

On Modern American Art Selected Essays

Robert Rosenblum

On Modern American Art Robert Rosenblum, 1999-09-01 Collects essays that explore the meanings, movements, personalities, and paradoxes of twentieth-century American art

Modern Art Leo Steinberg, 2023-10-19 The fifth and final volume in the Essays by Leo Steinberg series, focusing on modern artists. Leo Steinberg was one of the most original art historians of the twentieth century, known for taking interpretive risks that challenged the profession by overturning reigning orthodoxies. In essays and lectures ranging from old masters to modern art, he combined scholarly erudition with eloquent prose that illuminated his subject and a credo that privileged the visual evidence of the image over the literature written about it. His writings, sometimes provocative and controversial, remain vital and influential reading. Steinberg's perceptions evolved from long, hard looking at his objects of study. Almost everything he wrote included passages of formal analysis that were always put into the service of interpretation. Following the series publication on Pablo Picasso, this volume focuses on other modern artists, including Cézanne, Monet, Matisse, Max Ernst, Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, Hans Haacke, and Jeff Koons. Included are seven unpublished lectures and essays, Steinberg's landmark essay "Encounters with Rauschenberg," a survey of twentieth-century sculpture, and an examination of the role of authorial predilections in critical writing. The final chapter presents a collection of Steinberg's humorous pieces, witty forays penned for his own amusement. *Modern Art* is the fifth and final volume in a series that presents Steinberg's writings, selected and edited by his longtime associate Sheila Schwartz.

Nothing If Not Critical Robert Hughes, 2012-02-22 From Holbein to Hockney, from Norman Rockwell to Pablo Picasso, from sixteenth-century Rome to 1980s SoHo, Robert Hughes looks with love, loathing, warmth, wit and authority at a wide range of art and artists, good, bad, past and present. As art critic for Time magazine, internationally acclaimed for his study of modern art, *The Shock of the New*, he is perhaps America's most widely read and admired writer on art. In this book: nearly a hundred of his finest essays on the subject. For the realism of Thomas Eakins to the Soviet satirists Komar and Melamid, from Watteau to Willem de Kooning to Susan Rothenberg, here is Hughes—astute, vivid and uninhibited—on dozens of famous and not-so-famous artists. He observes that Caravaggio was "one of the hinges of art history; there was art before him and art after him, and they were not the same"; he remarks that Julian Schnabel's "work is to painting what Stallone's is to acting"; he calls John Constable's Wivenhoe Park "almost the last word on Eden-as-Property"; he notes how

“distorted traces of [Jackson] Pollock lie like genes in art-world careers that, one might have thought, had nothing to do with his.” He knows how Norman Rockwell made a chicken stand still long enough to be painted, and what Degas said about success (some kinds are indistinguishable from panic). Phrasemaker par excellence, Hughes is at the same time an incisive and profound critic, not only of particular artists, but also of the social context in which art exists and is traded. His fresh perceptions of such figures as Andy Warhol and the French writer Jean Baudrillard are matched in brilliance by his pungent discussions of the art market—its inflated prices and reputations, its damage to the public domain of culture. There is a superb essay on Bernard Berenson, and another on the strange, tangled case of the Mark Rothko estate. And as a finale, Hughes gives us “The SoHoiad,” the mock-epic satire that so amused and annoyed the art world in the mid-1980s. A meteor of a book that enlightens, startles, stimulates and entertains.

Still Looking John Updike, 2005 Publisher description

Art Essays Alexandra Kingston-Reese, 2021-12-15 Art Essays is a passionate collection of the best essays on the visual arts written by contemporary novelists. With an introduction by literary critic and editor Alexandra Kingston-Reese, Art Essays is an enthralling vision of a new wave of literary essays shaping contemporary culture.

The Collected Essays and Criticism, Volume 4 Clement Greenberg, 1986 Clement Greenberg is widely recognized as the most influential and articulate champion of modernism during its American ascendancy after World War II, the period largely covered by these highly acclaimed volumes of *The Collected Essays and Criticism*. Volume 3: *Affirmations and Refusals* presents Greenberg's writings from the period between 1950 and 1956, while Volume 4: *Modernism with a Vengeance* gathers essays and criticism of the years 1957 to 1969. The 120 works range from little-known pieces originally appearing in *Vogue* and *Harper's Bazaar* to such celebrated essays as *The Plight of Our Culture* (1953), *Modernist Painting* (1960), and *Post Painterly Abstraction* (1964). Preserved in their original form, these writings allow readers to witness the development and direction of Greenberg's criticism, from his advocacy of abstract expressionism to his enthusiasm for color-field painting. With the inclusion of critical exchanges between Greenberg and F. R. Leavis, Fairfield Porter, Thomas B. Hess, Herbert Read, Max Kozloff, and Robert Goldwater, these volumes are essential sources in the ongoing debate over modern art. For each volume, John O'Brian has furnished an introduction, a selected bibliography, and a brief summary of events that places the criticism in its artistic and historical context.

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Philosophizing Art Arthur C. Danto, 2001-04-06 An eclectic collection of essays centering on the intersection of art and philosophy, especially in the late 20th century.

Radical Coherency David Antin, 2011-03-15 “We got to talking”—so David Antin begins the introduction to *Radical Coherency*, embarking on the pursuit that has marked much of his breathless, brilliantly conversational work. For the past forty years, whether spoken under the guise of performance artist or poet, cultural explorer or literary critic, Antin’s innovative observations have helped us to better understand everything from Pop to Postmodernism. Intimately wedded to the worlds of conceptual art and poetics, *Radical Coherency* collects Antin’s influential critical essays and spontaneous, performed lectures (or “talk pieces”) for the very first time, capturing one of the most distinctive perspectives in contemporary literature. The essays presented here range from the first serious assessment of Andy Warhol published in a major art journal, as well as Antin’s provocative take on Clement Greenberg’s theory of Modernism, to frontline interventions in present debates on poetics and fugitive pieces from the ’60s and ’70s that still sparkle today—and represent a gold mine for art historians of the period. From John Cage to Allan Kaprow, Mark Rothko to Ludwig Wittgenstein, Antin takes the reader on an idiosyncratic, personal journey through twentieth-century culture with his trademark antiformalist panache—one that will be welcomed by any fan of this consummate trailblazer.

The Collected Essays and Criticism, Volume 2 Clement Greenberg, 1986 Clement Greenberg (1909–1994), champion of abstract expressionism and modernism—of Pollock, Miró, and Matisse—has been esteemed by many as the greatest art critic of the second half of the twentieth century, and possibly the greatest art critic of all time. On radio and in print, Greenberg was the voice of the new American painting, and a central figure in the postwar cultural history of the United States. Greenberg first established his reputation writing for the *Partisan Review*, which he joined as an editor in 1940. He became art critic for the *Nation* in 1942, and was associate editor of *Commentary* from 1945 until 1957. His seminal essay, *Avant-Garde and Kitsch* set the terms for the ongoing debate about the relationship of modern high art to popular culture. Though many of his ideas have been challenged, Greenberg has influenced generations of critics, historians, and artists, and he remains influential to this day.

Jeff Wall Sheena Wagstaff, Jeff Wall, Tate Modern (Gallery), 2005-12-20 Jeff Wall is one of the most highly regarded artists at work in the world today and has played a key role in establishing photography as a contemporary art form. Jeff Wall: Photographs 1978-2004 has been developed in close collaboration with the artist and accompanies a major retrospective exhibition at Tate Modern, London. Featuring Wall's best known works, the large-scale carefully staged scenes presented as illuminated lightboxes, as well as black-and-white photographs, the book includes an insightful essay by Sheena Wagstaff. In it she examines the impact of art history and cinema on Wall's practice, revealing how he combines documentary techniques with meticulous staging and digital collage to realise his extraordinary vision.--BOOK JACKET.

Defining Modern Art Alfred Hamilton Barr, Irving Sandler, Amy Newton, 1986 Essays by the man who helped found the Museum of Modern Art discuss cubism, abstract art, futurism, Matisse, Picasso, and artistic freedom.

A Companion to American Art John Davis, Jennifer A. Greenhill, Jason D. LaFountain, 2015-01-23 A Companion to American Art presents 35 newly-commissioned essays by leading scholars that explore the methodology, historiography, and current state of the field of American art history. Features contributions from a balance of established and emerging scholars, art and architectural historians, and other specialists Includes several paired essays to emphasize dialogue and debate between scholars on important contemporary issues in American art history Examines topics such as the methodological stakes in the writing of American art history, changing ideas about what constitutes "Americanness," and the relationship of art to public culture Offers a fascinating portrait of the evolution and current state of the field of American art history and suggests future directions of scholarship

Rural Modern Amanda C. Burdan, Betsy Fahlman, Christine Podmaniczky, Jonathan Walz, Catherine Whitney, 2016-10-18 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.

Neo-Avantgarde and Culture Industry Benjamin H. D. Buchloh, 2003-02-28 Eighteen essays written by Buchloh over the last twenty years, each looking at a single artist within the framework of specific theoretical and historical questions.

Some critics view the postwar avant-garde as the empty recycling of forms and strategies from the first two decades of the twentieth century. Others view it, more positively, as a new articulation of the specific conditions of cultural production in the postwar period. Benjamin Buchloh, one of the most insightful art critics and theoreticians of recent decades, argues for a dialectical approach to these positions. This collection contains eighteen essays written by Buchloh over the last twenty years. Each looks at a single artist within the framework of specific theoretical and historical questions. The art movements covered include Nouveau Realisme in France (Arman, Yves Klein, Jacques de la Villegle) art in postwar Germany (Joseph Beuys, Sigmar Polke, Gerhard Richter), American Fluxus and pop art (Robert Watts and Andy Warhol), minimalism and postminimal art (Michael Asher and Richard Serra), and European and American conceptual art (Daniel Buren, Dan Graham). Buchloh addresses some artists in terms of their oppositional approaches to language and painting, for example, Nancy Spero and Lawrence Weiner. About others, he asks more general questions concerning the development of models of institutional critique (Hans Haacke) and the theorization of the museum (Marcel Broodthaers); or he addresses the formation of historical memory in postconceptual art (James Coleman). One of the book's strengths is its systematic, interconnected account of the key issues of American and European artistic practice during two decades of postwar art. Another is Buchloh's method, which integrates formalist and socio-historical approaches specific to each subject.

Reading American Art Professor and Department Head of Art & Art History Elizabeth Milroy, 1998-01-01 This anthology brings together twenty outstanding works of recent scholarship on the history of the visual arts in the United States from the colonial period to 1945. The selected essays--all written within the past two decades--reflect the interdisciplinary character of current art historiography in America and the variety of approaches that contribute to the dynamism in the field. The authors take up diverse subjects--from colonial portraits to nineteenth-century sculptures of women to photographic images of New York--and invite those with a general knowledge of the history of American art to think more deeply about art and culture. Employing many interpretive methodologies, including iconology, social history, structuralism, psychobiography, and feminist theory, the contributors to this volume combine close analysis of specific art objects or groups of objects with discussion of how these works of art operated within their cultural contexts. The authors consider the works of such artists as John Singleton Copley, Charles Willson Peale, Winslow Homer, Thomas Eakins, Georgia O'Keeffe, and Jackson Pollock as they assess how paintings, sculpture, prints, drawings, and photographs have carried meaning within American society. And they investigate how the conceptualization, production, and presentation of works of art both inform and are informed by prevailing attitudes toward the role of the arts and the artist in American culture.

Abstract Expressionism and Other Modern Works Metropolitan Museum of Art (New York, N.Y.), 2007 An exhibition organized by the Metropolitan Museum of Art of the Muriel Kallis Steinberg Newman Collection which comprises sixty-three modern paintings, sculptures and works on paper by fifty artists. The Abstract Expressionist paintings that form the heart of

this collection were nearly all created in New York City.

Selected Essays, 1988

The Collected Essays and Criticism, Volume 1 Clement Greenberg, 1986 Clement Greenberg (1909–1994), champion of abstract expressionism and modernism—of Pollock, Miró, and Matisse—has been esteemed by many as the greatest art critic of the second half of the twentieth century, and possibly the greatest art critic of all time. On radio and in print, Greenberg was the voice of the new American painting, and a central figure in the postwar cultural history of the United States. Greenberg first established his reputation writing for the *Partisan Review*, which he joined as an editor in 1940. He became art critic for the *Nation* in 1942, and was associate editor of *Commentary* from 1945 until 1957. His seminal essay, *Avant-Garde and Kitsch* set the terms for the ongoing debate about the relationship of modern high art to popular culture. Though many of his ideas have been challenged, Greenberg has influenced generations of critics, historians, and artists, and he remains influential to this day.

American Faces Richard H. Saunders, 2016-09-06 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.

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