



Encounters With Rauschenberg

Benjamin Schreier



Encounters With Rauschenberg:

Encounters with Rauschenberg Leo Steinberg, 2000-05-15 Published to accompany the exhibition held at New York Houston Cologne and Bilbao September 1997 March 1999 **The Pursuit of Art: Travels, Encounters and Revelations** Martin Gayford, 2019-10-29 One of our leading art critics and writers Martin Gayford recounts his travels and meetings with the world's greatest artists In the course of a career thinking and writing about art critic Martin Gayford has traveled all over the world both to see works of art and to meet artists Gayford's journeys often to fairly inaccessible places involve frustrations and complications but also serendipitous encounters and outcomes which he makes as much a part of the story as the final destination In chapters that are by turns humorous intriguing and stimulating Gayford takes us to places as varied as Brancusi's Endless Column in Romania prehistoric caves in France the museum island of Naoshima in Japan the Judd Foundation in Marfa Texas and an exhibition of Roni Horn's work in Iceland Interwoven with these tales are journeys to meet artists Henri Cartier Bresson in Paris Marina Abramovic in Venice Robert Rauschenberg in New York and travels with artists such as a trip to Beijing with Gilbert George These encounters not only provide fascinating insights into the way artists approach and think about their art but reveal the importance of their personal environments A perceptive amusing and knowledgeable companion in *The Pursuit of Art* Gayford takes readers on a tour of art that is immensely entertaining informative and eminently readable *Robert Rauschenberg's »Erased de Kooning Drawing« (1953)* Gregor Stemmrich, 2023-01-01 *Erased de Kooning Drawing* ist ein Kunstwerk das auf radikale Weise die Definition von Kunst und das Verständnis von Autorschaft herausfordert Drei amerikanische Künstler waren 1953 an seiner Erschaffung beteiligt Robert Rauschenberg radierte eine Zeichnung Willem de Koonings aus der mit einem gewissen Widerwillen sein Einverständnis gegeben hatte Jasper Johns versah es anschließend seiner ersten Präsentation mit einem Label das maßgeblich zu seiner Wahrnehmung als eigenständigem Werk beitrug Das zu etwas Neuem transformierte Blatt wurde in den 1950er Jahren als Neo Dada aufgefasst in den 1960ern als Beginn der Konzeptkunst und in den 1980er Jahren als Aufbruch in die Postmoderne Zahlreiche Künstlerinnen bezogen sich auf das Werk und Rauschenberg selbst griff es immer wieder auf Es erwies sich als Testfall für Bestimmungen von Modernismus Literalismus und Postmodernismus Gregor Stemmrichs kenntnisreiche kunsttheoretische Betrachtung arbeitet die anhaltende Relevanz des Werks für die Theorie des Bildes des Index der Spur des Allegorischen und der Frage nach Appropriation heraus *The Decision Between Us* John Paul Ricco, 2014-03-31 *The Decision Between Us* combines an inventive reading of Jean Luc Nancy with queer theoretical concerns to argue that while scenes of intimacy are spaces of sharing they are also spaces of separation John Paul Ricco shows that this tension informs our efforts to coexist ethically and politically an experience of sharing and separation that informs any decision Using this incongruous relation of intimate separation Ricco goes on to propose that decision is as much an aesthetic as it is an ethical construct and one that is always defined in terms of our relations to loss absence departure and death Laying out this theory

of unbecoming community in modern and contemporary art literature and philosophy and calling our attention to such things as blank sheets of paper images of unmade beds and the spaces around bodies The Decision Between Us opens in 1953 when Robert Rauschenberg famously erased a drawing by Willem de Kooning and Roland Barthes published Writing Degree Zero then moves to 1980 and the neutral mourning of Barthes Camera Lucida and ends in the early 1990s with installations by Felix Gonzalez Torres Offering surprising new considerations of these and other seminal works of art and theory by Jean Genet Marguerite Duras and Catherine Breillat The Decision Between Us is a highly original and unusually imaginative exploration of the spaces between us arousing and evoking an infinite and profound sense of sharing in scenes of passionate erotic pleasure as well as deep loss and mourning

Feast of Excess George Cotkin, 2016 Feast of Excess is an engaging and accessible portrait of The New Sensibility as it was named by Susan Sontag in 1965 The New Sensibility sought to push culture in extreme directions either towards stark minimalism or gaudy maximalism Through vignette profiles of prominent figures John Cage Patricia Highsmith Allen Ginsberg Andy Warhol Anne Sexton John Coltrane Bob Dylan Erica Jong and Thomas Pynchon to name a few George Cotkin presents their bold headline grabbing performances and places them within the historical moment Art and Design in 1960s New York Amanda Gluibizzi, 2021-02-26 Art and Design in 1960s New York explores the mutual influence between fine art and graphic design in New York City during the long decade of the 1960s Beginning with advertising s creative revolution and its relationship to pop artists the book traces design and art s developing interest in responses to civic problems such as the proliferation of billboards navigation through the city s streets and subways and issues of deteriorating infrastructure The strategies exploited by these artists and designers resulted in similar approaches to visual imagery and shared techniques for thinking about and responding to the city in which they lived

The Rhetoric of the Page Laurie Maguire, 2020-11-03 This wide ranging and entertaining book explores blank space from incunabula to Google books Blanks are a paradox simultaneously nothing and something gesturing to what was once there or might be there They are also a creative opportunity for readers as well as writers readers respond to what is not there and writers come to anticipate that response Thus blank space develops literary and ludic applications Each chapter focuses on one typographical form of what is not there on the page physical gaps Chapter One marks of incompleteness such as c Chapter Two and the asterisk as a stand in for things that cannot be said Chapter Three By looking at the early modern page as a visual unit as well as a verbal unit this volume shows how the relationship between textual layout and textual content is as productive for writers as it is for readers Mise en page influences readers in the same way that rhetoric influences readers It is thus possible to speak of the rhetoric of the page **The Baroque in Architectural Culture, 1880-1980** Andrew Leach, John Macarthur, 2016-03-09 In his landmark volume Space Time and Architecture Sigfried Giedion paired images of two iconic spirals Tatlin s Monument to the Third International and Borromini s dome for Sant Ivo alla Sapienza The values shared between the baroque age and the modern were thus encapsulated on a single page spread As

Giedion put it writing of Sant Ivo Borromini accomplished the movement of the whole pattern from the ground to the lantern without entirely ending even there And yet he merely groped towards that which could be completely effected in modern architecture achieving the transition between inner and outer space The intellectual debt of modern architecture to modernist historians who were ostensibly preoccupied with the art and architecture of earlier epochs is now widely acknowledged This volume extends this work by contributing to the dual projects of the intellectual history of modern architecture and the history of architectural historiography It considers the varied ways that historians of art and architecture have historicized modern architecture through its interaction with the baroque a term of contested historical and conceptual significance that has often seemed to shadow a greater contest over the historicity of modernism Presenting research by an international community of scholars this book explores through a series of cross sections the traffic of ideas between practice and history that has shaped modern architecture and the academic discipline of architectural history across the long twentieth century The editors use the historiography of the baroque as a lens through which to follow the path of modern ideas that draw authority from history In doing so the volume defines a role for the baroque in the history of architectural historiography and in the history of modern architectural culture

Permissions, A Survival Guide Susan M. Bielstein, 2010-06-15 If a picture is worth a thousand words then it's a good bet that at least half of those words relate to the picture's copyright status Art historians artists and anyone who wants to use the images of others will find themselves awash in byzantine legal terms constantly evolving copyright law varying interpretations by museums and estates and despair over the complexity of the whole situation Here on a white not a high horse Susan Bielstein offers her decades of experience as an editor working with illustrated books In doing so she unsnarls the threads of permissions that have ensnared scholars critics and artists for years Organized as a series of takes that range from short sidebars to extended discussions *Permissions A Survival Guide* explores intellectual property law as it pertains to visual imagery How can you determine whether an artwork is copyrighted How do you procure a high quality reproduction of an image What does fair use really mean Is it ever legitimate to use the work of an artist without permission Bielstein discusses the many uncertainties that plague writers who work with images in this highly visual age and she does so based on her years navigating precisely these issues As an editor who has hired a photographer to shoot an incredibly obscure work in the Italian mountains a plan that backfired hilariously who has tried to reason with artists estates in languages she doesn't speak and who has spent her time in the archival trenches she offers a snappy and humane guide to this difficult terrain Filled with anecdotes asides and real courage *Permissions A Survival Guide* is a unique handbook that anyone working in the visual arts will find invaluable if not indispensable

Choreography, Visual Art and Experimental Composition 1950s-1970s Erin Brannigan, 2022-03-29 Winner of the 2023 Selma Jeanne Cohen Prize in Dance Aesthetics The American Society for Aesthetics This book traces the history of engagements between dance and the visual arts in the mid twentieth century and provides a backdrop for the emerging

field of contemporary intermedial art practice Exploring the disciplinary identity of dance in dialogue with the visual arts this book unpacks how compositional methods that were dance based informed visual art contexts The book provokes fresh consideration of the entangled relationship between and historiographic significance of visual arts and dance by exploring movements in history that dance has been traditionally mapped to Neo Avant Garde Neo Dada Conceptual art Postmodernism and Performance Art and the specific practices and innovations from key people in the field like John Cage Anna Halprin and Robert Rauschenberg This book also employs a series of historical and critical case studies which show how compositional approaches from dance breath weight tone energy informed the emergence of the intermedial Ultimately this book shows how dance and choreography have played an important role in shaping visual arts culture and enables the re imagination of current art practices through the use of choreographic tools This unique and timely offering is important reading for those studying and researching in visual and fine arts performance history and theory dance practice and dance studies as well as those working within the fields of dance and visual art Chapter 1 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution Non Commercial No Derivatives 4 0 license available at <http://www.taylorfrancis.com>

Studies in Irreversibility Benjamin Schreier, 2009-10-02 The premise of *Studies in Irreversibility: Texts and Contexts* is that there is a big difference between phenomena practices processes and events that are irreversible and those that are reversible and moreover that this difference and its manifold implications remain underappreciated so long as the analysis of culture continues to anchor itself in an emphasis on the capacities of human agency If messianic modes posit a future to justify the present and so interpret the influence of the past the papers in this collection are devoted to examining the present of experience from the perspective of its uncompromising and irreducible past finding in irreversibility a key to an interpretation of futurity Together these papers outline a method of examining experience as something more or at least other than the desire to know it and in so doing they shed light on the powerful role of normativity in the narratives we construct in and about culture Through novel analyses from the disciplines of literature art criticism history philosophy ethnic studies and ethics the contributors to this book address key questions about the nature of irreversibility What differentiates the experience of the irreversible from the experience of the reversible How is irreversibility recognized What happens when we acknowledge something to be irreversible How has society contended with irreversibility and what sorts of tools exist today to interpret its significance Wary of impetuously fixing the meaning of a still elusive concept this volume collects papers that employ a wide array of methodologies mindful that no one critical approach may yet have proved itself Irreversibility is not simply a quality of the texts examined in this volume nor is it strictly speaking a lens through which otherwise coherent or stable texts are examined rather it emerges as a model that brings together texts and the thinking of them By together outlining a method of examining culture that moves beyond reliance on tropes such as functionalism teleology and chance tropes that have dominated twentieth century cultural analysis these papers help to

inaugurate a new paradigm in the study of culture **Modern Art** Leo Steinberg, 2023-10-19 The fifth and final volume of essays by Leo Steinberg is devoted to modern and contemporary art Expertly edited by Steinberg's longtime assistant Sheila Schwartz this collection includes essays on Cezanne Monet Matisse Ernst Hans Haacke Jasper Johns Jeff Koons and in some ways the centerpiece of the collection Steinberg's landmark essay Encounters with Rauschenberg It concludes with a selection of Steinberg's lesser known occasional humorous pieces The collection features an introductory essay by noted scholar and curator James Meyer As with all volumes in the Essays by Leo Steinberg series it is lavishly illustrated throughout with works by each of the artists Steinberg analyzes **Frank O'Hara** Lytle Shaw, 2006-06 Providing a synthesis of New York's artistic and literary worlds this book uses social and philosophical problems involved in reading a coterie to propose a language for understanding the poet art critic and Museum of Modern Art curator Frank O'Hara

Rauschenberg's Unique Style and Artistic Journey Pasquale De Marco, 2025-05-17 In the realm of modern art few artists have left an imprint as profound and enduring as Robert Rauschenberg With his groundbreaking work he challenged conventions blurred boundaries and expanded the very definition of art This comprehensive book delves into the life and artistic journey of Rauschenberg offering a captivating exploration of his unique vision and lasting impact on the art world From his early days as a young artist in New York City to his emergence as a leading figure in the Pop Art and Happenings movements Rauschenberg's artistic trajectory was marked by a relentless pursuit of innovation and experimentation He embraced chance indeterminacy and collaboration creating a body of work that transcended traditional categories and definitions Rauschenberg's unique artistic style was characterized by its radical use of materials and techniques He incorporated found objects discarded materials and everyday imagery into his work transforming them into powerful expressions of his artistic vision Through collage assemblage printmaking photography and performance art he challenged conventional notions of artistic medium and process creating a new hybrid form of expression that defied easy categorization Beyond his artistic innovations Rauschenberg was deeply engaged with social and political issues His work addressed themes of war poverty inequality and environmental degradation becoming a vehicle for social commentary and a call to action His powerful and thought provoking statements resonated with audiences around the world urging them to confront the challenges of their time This book offers a comprehensive exploration of Rauschenberg's iconic artworks his collaborations with other artists and his involvement in groundbreaking artistic movements Through a close examination of his creative process we gain a deeper understanding of his unique artistic vision and the lasting significance of his contributions to the world of art With its in depth analysis captivating storytelling and stunning visuals this book is an essential resource for anyone interested in modern art artistic innovation and the life of one of the most influential artists of the 20th century Rauschenberg's legacy continues to inspire and provoke and this book serves as a testament to his enduring impact on the art world and beyond If you like this book write a review on google books **Approaching Autonomy: Post-socialist**

Conceptualism in Chinese Art Yu-Chieh Li, 2025-06-18 This book explores works by key artists who shaped conceptualism in post Mao China Drawing from understudied archival materials and qualitative research it analyzes artistic struggles for autonomy re evaluating Robert Rauschenberg s 1985 exhibition in Beijing and Chinese artists exploration of appropriation affect dehumanization and collective practice since the 1980s A continuous development can be found in the politics and aesthetics of post socialism which has struggled to define its space for expression from the 1980s until today

Contemporary Artists: L-Z Sara Pendergast, Tom Pendergast, 2002 Arranged alphabetically from Magdalena Abakanowicz to Tadaaki Kuwayama this volume provides a biography of the artist a selected list of exhibitions a list of public collections that include work by the artist and more

Partisan Canons Anna Brzyski, 2007-10-08 Case studies that counter the idea of a transcendent art canon by demonstrating that the content of any and every canon is historically and culturally specific

The Free World Louis Menand, 2021-04-20 An engrossing and impossibly wide ranging project In The Free World every seat is a good one Carlos Lozada The Washington Post The Free World sparkles Fully original beautifully written One hopes Menand has a sequel in mind The bar is set very high David Oshinsky The New York Times Book Review Editors Choice One of The New York Times s 100 best books of 2021 One of The Washington Post s 50 best nonfiction books of 2021 A Mother Jones best book of 2021 In his follow up to the Pulitzer Prize winning The Metaphysical Club Louis Menand offers a new intellectual and cultural history of the postwar years The Cold War was not just a contest of power It was also about ideas in the broadest sense economic and political artistic and personal In The Free World the acclaimed Pulitzer Prize winning scholar and critic Louis Menand tells the story of American culture in the pivotal years from the end of World War II to Vietnam and shows how changing economic technological and social forces put their mark on creations of the mind How did elitism and an anti totalitarian skepticism of passion and ideology give way to a new sensibility defined by freewheeling experimentation and loving the Beatles How was the ideal of freedom applied to causes that ranged from anti communism and civil rights to radical acts of self creation via art and even crime With the wit and insight familiar to readers of The Metaphysical Club and his New Yorker essays Menand takes us inside Hannah Arendt s Manhattan the Paris of Jean Paul Sartre and Simone de Beauvoir Merce Cunningham and John Cage s residencies at North Carolina s Black Mountain College and the Memphis studio where Sam Phillips and Elvis Presley created a new music for the American teenager He examines the post war vogue for French existentialism structuralism and post structuralism the rise of abstract expressionism and pop art Allen Ginsberg s friendship with Lionel Trilling James Baldwin s transformation into a Civil Right spokesman Susan Sontag s challenges to the New York Intellectuals the defeat of obscenity laws and the rise of the New Hollywood Stressing the rich flow of ideas across the Atlantic he also shows how Europeans played a vital role in promoting and influencing American art and entertainment By the end of the Vietnam era the American government had lost the moral prestige it enjoyed at the end of the Second World War but America s once despised culture had become respected and adored With

unprecedented verve and range this book explains how that happened **Encyclopedia of Twentieth-Century Photography, 3-Volume Set** Lynne Warren, 2005-11-15 The Encyclopedia of Twentieth Century Photography explores the vast international scope of twentieth century photography and explains that history with a wide ranging interdisciplinary manner This unique approach covers the aesthetic history of photography as an evolving art and documentary form while also recognizing it as a developing technology and cultural force This Encyclopedia presents the important developments movements photographers photographic institutions and theoretical aspects of the field along with information about equipment techniques and practical applications of photography To bring this history alive for the reader the set is illustrated in black and white throughout and each volume contains a color plate section A useful glossary of terms is also included

de Kooning Mark Stevens, Annalyn Swan, 2006-04-04 Winner of the Pulitzer Prize and National Book Critics Award Circle Award An authoritative and brilliant exploration of the art life and world of an American master Willem de Kooning is one of the most important artists of the twentieth century a true painter's painter whose protean work continues to inspire many artists In the thirties and forties along with Arshile Gorky and Jackson Pollock he became a key figure in the revolutionary American movement of abstract expressionism Of all the painters in that group he worked the longest and was the most prolific creating powerful startling images well into the 1980s The first major biography of de Kooning captures both the life and work of this complex romantic figure in American culture Ten years in the making and based on previously unseen letters and documents as well as on hundreds of interviews this is a fresh richly detailed and masterful portrait The young de Kooning overcame an unstable impoverished and often violent early family life to enter the Academie in Rotterdam where he learned both classic art and guild techniques Arriving in New York as a stowaway from Holland in 1926 he underwent a long struggle to become a painter and an American developing a passionate friendship with his fellow immigrant Arshile Gorky who was both a mentor and an inspiration During the Depression de Kooning emerged as a central figure in the bohemian world of downtown New York surviving by doing commercial work and painting murals for the WPA His first show at the Egan Gallery in 1948 was a revelation Soon the critics Harold Rosenberg and Thomas Hess were championing his work and de Kooning took his place as the charismatic leader of the New York school just as American art began to dominate the international scene Dashing handsome and treated like a movie star on the streets of downtown New York de Kooning had a tumultuous marriage to Elaine de Kooning herself a fascinating character of the period At the height of his fame he spent his days painting powerful abstractions and intense disturbing pictures of the female figure and his nights living on the edge drinking womanizing and talking at the Cedar bar with such friends as Franz Kline and Frank O Hara By the 1960s exhausted by the feverish art world he retreated to the Springs on Long Island where he painted an extraordinary series of lush pastorals In the 1980s as he slowly declined into what was almost certainly Alzheimer's he created a vast body of haunting and ethereal late work

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