For Beginners will not only help you understand, but also appreciate the art of some of the most iconic figures in modern art—Jackson Pollock, Willem de Kooning, Mark Rothko, Helen Frankenthaler, and others. Explore their lives and artistic roots, the heady world of Greenwich Village in the 1940s and 1950s, the influence of jazz, the voices of critics, and the enduring legacy of a uniquely inspired group of artists.

Mark Rothko, one of the greatest painters of the twentieth century, was born in the Jewish Pale of Settlement in 1903. He immigrated to the United States at age ten, taking with him his Talmudic education and his memories of pogroms and persecutions in Russia. His integration into American society began with a series of painful experiences, especially as a student at Yale, where he felt marginalized for his origins and ultimately left the school. The decision to become an artist led him to a new phase in his life. Early in his career, Annie Cohen-Solal writes, “he became a major player in the social struggle of American artists, and his own metamorphosis benefited from the unique transformation of the U.S. art world during this time.” Within a few decades, he had forged his definitive artistic signature, and most critics hailed him as a pioneer. The numerous museum shows that followed in major U.S. and European institutions ensured his celebrity. But this was not enough for Rothko, who continued to innovate. Ever faithful to his habit of confronting the establishment, he devoted the last decade of his life to cultivating his new conception of art as an experience, thanks to the

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commission of a radical project, the Rothko Chapel in Houston, Texas. Cohen-Solal's fascinating biography, based on considerable archival research, tells the unlikely story of how a young immigrant from Dvinsk became a crucial transforming agent of the art world—one whose legacy prevails to this day.

"A collection of essays presenting international perspectives on the narratives and the practices grounding the scholarly study of American Art"--Provided by publisher.

The Routledge Companion to Expressionism in a Transnational Context is a challenging exploration of the transnational formation, dissemination, and transformation of expressionism outside of the German-speaking world, in regions such as Central and Eastern Europe, the Baltics and Scandinavia, Western and Southern Europe, North and Latin America, and South Africa, in the first half of the twentieth century. Comprising a series of essays by an international group of scholars in the fields of art history and literary and cultural studies, the volume addresses the intellectual discussions and artistic developments arising in the context of the expressionist movement in the various art centers and cultural regions. The authors also examine the implications of expressionism in artistic practice and its influence on modern and contemporary cultural production. Essential for an in-depth understanding and discussion of expressionism, this volume opens up new perspectives on developments in the visual arts of this period and challenges the traditional narratives that have predominantly focused on artistic styles and national movements.



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This book examines the psychology involved in handling, and responding to, materials in artistic practice, such as oils, charcoal, brushes, canvas, earth, and sand. Artists often work with intuitive, tactile sensations and rhythms that connect them to these materials. Rhythm connects the brain and body to the world, and the world of abstract art. The book features new readings of artworks by Matisse, Pollock, Dubuffet, Tápies, Benglis, Len Lye, Star Gossage, Shannon Novak, Simon Ingram, Lee Mingwei, L. N. Tallur and many others. Such art challenges centuries of philosophical and aesthetic order that has elevated the substance of mind over the substance of matter. This is a multidisciplinary study of different metastable patterns and rhythms: in art, the body, and the brain. This focus on the propagation of rhythm across domains represents a fresh art historical approach and provides important opportunities for art and science to cooperate.

This book presents and analyzes artistic interactions both within the Soviet bloc and with the West between 1945 and 1989. During the Cold War the exchange of artistic ideas and products united Europe's avant-garde in a most remarkable way. Despite the Iron Curtain and national and political borders there existed a constant flow of artists, artworks, artistic ideas and practices. The geographic borders of these exchanges have yet to be clearly defined. How were networks, centers, peripheries (local, national and international), scales, and distances constructed? How did (neo)avant-garde tendencies relate with officially sanctioned socialist realism? The

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literature on the art of Eastern Europe provides a great deal of factual knowledge about a vast cultural space, but mostly through the prism of stereotypes and national preoccupations. By discussing artworks, studying the writings on art, observing artistic evolution and artists' strategies, as well as the influence of political authorities, art dealers and art critics, the essays in *Art beyond Borders* compose a transnational history of arts in the Soviet satellite countries in the post war period. [View more books on Amazon](#)

*Abstract Expressionism The International Context* Rutgers University Press

Beckett was deeply engaged with the visual arts and individual painters, including Jack B. Yeats, Bram van Velde, and Avigdor Arikha. In this monograph, David Lloyd explores what Beckett saw in their paintings. He explains what visual resources Beckett found in these particular painters rather than in the surrealism of Masson or the abstraction of Kandinsky or Mondrian. The analysis of Beckett's visual imagination is based on his criticism and on close analysis of the paintings he viewed. Lloyd shows how Beckett's fascination with these painters illuminates the 'painterly' qualities of his theatre and the philosophical, political and aesthetic implications of Beckett's highly visual dramatic work.

Can a work of art help us know our world differently? In this first scholarly study of Giuseppe Penone, art historian Elizabeth Mangini argues that the Italian artist's engagement of the body's multiple senses constitutes a new theory of sculpture as a means to connect with and know the phenomenal world. Through close readings of signal works across Penone's five-decade career – from his emergence in the context of 1960s Arte Povera to his position as a preeminent contemporary artist today – Mangini demonstrates that Penone refuses modernist

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opticality, recasts artistic labour, and emphasizes a non-anthropocentric concept of time. This approach challenges viewers to broaden their sensory and temporal perceptions, creating structurally significant new ways to understand human experience. Giuseppe Penone is best known for his engagement with trees, which he employs as raw material, imagery, and an active force in the creative process. *Seeing Through Closed Eyelids* suggests that such works materialize the perceptible tensions between any organism and its environment. By locating Penone's art in its social context and connecting it to broader discourses about art's status, theories of phenomenology, and the anthropocene, this book offers an original reading of Penone's work, as well as a wider view to the artistic generation for whom sculpture was a means to probe the nature of experience itself at the dawn of postmodernism.

This edited volume examines the history of abstract art across Latin America after 1945. This form of art grew in popularity across the Americas in the postwar period, often serving to affirm a sense of being modern and the right of Latin America to assume the leading role Europe had played before World War II. Latin American artists practiced gestural and geometric abstraction, though the history of art has favored the latter. Recent scholarship, for instance, has focused on geometric abstraction from Argentina, Brazil, and Venezuela. The book aims to expand the map and consider this phenomenon as it developed in neglected regions such as Central America and the Andes, investigating how this style came to stand in for Latin American contemporary art.

*A Companion to Modern Art* presents a series of original essays by international and interdisciplinary authors who offer a comprehensive overview of the origins and evolution of artistic works, movements, approaches, influences, and legacies of Modern Art. Presents a

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contemporary debate and dialogue rather than a seamless consensus on Modern Art Aims for reader accessibility by highlighting a plurality of approaches and voices in the field Presents Modern Art's foundational philosophic ideas and practices, as well as the complexities of key artists such as Cezanne and Picasso, and those who straddled the modern and contemporary Looks at the historical reception of Modern Art, in addition to the latest insights of art historians, curators, and critics to artists, educators, and more

Since the 1970s, it has been argued that Abstract Expressionism was exhibited abroad by the post-war US establishment in an attempt to culturally match and reinforce its newfound economic and military dominance. The account of Abstract Expressionism developed by the American critic Clement Greenberg is often identified as central to these efforts. However, this book rereads Greenberg's account through Theodor Adorno and Maurice Merleau-Ponty in order to contend that Greenberg's criticism in fact testifies to how Abstract Expressionism opposes the ends to which it was deployed. With reference not only to the most famous artists of the movement, but also female artists and artists of colour whom Greenberg himself neglected, such as Joan Mitchell and Norman Lewis, it is argued that, far from reinforcing the capitalist status quo, Abstract Expressionism engages corporeal and affective elements of experience dismissed or delegitimated by capitalism, and promises a world that would do justice to them.

Is contemporary art a friend or foe of Christianity? Art historian, critic, and curator Daniel Siedell, addresses this question and presents a framework for interpreting art from a Christian worldview in *God in the Gallery: A Christian Embrace of Modern Art*. As such, it is an excellent companion to Francis Schaeffer's classic *Art and the Bible*. Divided into three

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parts--"Theology," "History," and "Practice"--God in the Gallery demonstrates that art is in conversation with and not opposed to the Christian faith. In addition, this book is beautifully enhanced with images from such artists as Andy Warhol, Jackson Pollock, Enrique Martínez Celaya, and others. Readers of this book will include professors, students, artists, and anyone interested in Christianity and culture.

A collection of essays that discuss abstract expressionist art.

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