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LECTURE: Fanny Sanín and Latin
American Abstract Art (2017)

The Lineage of Dada in American
Abstract Expressionism: Curator and
Author Catherine Craft A history of
modern art in 73 lectures: lecture 53

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It was the first specifically American movement to achieve international influence and put New York City at the center of the western art world, a role formerly filled by Paris.

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~~Abstract expressionism — Wikipedia~~

Still Abstract Expressionism has become the most accepted term for a group of artists who held much in common. All were committed to art as expressions of the self, born out of profound emotion and universal themes, and most were shaped by the legacy of Surrealism , a movement

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that they translated into a new style fitted to the post-war mood of anxiety and trauma.

~~Abstract Expressionism Movement
Overview | The Art Story~~

Abstract Expressionism had a great impact on both the American and European art

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scenes during the 1950s. Indeed, the movement marked the shift of the creative centre of modern painting from Paris to New York City in the postwar decades.

~~Abstract Expressionism | Definition,
History, Facts ...~~

Abstract Expressionism marks the shift of

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Modern Art away from Paris and towards New York, the movement of the avant-garde from Europe to America.

~~Abstract Expressionism: The Field of Cultural Production ...~~

The dominant artistic movement in the 1940s and 1950s, Abstract Expressionism

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was the first to place New York City at the
forefront of international modern art.

~~MoMA | Abstract Expressionism~~

Abstract Expressionism is arguably the most important art movement in postwar America. Many of its creators and critics became celebrities, participating in heated

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public debates that were published in newspapers, magazines, and exhibition catalogues. This up-to-date anthology is the first comprehensive collection of key critical writings about Abstract Expressionism from its inception in the 1940s to the present day.

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~~Reading Abstract Expressionism: Context and Critique on JSTOR~~

The group of artists known as Abstract Expressionists emerged in the United States in the years following World War II. As the term suggests, their work was characterized by highly abstract or non-objective imagery that appeared

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emotionally charged with personal meaning. The artists, however, rejected these implications of the name.

~~Abstract Expressionism | Introduction to
Art Concepts~~

Abstract Expressionism has also been identified as a politically motivated

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articulation of American identity in the Post-World War II world. In this sense the radical native Gutai and Japanese influence on Abstract Expressionism in the United States was regarded as evidence of the imperialistic success of the American way in the Asia-Pacific region.

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~~Abstract Expressionism - Routledge
Encyclopedia of Modernism~~

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expressionism is a post-World War II art
movement in American painting,
developed in New York in the 1940s. It
was the first specifically American

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movement to achieve international
influence and put New

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The political relationship between
Abstract Expressionism and the cold war
can be clearly perceived through the

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international programs of MoMA. As a tastemaker in the sphere of contemporary American art, the impact of MoMA—a major supporter of the Abstract Expressionist movement—can hardly be overestimated.

~~Abstract Expressionism, Weapon of the~~

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Abstract expressionism is the term applied to new forms of abstract art developed by American painters such as Jackson Pollock, Mark Rothko and Willem de Kooning in the 1940s and 1950s. It is often characterised by gestural brush-strokes or mark-making, and the

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~~Abstract expressionism - Art Term | Tate~~

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arguably the most important art movement
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and critics became celebrities,

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participating in heated public debates that were published in newspapers, magazines, and exhibition catalogues.

A collection of essays that discuss abstract expressionist art.

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Reproduces a selection of more than one hundred paintings, prints, drawings, and sculptures from the Museum's extensive collection of abstract expressionist works.

This edited volume examines the history of abstract art across Latin America after

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1945. This form of art grew in popularity across the Americas in the postwar period, often serving to affirm a sense of being modern and the right of Latin America to assume the leading role Europe had played before World War II. Latin American artists practiced gestural and geometric abstraction, though the history of art has

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favored the latter. Recent scholarship, for instance, has focused on geometric abstraction from Argentina, Brazil, and Venezuela. The book aims to expand the map and consider this phenomenon as it developed in neglected regions such as Central America and the Andes, investigating how this style came to stand

Read Free Abstract Expressionism The in for Latin American contemporary art.

Since the 1970s, it has been argued that Abstract Expressionism was exhibited abroad by the post-war US establishment in an attempt to culturally match and reinforce its newfound economic and military dominance. The account of

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Abstract Expressionism developed by the American critic Clement Greenberg is often identified as central to these efforts. However, this book rereads Greenberg's account through Theodor Adorno and Maurice Merleau-Ponty in order to contend that Greenberg's criticism in fact testifies to how Abstract Expressionism

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opposes the ends to which it was
deployed. With reference not only to the
most famous artists of the movement, but
also female artists and artists of colour
whom Greenberg himself neglected, such
as Joan Mitchell and Norman Lewis, it is
argued that, far from reinforcing the
capitalist status quo, Abstract

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Expressionism engages corporeal and affective elements of experience dismissed or delegitimated by capitalism, and promises a world that would do justice to them.

This volume explores how Italian institutions, dealers, critics, and artists

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constructed a modern national identity for Italy by exporting — literally and figuratively — contemporary art to the United States in key moments between 1929 and 1969. From artist Fortunato Depero opening his Futurist House in New York City to critic Germano Celant launching Arte Povera in the United

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States, Raffaele Bedarida examines the thick web of individuals and cultural environments beyond the two more canonical movements that shaped this project. By interrogating standard narratives of Italian Fascist propaganda on the one hand and American Cold War imperialism on the other, this book

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establishes a more nuanced transnational approach. The central thesis is that, beyond the immediate aims of political propaganda and conquering a new market for Italian art, these art exhibitions, publications, and the critical discourse aimed at American audiences all reflected back on their makers: they forced and

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helped Italians define their own modernity in relation to the world's new dominant cultural and economic power. The book will be of interest to scholars working in art history, social history, exhibition history, and Italian studies.

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This beautifully illustrated catalogue accompanies the first major museum retrospective of the painter Norman Lewis (1909–1979). Lewis was the sole African American artist of his generation who became committed to issues of abstraction at the start of his career and continued to

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explore them over its entire trajectory. His art derived inspiration from music (jazz and classical) and nature (seasonal change, plant forms, the sea). Also central to his work were the dramatic confrontations of the civil rights movement, in which he was an active participant among the New York art scene. Bridging the Harlem

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Renaissance, Abstract Expressionism, and beyond, Lewis is a crucial figure in American abstraction whose reinsertion into the discourse further opens the field for recognition of the contributions of artists of color. Bringing much-needed attention to Lewis's output and significance in the history of American art,

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Procession is a milestone in Lewis scholarship and a vital resource for future study of the artist and abstraction in his period. Published in association with Pennsylvania Academy of the Fine Arts, Philadelphia. Exhibition dates:
Pennsylvania Academy of the Fine Arts, Philadelphia: November 13, 2015–April 3,

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International Center of American
Art, Fort Worth: June 4–August 21, 2016
Chicago Cultural Center: September 17,
2016–January 8, 2017

A leading figure of the postwar avant-garde, Danish artist Asger Jorn has long been recognized for his founding

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contributions to the Cobra and Situationist International movements - yet art historical scholarship on Jorn has been sparse, particularly in English. This study corrects that imbalance, offering a synthetic account of the essential phases of this prolific artist's career. It addresses his works in various media alongside his

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extensive writings and his collaborations with various artists' groups from the 1940s through the mid-1960s. Situating Jorn's work in an international, post-Second World War context, Karen Kurczynski reframes our understanding of the 1950s, away from the Abstract-Expressionist focus on individual expression, toward a

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more open-ended conception of art as a public engagement with contemporary culture and politics. Kurczynski engages with issues of interest to twenty-first-century artists and scholars, highlighting Jorn's proposition that the sensory address of art and its complex relationship to popular media can have a direct social

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impact. Perhaps most significantly, this study foregrounds Jorn's assertion that creativity is crucial to subjectivity itself in our increasingly mediated 'Society of the Spectacle.'

Abstract Expressionism was the defining movement in American art during the

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years following World War II, making New York City the center of the international art scene. But what the heck did it mean! The drips, the spills, the splashes, the blotches of color, the wild spontaneous energy—signifying what? Abstract Expressionism For Beginners will not only help you understand, but also

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appreciate the art of some of the most iconic figures in modern art—Jackson Pollock, Willem de Kooning, Mark Rothko, Helen Frankenthaler, and others. Explore their lives and artistic roots, the heady world of Greenwich Village in the 1940s and 1950s, the influence of jazz, the voices of critics, and the enduring legacy

Read Free Abstract Expressionism The of a uniquely inspired group of artists.

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

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and pulsating with new ideas.

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