

ART SINCE MID-CENTURY

All the important developments in art since 1945 in two volumes. Volume One deals with abstract, representational, lyrical and gestural phenomena. Volume Two covers figurative art, American and European artistic trends, style and group exhibition. Each volume contains 100 color plates and 100 black and white illustrations.



Volume I: Abstract Art

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Art Since Mid Century

Bernard A. Cook



Art Since Mid Century:

Art Since Mid-century Daniel Wheeler, 1991 Modernism and its origins The New York School Abstract Expressionism 1945 60 The European school of painting 1945 60 Sculpture at mid century Into the sixties Pop Art and New Realism Assemblage environments happenings s Includes bibliographical references p 337 344 and index **Art Market Research** Tom McNulty, 2013-12-27 This book is for art market researchers at all levels A brief overview of the global art market and its major stakeholders precedes an analysis of the various sales venues auction commercial gallery etc Library research skills are reviewed and advanced methods are explored in a chapter devoted to basic market research Because the monetary value of artwork cannot be established without reference to the aesthetic qualities and art historical significance of our subject works two substantial chapters detail the processes involved in researching and documenting the fine and decorative arts respectively and provide annotated bibliographies Methods for assigning values for art objects are explored and sources of price data both in print and online are identified and described in detail In recent years art historical scholarship increasingly has addressed issues related to the history of art and its markets a chapter on resources for the historian of the art market offers a wide range of sources Finally provenance and art law are discussed with particular reference to their relevance to dealers collectors artists and other art market stakeholders **Europe Since 1945** Bernard A. Cook, 2014-01-27 Europe Since 1945 An Encyclopedia is a comprehensive reference work of some 1 700 entries in two volumes Its scope includes all of Europe and the successor states to the former Soviet Union The volumes provide a broad coverage of topics with an emphasis on politics governments organizations people and events crucial to an understanding of postwar Europe Also includes 100 maps and photos *A Dictionary of Modern and Contemporary Art* Ian Chilvers, John Graves-Smith, 2009 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 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 key topics 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 **Korean Art since 1945: Challenges and Changes** Youngna KIM,2024-09-16

Over the past decades Korea has gradually risen to become one of the global representatives of Asian culture Korean artists have been increasingly active at an international level with many being invited for residencies and exhibitions all over the world Nonetheless for various reasons the general understanding of Korean contemporary art remains insufficient Although a few overviews of Korean contemporary art do exist they typically focus on the history of art groups and movements In addition several anthologies have been published with articles on a range of topics offering multiple perspectives However there have been few attempts to provide a unified synopsis of Korean contemporary art Presenting a comprehensive engaging survey that covers the full spectrum of Korean contemporary art **Korean Art since 1945 Challenges and Changes** seeks to fill this lacuna Drawing on primary sources it discusses the main issues including the ideological stakes that affected the art world modernist art vs political art and the fluidity of concepts such as tradition and national identity Moreover the book also has a chapter on the art of North Korea **Korean Art since 1945 Challenges and Changes** is an invaluable tool for those intent on grasping the entire scope of modern art in Asia Artistic Capital David Galenson,2006-05-02 David Galenson s work on the history of art is a unique fusion of econometrics and cultural analysis that is unprecedented in the literature on creativity in any discipline whether economics psychology literary studies or art history Theories and Documents of Contemporary Art Kristine Stiles,1996 Enth u a S 74 Concrete art 1936 49 Max Bill S 74 77 The mathematical approach in contemporary art 1949 Max Bill S 301 304 Dieter Roth *Translation and Transgression in the Art of Shirin Neshat* Erin C. Devine,2023-10-05 Precisely 30 years after the debut of her provocative photo portraits this book chronicles the early career of Iranian American artist Shirin Neshat In its first 20 years Neshat s work weaved viewers into complex readings of women and power in Iran Yet her images also drew criticisms of exoticizing Muslim women and later video installations were accused of lacking political assertion during stormy relations between the West and the Islamic world Now broadly recognized as a social justice artist this volume chronicles Neshat s evolution from photography to film from personal to political expression and expands existing scholarship to investigate underserved contexts for her work including the cinematic turn and emergent theories of globality in contemporary art Neshat s hyphenated identity was often attenuated by reductive and exoticizing discourses therefore this volume draws attention to her transnational methodologies informed by strategies of appropriation performativity and embodiment while articulating Persian visual and literary traditions Complicating simplistic ethnographies her disruption of neo Orientalist paradigms and representations has led audiences to reconsider Islamophobic Islamism and gender repressions that are political psychological and above all cross cultural This book will be of interest to scholars working in art history photography cinema studies performance transnational and global studies women s studies and Iranian studies *Digital Currents* Margot Lovejoy,2004-08-02 *Digital Currents* explores the

growing impact of digital technologies on aesthetic experience and examines the major changes taking place in the role of the artist as social communicator Margot Lovejoy recounts the early histories of electronic media for art making video computer the internet in this richly illustrated book She provides a context for the works of major artists in each media describes their projects and discusses the issues and theoretical implications of each to create a foundation for understanding this developing field Digital Currents fills a major gap in our understanding of the relationship between art and technology and the exciting new cultural conditions we are experiencing It will be ideal reading for students taking courses in digital art and also for anyone seeking to understand these new creative forms *Writing and Seeing* Rui Manuel G. de Carvalho Homem, Maria de Fátima Lambert, 2006 The essays in this volume are informed by a variety of theoretical assumptions and of critical methodologies but they all share an interest in the intersections of word and image in a variety of media This unifying rationale secures the present collection's central position in the current critical context defined as it predominantly is by ways of reading that are based on a relational nexus The intertextual the intermedial the intersemiotic are indeed foregrounded and combined in these essays conceptually as much as in the critical practices favoured by the various contributions Studies of literature in its relation to pictorial genres enjoy a relative prominence in the volume but the range of media and of approaches considered is broad enough to include photography film video television comic strips animated film public art material culture The backgrounds of contributors are likewise diverse culturally academically linguistically The volume combines contributions by prominent scholars and critics with essays by younger scholars from a variety of backgrounds The resulting plurality of perspective is indeed a source of new insights into the relations between writing and seeing and it contributes to making this collection an exciting new contribution to word and image studies

Valerie Jaudon René Paul Barilleaux, Valerie Jaudon, 1996 An overview of the celebrated contemporary artist and her work **Art Inspiring Transmutations of Life** Patricia Trutty Coohill, 2010-09-02 Although the creative impulse surges in revolt against everyday reality breaking through its confines it makes pacts with that reality's essential laws and returns to it to modulate its sense In fact it is through praxis that imagination and artistic inventiveness transmute the vital concerns of life giving them human measure But at the same time art's inspiration imbues life with aesthetic sense which lifts human experience to the spiritual Within these two perspectives art launches messages of specifically human inner propulsions strivings ideals nostalgia yearnings prosaic and poetic profane and sacral practical and ideal while standing at the fragile borderline of everydayness and imaginative adventure Art's creative perduring constructs are intentional marks of the aesthetic significance attributed to the flux of human life and reflect the human quest for repose They mediate communication and participation in spirit and sustain the relative continuity of culture and history **Red Grooms and the Heroism of Modern Life** Red Grooms, Joyce Henri Robinson, 1998-01-01 Red Grooms is a cross between Marcel Duchamp and P T Barnum Working in a brash freewheeling style Grooms has explored the raucous spectacle of life around him since

his career began in the 1950s This catalogue which accompanied an exhibition of the same name at the Palmer Museum of Art brings together forty of his works to demonstrate that even his most whimsical creations have serious implications Many of the mixed media constructions in *Red Grooms* and *the Heroism of Modern Life* reflect upon America's love affair with sports business and celebrity The mixture of parody and homage in *Grooms's* portraits of such stars as Pablo Picasso and Fats Domino charges all his depictions of American popular culture from bulky football players and haggard shoppers to a brightly colored Ferris wheel In her essay for this catalogue Joyce Henri Robinson contends that *Grooms* should be considered a contemporary counterpart to Charles Baudelaire's Parisian flaneur Much like this famed character she observes *Grooms* approaches the world around him as a spectacle filled with novel forms of heroism In this regard the key work in the catalogue is an installation centered upon a full scale version of a New York City bus *Grooms's* *Bus* tempers revelation of the gritty realities of urban life with humor and flashes of poetry

The Oxford History of Western Art Martin Kemp, 2000

The *Oxford History of Western Art* is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood None of the currently available general histories of art offers the wealth of perspectives and cross media references of this book Through a carefully devised modular structure readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered The 167 illustration groups supported by explanatory text and picture captions create a sequence of visual tours not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience allowing readers to become active participants in the process of interpretation and synthesis Another key feature of the narrative is the redefinition of traditional period boundaries Rather than relying on conventional labels such as Medieval Renaissance Baroque etc five major phases of significant historical change are established that unlock longer and more meaningful continuities The art of classical antiquity from c 600 BC to the fall of Rome in AD 410 The establishment of visual culture in Europe from 410 to 1527 the sack of papal Rome European visual regimes from 1527 to 1770 The era of revolutions 1770 to 1914 Modernism and after 1914 to 2000 This new framework shows how the major religious and secular functions of art have been forged sustained transformed revived and revolutionized over the ages how the institutions of Church and State have consistently aspired to make art in their own image and how the rise of art history itself has come to provide the dominant conceptual framework within which artists

create patrons patronize collectors collect galleries exhibit dealers deal and art historians write The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp one of the UK's most distinguished art historians Whilst bringing their own expertise and vision to their sections each author was also asked to relate their text to a number of unifying themes and issues including written evidence physical contexts patronage viewing and reception techniques gender and racial issues centres and peripheries media and condition the notion of art and current presentations Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America space is also given to cross fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints The result is a vibrant vigorous and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students

The Evolution of Conceptual Art In America Kempton Mooney, 2000

Hanging by a Thread Ellen J. Keiter, 1997 **American Art in the 20th Century** Brooks Adams, 1993 **Soviet Socialist Realism and Art in the Asia-Pacific** Alison Carroll, 2024-10-08 This study evaluates how the ideology of Socialist Realism developed by the Soviets in policies and the practices of art has been influential in the Asia Pacific region from 1917 until today Focusing primarily on Russia then China Vietnam Korea Singapore Indonesia the Philippines and Australia this book demonstrates how each society adopted and adapted the Soviet example to make some of the most important imagery of recent history Included is an examination of how the practice of Western art history the nature of art history in Asia and the forces of the Cold War have led to this influence being inadequately acknowledged across Asia and more widely The book will be relevant to those interested in art history Asian studies political history and cultural history

The Golden Avant-garde Raphael Sassower, Louis Cicotello, 2000 A philosopher and an artist place the phenomenon of avant garde in different perspectives They wonder how avant garde artists navigate the cultural financial and technological challenges in past and present They draw the conclusion that artists have become adept at manipulating the same forces that they seek to exaggerate and articulate in their work

The Paintings of Joan Mitchell Jane Livingston, Joan Mitchell, Linda Nochlin, Yvette Y. Lee, 2002 This exquisitely illustrated volume and the exhibition that it accompanies restore Joan Mitchell to her rightful place in the history of American artists one of the few women among the first rank Abstract Expressionist painters 145 illustrations 85 in color

Delve into the emotional tapestry woven by Emotional Journey with in Experience **Art Since Mid Century** . This ebook, available for download in a PDF format (*), is more than just words on a page; itis a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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