

Minimalism Art And Polemics In The Sixties

Minimalism Minimalism Minimalism Minimalism Manifestos and Polemics in Latin American Modern Art A Religious Encyclopædia A Religious Encyclopaedia: Or Dictionary of Biblical, Historical, Doctrinal, and Practical Theology Romanic Review Unpackaging Art of the 1980s The Politics of Gender in Early American Theater Documents Bulletin Diprose's annual book of fun, facts & fiction [afterw.] Diprose's annual Report of the Proceedings and Addresses of the ... Osaka Sketches World Marxist Review Revolutionary Horizons Curious Disciplines Open-Air Rock-Art Conservation and Management Violence and Daily Life James Meyer James Meyer James Sampson Meyer James Meyer Patrick Frank Philip Schaff Philip Schaff Henry Alfred Todd Alison Pearlman Leopold Lippert National Catholic Educational Association National Catholic Educational Association Glenn William Shaw Abigail McEwen Sarah Hayden Timothy Darvill Conrad Rudolph

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minimalism offers the first straightforward and useful summary of the output and outlook of the artists associated with minimalism in its heyday as well as its subsequent development into more nuanced visual forms and its relationship to postmodernism editor james meyer is a specialist who has written extensively on carl andre donald judd dan flavin and sol lewitt four of the seminal minimalists the fifth is robert morris despite the intellectual thorniness of this art meyer avoids the turgidity that marks much of the writing associated with it tracing the origins of minimalism primarily to frank stella s black paintings of 1959 meyer outlines the shifting often warring definitions of this new kind of art once sculptors andre and judd had made their mark there was doubt that painters could be minimalists brice marden and robert ryman made the cut because their work was believed to be purely about the process of painting interestingly although this was overwhelmingly a male club curators also initially embraced the work of several women artists including agnes martin and anne truitt who retained such minimalist no noes as irregular handmade marks color that could be perceived independently of form and a belief in transcendent meaning

critic and art historian meyer a leading authority on minimalism examines the style from its inception to its broader cultural influence this sourcebook features an excellent selection of nearly 300 color and b w images to illustrate the surprising variety of the work

in this highly readable history of minimalist art james meyer argues that minimalism was not a coherent movement but a field of overlapping and sometimes opposed practices he traces in comprehensive detail the emergence of six figures associated with the development carl andre dan flavin donald judd sol lewitt robert morris and anne truitt and how the notion of minimalism came to be constructed around their art in the 1960s despite distinctive differences in method and points of view meyer shows these artists became equated in a series of important exhibitions and texts that led to their designation as minimalists publisher s description

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american art of the 1980s is as misunderstood as it is notorious critics of the time feared that market hype and self promotion threatened the integrity of art they lashed out at contemporary art questioning the validity of particular media and methods and dividing the art into opposing camps while controversies have since subsided critics still view art of the 1980s as a stylistic battlefield alison pearlman rejects this picture which is truer of the period s criticism than of its art pearlman reassesses the works and careers of six artists who became critics biggest targets in each of three chapters she pairs two artists the critics viewed as emblematic of a given trend julian schnabel and david salle in association with neo expressionism jean michel basquiat and keith haring vis à vis graffiti art and peter halley and jeff koons in relation to simulationism pearlman shows how all these artists shared important but unrecognized influences and approaches a crucial and overwhelming inheritance of 1960s and 1970s conceptualism a warholian understanding of public identity and a deliberate and nuanced use of past styles and media through in

depth discussions of works from haring s body paintings of grace jones to schnabel s movie basquiat pearlman demonstrates how these artists interests exemplified a broader generational shift unrecognized by critics she sees this shift as starting not in the 1980s but in the mid 1970s when key developments in artistic style art world structures and consumer culture converged to radically alter the course of american art unpackaging art of the 1980s offers an innovative approach to one of the most significant yet least understood episodes in twentieth century art

in the late 18th and early 19th centuries the american theater emerged as a crucial cultural space for debates around gender stereotypes gendered conduct sexual desire the politics of intimacy and domesticity female authorship as well as the complex intersections of gender and other markers of cultural difference such as race ethnicity socioeconomic class age or nation this collection explores the role of gender in the formation of american theatrical culture in this period it features essays on well known early american dramatists such as susanna rowson or judith sargent murray but also sheds light on anonymous authors and more obscure theatrical practices

following the trajectories of two pioneering artist groups this groundbreaking book explores the development of abstract art and its political stakes in 1950s cuba

foregrounding loy s critical interrogation of futurist dadaist surrealist and degenerate artisthood and exploring her poetic legacies today curious disciplines reveals loy s importance in an entirely novel way

while much has been achieved in understanding and managing weather effects and erosion phenomena affecting ancient imagery within the relatively protected environments of caves and rock shelters the same cannot be said of rock art panels situated in the open air despite the fact that the number of known sites has risen dramatically in recent decades there are few examples in which the weathering and erosion dynamics are under investigation with a view to developing proposals to mitigate the impact of natural and cultural processes most of the work being done in different parts of the world appears to be ad hoc with minimal communication on such matters between teams and with the wider archaeological community this richly illustrated book evaluates rock art conservation in an holistic way bringing together researchers from across the world to share experiences of work in progress or recently completed the chapters focus on a series of key themes documentation projects and resource assessments the identification and impact assessment of weathering erosion processes at work in open air rock art sites the practicalities of potential or implemented conservation interventions experimentation and monitoring programs and general management issues connected with public presentation and the demands of ongoing research investigations consideration is given to the conservation of open air rock art imagery from many periods and cultural traditions across the old and new worlds this timely volume will be of interest to conservators managers and researchers dealing with aesthetic and ethical issues as well as technical and practical matters regarding the conservation of open air rock art sites

the twelfth century manuscript of gregory the great s moralia in job lavishly written and illuminated at the cistercian monastery of cîteaux in 1111 contains images of seemingly gratuitous violence and daily life that are famous but have a significance that has eluded most modern viewers these images range anywhere from monstrous beasts that devour and hack at each other with

swords to monks harvesting grain and felling trees they have been called by some scholars the products of unbridled often irrational fantasy entirely independent of the text and of any specific meaning in this book Conrad Rudolph argues that beyond the face value of these illuminations there lies an undercurrent of thematic consistency like obscure events from scripture he maintains the images may lead to another level of meaning yet to be discovered Rudolph focuses on the ways spirituality and politics operate in the artistic process that produced this particular manuscript by exploring these interactions we can understand how the form of spirituality embodied in this manuscript legitimized a very intimate attitude on the part of the artist toward the subject the images are in fact the product of Gregory's demand that one become what one reads some reflect the ideal monk crafting a holy place out of the wilderness others the Cistercian notion of spiritual advancement as a violent struggle in this way the *Cîteaux Moralia in Job* conveys an exuberance and creativity rarely found in manuscript illumination before or since

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