

TEN PRECISIONIST ARTISTS

Annotated Bibliographies

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Ten Precisionist Artists Annotated Bibliographies

Russell T. Clement



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Ten Precisionist Artists R. Scott Harnsberger, 1992-07-22 Sometimes considered to be America's first indigenous modernist art style Precisionism a movement principally of the 1920s and 1930s concentrated on depicting the urban and industrial landscape emphasizing the formal geometrical qualities of solid mass and clean lines and rendering these vistas with simplified sharp edged shapes and smooth unmodulated application of pigment void of extraneous details and impersonal in tone This annotated bibliography deals with Precisionism and its ten leading practitioners George Ault Peter Blume Ralston Crawford Charles Demuth Preston Dickinson O Louis Guglielmi Louis Lozowick Morton L Schamberg Charles Sheeler and Niles Spencer Each artist's chapter begins with a biographical sketch and includes sections for Writings Statements and Interviews Monographs and Exhibition Catalogues Articles and Essays Exhibition Reviews Book Reviews Dissertations and Theses Reference Sources and Archival Sources A special section at the end of each chapter lists annotated reproductions of the artist's work appearing in any of approximately 225 source volumes Coverage extends to painting drawings lithographs and photographs An opening chapter also divided by types of materials covers Precisionism in general and cites material in which two or more of the ten artists are discussed A keyword index provides full citations for the source volumes Three other indexes facilitate access by author short title of exhibition catalogues and subjects The only annotated bibliography on Precisionism this volume will be a valuable aid to research on a variety of subjects relating to modern American art

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Action Art John Gray, 1993-05-30 This comprehensive international bibliography is the first to attempt

documentation of this diverse field covering the history of Artist s Performance It focuses on its early twentieth century antecedents in such movements as Futurism Dada Russian Constructivism and the Bauhaus as well as its peak period in the 1950s 1960s and 1970s with such developments as Gutai Fluxus Viennese Actionism Situationism and Guerrilla Art Action Major emphasis is also given to sources on 115 individual performance artists and groups More than 3700 entries document print and media materials dating from 1914 to 1992 Organized for maximum accessibility the sources are also extensively cross referenced and are indexed by artist subject title and author Three appendices identify reference works libraries and archives and addenda material not found in the book text and two others list artists by country and by group or collective

Neo-Impressionist Painters Russell T. Clement, Annick Houzé, 1999-09-30 This reference provides biographical historical and critical information on Neo Impressionist painting and its most significant painters Neo Impressionism also called Divisionism and Pointillism was one of the most innovative and startling late 19th century French avant garde styles Over 2 000 books articles manuscripts and audiovisual materials as well as chronologies biographical sketches and exhibition lists are cited Also provided are both primary and secondary bibliographies for each artist Secondary bibliographies capture details about each artist s life and career relationships with other artists work in various media iconography critical reception and interpretation archival sources and more Art scholars will appreciate the comprehensive bibliographic research contained in this one volume Entries on Neo Impressionism in general on exhibitions and the primary and secondary bibliographies of artists follow an introduction about Neo Impressionism and a Neo Impressionism chronology that spans the years 1881 to 1905 An index of art works and an index of personal names complete the volume *American Women Photographers* Martha Kreisel, 1999-02-28 American women have made significant contributions to the field of photography for well over a century This bibliography compiles more than 1 070 sources for over 600 photographers from the 1880s to the present As women s role in society changed so did their role as photographers In the early years women often served as photographic assistants in their husbands studios The photography equipment initially heavy and difficult to transport was improved in the 1880s by George Eastman s innovations With the lighter camera equipment photography became accessible to everyone Women photographers became journalists and portraitists who documented vanishing cultures and ways of life Many of these important female photographers recorded life in the growing Northwest and the streets of New York City became pioneers of historic photography as they captured the plight of Americans fleeing the Dust Bowl and the horrors of the concentration camps and were members of the Photo Secessionist Movement to promote photography as a true art form This source serves as a checklist for not only the famous but also the less familiar women photographers who deserve attention **The Women Impressionists** Russell T. Clement, Christiane Erbolato-Ramsey, Annick Houzé, 2000-02-28 This reference organizes and describes the primary and secondary literature surrounding Mary Stevenson Cassatt Berthe Morisot Eva Gonzal s and Marie Bracquemond four major women Impressionist artists The Impressionist group included several

women artists of considerable ability whose works and lives were largely ignored until the advent of feminist art criticism in the early 1970s. They studied, worked, and exhibited with their male counterparts including Degas, Manet, Monet, and Pissarro. The entries provide extensive coverage of the careers, critical reception, exhibition history, and growing reputations of these four female artists and discuss women Impressionists in general as they shared the challenges of becoming accepted as professional artists in late 19th century society. Containing nearly 900 citations of manuscripts, books, articles, reproductions, films, exhibitions, and reviews, this unique sourcebook will appeal to both art and women's studies scholars. Each artist receives a biographical sketch, chronology, information about individual and group exhibitions, and reviews, and a primary and secondary bibliography which captures details about the artist's life, career, and relationship with other artists. An art works index and names index complete the volume.

Les Fauves Russell T. Clement, 1994-05-25 This is the first comprehensive scholarly bibliography, research guide, sourcebook on the major French Fauve painters Henri Matisse and Georges Braque. They are treated in separate Greenwood bio-bibliographies. It includes information on 3120 books and articles, as well as chronologies, biographical sketches, and exhibition lists. Each artist receives a primary and secondary bibliography with many annotated entries. Secondary bibliographies include details about each artist's life and career, relationships with other artists, work in various media, iconography, and more. Designed for art historians, art students, museum and gallery curators, and art lovers alike, this volume organizes the vast literature surrounding this fascinating, revolutionary 20th century art group. Genuinely new art is always challenging, sometimes even shocking to those unprepared for it. In 1905, the paintings of Matisse, Derain, Vlaminck, and their friends shocked conservative museumgoers, hence the eventual popularity of art critic Louis Vauxcelles's tag, *les fauves*, or wild beasts, by which these artists became known. Although it lasted only three or four years, Fauvism is recognized as the first artistic revolution of international consequence in the 20th century. It was based on the glorification of pure, saturated colors and the free expression of primitivism. It was a dynamic sensualism, an equilibrium of passion and order, fire and austerity that could not last. By the end of 1908, Fauvism collapsed in the face of Cubism, which moreover, several Fauve artists helped to form.

Cartoon Vision Dan Bashara, 2019-04-02 In *Cartoon Vision*, Dan Bashara examines American animation alongside the modern design boom of the postwar era. Focusing especially on United Productions of America (UPA), a studio whose graphic abstract style defined the postwar period, Bashara considers animation akin to a laboratory exploring new models of vision and space alongside theorists and practitioners in other fields. The links, theoretical, historical, and aesthetic, between animators, architects, designers, artists, and filmmakers reveal a specific midcentury modernism that rigorously reimagined the senses. *Cartoon Vision* invokes the American Bauhaus legacy of László Moholy-Nagy and György Kepes and advocates for animation's pivotal role in a utopian design project of retraining the public's vision to better apprehend a rapidly changing modern world.

Bulletin of Bibliography, 1994 Chimneys and Towers Betsy Fahlman, Claire Barry, Charles Demuth, 2007-09-05 *Chimneys and Towers* focuses on Demuth's late paintings of

industrial sites in Lancaster Depicting the warehouses and factories of the city's tobacco and linoleum industries in sharp geometric forms these paintings bring to the depiction of his hometown the style of the American avant garde that he helped create

Tales from the Easel, 2004 *Tales from the Easel* features seventy full color reproductions that convey the expressive allusive powers of narrative painting Though they range widely in subject and setting all of the paintings gathered here are rendered in a representational or realistic style Carrying moral social or patriotic messages the paintings are meant to teach enlighten or inspire Then again the paintings can also tweak the very conventions that define them with results that range from the delightfully idiosyncratic to the visionary Thomas Hart Benton Winslow Homer Andrew Wyeth and Jacob Lawrence are just some of the household names whose work appears in *Tales from the Easel* Others like Elihu Vedder and Lilly Martin Spencer are less well known but still vital to the development of narrative painting While some of the artists including George Caleb Bingham and Paul Cadmus were classically trained self taught painters such as Carlos Shoney Moon and Thomas Waterman Wood are also represented American rivers cities and battlefields are among the native surroundings shown in many of the paintings However artists also looked elsewhere for settings to Europe the Holy Land or even some imagined realm Charles C Eldredge's essay discusses the rich and varied sources of American narrative painting from literature and history to childhood and domestic life and an essay by William Underwood Eiland provides a discussion of the southern tale telling tradition Artist biographies by Reed Anderson and Stephanie J Fox appear opposite the paintings adding further context *Tales from the Easel* a companion volume to the national touring exhibit of the same name is a stunning reminder of a tradition in American painting that has endured across two centuries and numerous art movements

The Artists of De Stijl Donald Langmead, 2000-07-30 This guide summarizes and evaluates the available literature concerning the Dutch artistic movement De Stijl which was headed by art critic and painter Theo van Doesburg and was comprised of such architects and artists as J J P Oud Piet Mondrian Rovert van t Hoff and Georges Vantongerloo The loose knit group took its name from the avant garde journal they first published in October 1917 De Stijl The Style Although it was limited to Holland De Stijl promoted ideas about a universal art combining tenets of theosophy an holistic view of the oneness of all things including arts and culture and socialism This bibliography examines publications that deal with the movement and with affiliated groups and individual members Art historians and scholars of modern and of Dutch art and architecture will appreciate this comprehensive tool for further research Within individual sections for the movement and for its members entries are chronologically arranged with separate categories for books monographs and catalogs and periodicals A final section analyzes and presents the contents of the journal De Stijl

Art Libraries Journal, 1993 *Guide to the Literature of Art History 2* Max Marmor, Alex Ross, 2005 This bibliography supplements the greatest of modern art bibliographies Etta Arntzen and Robert Rainwater's *Guide to the literature of art history* ALA 1980 Preface [Bibliographic Index](#), 1992

[The British National Bibliography](#) Arthur James Wells, 1993 [Four French Symbolists](#) Russell T. Clement, 1996 The first

comprehensive scholarly sourcebook research guide bibliography on the major French Symbolists painters this work includes nearly 3 000 entries covering a variety of materials Each artist receives a primary and secondary bibliography with many annotated entries Art works personal names and subject indexes facilitate easy access The volume is designed for art historians art students museum and gallery curators and others interested in this major art style of the last half of the 19th century and the first quarter of the 20th century Art museums and art libraries in both the United States and abroad were gleaned for sources This is a unique and substantial research tool Symbolism is one of the most difficult art movements to define Its primary meaning is the representation of things by symbols by the imaginative suggestion of dreams and the subconscious through symbolic allusion and luxuriant decoration The writings of Charles Baudelaire on the arts powerfully influenced the aesthetic theories of Symbolist artists and critics from 1860 1900 much as Baudelaire's poetics were the root of Symbolist literature The Symbolist work be it painting or poem is above all personal and revelatory precious not commonplace reflecting and evoking a journey of the imagination French Symbolist artists explored this style attitude and atmosphere from the 1880s to the early twentieth century This sourcebook organizes biographical historical and critical information on four major French Symbolist artists Pierre Puvis de Chavannes 1824 98 Gustave Moreau 1826 98 Odilon Redon 1840 1916 and Maurice Denis 1870 1943 The first three artists are recognized as originators of the movement Denis is regarded as Symbolist's foremost theorist and profoundly religious practitioner Although all four artists have been the focus of major retrospective exhibitions since 1990 no comprehensive sourcebook bibliography exists

American Graphic Design Ellen M. Thomson, 1992-10-23 Graphic design is broadly interpreted in this annotated topical bibliography covering both scholarly and applied literature focusing on graphics printed commercially for mass consumption in the United States from colonial times to the present Materials extend from historical studies of design to textbooks and manuals of professional practice to theoretical works relating to design drawn from disciplines such as psychology and communication theory The 1100 entries include reference sources books periodical articles catalogs films and electronic data Among the topics covered are general reference design theory and history education and career guides professional practice production and layout typography calligraphy color reproduction caricature and photo illustrations as well as applications in advertising publication design corporate identity programs information graphics package design posters and signs Literature on computer technology as used in desktop publishing and computer graphics is also included Appendixes provide annotated listings of almost 200 relevant annuals and serials as well as a directory of associations and organizations in the field Access to titles authors and a finer breakdown of subjects is facilitated by thorough indexing This work should be a valuable resource for professional designers scholars and students of design and librarians interested in collection development

Dutch Modernism Donald Langmead, 1996-10-11 A critical guide to the English language literature Dutch Modernism demonstrates the importance of the Dutch contribution to 20th century architecture Holland's valuable role in the creation of

modernism 1900 1940 was all but ignored until 30 years ago it is significant that more than a third of the English language literature has appeared since 1975 This guide is comprehensive it summarizes describes and evaluates 1 250 references in the light of contemporary theory and practice This work is of interest to scholars students and practitioners The introduction outlines Holland s unique place in the development of international Modernism 1900 1940 and explores the phenomenon of its eventual recognition in Britain and the United States Although not an exhaustive study this work presents all the areas of study and helpfully evaluates most entries saving the user time and energy A number of Dutch publications have been included some because they are seminal theoretical works and others because they are rich in images As a guide to English language sources Dutch Modernism reaches a wider audience than earlier Dutch and Italian bibliographies Precisionism in America, 1915-1941 Montclair Art Museum, 1994 Exhibition catalog examines the Precisionism movement in America between 1915 1941 and includes the works of artists such as Georgia O Keeffe Ralston Crawford Elsie Driggs Paul Strand Alfred Stieglitz Louis Lozowick Niles Spencer Paul Outerbridge and Virginia Berresford

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