



Grace Hartigan Painting Art History

Stacey Skold



Grace Hartigan Painting Art History:

Grace Hartigan Grace Hartigan, 1970 Restless Ambition Cathy Curtis, 2015-02-17 This first ever biography of American painter Grace Hartigan traces her rise from virtually self taught painter to art world fame her plunge into obscurity after leaving New York to marry a scientist in Baltimore and her constant efforts to reinvent her style and subject matter Along the way there were multiple affairs four troubled marriages a long battle with alcoholism and a chilly relationship with her only child Attempting to channel her vague ambitions after an early marriage Grace struggled to master the basics of drawing in night school classes She moved to New York in her early twenties and befriended Willem de Kooning Jackson Pollock and other artists who were pioneering Abstract Expressionism Although praised for the coloristic brio of her abstract paintings she began working figuratively a move that was much criticized but ultimately vindicated when the Museum of Modern Art purchased her painting *The Persian Jacket* in 1953 By the mid fifties she freely combined abstract and representational elements Grace who signed her paintings Hartigan was a full fledged member of the men s club that was the 1950s art scene Featured in Time Newsweek Life and Look she was the only woman in MoMA s groundbreaking 12 Americans exhibition in 1956 and the youngest artist and again only woman in *The New American Painting* which toured Europe in 1958 1959 Two years later she moved to Baltimore where she became legendary for her signature tough love counsel to her art school students Grace continued to paint throughout her life seeking for better or worse something truer and fiercer than beauty *Grace Hartigan* Robert Saltonstall Mattison, 1990 Influential New York School artist combines figuration and expressionist technique over four decades *The Grove Encyclopedia of American Art* Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries **The Journals of Grace Hartigan, 1951-1955** William T. La Moy, Joseph P. McCaffrey, 2015-01-01 Grace Hartigan emerged during the 1950s as a leading representative of the second generation of the New York School of abstract expressionist painters a movement that achieved international standing for American art In 1958 Hartigan was the only woman and one of only two artists under forty chosen by the Museum of Modern Art for a show on that school Entitled *The New American Painting* the show traveled to eight European countries and included such artists as Willem de Kooning Robert Motherwell Barnett Newman Jackson Pollock and Mark Rothko Published for the first time Hartigan s journals offer readers an intimate chronicle of the vibrant artistic and literary milieu of the times Hartigan s interactions with many of its leading artists and her close association with such New York School poets as John Ashbery Kenneth Koch and Frank O Hara make for fascinating reading The only contemporaneous record of this extraordinary period in art history this book is a treasure to the art student and literary scholar alike Grace Hartigan s paintings are held in museums throughout the United States including the Metropolitan Museum and the Whitney Museum of Art Since 1965 she has worked at the Maryland Institute College of Art where she is the director of the Hoffberger Graduate School of Painting *Grace Hartigan* Ricardo

Reyes, 3rd, 2023-08-28 Exhibition catalog featuring Grace Hartigan's painting of women throughout European and American history

The Uncanny Muse David Hajdu, 2025-02-04 One of Literary Hub's Most Anticipated Books of 2025 An acclaimed critic, journalist, and songwriter, musician tells the story of art's relation to machines from the Baroque period to the age of AI. What does it mean to be human in a world where machines too can be artists? *The Uncanny Muse* explores the history of automation in the arts and delves into one of the most momentous and controversial aspects of AI: artificial creativity. The adoption of technology and machinery has long transformed the world, but as the potential for artificial intelligence expands, David Hajdu examines the new, increasingly urgent questions about technology's role in culture. From the life-size mechanical doll that made headlines in Victorian London to the doll's modern AI pop star counterpart, Hajdu traces the fascinating, varied ways in which inventors and artists have sought to emulate mental processes and mechanize creative production. For decades, machines and artists have engaged in expressing the human condition along with the condition of living with machines through player pianos, broadcasting technology, electric organs, digital movie effects, synthesizers, and motion capture. By communicating and informing human knowledge, the machines have exerted considerable influence on the history of art, and often more influence than humans have been willing to recognize. As Hajdu proclaims, before machine learning there was machine teaching. With thoughtful, wide-ranging and surprising turns from Berry Gordy and George Harrison to Andy Warhol and Stevie Wonder, David Hajdu takes a novel and contrarian approach; he sees how machines through the ages have enabled creativity, not stifled it. And *The Uncanny Muse* sees no reason why this shouldn't be the case with AI today.

Dictionary of Women Artists: Introductory surveys ; Artists, A-I Delia Gaze, 1997 First Published in 1997, Routledge is an imprint of Taylor & Francis, an informal company.

Grace Hartigan: Painting from Popular Culture Grace Hartigan, Jonathan VanDyke, Melody D. Davis, Susquehanna Art Museum, 2000 Catalog of exhibition held at Susquehanna Art Museum, April 12 - June 30, 2000

Beyond Action Painting Stacey Skold, 1995

Never Ending Saul Nelson, 2024 A new history of postwar painting that explores how the desire to look backward shaped some of the period's most radical artmaking. This incisive account of modernism's postwar development examines how painters such as Joan Mitchell, Barnett Newman, and Rose Piper invoked tradition in order to respond to, participate in, and disrupt the histories of the movement being written at midcentury. Saul Nelson argues that artists' turn to the past, often dismissed as regressive, offers an important counternarrative to the notion of modernism as always pushing forward. To be a modernist, Nelson contends, was to live in doubt about which aspects of the past were still needed and how they might be put to new use. The story ranges across continents and historical boundaries from India to Europe and the United States. It encompasses Grace Hartigan's and Mitchell's feminist reworkings of Matisse, the links between the work of Newman and nationalistic nineteenth-century painting, the attempts of Piper to salvage a heritage from the Harlem Renaissance, and F. N. Souza's interrogations of the legacies of colonialism. *Never Ending* presents a new history of postwar painting in which modernism is reimagined as a

practice of retrieval and reinvention a ceaseless confrontation between tradition and the demands of the present **Art Now Gallery Guide** ,2003 A Study of the Urban Poetics of Frank O'Hara Wang Xiaoling,Wang Yuzhi,Zheng Mingyuan,2022-05-30 Focusing on the poetry and cultural practice of Frank O Hara the great urban poet of the New York School during the 1950s and 1960s this books explores the interwoven relationship between his urban poetics and the urban culture of New York seeking to shed light on poetic concept and its cultural relevance The poetry of Frank O Hara is deeply rooted in and nourished by his urban experience as a metropolitan and an active participant in the vibrant cultural scene of New York Therefore an investigation into the interactive dynamics between his poetry and the urban culture he helped shape serves as a starting point for further study on the literary representation of European and American urban culture Across eight chapters the authors look into the genesis theoretical constitution the interface with culture and aesthetics of O Hara s urban poetics and also their philosophical foundations literary ethics special expression and representation as well as his reception of modernity and postmodernity The title will appeal to scholars students and general readers interested in American literature poetry and urban culture especially Frank O Hara and the New York School *Eyesight Alone* Caroline A. Jones,2005 Even a decade after his death Clement Greenberg remains controversial One of the most influential art writers of the twentieth century Greenberg propelled Abstract Expressionist painting in particular the monumental work of Jackson Pollock to a leading position in an international postwar art world On radio and in print Greenberg was the voice of the new American painting and a central figure in the postwar cultural history of the United States Caroline Jones s magisterial study widens Greenberg s fundamental tenet of opticality the idea that modernist art is apprehended through eyesight alone to a broader arena examining how the critic s emphasis on the specular resonated with a society increasingly invested in positivist approaches to the world Greenberg s modernist discourse Jones argues developed in relation to the rationalized procedures that gained wide currency in the United States at midcentury in fields ranging from the sense data protocols theorized by scientific philosophy to the development of cultural forms such as hi fi that targeted specific senses one by one Greenberg s attempt to isolate and celebrate the visual was one manifestation of a large scale segmentation or bureaucratization of the body s senses Working through these historical developments Jones brings Greenberg s theories into contemporary philosophical debates about agency and subjectivity *Eyesight Alone* offers artists art historians philosophers and all those interested in the arts a critical history of this generative figure bringing his work fully into dialogue with the ideas that shape contemporary critical discourse and shedding light not only on Clement Greenberg but also on the contested history of modernism itself **A to Z of American Women in the Visual Arts** Carol Kort,Liz Sonneborn,2014-05-14 Presents biographical profiles of American women of achievement in the field of visual arts including birth and death dates major accomplishments and historical influence **Rereading Abstract Expressionism, Clement Greenberg and the Cold War** Daniel Neofetou,2021-09-23 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 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 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 Expressionism engages corporeal and affective elements of experience dismissed or delegitimated by capitalism and promises a world that would do justice to them

North American Women Artists of the Twentieth Century Jules Heller,Nancy G. Heller,2013-12-19 First Published in 1997 North American Women Artists of the Twentieth Century A Biographical Dictionary was created to fill a gap of there being a comprehensive reference work like this available even though the bibliography in English on various aspects of the history of women artists has grown exponentially during the past ten years As researchers the editors have been frustrated many times by being unable to locate basic information about many of the artists included in this volume especially those working outside the United States This leads directly to another reason for producing this particular kind of reference book to try and create a better understanding between and among the artists and art audiences in these countries

Conceptual Art After Modernism Robert Bailey,2025-05-30 This study provides a new interpretation of art after modernism by foregrounding the importance of conceptual thinking as a pervasive force for change in art and art history since 1950 Robert Bailey shows how distinctions between art and art history gave way as conceptual thinking provided artists and art historians with a common means to reassess what art could be and do in the world Bailey assesses the results of artful and scholarly inquiries combining creative activity with intellectual rigor to proffer new approaches to a variety of social and environmental concerns ranging from questions about human identity including race class gender and sexuality to activist efforts to redress everything from abortion access to migrants rights to climate change This book provides both a historical overview of these developments and close analyses of key works and texts spanning 1950 to the present and encompassing broad geographic scope with special attention paid to Indigenous art The book will be of interest to scholars working in art history and contemporary art

Joan Mitchell Sarah Roberts,Katy Siegel,2021-01-05 A sweeping retrospective exploring the oeuvre of an incandescent artist revealing the ways that Mitchell expanded painting beyond Abstract Expressionism as well as the transatlantic contexts that shaped her Joan Mitchell 1925 1992 was fearless in her experimentation creating works of unparalleled beauty strength and emotional intensity This gorgeous book unfolds the story of an artistic master of the highest order revealing the ways she expanded abstract painting and illuminating the transatlantic contexts that shaped her Lavish illustrations cover the full arc of her artistic practice from her exceptional New York paintings of the early 1950s to the majestic multipanel compositions

she made in France later in her career Signature works are represented here along with rarely seen paintings works on paper artist s sketchbooks and photographs of Mitchell s life social circle and surroundings Featuring scholarly texts in depth essays and artistic and literary responses this book is organized in ten chronological chapters Each chapter centers on a closely related suite of paintings illuminating a shifting inner landscape colored by experience sensation memory and a deep sense of place Presenting groundbreaking research and a variety of perspectives on her art life and connections to poetry and music this unprecedented volume is an essential reference for Mitchell s admirers and those just discovering her work

Contemporary Women Artists Laurie Collier Hillstrom, Kevin Hillstrom, 1999 Provides biographical and career information on more than 350 of the world s most prominent and influential contemporary 20th century women artists Includes visual art in the following media painting sculpture drawing printmaking collage photography ceramics mixed media electronic media performance art video design and graphic arts

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Grace Hartigan Painting Art History Introduction

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