

The Blue Four

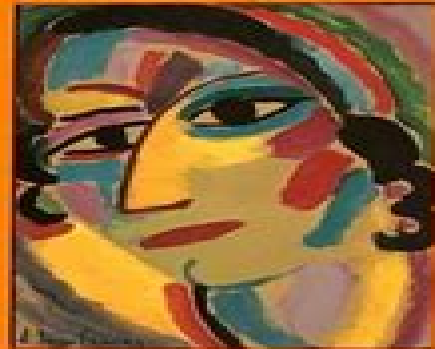
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in the New World



The Blue Four Feininger Jawlensky Kandinsky And Klee In The New World

David Baud



The Blue Four Feininger Jawlensky Kandinsky And Klee In The New World:

The Blue Four Vivian Endicott Barnett, Josef Helfenstein, 1998-08-31 In 1924 Galka Scheyer brought the work of four fellow avant garde artists The Blue Four from Germany to America This beautiful book discusses Scheyer s promotion of modern art in the United States documents her friendships with the four artists and reproduces hundreds of their works

The Grove Encyclopedia of American Art Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries

Marianne Werefkin and the Women Artists in Her Circle, 2016-11-21 Marianne Werefkin and the Women Artists in Her Circle traces the relationships between the modernist artists in Werefkin s circle including Erma Bossi Elisabeth Epstein Natalia Goncharova Elizaveta Kruglikova Else Lasker Sch ler Marta Liepi a Skulme Elena Luksch Makowsky and Maria Marc The book demonstrates that their interactions were dominated not primarily by national ties but rather by their artistic ideas intellectual convictions and gender roles it offers an analysis of the various artistic scenes the places of exchange and the artists sources of inspiration Specifically focusing on issues of cosmopolitan culture transcultural dialogue gender roles and the building of new artistic networks the collection of essays re evaluates the contributions of these artists to the development of modern art

Contributors Shulamith Behr Marina Dmitrieva Simone Ewald Bernd F thke Olga Furman Petra Lanfermann Tanja Malycheva Galina Mardilovich Antonia Napp Carla Pellegrini Rocca Dorothy Price Hildegard Reinhardt Kornelia R der Kimberly A Smith Laima Lau kait Surgailien Baiba Vanaga and Isabel W nsche

Where the Heart Beats Kay Larson, 2013-07-30 A heroic biography of John Cage and his awakening through Zen Buddhism a kind of love story about a brilliant American pioneer of the creative arts who transformed himself and his culture The New York Times Composer John Cage sought the silence of a mind at peace with itself and found it in Zen Buddhism a spiritual path that changed both his music and his view of the universe Remarkably researched exquisitely written Where the Heart Beats weaves together a great many threads of cultural history Maria Popova Brain Pickings to illuminate Cage s struggle to accept himself and his relationship with choreographer Merce Cunningham Freed to be his own man Cage originated exciting experiments that set him at the epicenter of a new avant garde forming in the 1950s Robert Rauschenberg Jasper Johns Andy Warhol Yoko Ono Allan Kaprow Morton Feldman and Leo Castelli were among those influenced by his teaching and preaching Where the Heart Beats shows the blossoming of Zen in the very heart of American culture

Raymond Jonson and the Spiritual in Modernist and Abstract Painting Herbert R. Hartel, Jr., 2018-02-21 This is the most thorough and detailed monograph on the artwork of Raymond Jonson He is one of many artists of the first half of the twentieth century who demonstrate the richness and diversity of an under appreciated period in the history of American art Visualizing the spiritual was one of the fundamental goals of early abstract painting in the years before and during World War I Artists turned to alternative spirituality the occult and mysticism believing that the pure use of line shape color light and texture could convey spiritual insight Jonson was steadfastly dedicated to this goal for

most of his career and he always believed that modernist and abstract styles were the most effective and compelling means of achieving it

Four Metaphors of Modernism Jenny Anger, 2018-02-20 Exploring the significance of metaphor in modern art Where do the roots of art lie asked Der Sturm founder Herwarth Walden In the people Behind the mountains Behind the planets He who has eyes to hear feels Walden's Der Sturm the journal gallery performance venue press theater bookstore and art school in Berlin 1910 1932 has never before been the subject of a book length study in English Four Metaphors of Modernism positions Der Sturm at the center of the avant garde and as an integral part of Euro American modern art theory and practice Jenny Anger traces Walden's aesthetic and intellectual roots to Franz Liszt and Friedrich Nietzsche forebears who led him to embrace a literal and figurative mixing of the arts She then places Der Sturm in conversation with New York's Soci t Anonyme 1920 1950 an American avant garde group modeled on Der Sturm and founded by Katherine Sophie Dreier Marcel Duchamp and Man Ray Working against the tendency to examine artworks and artist groups in isolation Anger underscores the significance of both organizations to the development and circulation of international modernism Focusing on the recurring metaphors of piano glass water and home Four Metaphors of Modernism interweaves a historical analysis of these two prominent organizations with an aesthetic analysis of the metaphors that shaped their practices reconceiving modernism itself Presented here is a modernism that is embodied gendered multisensory and deeply committed to metaphor and a restoration of abstraction's connection with the real

Gender, Sexuality and Museums Amy K. Levin, 2010-09-13 Gender Sexuality and Museums provides the only repository of key articles new essays and case studies for the important area of gender and sexuality in museums It is the first reader to focus on LGBT issues and museums and the first reader in nearly 15 years to collect articles which focus on women and museums At last students of museum studies women's studies LGBT studies and museum professionals have a single resource The book is organised into three thematic parts each with its own introduction Sections focus on women in museum work applications of feminist and LGBT theories to museum exhibitions exhibitions and collections pertaining to women and individuals who are LGBT The Case studies in a fourth part provide different perspectives to key topics such as memorials and memorializing modernism and museums and natural history collections The collection concludes with a bibliographic essay evaluating scholarship to date on gender and sexuality in museums Amy K Levin brings together outstanding articles published in the past as well as new essays The collection's scope is international with articles about US Canadian and European institutions Gender Sexuality and Museums A Routledge Reader is an essential resource for those studying gender and sexuality in the museum

Group F.64 Mary Street Alinder, 2014-11-04 Chronicles the lives and careers of the members of the West Coast photography movement including such famous names as Ansel Adams Imogen Cunningham Dorothea Lange Willard Van Dyke and Edward Weston

The Visual Arts in Germany, 1890-1937 Shearer West, 2000 This work provides an introduction to the visual arts in Germany from the early years of German unification to World War II The study is an analysis of painting sculpture graphic

art design film and photography in relation to a wider set of cultural and social issues that were specific to German modernism It concentrates on the ways in which the production and reception of art interacted with and was affected by responses to unification conflict between left and right political factions gender concerns contemporary philosophical and religious ideas the growth of cities and the increasing importance of mass culture **The 20th Century Go-N** Frank N. Magill,2014-03-05 Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history This is not a who's who Instead each entry provides an in depth essay on the life and career of the individual concerned Essays commence with a quick reference section that provides basic facts on the individual's life and achievements The extended biography places the life and works of the individual within an historical context and the summary at the end of each essay provides a synopsis of the individual's place in history All entries conclude with a fully annotated bibliography

Fluxus Forms Natilee Harren,2020-03-20 PURGE the world of dead art imitation artificial art Promote living art anti art promote NON ART REALITY to be grasped by all peoples writes artist George Maciunas in his Fluxus manifesto of 1963 Reacting against an elitist art world enthralled by modernist aesthetics Fluxus encouraged playfulness chance irreverence and viewer participation The diverse collective including George Brecht Robert Filliou Dick Higgins Alison Knowles George Maciunas Yoko Ono Nam June Paik Benjamin Patterson Takako Saito Mieko Shiomi Ben Vautier and Robert Watts embraced humble objects and everyday gestures as critical means of finding freedom and excitement beyond traditional forms of art making While today the Fluxus collective is recognized for its radical neo avant garde works of performance publishing and relational art and its experimental interdisciplinary approach it was not taken seriously in its own time With Fluxus Forms Natilee Harren captures the magnetic energy of Fluxus activities and collaborations that emerged at the intersections of art music performance and literature The book offers insight into the nature of art in the 1960s as it traces the international development of the collective's unique intermedia works including event scores and Fluxbox multiples that irreversibly expanded the boundaries of contemporary art

German Art in New York Gregor Langfeld,2025-10-01 Why did the Museum of Modern Art and the Guggenheim in New York and art collectors and curators such as Katherine Dreier and Alfred Barr collect modern German art in the first half of the twentieth century And why did certain works of art belong to the canon while others did not In this book Gregor Langfeld argues that National Socialism played a crucial role in the canonization of movements such as Expressionism and the Bauhaus A role which undermined the post 1945 reputations of many artists associated with classical and figurative trends Langfeld offers important new insights into the political and ideological motivations behind the New York art world's fluctuations in opinion fashion and price

Galka E. Scheyer & the Blue Four Galka E. Scheyer,2006 In May 1924 with a crate full of paintings belonging to the newly established Blue Four group of

Hollywood Arensberg Mark Nelson,William H. Sherman,Ellen Hoobler,2020-10-06 This comprehensive reconstruction and interpretation of Louise and Walter Arensberg's groundbreaking

collection of modern and pre Columbian art takes readers room by room wall by wall object by object through the couple's Los Angeles home in which their collection was displayed Following the Armory Show of 1913 Louise and Walter Arensberg began assembling one of the most important private collections of art in the United States as well as the world's largest private library of works by and about the philosopher Sir Francis Bacon By the time Louise and Walter died in 1953 and 1954 respectively they had acquired some four thousand rare books and manuscripts and nearly one thousand works of art including world class specimens of Cubism Surrealism and Primitivism the bulk of Marcel Duchamp's oeuvre and hundreds of pre Columbian objects These exceptional works filled nearly all available space in every room of their house including the bathrooms The Arensbergs have long had a central role in the histories of Modernism and collecting but images of their collection in situ have never been assembled or examined comprehensively until now Presenting new research on how the Arensbergs acquired pre Columbian art and featuring never before seen images Hollywood Arensberg demonstrates the value of seeing the Arensbergs collection as part of a single vision framed by a unique domestic space at the heart of Hollywood's burgeoning artistic scene This publication has been generously supported by Furthermore a program of the J M Kaplan fund

The Bauhaus and America Margret Kentgens-Craig, 2001 After the Bauhaus's closing in 1933 many of its protagonists moved to the United States where their acceptance had to be cultivated In this book Margret Kentgens-Craig shows that the fame of the Bauhaus in America was the result not only of the inherent qualities of its concepts and products but also of a unique congruence of cultural supply and demand of a consistent flow of information and of fine-tuned marketing Thus the history of the American reception of the Bauhaus in the 1920s and 1930s foreshadows the patterns of fame making that became typical of the post World War II art world

BOOK JACKET *Years of Friendship, 1944-1956: The Correspondence of Lyonel Feininger and Mark Tobey* Achim Moeller, 2015-03-25 In 1944 Lyonel Feininger 1871-1956 wrote his first letter to fellow painter Mark Tobey 1890-1976 after seeing Tobey's first solo show at the Willard Gallery in New York It was the beginning of a close friendship that lasted until Feininger's death in 1956 More than eighty letters document the friendship of these two artists First published in their entirety in 1991 the letters are presented here in complete transcriptions This revised e-book edition originally released in commemoration of the fiftieth and thirtieth anniversaries of the artists' deaths includes an essay by Peter Selz an expanded chronology focusing on the years of the correspondence and color plates of paintings by both artists as well as reproductions of selected letters It also includes two brief catalogue essays written by each artist about the other

Modern Art Museum of Fort Worth 110 Modern Art Museum of Fort Worth, Michael Auping, 2002 Together they present a broad range of styles and media from oil acrylic and mixed media paintings and drawings to photography sculpture installation art and video and digital imagery

Odd Man in Suzanne Muchnic, 1998 I'm grateful for this Muchnic draws a sharp picture of Simon's astute collecting and his contrarian career The setting is fascinating too Los Angeles since the 1950s making itself into a cultural capital John Walsh Director J Paul Getty Museum

Paul Klee Christine Hopfengart, Michael Baumgartner, Fabienne Eggelhöfer, Osama Okuda, 2020-01-01 Paul Klee 1879 1940 ist einer der bedeutendsten Vertreter der modernen Kunst Er schuf ein ebenso universales wie individuelles Werk das zwischen allen Strömungen und Ismen seiner Zeit steht Sein gewaltiges malerisches zeichnerisches und bildnerisches uuvre seine Briefe und Tagebuchaufzeichnungen und nicht zuletzt seine pädagogischen Notizen bilden den Hintergrund für diese pointierte Darstellung zu Leben und Werk des meditativen Künstlers und visuellen Denkers Der reich bebilderte Band zeichnet Klees bewegte Biografie nach und spannt den Bogen von Klees künstlerischen Anfängen mit karikaturistischen Zeichnungen und Akten über seine Begegnung mit der Avantgarde und die berühmten Aquarelle der Tunisreise oder die abstrakten Farbkompositionen der Bauhaus Zeit bis zu den geheimnisvollen Bildfindungen seiner letzten Jahre in Bern

The Dream Colony Walter Hopps, Deborah Treisman, Anne Doran, 2017-06-06 Art Forum's Best of the Year List A panoramic look at art in America in the second half of the twentieth century through the eyes of the visionary curator who helped shape it An innovative iconoclastic curator of contemporary art Walter Hopps founded his first gallery in L A at the age of twenty one At twenty four he opened the Ferus Gallery with then unknown artist Edward Kienholz where he turned the spotlight on a new generation of West Coast artists Ferus was also the first gallery ever to show Andy Warhol's Campbell's Soup Cans and was shut down by the L A vice squad for a show of Wallace Berman's edgy art At the Pasadena Art Museum in the sixties Hopps mounted the first museum retrospectives of Marcel Duchamp and Joseph Cornell and the first museum exhibition of Pop Art before it was even known as Pop Art In 1967 when Hopps became the director of Washington's Corcoran Gallery of Art at age thirty four the New York Times hailed him as the most gifted museum man on the West Coast and in the field of contemporary art possibly in the nation He was also arguably the most unpredictable and eccentric genius who was chronically late His staff at the Corcoran had a button made that said WALTER HOPPS WILL BE HERE IN TWENTY MINUTES Erratic in his work habits he was never erratic in his commitment to art Hopps died in 2005 after decades at the Menil Collection of art in Houston for which he was the founding director A few years before that he began work on this book With an introduction by legendary Pop artist Ed Ruscha *The Dream Colony* is a vivid personal surprising irreverent and enlightening account of his life and of some of the greatest artistic minds of the twentieth century

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