

Sculpture The Assemblage From The Theater Ix Corin

Who's who in American Arts 1993-94 .1993

Sculpture. The Assemblage from the Theatre Mary C. Sturgeon.2004

Up is Down Corinne Granof,Amy Beste.2018 Winner of the 2019 Award for Excellence from the Association of Art Museum Curators *Up Is Down: Mid-Century Experiments in Advertising and Film* at the Goldsholl Studio is the first illustrated guide to the innovative work of Goldsholl Design Associates and its impact on design and film. Headed by Morton and Millie Goldsholl, the studio worked at the intersection of art, design, and media, producing trademarks, corporate identities, print advertisements, television commercials, and films for such clients as Motorola, Kimberly-Clark, Revlon, 7-Up, and the National Football League. The Goldsholls and their designers were compared to many of the most celebrated design firms of their day and are being rediscovered by many contemporary designers. Inspired by Laszlo Moholy-Nagy, with whom they had studied at Chicago's School of Design, Morton and Millie Goldsholl fostered a culture of exploration and collaboration in their studio. The firm became known for its imaginative designs-in-film, applying avant-garde techniques to commercial productions. Its groundbreaking work in the new media of television helped redefine the look of everyday visual culture in mid-century America. The trailblazing work of Goldsholl Design Associates remains an unexplored contribution within American design and advertising. Published in conjunction with the exhibition of the same name at the Block Museum of Art, Northwestern University, this volume's research explores how a new visual language emerged from Chicago's cross-fertilization of avant-garde aesthetics, business, and cutting-edge media.

Who's who in American Art 1991-1992 Bowker Editorial Staff,R R Bowker Publishing.1990

For Want of a Nail Amy Franceschini,Michael Swaine,Futurefarmers.2019-03-19 Three nails for J. Robert Oppenheimer, more than half a century after the Manhattan Project. *For Want of a Nail* takes as its starting point a series of curious memoranda sent from J. Robert Oppenheimer's office in October 1943 and archived in the Los Alamos Historical Museum, in which the eminent scientist repeatedly requests a nail in the wall upon which he could hang his hat. The persistence and specificity of the request for this nail inspired the international art collective Futurefarmers to create, by hand (and after more than a half-century delay), three nails for the theoretical physicist: one forged from a meteorite, one cast using 1943 steel pennies, and a third made by re-fusing Trinitite, a material formed by residue from the Trinity nuclear bomb test. Growing out of a site-specific contribution to an exhibition in Santa Fe, New Mexico, this book engages the region's complex nuclear history as it relates to land use, resource extraction, and the far-reaching decisions that were made within the Manhattan Project. Throughout this multidisciplinary project, Futurefarmers constructs a narrative that runs parallel, and in some cases counter to, the conventional accounts of the Manhattan Project and Oppenheimer, its chief architect. Through video stills, production shots, essays, and interviews—presented in a book with uncut, unopened pages that the reader may cut to access more images—*For Want of a Nail* not only opens new ways to think about the region's particular atomic history, but also prompts more general reflections on how knowledge and narrative are embedded and communicated in material objects, both ephemeral and ancient. Contributors Peter Galison, Patrick Kiley, Lucy Lippard, Megan Prelinger and Rick Prelinger, Anne Walsh

Art Journal .1960

The Art of Assemblage William Chapin Seitz.2003-01-01

The Athenaeum .1849

The Illustrated London News .1866

Who's Who in American Art: 2001-2002 Marquis Who's Who.2001

Sculpture Mary C. Sturgeon.1977 The remodeling of the theater at ancient Corinth in the 2nd century A.D. included lavish decorations, the chief of which were three dramatic friezes. In publishing them this book presents the most ambitious sculptural program known among theaters on the Greek mainland, and indeed one of the more elaborate decorative schemes among published theaters of the Roman empire. The friezes (the Gigantomachy, the Amazonomachy, and the Labors of Herakles) are presented each in turn with a discussion of its position in Greek art and a stylistic analysis, followed by a catalogue of the pieces arranged as far as possible in the proposed sequence of relief slabs. There follows a discussion of known theater friezes throughout the classical world and of the Corinth scaenae frons as restored by the author.--Publisher's website.

The New York Times Theater Reviews, 1870-1919 Crown Publishing Group.1975

Dennis Hopper (a Keen Eye) Dennis Hopper,Rudi Fuchs,Jan Hein Sassen,Amsterdam (Netherlands). Stedelijk Museum.2001 This book portrays the multifaceted nature of Hopper's artistry and the ambiguity of his image, which ranges from that of the tough, public cult figure to one of an intense and introspective painter.--BOOK JACKET.

Small Press Record of Books in Print Len Fulton.1991

Art Index Retrospective .2006

New York Star .1921

The Sanctuary of Demeter and Kore Mary C. Sturgeon.2004

Forty Years of California Assemblage .1989

American Art of the 1960s Irving Sandler.1988 Sandler covers the art, artists and movements of the sixties--Painterly and Post Painterly Painting, Pop Art, New Perceptual Realism, Op Art and Kinetic Sculpture, Minimal Sculpture, Construction Sculpture, Eccentric and Process Art, Earthworks, Conceptual and Performance Art and so on. He discusses the aesthetics of art as well as the social and political context of art, the art market, the art world and the culture heroes of the sixties. -- Provided by publisher

Almost nothing Anna Dezeuze.2016-12-21 What does an assemblage made out of crumpled newspaper have in common with an empty room in which the lights go on and off every five seconds? This book argues that they are both examples of a 'precarious' art that flourished from the late 1950s to the first decade of the twenty-first century, in light of a growing awareness of the individual's fragile existence in capitalist society. Focusing on comparative case studies drawn from European, North and South American practices, this study maps out a network of similar concerns and practices, while outlining its evolution from the 1960s to the beginning of the twenty-first century. This book will provide students and amateurs of contemporary art and culture with new insights into contemporary art practices and the critical issues that they raise concerning the material status of the art object, the role of the artist in society, and the relation between art and everyday life.

The Original Copy Roxana Marcoci,Geoffrey Batchen,Tobia Bezzola.2010 Published in conjunction with the exhibition The original copy: photography of sculpture, 1839 to today, at the Museum of Modern Art, New York (August 1-November 1, 2010)--T.p. verso.

Artificial Hells Claire Bishop.2012-07-24 Since the 1990s, critics and curators have broadly accepted the notion that participatory art is the ultimate political art: that by encouraging an audience to take part an artist can promote new emancipatory social relations. Around the world, the champions of this form of expression are numerous, ranging from art historians such as Grant Kester, curators such as Nicolas Bourriaud and Nato Thompson,

to performance theorists such as Shannon Jackson. *Artificial Hells* is the first historical and theoretical overview of socially engaged participatory art, known in the US as social practice. Claire Bishop follows the trajectory of twentieth-century art and examines key moments in the development of a participatory aesthetic. This itinerary takes in Futurism and Dada; the Situationist International; Happenings in Eastern Europe, Argentina and Paris; the 1970s Community Arts Movement; and the Artists Placement Group. It concludes with a discussion of long-term educational projects by contemporary artists such as Thomas Hirschhorn, Tania Bruguera, Paweł Althamer and Paul Chan. Since her controversial essay in *Artforum* in 2006, Claire Bishop has been one of the few to challenge the political and aesthetic ambitions of participatory art. In *Artificial Hells*, she not only scrutinizes the emancipatory claims made for these projects, but also provides an alternative to the ethical (rather than artistic) criteria invited by such artworks. *Artificial Hells* calls for a less prescriptive approach to art and politics, and for more compelling, troubling and bolder forms of participatory art and criticism.

Red Grooms, New Works Marlborough Gallery.1999 April 21 - May 22, 1999

Who's who in American Art 1995 - 96 21st Ed Reed Reference Publishing.1995 Biografisch woordenboek waarin een overzicht wordt gegeven van kunstenaars uit de Verenigde Staten van Amerika, Canada en Mexico.

Artforum International .1997

Who's who in American Art .1993-12

Watson's Weekly Art Journal .1879

The Athenæum .1849

The Instructive Reader .1875

Hendrik Petrus Berlage Hendrik Petrus Berlage.1996-01-01 Hendrik Petrus Berlage, the Dutch architect and architectural philosopher, created a series of buildings and a body of writings from 1886 to 1909 that were among the first efforts to probe the problems and possibilities of modernism. Although his Amsterdam Stock Exchange, with its rational mastery of materials and space, has long been celebrated for its seminal influence on the architecture of the 20th century, Berlage's writings are highlighted here. Bringing together Berlage's most important texts, among them *Thoughts on Style in Architecture*, *Architecture's Place in Modern Aesthetics*, and *Art and Society*, this volume presents a chapter in the history of European modernism. In his introduction, Iain Boyd Whyte demonstrates that the substantial contribution of Berlage's designs to modern architecture cannot be fully appreciated without an understanding of the aesthetic principles first laid out in his writings.

Red Grooms Red Grooms.2002 February 6 - March 9, 2002

The Imperial Gazetteer of England and Wales; Embracing Recent Changes in Counties, Dioceses, Parishes, Etc. (Index.). John Marius Wilson.1866

Music & Drama .1882

Kris Kuksi Kris Kuksi.2010 Kris Kuksi's sculptures, rendered in immaculate detail, evoke a grandeur reminiscent of the Baroque era. Kuksi successfully merges this sumptuous echo of the past with a satirical and critical commentary of our modern industrial world. These finely crafted sculptures employ images of Gods and Goddesses from past and present mythologies and examine religious belief and iconography. Despite the frequent portrayal of corruption, violence, chaos and degeneration, the works in this book challenge aspects of our beliefs.

WHO`S who in American art R R Bowker Publishing.1989

Les Femmes Folles: the Women 2016 Sally Deskins.2017-03-17 In celebration of Women's History Month, *Les Femmes Folles: Women in Art*, releases

the sixth edition of *Les Femmes Folles: The Women*, with 2016 including art, writing and interview excerpts from women in all forms, styles and levels of art (listed below). Cover art by Gao Rong: *Triangle 1*, wood and thread, 2015. Image courtesy of Klein Sun Gallery and the artist ♦Gao Rong. Visual artists featured: Adorable Monique, Autumn Ghubril, Aya Kawabata, Carolyn Barritt, Christine Palamidessi, Cynthia Karasek, Deborah Kiss Holtschlag, Dr. Nubian Sun, Elizabeth Liang, Emily Mulenga, Evie Zimmer, Fanny Alli♦, Florence Yee, Gabriela Aguero, Gao Rong, Jayde Archbold, Jennifer Ellifritz, Joelle Circ♦, Julia Randall, Julianne Aguilar, Kathy Crabbe, Katrina Majkut, Kim Rae Taylor, Kimberly Sexton, Kristen Letts Kovak, Laura Mitchell, Lauren Kalman, Lee Bullitt, Leslie Kerby, Lily Prince, Lis Grace, Mamta Chitnis Sen, Marcela Florido, Margarita Gokun Silver, Marley Korzen, Melinda Stickney-Gibson, Nancy Daubenspeck, Olena Marshall, Peili, Rachel Woroner, Rebecca George, Roberta Masciarelli, Sarah Beth Woods, Sarika Goulatia, Stefani Allegretti, Tania Ferrier, Tormented Sugar, Ula Einstein, Vanessa Madrid, and Veronica Weisberg. Writers: AE Clark, Alison Stone, Deborah McQueen, Elizabeth Tsung, Emily Corwin, Janene Scott, Jeanetta Calhoun Mish, Julianne Carlile, Kelsey Clifton, Lesl♦a Newman, Nicole Rollender, Rita Maria Martinez, Star Labranche, Stephanie Valente, Susan Castillo Street, and Trish Hopkinson. Also featuring curator Tara Fay, actor Patricia Cardona Roca, and tarot card reader and creative guide Tabitha Dial, and artists and writers from LFF's special series: Teresa Svoboda (writer), Myriam Thyges (artist), Elise Brazeal-Daganaar (illustrator/writer), Nancy Gerber (poet), Brigitte Neufeldt (artist), and collaborators KJ Greenberg and Julia Rolfe (art/poetry).

Athenaeum and Literary Chronicle .1849

Abstract Bodies David J. Getsy.2015-11-03 Original and theoretically astute, *Abstract Bodies* is the first book to apply the interdisciplinary field of transgender studies to the discipline of art history. It recasts debates around abstraction and figuration in 1960s art through a discussion of gender's mutability and multiplicity. In that decade, sculpture purged representation and figuration but continued to explore the human as an implicit reference. Even as the statue and the figure were left behind, artists and critics asked how the human, and particularly gender and sexuality, related to abstract sculptural objects that refused the human form. This book examines abstract sculpture in the 1960s that came to propose unconventional and open accounts of bodies, persons, and genders. Drawing on transgender and queer theory, David J. Getsy offers innovative and archivally rich new interpretations of artworks by and critical writing about four major artists—Dan Flavin (1933–1996), Nancy Grossman (b. 1940), John Chamberlain (1927–2011), and David Smith (1906–1965). *Abstract Bodies* makes a case for abstraction as a resource in reconsidering gender's multiple capacities and offers an ambitious contribution to this burgeoning interdisciplinary field.

Cue .1966

California Art Nancy Dustin Wall Moure.1998

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