

J Elliott

Alfred H. Barr, Jr. and the Intellectual Origins of the Museum of Modern Art Sybil Kantor, 2003-08-29 An intellectual biography of Alfred H Barr Jr founding director of the Museum of Modern Art Growing up with the twentieth century Alfred Barr 1902 1981 founding director of the Museum of Modern Art harnessed the cataclysm that was modernism In this book part intellectual biography part institutional history Sybil Gordon Kantor tells the story of the rise of modern art in America and of the man responsible for its triumph Following the trajectory of Barr's career from the 1920s through the 1940s Kantor penetrates the myths both positive and negative that surround Barr and his achievements Barr fervently believed in an aesthetic based on the intrinsic traits of a work of art and the materials and techniques involved in its creation Kantor shows how this formalist approach was expressed in the organizational structure of the multidepartmental museum itself whose collections exhibitions and publications all expressed Barr's vision At the same time she shows how Barr's ability to reconcile classical objectivity and mythic irrationality allowed him to perceive modernism as an open ended phenomenon that expanded beyond purist abstract modernism to include surrealist nationalist realist and expressionist art Drawing on interviews with Barr's contemporaries as well as on Barr's extensive correspondence Kantor also paints vivid portraits of among others Jere Abbott Katherine Dreier Henry Russell Hitchcock Philip Johnson Lincoln Kirstein Agnes Mongan J B Neumann and Paul Sachs Alfred H. Barr, Jr. and the Intellectual Origins of the Museum of Modern Art Sybil Kantor, 2003-08-29 An intellectual biography of Alfred H Barr Jr founding director of the Museum of Modern Art Growing up with the twentieth century Alfred Barr 1902 1981 founding director of the Museum of Modern Art harnessed the cataclysm that was modernism In this book part intellectual biography part institutional history Sybil Gordon Kantor tells the story of the rise of modern art in America and of the man responsible for its triumph Following the trajectory of Barr's career from the 1920s through the 1940s Kantor penetrates the myths both positive and negative that surround Barr and his achievements Barr fervently believed in an aesthetic based on the intrinsic traits of a work of art and the materials and techniques involved in its creation Kantor shows how this formalist approach was expressed in the organizational structure of the multidepartmental museum itself whose collections exhibitions and publications all expressed Barr's vision At the same time she shows how Barr's ability to reconcile classical objectivity and mythic irrationality allowed him to perceive modernism as an open ended phenomenon that expanded beyond purist abstract modernism to include surrealist nationalist realist and expressionist art Drawing on interviews with Barr's contemporaries as well as on Barr's extensive correspondence Kantor also paints vivid portraits of among others Jere Abbott Katherine Dreier Henry Russell Hitchcock Philip Johnson Lincoln Kirstein Agnes Mongan J B Neumann and Paul Sachs Graphic Modernism Art Institute of Chicago, 2003 This exhibition catalog highlights a recent gift of works on paper to the Art Institute of Chicago from the Gecht family longtime Chicago collectors The catalog comprises 135 drawings prints and sculptures from the collection all of which embody a broad

definition of Modernism The book spans two centuries and contains artists such as Cezanne and Van Gogh as well as Mark Rothko and Philip Guston Toulouse Lautrec Matisse and Picasso form the backbone of the collection with nearly 30 works of art apiece Suzanne Folds McCullagh curator of prints drawings Art Inst of Chicago provides a short introductory essay that tracks the evolution of the collection Authored by a bevy of contributors the well written entries maintain a consistent tone and quality and strike a good balance between biographical information and interpretations of the work of art itself While the Gecht collection is certainly quite a boon for the institute it is not comprehensive enough in itself to make the catalog essential for all art libraries It does however belong on library shelves with strong modern art and graphics collections Kraig A Binkowski Delaware Art Museum Wilmington 135 colour illustrations Latin American Art at The Museum of Modern Art Miriam M. Basilio Gaztambide, 2025-06-13 This book sheds light on an as yet unstudied aspect of The Museum of Modern Art s MoMA preeminent role in establishing the definition of the problematic term Latin American art in the United States from the 1930s to the present through its collection displays In examining the shifting categorization of Latin American works according to stylistic and geographic taxonomies we gain a greater understanding of the organization of the Museum s collections as a whole during the 1940s and 1950s This book is the first to document these institutional precedents crucial for the understanding of the articulation of a Modernist canon and its contested legacy today The MoMA is widely recognized as the preeminent institution that defined 20th century art through its collection shaping our understandings of the history of art with its hierarchies and exclusions as they sediment over time MoMA s holdings of art from Latin America shed light on a key period when the stylistic categories that have since come to be accepted by many today as the Modernist canon developed MoMA's collection displays suggest ways in which artists from areas of the world formerly excluded can be incorporated within today s increasingly global museums MoMA s approach may be compared to initiatives adopted by several museums since the 2000s creating geographically defined curatorial positions as a way to redress gaps in collecting art from Latin America and other areas of the world In this book author Miriam M Basilio Gaztambide offers a closer study of the history of collection displays as a means to understand canon formation in modern art museums This work will be of interest to those researching Latin American American modern and contemporary art and curatorial and museum studies

Architecture and Design at the Museum of Modern Art Thomas S. Hines, 2019-01-22 A comprehensive and fascinating look at the history of the Museum of Modern Art s Architecture and Design Department under the leadership of the influential curator Arthur Drexler Arthur Drexler 1921 1987 served as the curator and director of the Architecture and Design Department at the Museum of Modern Art MOMA from 1951 until 1986 the longest curatorship in the museum s history Over four decades he conceived and oversaw trailblazing exhibitions that not only reflected but also anticipated major stylistic developments Although several books cover the roles of MoMA s founding director Alfred Barr and the department s first curator Philip Johnson this is the only in depth study of Drexler who gave the department its overall shape and direction

During Drexler's tenure MoMA played a pivotal role in examining the work and confirming the reputations of twentieth century architects among them Frank Lloyd Wright Le Corbusier Richard Neutra Marcel Breuer and Ludwig Mies van der Rohe Exploring unexpected subjects from the design of automobiles and industrial objects to a reconstruction of a Japanese house and garden Drexler's boundary pushing shows promoted new ideas about architecture and design as modern arts in contemporary society. The department's public and educational programs projected a culture of popular accessibility offsetting MoMA's reputation as an elitist institution Drawing on rigorous archival research as well as author Thomas S Hines s firsthand experience working with Drexler Architecture and Design at the Museum of Modern Art analyzes how MoMA became a touchstone for the practice and study of midcentury architecture Reinventing Jewish Art in the Age of Multiple Modernities Lola Kantor-Kazovsky, 2022-12-05 Can studying an artist s migration enable the reconfiguration of art history in a new and global mode Michail Grobman's odyssey in search of a contemporary idiom of Jewish art led him to cross the borders of political blocs and to observe absorb and confront different patterns of modernism in his work His provocative art his rich archives and collections his essays and personal diaries all reveal this complexity and open up a new perspective on post World War II twentieth century modernism and on the interconnected functioning of its local models Italian Art in the United States from Futurism to Arte Povera Raffaele Bedarida, 2022-06-28 This volume explores how Italian institutions dealers critics and artists 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 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 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 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 Inventing Abstraction, 1910-1925 Leah Dickerman, Matthew Affron, 2012 This book explores the development of abstraction from the moment of its declaration around 1912 to its establishment as the foundation of avant garde practice in the mid 1920s The book brings together many of the most influential works in abstractions early history to draw a cross media portrait of this watershed moment in which traditional art was reinvented in a wholesale way Works are presented in groups that serve as case studies each engaging a key topic in abstractions first years an artist a movement an exhibition or thematic concern Key focal points include Vasily Kandinskys ambitious Compositions V VI and VII a selection of Piet Mondrians work that offers a distilled narrative of his

trajectory to Neo plasticism and all the extant Suprematist pictures that Kazimir Malevich showed in the landmark 0 10 exhibition in 1915 0Exhibition MoMA New York USA 23 12 2012 15 4 2013 The Man in the Glass House Mark Lamster, 2018-11-06 A smoothly written and fair minded Wall Street Journal biography of architect Philip Johnson a finalist for the National Book Critic's Circle Award When Philip Johnson died in 2005 at the age of 98 he was still one of the most recognizable and influential figures on the American cultural landscape The first recipient of the Pritzker Prize and MoMA s founding architectural curator Johnson made his mark as one of America's leading architects with his famous Glass House in New Caanan CT and his controversial AT T Building in NYC among many others in nearly every city in the country but his most natural role was as a consummate power broker and shaper of public opinion Johnson introduced European modernism the sleek glass and steel architecture that now dominates our cities to America and mentored generations of architects designers and artists to follow He defined the era of starchitecture with its flamboyant buildings and celebrity designers who esteemed aesthetics and style above all other concerns But Johnson was also a man of deep paradoxes he was a Nazi sympathizer a designer of synagogues an enfant terrible into his old age a populist and a snob His clients ranged from the Rockefellers to televangelists to Donald Trump Award winning architectural critic and biographer Mark Lamster's The Man in the Glass House lifts the veil on Johnson's controversial and endlessly contradictory life to tell the story of a charming yet deeply flawed man A rollercoaster tale of the perils of wealth privilege and ambition this book probes the dynamics of American culture that made him so powerful and tells the story of the built environment in modern America Consuming Surrealism in American Culture Sandra Zalman, 2017-07-05 Consuming Surrealism in American Culture Dissident Modernism argues that Surrealism worked as a powerful agitator to disrupt dominant ideas of modern art in the United States Unlike standard accounts that focus on Surrealism in the U S during the 1940s as a point of departure for the ascendance of the New York School this study contends that Surrealism has been integral to the development of American visual culture over the course of the twentieth century Through analysis of Surrealism in both the museum and the marketplace Sandra Zalman tackles Surrealism's multi faceted circulation as both elite and popular Zalman shows how the American encounter with Surrealism was shaped by Alfred Barr William Rubin and Rosalind Krauss as these influential curators mobilized Surrealism to compose to concretize or to unseat narratives of modern art in the 1930s 1960s and 1980s alongside Surrealism s intersection with advertising Magic Realism Pop and the rise of contemporary photography As a popular avant garde Surrealism openly resisted art historical classification forcing the supposedly distinct spheres of modernism and mass culture into conversation and challenging theories of modern art in which it did not fit in large part because of its continued relevance to contemporary American culture

Reviewing **Alfred H Barr Jr And The Intellectual Origins Of The Museum Of Modern Art**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "Alfred H Barr Jr And The Intellectual Origins Of The Museum Of Modern Art," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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