

Arshile Gorky A Retrospective Of Drawings

A new examination of the art and influence of artist John Graham and his circle, whose works and ideas contributed to the advancement of American modernism in the interwar period

A close look at Man Ray's interwar portraiture, as well as the friendships between the photographer and his subjects: the international avant garde in Paris Shortly after his arrival in Paris in July 1921, Man Ray (1890-1976)--the pseudonym of Emmanuel Radnitzky--embarked on a sustained campaign to document the city's international avant-garde in a series of remarkable portraits that established his reputation as one of the leading photographers of his era. Man Ray's subjects included cultural luminaries such as Berenice Abbott, André Breton, Jean Cocteau, Marcel Duchamp, Ernest Hemingway, Miriam Hopkins, Aldous Huxley, James Joyce, Lee Miller, Méret Oppenheim, Pablo Picasso, Alice Prin (Kiki de Montparnasse), Elsa Schiaparelli, Erik Satie, and Gertrude Stein. As this lavishly illustrated publication demonstrates, Man Ray's portraits went beyond recording the mere outward appearance of the person depicted and aimed instead to capture the essence of his sitters as creative individuals, as well as the collective nature and character of Les Années folles (the crazy years) of Paris between the two world wars, when the city became famous the world over as a powerful and evocative symbol of artistic freedom and daring experimentation.

Traces the career of abstract expressionist Willem De Kooning, discussing his personal life with wife Elaine Fried, and his battle with alcoholism and Alzheimer's disease. Although Joan Snyder's compelling paintings are often placed under various art-movement umbrellas - Abstract Expressionism, Neo-Expressionism, and Feminist Art - her work has always been difficult to categorize. In the first major book on this influential artist, Hayden Herrera brings new insight to Snyder's mixed-medium works and their combination of female imagery, dynamic brush strokes, and accomplished formalism. Through rich illustrations and illuminating text, Joan Snyder details the complex evolution of the artist's works, from her evocative brush strokes in *Symphony* and *Summer Orange*, which drip with 'rivulets of feeling,' to her slow progression toward the formal structures of grid landscapes like *Symphony III*, to her bold historical and political works like *Women In Camps*. Since the 1980s, Snyder's paintings have taken on an autobiographical and often deeply personal tone, as expressed in *Love's Pale Graves*. Her latest paintings, such as the majestic *Women Make Lists*, represent a culmination of the grief, jubilation, and, finally, transcendence that reside in the heart of Snyder's work.

This publication offers an unparalleled opportunity to appreciate the development of the artist's work as it unfolded over nearly seven decades, beginning with his early academic works, made in Holland before he moved to the United States in 1926, and concluding with his final, sparsely abstract paintings of the late 1980s.

Published to accompany the exhibition held at Tate Modern, London, 3 Feb.-3 May 2010.

"One of the finest biographies of an artist I have ever read."—John Ashbery

A dazzling biography of one of the twentieth century's most respected painters, Helen Frankenthaler, as she came of age as an artist in postwar New York "The magic of Alexander Nemerov's portrait of Helen Frankenthaler in *Fierce Poise* is that it reads like one of Helen's

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paintings. His poetic descriptions of her work and his rich insights into the years when Helen made her first artistic breakthroughs are both light and lush, seemingly easy and yet profound. His book is an ode to a truly great artist who, some seventy years after this story begins, we are only now beginning to understand."--Mary Gabriel, author of *Ninth Street Women* At the dawn of the 1950s, a promising and dedicated young painter named Helen Frankenthaler, fresh out of college, moved back home to New York City to make her name. By the decade's end, she had succeeded in establishing herself as an important American artist of the postwar period. In the years in between, she made some of the most daring, head-turning paintings of her day and also came into her own as a woman: traveling the world, falling in and out of love, and engaging in an ongoing artistic education. She also experienced anew--and left her mark on--the city in which she had been raised in privilege as the daughter of a judge, even as she left the security of that world to pursue her artistic ambitions. Brought to vivid life by acclaimed art historian Alexander Nemerov, these defining moments--from her first awed encounter with Jackson Pollock's drip paintings to her first solo gallery show to her tumultuous breakup with eminent art critic Clement Greenberg--comprise a portrait as bold and distinctive as the painter herself. Inspired by Pollock and the other male titans of abstract expressionism but committed to charting her own course, Frankenthaler was an artist whose talent was matched only by her unapologetic determination to distinguish herself in a man's world. *Fierce Poise* is an exhilarating ride through New York's 1950s art scene and a brilliant portrait of a young artist through the moments that shaped her.

Paul Cézanne (1839–1906) is one of the great geniuses in the history of art, and his work has influenced a multitude of artists throughout Europe. Across the Atlantic, Cézanne's paintings had a similarly catalytic effect on artists emerging in the United States during the early 20th century. *Cézanne and American Modernism* is the first book devoted specifically to his impact on American art and its eager reception there. It shows how American painters and photographers cemented Cézanne's legacy by spreading their respect and admiration for his vision with their own art, writings, and exhibitions. Examining Cézanne's influence on more than a generation of American artists, this handsomely illustrated book features paintings and photography by Paul Strand, Marsden Hartley, Man Ray, Alfred Stieglitz, Charles Demuth, Arshile Gorky, Charles Sheeler, Stanton Macdonald-Wright, Maurice Prendergast, Morgan Russell, Max Weber, and many others. Cézanne's far-reaching transformative impact on each artist's aesthetic vision is explored, while extensive essays shed new light on a wide range of subjects from American collectors of his work and his shaping of modernism in the American West to the lasting resonance of his art on Abstract Expressionism in the 1950s.

Cy Twombly (1928–2011) created art that was remarkable for its versatility, sensitivity and originality. Throughout his career, he followed his own artistic pathway, independent from contemporary trends, and for a long time his work went unnoticed by a wider audience. By the time of his death in Rome, at the age of eighty-three, he was internationally recognized as one of the greatest and most idiosyncratic artists of the 20th and early 21st century. At an early stage, he began to develop his own symbolic language of letters and words, which suggested a pictorial form of poetry. References from art, history and mythology soon expanded this poetic vocabulary, often combined with a sensual engagement with the painted surface. This book provides an authoritative overview of Twombly's complex body of work, bringing together the most important of his paintings and painting cycles, as well as a selection of his drawings, sculptures and photographs.

From pictorial investigations that expanded the possibilities of vision to the invention of various media, drawing has been the perfect laboratory for avant-garde experimentation. This work traces such innovation through the holdings of the drawings collection of The Museum of Modern Art.

Arshile Gorky A Retrospective Yale University Press

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Harry Rand's critically acclaimed study of Gorky's brief, troubled life and artistic development is finally available in paperback. All of Gorky's major themes are touched on and his major paintings dealt with in some depth, with attention to the details of the individual works, and frequently to the drawings and preliminary studies from which the paintings evolved. The discussion centers on the images that united the pieces as they develop from work to work. Rand explores Gorky as well as possible sources and their relationship to the body of Gorky's art. A concluding chapter reassesses Gorky's impact on the New York School in light of a new understanding of his aims and methods. Through close study of Gorky's oeuvre, the author deciphers an iconography revealing the unexpected and systematic use of explicit ideas and symbols as well as commonplace objects, settings, and personas from the artist's life. Harry Rand's critically acclaimed study of Gorky's brief, troubled life and artistic development is finally available in paperback. All of Gorky's major themes are touched on and his major paintings dealt with in some depth, with attention to the details of the individual works, and frequently to the drawings and preliminary studies from which the paintings evolved. The discussion centers on the images that united the pieces as they develop from work to work. Rand explores Gorky as well as possible sources and their relationship to the body of Gorky's art. A concluding chapter reassesses Gorky's impact on the New York School in light of a new understanding of his aims and methods. Through close study of Gorky's oeuvre, the author deciphers an iconography revealing the unexpected and systematic use of explicit ideas and symbols as well as commonplace objects, settings, and personas from the artist's life.

Catalogue of an exhibition held at the Solomon R. Guggenheim Museum.

A biography of the Armenian painter that "adds immeasurable to the interest of [his] art . . . Carefully researched, well written, [and] enlightening" (The New York Review of Books). In this first full-scale biography, Nouritza Matossian charts the mysterious and tragic life of Arshile Gorky, one of the most influential painters of the twentieth century. Born Manoug Adoian in Armenia, he survived the Turkish genocide of 1915 before coming to America, where he posed as a cousin of the famous Russian author Maxim Gorky. One of the first abstract expressionists, Gorky became a major figure of the New York School, which included de Kooning, Rothko, Pollock, and others. But after a devastating series of illnesses, injuries, and personal setbacks, he committed suicide at the age of forty-six. In *Black Angel*, arts journalist Matossian analyzes Gorky's personal letters, as well as other new source material. She writes with authority, insight, and compassion about the powerful influence Gorky's life and Armenian heritage had upon his painting.

Where is American art in the new millennium? At the heart of all cultural developments is diversity. Access through recent technology engenders interaction with artists from around the world. The visual arts in the United States are bold and pulsating with new ideas.

Favoring fantastical invention, biting wit, and distorted figuration, with roots in mid-20th-century pop culture, Jim Nutt creates wildly original work ranging from paintings on Plexiglas to phantasmagoric portraits of imaginary women. Nutt (b. 1938) first exerted his artistic influence in the 1960s as a member of Hairy Who, a group of artists who, along with other Chicago artists of the era, are more commonly referred to as the imagists. Since 1990 he has focused exclusively on rendering female heads with

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radically distorted features in spare line drawings and richly detailed paintings accompanied by customized frames. Working with tiny brushes and thinned acrylic paint, Nutt often spends a year creating a single portrait. Jim Nutt is the first major publication on the artist in almost two decades, as well as the first to concentrate on Nutt's portraits. Detailing 70 of the artist's works from 1966 to the present, this important selected retrospective examines these paintings and drawings through their precedents in Nutt's work and demonstrates the artist's consistent and inimitable contributions to the art world.

"Out of print for a number of years, this facsimile of Marcel Duchamp's *Manual of Instructions* was prepared by the artist for the disassembly of *Etant donnees* in his New York studio and its reassembly at the Philadelphia Museum of Art. First published more than twenty years ago, the manual has had far-reaching ramifications for the study of *Etant donnees* and Duchamp. Illustrated with 116 black-and-white Polaroids taken by the artist and 35 pages of his handwritten notes and sketches, the revised edition includes a new essay by Michael R. Taylor on the pivotal importance of the manual to an understanding of Duchamp's artistic practice as well as the first English translation of the artist's text." --Book Jacket.

Arshile Gorky (1904-48) immigrated from Ottoman Armenia to the US in 1920. After five years living under strained conditions with his family in Massachusetts, Gorky moved to New York and became absorbed into the cultural milieu of a city on the brink of modernism. From 1946, Gorky suffered a series of crises: his studio burned down, he underwent an operation for cancer and his wife had an affair with Roberto Matta. Gorky hanged himself in 1948, at the age of 44. Matthew Spender presents an expanded edition of his 2010 publication 'Arshile Gorky. Goats on the roof', with never-before-published material, including diary entries and letters from the artist's wife as well as additional contextual documents. Gorky is increasingly considered an important influence on the development of abstract expressionism. From Gorky's turbulent childhood fleeing the Armenian genocide in Turkey, to his adulthood in the United States, to his suicide in his forties - this biography offers an intimate window into the artist's life, telling his story through many voices: his letters, sent and received; the correspondence of family and friends; pivotal reviews and criticism; newspaper articles and other essential documents.

Hot Cold Heavy Light collects 100 writings—some long, some short—that taken together form a group portrait of many of the world's most significant and interesting artists. From Pablo Picasso to Cindy Sherman, Old Masters to contemporary masters, paintings to comix, and saints to charlatans, Schjeldahl ranges widely through the diverse and confusing art world, an expert guide to a dazzling scene. No other writer enhances the reader's experience of art in precise, jargon-free prose as Schjeldahl does. His reviews are more essay than criticism, and he offers engaging and informative accounts of artists and their work. For more than three decades, he has written about art with Emersonian openness and clarity. A fresh perspective, an unexpected connection, a lucid gloss on a big idea awaits the reader on every page of this big, absorbing,

buzzing book.

Arshile Gorky (c. 1904–1948) was one of the central figures in American art's shift toward abstraction during the first half of the 20th century. Accompanying the first major retrospective of his work in almost thirty years, this stunning book traces the evolution of Gorky's arresting visual style. Nearly 200 paintings, drawings, sculptures, and prints from all phases of his career, a number of which are published here for the first time, are beautifully reproduced, including a large figurative painting from 1927 known previously only through its preparatory studies. Throughout the volume, some of Gorky's best-known and most powerful works are paired with related pieces or with meticulous preliminary studies, shedding new light on his artistic process. Illustrated essays incorporating recently discovered biographical information and photographs examine his experience of the Armenian genocide (during which he witnessed the death of his mother), his collaboration with the Works Progress Administration, and his early explorations of abstraction and Surrealism, providing important reassessments of his life and career. Admired by many of his contemporaries and hugely influential on subsequent generations of artists, Gorky created a complex and deeply moving body of work that encompasses styles ranging from Impressionism to Cubism, Surrealism, and the beginnings of Abstract Expressionism.

In his early thirties, Marcel Duchamp (1887–1968) convinced everyone that he had abandoned making art in favor of playing chess. But from 1946 to 1966, he was secretly at work in his studio on West 14th Street in New York City. There he produced his final masterpiece: *Étant donnés: 1^o la chute d'eau, 2^o le gaz d'éclairage*, composed of a battered wood door through which one views a prone, nude female, holding aloft an antique gas lamp against a landscape of trees, waterfall, and sky. Unveiled as a permanent installation at the Philadelphia Museum of Art in July 1969, the year after Duchamp's death, it startled the art world with its explicit eroticism and voyeurism, as well as its *trompe l'oeil* realism. Since its public debut, *Étant donnés* has been recognized as one of the most important and enigmatic works of the 20th century. Published to commemorate the fortieth anniversary of the original installation of *Étant donnés* and to accompany the first major exhibition on the artwork and its studies, this richly illustrated book presents a wealth of new research and documents that draw upon previously unpublished works of art and materials. The catalogue also examines the critical and artistic reception of *Étant donnés*, as evidenced by the subsequent work of Les Levine, Hannah Wilke, Robert Gober, Marcel Dzama, Ray Johnson, and other artists who have engaged with Duchamp's provocative and challenging tableau-construction.

Hans Hofmann (1880-1966) is one of the most important figures of postwar American art. Celebrated for his exuberant, color-filled canvases and renowned as an influential teacher for generations of artists -- first in his native Germany, then in New York and Provincetown -- Hofmann played a pivotal role in the development of Abstract Expressionism. Along with Jackson Pollock, Willem de

