

ALFRED H. BARR JR.

MISSIONARY

for the MODERN



Alice Goldfarb Marquis

Alfred H Barr Jr Missionary For The Modern

Caroline A. Jones



Alfred H Barr Jr Missionary For The Modern:

Alfred H. Barr, Jr Alice Goldfarb Marquis,1989 **Alfred H. Barr, Jr.** Alice Goldfarb Marquis,1990-04-01 *Alfred H. Barr, Jr. and the Intellectual Origins of the Museum of Modern Art* Sybil Kantor,2003-08-29 An intellectual biography of Alfred H Barr Jr founding director of the Museum of Modern Art Growing up with the twentieth century Alfred Barr 1902 1981 founding director of the Museum of Modern Art harnessed the cataclysm that was modernism In this book part intellectual biography part institutional history Sybil Gordon Kantor tells the story of the rise of modern art in America and of the man responsible for its triumph Following the trajectory of Barr s career from the 1920s through the 1940s Kantor penetrates the myths both positive and negative that surround Barr and his achievements Barr fervently believed in an aesthetic based on the intrinsic traits of a work of art and the materials and techniques involved in its creation Kantor shows how this formalist approach was expressed in the organizational structure of the multidepartmental museum itself whose collections exhibitions and publications all expressed Barr s vision At the same time she shows how Barr s ability to reconcile classical objectivity and mythic irrationality allowed him to perceive modernism as an open ended phenomenon that expanded beyond purist abstract modernism to include surrealist nationalist realist and expressionist art Drawing on interviews with Barr s contemporaries as well as on Barr s extensive correspondence Kantor also paints vivid portraits of among others Jere Abbott Katherine Dreier Henry Russell Hitchcock Philip Johnson Lincoln Kirstein Agnes Mongan J B Neumann and Paul Sachs **God in the Gallery (Cultural Exegesis)** Daniel A. Siedell,2008-10-01 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 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 Mart nez Celaya and others Readers of this book will include professors students artists and anyone interested in Christianity and culture *Abstract Expressionism* Joan M. Marter,2007 A collection of essays that discuss abstract expressionist art *Modern Art and the Life of a Culture* Jonathan A. Anderson,William A. Dyrness,2016-05-23 In 1970 Hans Rookmaaker published *Modern Art and the Death of a Culture* a groundbreaking work that considered the role of the Christian artist in society This volume responds to his work by bringing together a practicing artist and a theologian who argue that modernist art is underwritten by deeply religious concerns *Modern Art in 1940s Cuba* Alejandro Anreus,2025-07-22 Exploring the work of avant garde artists in Cuba from 1940 to 1952 this book provides the first comprehensive history of modern Cuban art during the nation s only democratic period **Making Modernism** Michael C. FitzGerald,1996-01-01 Artists don t achieve financial success and critical acclaim during their lifetimes as a result of chance or luck Michael FitzGerald s assiduously researched book

documents Picasso's courting of dealers, critics, collectors and curators as he established his reputation during the first forty years of the twentieth century. FitzGerald describes the care, patience and resourcefulness invested by Paul Rosenberg, Picasso's dealer and close collaborator from 1918 to 1940 in building the financial value and public acceptance of Picasso's art. The book is based on and quotes generously from previously unpublished correspondence between Picasso and dealers, collectors and museum curators. Latin American Art at The Museum of Modern Art Miriam M. Basilio

Gaztambide, 2025-06-13 This book sheds light on an as yet unstudied aspect of The Museum of Modern Art's MoMA preeminent role in establishing the definition of the problematic term Latin American art in the United States from the 1930s to the present through its collection displays. In examining the shifting categorization of Latin American works according to stylistic and geographic taxonomies, we gain a greater understanding of the organization of the Museum's collections as a whole during the 1940s and 1950s. This book is the first to document these institutional precedents crucial for the understanding of the articulation of a Modernist canon and its contested legacy today. The MoMA is widely recognized as the preeminent institution that defined 20th century art through its collection, shaping our understandings of the history of art with its hierarchies and exclusions as they sediment over time. MoMA's holdings of art from Latin America shed light on a key period when the stylistic categories that have since come to be accepted by many today as the Modernist canon developed. MoMA's collection displays suggest ways in which artists from areas of the world formerly excluded can be incorporated within today's increasingly global museums. MoMA's approach may be compared to initiatives adopted by several museums since the 2000s, creating geographically defined curatorial positions as a way to redress gaps in collecting art from Latin America and other areas of the world. In this book, author Miriam M. Basilio Gaztambide offers a closer study of the history of collection displays as a means to understand canon formation in modern art museums. This work will be of interest to those researching Latin American, American modern and contemporary art and curatorial and museum studies. Ruthless

Hedonism John O'Brian, 1999-07 Acknowledgments Prologue Matisse and the Culture Generally 1 Journalists Recasting the Image of the Modern Artist 2 Dealers Paul Rosenberg and Matisse 3 Private Collectors Museum Going Millionaires with a Taste for France 4 Museums I Public Relations and the Semiprivate Museum 5 Museums II Private Relations and the Semipublic Museum 6 Artists Contending with the European Modernist Canon 7 Critics Clement Greenberg's Defense of Material Pleasure Epilogue Merchandising Optimism Notes Bibliography Index Copyright Libri GmbH All rights reserved

Who Runs the Artworld Brad Buckley, John Conomos, 2017-09-01 Who Runs the Artworld Money, Power and Ethics examines the economics and mythologies of today's global artworld. It unmaskes the complex web of relationships that now exist among high profile curators, collectors, museum trustees and corporate sponsors and the historic and ongoing complicity between the art and money markets. The book examines alternative models being deployed by curators and artists influenced by the 2008 global financial crisis and the international socio-political Occupy movement with a particular focus on a

renewed activism by artists This activism is coupled with an institutional and social critique led by groups such as Liberate Tate the Precarious Workers Brigade and Strike Debt Who Runs the Artworld Money Power and Ethics brings together a diverse range of thinkers who draw on the disciplines of art theory social sciences and cultural economics and curatorship and the lived experience of artists The contributors to this book are in their respective contexts working at the forefront of these compelling issues

Painting Gender, Constructing Theory Marcia Brennan, 2001 Focusing on the key historical criticism and art works Brennan shows how the identities of all five Stieglitz circle artists were presented in terms of the masculinity and femininity and the heterosexuality and homosexuality thought to be embedded in their work Brennan also discusses Stieglitz's relation to competing artistic and critical movements including Thomas Hart Benton's regionalist art and Clement Greenberg's reformulation of formalism Jacket

When Harry Met Pablo Matthew Algeo, 2023-11-14 Truman and Picasso were contemporaries and were both shaped by and shapers of the great events of the twentieth century the man who painted Guernica and the man who authorized the use of atomic bombs against civilians But in most ways they couldn't have been more different Picasso was a communist and probably the only thing Harry Truman hated more than communists was modern art Picasso was an indifferent father a womanizer and a millionaire Truman was utterly devoted to his family and despite his fame far from a rich man How did they come to be shaking hands in front of Picasso's studio in the south of France Truman's meeting with Picasso was quietly arranged by Alfred H Barr Jr the founding director of New York's Museum of Modern Art and an early champion of Picasso Barr knew that if he could convince these two ideological antipodes the straight talking politician from Missouri and the Cubist painter from M laga to simply shake hands it would send a powerful message not just to reactionary Republicans pushing McCarthyism at home but to the whole world modern art was not evil Truman author Matthew Algeo retraced the Trumans Mediterranean vacation and visited the places they went with Picasso including Picasso's villa Picasso's ceramics studio in Vallauris and Ch teau Grimaldi a museum in Antibes A rigorous history with a heartwarming center When Harry Met Pablo intertwines the biographies of Truman and Picasso the history of modern art and twentieth century American politics but at its core it is the touching story of two old men who meet for the first time and realize they have more in common and are more alike than they ever imagined

Perfect Documents Virginia-Lee Webb, Walker Evans, Metropolitan Museum of Art (New York, N.Y.), 2000 The Metropolitan Museum of Art New York Feb 1 Sept 3 2000

Picturing Cuba Jorge Duany, 2021-02-04 Picturing Cuba explores the evolution of Cuban visual art and its links to Cuban or Cuban cultural identity Featuring artwork from the Spanish colonial republican and postrevolutionary periods of Cuban history as well as the contemporary diaspora these richly illustrated essays trace the creation of Cuban art through shifting political social and cultural circumstances Contributors examine colonial era lithographs of Cuba's landscape architecture people and customs that portrayed the island as an exotic tropical location They show how the avant garde painters of the vanguardia or Havana School wrestled with the significance of the island's African and indigenous roots

and they also highlight subversive photography that depicts the harsh realities of life after the Cuban Revolution They explore art created by the first generation of postrevolutionary exiles which reflects a new identity lo cubanoamericano Cuban Americanness and expresses the sense of displacement experienced by Cubans who resettled in another country A concluding chapter evaluates contemporary attitudes toward collecting and exhibiting post revolutionary Cuban art in the United States Encompassing works by Cubans on the island in exile and born in America this volume delves into defining moments in Cuban art across three centuries offering a kaleidoscopic view of the island s people culture and history Contributors Anelys Alvarez Lynnette M F Bosch Mar a A Cabrera Ar s Iliana Cepero Ram n Cernuda Emilio Cueto Carol Damian Victor Deupi Jorge Duany Alison Fraunhar Andrea O Reilly Herrera Jean Fran ois Lejeune Abigail McEwen Ricardo Pau Llosa E Carmen Ramos

Republic of Dreams Ross Wetzsteon,2007-11-01 If the twentieth century was the American century it can be argued that it was more specifically the New York century and Greenwich Village was the incubator of every important writer artist and political movement of the period From the century s first decade through the era of beatniks and modern art in the 1950s and 60s Greenwich Village was the destination for rebellious men and women who flocked there from all over the country to fulfill their artistic political and personal dreams It has been called the most significant square mile in American cultural history for it holds the story of the rise and fall of American socialism women s suffrage and the commercialization of the avant garde One Villager went so far as to say that everything started in the Village except Prohibition and in the 1940s the young actress Lucille Ball said The Village is the greatest place in the world What other community could claim a spectrum ranging from Henry James to Marlon Brando from Marcel Duchamp to Bob Dylan from Gertrude Vanderbilt Whitney to Abbie Hoffman The story of the Village is in large part the stories old Villagers have told new Villagers about former Villagers and to tell its story is in large part to tell its legends Republic of Dreams presents the remarkable outrageous often interrelated biographies of the giants of American journalism poetry drama radical politics and art who flocked to the Village for nearly half a century among them Eugene O Neill whose plays were first produced by the Provincetown Players on Macdougall Street for whom Edna St Vincent Millay also wrote Jackson Pollock who moved to the Village from Wyoming in 1930 and was soon part of the group of 8th Street painters who would revolutionize Western painting E E Cummings who lived for years on Patchin Place as did Djuna Barnes Max Eastman who edited the groundbreaking literary and political journal The Masses which introduced Freud to the American public and also published Sherwood Anderson Amy Lowell Upton Sinclair Maksim Gorky and John Reed s reporting on the Russian Revolution Republic of Dreams is beautifully researched outspoken wise hip exuberant a monumental definitive history that will endure for decades to come

Eyesight Alone Caroline A. Jones,2005 Even a decade after his death Clement Greenberg remains controversial One of the most influential art writers of the twentieth century Greenberg propelled Abstract Expressionist painting in particular the monumental work of Jackson Pollock to a leading position in an international postwar art world 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 Caroline Jones's magisterial study widens Greenberg's fundamental tenet of opticality the idea that modernist art is apprehended through eyesight alone to a broader arena examining how the critic's emphasis on the specular resonated with a society increasingly invested in positivist approaches to the world Greenberg's modernist discourse Jones argues developed in relation to the rationalized procedures that gained wide currency in the United States at midcentury in fields ranging from the sense data protocols theorized by scientific philosophy to the development of cultural forms such as hi fi that targeted specific senses one by one Greenberg's attempt to isolate and celebrate the visual was one manifestation of a large scale segmentation or bureaucratization of the body's senses Working through these historical developments Jones brings Greenberg's theories into contemporary philosophical debates about agency and subjectivity *Eyesight Alone* offers artists art historians philosophers and all those interested in the arts a critical history of this generative figure bringing his work fully into dialogue with the ideas that shape contemporary critical discourse and shedding light not only on Clement Greenberg but also on the contested history of modernism itself *The Museum in America* Edward P.

Alexander,2000-01-01 *The Museum in America* captures the life stories of thirteen visionary museum leaders who helped transform the 19th century's collection of curios into today's institution of public service and education In the lively style of *Museum Masters* Alexander recounts the stories of pioneers in American history science art and general museums For anyone interested in the history of the museum this volume is the place to start *Civilizing Rituals* Carol

Duncan,2005-06-20 Illustrated with over fifty photos *Civilizing Rituals* merges contemporary debates with lively discussion and explores central issues involved in the making and displaying of art as industry and how it is presented to the community Carol Duncan looks at how nations institutions and private individuals present art and how art museums are shaped by cultural social and political determinants *Civilizing Rituals* is ideal reading for students of art history and museum studies and professionals in the field will also find much of interest here *Modernist America* Richard Pells,2011-03-29 America's

global cultural impact is largely seen as one sided with critics claiming that it has undermined other countries languages and traditions But contrary to popular belief the cultural relationship between the United States and the world has been reciprocal says Richard Pells The United States not only plays a large role in shaping international entertainment and tastes it is also a consumer of foreign intellectual and artistic influences Pells reveals how the American artists novelists composers jazz musicians and filmmakers who were part of the Modernist movement were greatly influenced by outside ideas and techniques People across the globe found familiarities in American entertainment resulting in a universal culture that has dominated the twentieth and twenty first centuries and fulfilled the aim of the Modernist movement to make the modern world seem more intelligible *Modernist America* brilliantly explains why George Gershwin's music Cole Porter's lyrics Jackson Pollock's paintings Bob Fosse's choreography Marlon Brando's acting and Orson Welles's storytelling were so

influential and why these and other artists and entertainers simultaneously represent both an American and a modern global culture

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