

Theories of MODERN ART

A
Source Book
by Artists
and Critics

HERSCHEL B. CHIPP

With Contributions by

PETER SELZ *and* JOSHUA C. TAYLOR

Herschel Chipp Theories Modern Art Book

**Herschel Browning Chipp, Peter
Selz, Joshua Charles Taylor**



Herschel Chipp Theories Modern Art Book:

Theories of Modern Art Herschel Browning Chipp, Peter Selz, Joshua Charles Taylor, 1968 A rich feast of letters manifestos reviews interviews and other writings relating to the study of modern art carefully searched and methodically selected Library Journal **Theories of Modern Art. A Source Book by Artists and Critics. Herschel B. Chipp.**

Contributions by Peter Selz and Joshua C. Taylor. [Illustr.] - Berkeley [usw.]: Univ. of California Press 1968. XV, 664 S. 4° Herschel Browning Chipp, 1968 **Theories of Modern Art** Herschel B. Chipp, 2023-12-22 Herschel B Chipp's **Theories of Modern Art A Source Book By Artists and Critics** is a collection of texts from letters manifestos notes and interviews Sources include as the title says artists and critics some expected like van Gogh Gauguin Apollinaire Mondrian Greenberg just to name a few and some less so Trotsky and Hitler in the section on Art and Politics The book is a wonderful resource and insight into the way artists think and work The Fairy Feller's Master-Stroke Harry Eiss, 2013-01-03 Richard Dadd is a trickster a pre post modern enigma wrapped in a Shakespearean Midsummer Night's Dream an Elizabethan Puck living in a smothering Victorian insane asylum foreshadowing and in brilliant Mad Hatter conundrums entering the fragmented shards of today's nightmarish oxymorons long before the artists currently trying to give them the joker's ephemeral maps of discourse The author thinks of Bob Dylan's Ballad of a Thin Man that cryptic refusal to reduce the warped mirrors of reality to prosaic lies or perhaps All Along the Watchtower or Mr Tambourine Man Even more than Samuel Beckett's Waiting for Godot which curiously enough comes off as overly esoteric too studied too conscious Dadd's entire existence foreshadows the forbidden entrance into the numinous the realization of the inexplicable labyrinths of contemporary existence that wonderfully rich Marcel Duchamp landscape of puns and satiric paradigms that surrealist parallax of the brilliant gamester Salvador Dali that smirking irony of the works of Roy Lichtenstein Robert Rauschenberg John Cage and Robert Indiana that fragmented meta-fictional struggle of Kurt Vonnegut's Slaughterhouse Five John Lennon certainly sensed it and couldn't help but push into meta-real worlds in his own lyrics Think of Strawberry Fields Forever I Am the Walrus and the more self-conscious Revolution Number 9 In Yer Blues he even refers to Dylan's main character Mr Jones from Ballad of a Thin Man If Lennon's song is taken seriously literally then it is a dark crying out by a suicidal man Lord I'm lonely wanna die or if taken as a metaphor for a lover's lost feelings about his unfulfilled love it falls into the romantic rant of a typical blues or teenage rock and roll song However even on this level it has an irony about it a sense of laughing at itself and at Dylan's Mr Jones who knows something is going on but just not what it is and then by extension all of us who have awakened to the fact that the studied Western world doesn't make sense all of us who struggle to find meaning in the nonsense images characters and happenings in the song and perhaps coming to a conclusion that the nonsense is the sense

The First Moderns William R. Everdell, 2009-02-15 A lively and accessible history of Modernism The First Moderns is filled with portraits of genius and intellectual breakthroughs that richly evoke the fin de siècle atmosphere of Paris Vienna St

Louis and St Petersburg William Everdell offers readers an invigorating look at the unfolding of an age This exceptionally wide ranging history is chock a block with anecdotes factoids odd juxtapositions and useful insights Most impressive For anyone interested in learning about late 19th and early 20th century imaginative thought this engagingly written book is a good place to start Washington Post Book World The First Moderns brilliantly maps the beginning of a path at whose end loom as many diasporas as there are men Frederic Morton The Los Angeles Times Book Review In this truly exciting study of the origins of modernist thought poet and teacher Everdell roams freely across disciplinary lines A brilliant book that will prove useful to scholars and generalists for years to come enthusiastically recommended Library Journal starred review Everdell has performed a rare service for his readers Dispelling much of the current nonsense about postmodernism this book belongs on the very short list of profound works of cultural analysis Booklist Innovative and impressive Everdell has written a marvelous erudite and readable study Mark Bevir Spectator A richly eclectic history of the dawn of a new era in painting music literature mathematics physics genetics neuroscience psychiatry and philosophy Margaret Wertheim New Scientist Everdell has himself recombined the parts of our era s intellectual history in new and startling ways shedding light for which the reader of The First Moderns will be eternally grateful Hugh Kenner The New York Times Book Review Everdell shows how the idea of modernity arose before the First World War by telling the stories of heroes such as T S Eliot Max Planck and Georges Serault with such a lively eye for detail irony and ambiance that you feel as if you re reliving those miraculous years Jon Spayde Utne Reader

Fleeing the Universal Carl Rapp,1998-04-23 Fleeing the Universal takes issue with the popular view that contemporary literary and cultural theory has brilliantly effected or at least brilliantly reported the demise of philosophy and the emergence of a new post philosophical culture It offers a critique of the various options presented by post rational critics and theorists and at the same time argues for the superiority of speculative philosophy to all these options Further it demonstrates that the chief problems with post rationalism were already seen before our time by two speculative philosophers Hegel and Santayana both of whose systems of philosophy are primarily intended to avoid the problems that beset the critique of reason Fleeing the Universal criticizes the arguments and methods of deconstruction the new pragmatism and New Historicism and suggests that the alternatives to post philosophy developed by Hegel in the early nineteenth century and by Santayana in the early twentieth century have not been superseded by any theory associated with the culture of postmodernism or the analytical techniques of poststructuralism

The Queer Sixties Patricia Juliana Smith,2013-12-16 The Queer Sixties assembles an impressive group of cultural critics to go against the grain of 1960s studies and proposes new and different ways of the last decade before the closet doors swung open Imbued with the zeitgeist of the 60s this playful and powerful collection rescues the persistence of the queer imaginary

Building Desire George Dodds,2005-08-08 An in depth look at the unique Barcelona Pavilion its many and complex identities through history and its enduring appeal

Architectural Research Addressing Societal Challenges Volume 2 Manuel Jorge Rodrigues

Couceiro da Costa, Filipa Roseta, Susana Couceiro da Costa, Joana Pestana Lages, 2017-09-19 The EAAE ARCC International Conference held under the aegis of the EAAE European Association for Architectural Education and of the ARCC Architectural Research Centers Consortium is a conference organized every other year in collaboration with one of the member schools universities of those associations alternatively in North America or in Europe The EAAE ARCC Conferences began at the North Carolina State University College of Design Raleigh with a conference on Research in Design Education 1998 followed by conferences in Paris 2000 Montreal 2002 Dublin 2004 Philadelphia 2006 Copenhagen 2008 Washington 2010 Milan 2012 and Honolulu 2014 The conference discussions focus on research experiences in the field of architecture and architectural education providing a critical forum for the dissemination and engagement of current ideas from around the world

Problem of Pure Consciousness Robert K. C. Forman, 1997 This collection of essays challenges the widely accepted interpretation of mystical experience that received its fullest expression in two volumes edited by Steven T Katz *Mysticism and Philosophical Analysis* and *Mysticism and Religious Traditions*

Pablo Picasso and Dora Maar Dr Enrique Mallen, 2021-03-12 Although Pablo Picasso spotted Dora Maar at a cafe in January 1936 it is highly likely that she had come to his attention prior As Brassá a Hungarian French photographer recalled It was at Les Deux Magots that one day in autumn 1935 he met Dora On an earlier day he had already noticed the grave drawn face of the young woman at a nearby table the attentive look in her light colored eyes sometimes disturbing in its fixity When Picasso saw her in the same cafe in the company of the surrealist poet Paul Irujo who knew her the poet introduced her to Picasso Brassá aka Gyula Halász *Conversations with Picasso* University of Chicago Press 1999 Tinged with a seductive mix of violence and dark eroticism this first meeting has attained mythical status in the story of the artist's life It reads like an unreal fantasy A mysterious and feline beauty which Man Ray had captured in the pictures he took of her a companion of Georges Bataille Dora was an accomplished photographer close to the Surrealists revolutionary aesthetics Picasso addressed her in French which he assumed to be her language she replied in Spanish which she knew to be his For the next decade the painter would translate not just his fascination with the woman who had seduced him on the spot but also his desire to escape the grip of someone who for the first time could intellectually aspire to be his equal Dora would appear in his works as a female Minotaur a Sphinx a lunar goddess and a muse Because of her intense artistic sensibility her poetic gifts and her ability to participate in suffering she was especially qualified to resonate Picasso's own inner torments during these troubled years

Tarot and Other Meditation Decks Emily E. Auger, 2023-03-20 Arthur E Waite and artist Pamela Colman Smith's Rider Waite Tarot 1909 is the most popular Tarot in the world Today it is affectionately referred to as the Rider Waite Smith Tarot in recognition of the high quality of Smith's contributions Waite and Smith's deck has become the gold standard for identifying and analyzing contemporary Tarot and other meditation decks based on archetypes Developments in both visual and literary history and theory have influenced Tarot since its fifteenth century invention as a game and subsequent adaptations for esotericism

cartomancy and meditation This analysis consider Tarot in relation to established modern and postmodern art movements such as Symbolism Surrealism and Pattern and Decoration Art as well as the concepts and theories informing both the dominance and the dissolution of the modernist grid and hierarchical priorities This work also explores the close connection between Tarot and the invention of the literary novel and includes new material on the representation of Tarot in film and fiction A new chapter addresses the growing influence of the archetypal shadow and shadow work on Tarot as an artistic form narrative genre and practice in the new millennium

Vision and Textuality Stephen W. Melville, Bill Readings, 1995 The influence of contemporary literary theory on art history is increasingly evident but there is little or no agreement about the nature and consequence of this new intersection of the visual and the textual Vision and Textuality brings together essays by many of the most influential scholars in the field both young and more established writers from the United States England and France to address the emergent terms and practices of contemporary art history With essays by Rosalind Krauss Hal Foster Norman Bryson Victor Burgin Martin Jay Louis Marin Thomas Crow Griselda Pollock and others the volume is organized into sections devoted to the discipline of art history the implications of semiotics the new cultural history of art and the impact of psychoanalysis The works discussed in these essays range from Rembrandt's Danae to Jorge Immendorf's Caf Deutschland from Vauxhall Gardens to Max Ernst and from the Imagines of Philostratus to William Godwin's novel Caleb Williams Each section is preceded by a short introduction that offers further contexts for considering the essays that follow while the editors general introduction presents an overall exploration of the relation between vision and textuality in a variety of both institutional and theoretical contexts Among other issues it examines the relevance of aesthetics the current concern with modernism and postmodernism and the possible development of new disciplinary formations in the humanities Contributors Mieke Bal John Bender Norman Bryson Victor Burgin Thomas Crow Peter de Bolla Hal Foster Michael Holly Martin Jay Rosalind Krauss Fran oise Lucbert Louis Martin Stephen Melville Griselda Pollock Bill Readings Irit Rogoff Bennet Schaber John Tagg

The Grove Book of Art Writing Martin Gayford, Karen Wright, 2000 A collection of thoughts and ideas about art spanning thousands of years from Pliny the Elder to Picasso

Downcast Eyes Martin Jay, 1993-10 Long considered the noblest of the senses vision has increasingly come under critical scrutiny by a wide range of thinkers who question its dominance in Western culture These critics of vision especially prominent in twentieth century France have challenged its allegedly superior capacity to provide access to the world They have also criticized its supposed complicity with political and social oppression through the promulgation of spectacle and surveillance Martin Jay turns to this discourse surrounding vision and explores its often contradictory implications in the work of such influential figures as Jean Paul Sartre Maurice Merleau Ponty Michel Foucault Jacques Lacan Louis Althusser Guy Debord Luce Irigaray Emmanuel Levinas and Jacques Derrida Jay begins with a discussion of the theory of vision from Plato to Descartes then considers its role in the French Enlightenment before turning to its status in the culture of modernity From consideration of French Impressionism to

analysis of Georges Bataille and the Surrealists Roland Barthes's writings on photography and the film theory of Christian Metz Jay provides lucid and fair minded accounts of thinkers and ideas widely known for their difficulty His book examines the myriad links between the interrogation of vision and the pervasive antihumanist antimodernist and counter enlightenment tenor of much recent French thought Refusing however to defend the dominant visual order he calls instead for a plurality of scopic regimes Certain to generate controversy and discussion throughout the humanities and social sciences Downcast Eyes will consolidate Jay's reputation as one of today's premier cultural and intellectual historians

Reckoning with the Imagination Charles Altieri, 2015-07-22 Much current theorizing about literature involves efforts to renew our sense of aesthetic values in reading Such is the case with new formalism as well as recent appeals to the notion of surface reading While sympathetic to these efforts Charles Altieri believes they ultimately fall short because too often they fail to account for the values that engage literary texts in the social world In *Reckoning with the Imagination* Altieri argues for a reconsideration of the Kantian tradition of Idealist ethics which he believes can restore much of the power of the arguments for the role of aesthetics in art Altieri finds a perspective for that restoration in a reading of Wittgenstein's later work that stresses Wittgenstein's parallel criticisms of the spirit of empiricism Altieri begins by offering a phenomenology of imagination because we cannot fully honor art if we do not link it to a distinctive socially productive force That force emerges in two quite different but equally powerful realizations in his reading of John Ashbery's *Instruction Manual* which explicitly establishes a model for a postromantic view of imagination and William Butler Yeats's *Leda and the Swan* He then turns to Wittgenstein with chapters on the role of display as critique of Enlightenment thinking the honoring of qualities like sensitivity and the ability to attune to the actions of others the role of expression in the building of models and the contrast between ethical and confessional modes of judgment Finally Altieri produces his own model of aesthetic experience as participatory valuation and makes an extended argument for the social significance of appreciation as a way to escape the patterns of resentment fundamental to our current mode of politics A masterful work by one of our foremost literary and philosophical theorists *Reckoning with the Imagination* will breathe new life into ongoing debates over the value of aesthetic experience

Picasso's Demoiselles Suzanne Preston Blier, 2019-12-13 In *Picasso's Demoiselles* eminent art historian Suzanne Preston Blier uncovers the previously unknown history of Pablo Picasso's *Les Femmes d'Alger (O.J.)* one of the twentieth century's most important celebrated and studied paintings Drawing on her expertise in African art and newly discovered sources Blier reads the painting not as a simple bordello scene but as Picasso's interpretation of the diversity of representations of women from around the world that he encountered in photographs and sculptures These representations are central to understanding the painting's creation and help identify the demoiselles as global figures mothers grandmothers lovers and sisters as well as part of the colonial world Picasso inhabited Simply put Blier fundamentally transforms what we know about this revolutionary and iconic work

The Limits of Literary Historicism Allen Dunn, Thomas

Haddox,2012-02-28 *The Limits of Literary Historicism* is a collection of essays arguing that historicism which has come to dominate the professional study of literature in recent decades has become ossified By drawing attention to the limits of historicism its blind spots overreach and reluctance to acknowledge its commitments this provocative new book seeks a clearer understanding of what historicism can and cannot teach us about literary narrative Editors Allen Dunn and Thomas F Haddox have gathered contributions from leading scholars that challenge the dominance of contemporary historicism These pieces critique historicism as it is generally practiced propose alternative historicist models that transcend mere formula and suggest alternatives to historicism altogether The volume begins with the editors extended introduction *The Enigma of Critical Distance or Why Historicists Need Convictions* and then is divided into three sections *The Limits of Historicism Engagements with History and Alternatives to History Defying convention* *The Limits of Literary Historicism* shakes up established modes to move beyond the claustrophobic analyses of contemporary historicism and to ask larger questions that envision more fulfilling and more responsible possibilities in the practice of literary scholarship *Modern Sculpture Reader* Jon Wood,David Hulks,Alex Potts,2012-08-21 In many anthologies of art sculpture is given short shrift in relation to other media if it is treated at all *Modern Sculpture Reader* aims to rectify this situation by presenting a collection of important texts that have defined sculpture s radically changing status and role since the end of the nineteenth century a time marked by a general reappraisal of the forms and functions of art From the rigorously theoretical to the experimental and poetic *Modern Sculpture Reader* offers a lively discourse on the medium by a range of artists writers critics and poets Marcel Duchamp Louise Bourgeois Claes Oldenberg Andr Breton Ezra Pound and Clement Greenberg in a variety of genres poems lectures transcribed interviews newspaper and magazine articles and artists statements These diverse text selections offer valuable insight into the development of the critical language of sculpture and its connections to other media in an era of increasingly conceptual artistic practice Many of the essays highlight key ongoing concerns such as sculpture s physical properties and conditions of display both of which have important implications for the viewer s tactile and emotional interaction with sculptural works *Critical Perspectives on Contemporary Painting* Jonathan P. Harris,2003-01-01 Comprising examples of artwork and a series of essays this collection examines and assesses the current status of painting within global contemporary art It sheds light on fine art as it is understood as a facet of a global culture and society dominated by Northern European and US power and history

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