

The Tyranny Of Abstract Art

Andrew Carnduff Ritchie

What Art Is Michelle Kamhi, Louis Torres, 2016-05-26 What is art? The arts establishment has a simple answer: anything is art if a reputed artist or expert says it is. Though many people are skeptical about the alleged new art forms that have proliferated since the early twentieth century, today's critics claim that all such work, however incomprehensible, is art. A groundbreaking alternative to this view is provided by philosopher-novelist Ayn Rand (1901-1982). Best known as the author of *The Fountainhead* and *Atlas Shrugged*, Rand also created an original and illuminating theory of art, which confirms the widespread view that much of today's purported art is not really art at all. In *What Art Is*, Torres and Kamhi present a lucid introduction to Rand's esthetic theory, contrasting her ideas with those of other thinkers. They conclude that, in its basic principles, her account is compelling, and is corroborated by evidence from anthropology, neurology, cognitive science, and psychology. The authors apply Rand's theory to a debunking of the work of prominent modernists and postmodernists—from Mondrian, Jackson Pollock, and Samuel Beckett to John Cage, Merce Cunningham, and other highly regarded postmodernist figures. Finally, they explore the implications of Rand's ideas for the issues of government and corporate support of the arts, art law, and art education. This is one of the most interesting, provocative, and well-written books on aesthetics that I know. While fully accessible to the general reader, *What Art Is* should be of great interest to specialists as well. Ayn Rand's largely unknown writings on art—especially as interpreted, released from dogma, and smoothed out by Torres and Kamhi—are remarkably refined. Moreover, her ideas are positively therapeutic after a century of artistic floundering and aesthetic quibbling. Anyone interested in aesthetics, in the purpose of art, or in the troubling issues posed by modernism and post modernism should read this book. —Randall R. Dipert Author of *Artifacts, Art Works, and Agency* Torres and Kamhi effectively situate Rand's long-neglected esthetic theory in the wider history of ideas. They not only illuminate her significant contribution to an understanding of the nature of art; they also apply her ideas to a trenchant critique of the twentieth century's 'advanced art.' Their exposure of the invalidity of abstract art is itself worth the price of admission. —Chris Matthew Sciabarra Author of *Ayn Rand: The Russian Radical* Rand's esthetic theory merits careful study and thoughtful criticism, which Torres and Kamhi provide. Their scholarship is sound, their presentation is clear, and their judgment is refreshingly free from the biases that Rand's supporters and detractors alike tend to bring to considerations of her work. —Stephen Cox University of California, San Diego

Meanings of Abstract Art Paul Crowther, Isabel Wünsche, 2012 This book explores the relation of abstract art to nature. Traditional picturing and sculpture are based on conventions of resemblance between the work and that which it is a representation of. Abstract works, in contrast, adopt alternative modes of visual representation, or break down and reconfigure the mimetic conventions of pictorial art and sculpture. Obviously this means that abstract art takes many different forms. However, this diversity should not mask some key structural features; these center on two basic relations to nature (understanding nature in the broadest sense to comprise the world of recognisable objects, creatures, organisms, processes, and states of affairs). The first involves abstracting from nature, to give selected aspects of it a new and extremely unfamiliar appearance. The second involves abstract art as the affirmation of a relatively unconstrained natural creativity that issues in new, autonomous forms that are not constrained by mimetic conventions. (Such creativity is often attributed to the power of the unconscious.) The book contains three categories of essays: 1) those on classical modernism (Mondrian, Malevich, Kandinsky, Arp, early American abstraction), 2) those on post-war abstraction (Pollock, Still, Newman, Smithson, Noguchi, Arte Povera, Michaux, postmodern developments), and 3) those of a broader art historical and philosophical scope-- Provided by publisher.

The Artist's Journey Nancy Hillis, 2021-02-25 If you yearn to say yes to your deepest expression in your art and life, this self-help book is for you. Dr. Hillis guides you past resistance on your artist's journey so you can finally trust yourself, develop confidence and cultivate deep exploration and experimentation in your art. Bonus resource library with videos lessons and book club guide.

Axiomatics Alma Steingart, 2023-01-17 The first history of postwar mathematics, offering a new interpretation of the rise of abstraction and axiomatics in the twentieth century. Why did abstraction dominate American art, social science, and natural science in the mid-twentieth century? Why, despite opposition, did abstraction and theoretical knowledge flourish across a diverse set of intellectual pursuits during the Cold War? In recovering the centrality of abstraction across a range of modernist projects in the United States, Alma Steingart brings mathematics back into the conversation about midcentury American intellectual thought. The expansion of mathematics in the aftermath of World War II, she demonstrates, was characterized by two opposing tendencies: research in pure mathematics became increasingly abstract and rarified, while research in applied mathematics and mathematical applications grew in prominence as new fields like operations research and game theory brought mathematical knowledge to bear on more domains of knowledge. Both were predicated on the same abstractionist conception of mathematics and were rooted in the same approach: modern axiomatics. For American mathematicians, the humanities and the sciences did not compete with one another, but instead were two complementary sides of the same epistemological commitment. Steingart further reveals how this mathematical epistemology influenced the sciences and humanities, particularly the postwar social sciences. As mathematics changed, so did the meaning of

mathematization. Axiomatics focuses on American mathematicians during a transformative time, following a series of controversies among mathematicians about the nature of mathematics as a field of study and as a body of knowledge. The ensuing debates offer a window onto the postwar development of mathematics and Cold War epistemology writ large. As Steingart's history ably demonstrates, mathematics is the social activity in which styles of truth—here, abstraction—become synonymous with ways of knowing.

The Theory of the Avant-garde Renato Poggioli, 1968 Convinced that all aspects of modern culture have been affected by avant-garde art, Renato Poggioli explores the relationship between the avant-garde and civilization. Historical parallels and modern examples from all the arts are used to show how the avant-garde is both symptom and cause of many major extra-aesthetic trends of our time, and that the contemporary avant-garde is the sole and authentic one.

Art and Illusion E. H. Gombrich, 2023-10-17 A groundbreaking account of perception and art, from one of the twentieth century's most important art historians E. H. Gombrich is widely considered to be one of the most influential art historians of the twentieth century, and *Art and Illusion* is generally agreed to be his most important book. Bridging science and the humanities, this classic work examines the history and psychology of pictorial representation in light of modern theories of information and learning in visual perception. Searching for a rational explanation of the changing styles of art, Gombrich reexamines ideas about the imitation of nature and the function of tradition. In testing his arguments, he ranges over the history of art, from the ancient Greeks, Leonardo, and Rembrandt to the impressionists and the cubists. But the triumphant originality of *Art and Illusion* is that Gombrich is less concerned with the artists than with the psychological experience of the viewers of their work. Please note: All images in this ebook are presented in black and white and have been reduced in size.

How New York Stole the Idea of Modern Art Serge Guilbaut, 2020-09-15 A provocative interpretation of the political and cultural history of the early cold war years. . . . By insisting that art, even art of the avant-garde, is part of the general culture, not autonomous or above it, he forces us to think differently not only about art and art history but about society itself.—New York Times Book Review

Abstract Painting and Sculpture in America Andrew Carnduff Ritchie, 1951

The Tyranny of Merit Michael J. Sandel, 2020-09-15 A Times Literary Supplement's Book of the Year 2020 A New Statesman's Best Book of 2020 A Bloomberg's Best Book of 2020 A Guardian Best Book About Ideas of 2020 The world-renowned philosopher and author of the bestselling *Justice* explores the central question of our time: What has become of the common good? These are dangerous times for democracy. We live in an age of winners and losers, where the odds are stacked in favor of the already fortunate. Stalled social mobility and entrenched inequality give the lie to the American credo that you can make it if you try. The consequence is a brew of anger and frustration that has fueled populist protest and extreme polarization, and led to deep distrust of both government and our fellow citizens--leaving us morally unprepared to

face the profound challenges of our time. World-renowned philosopher Michael J. Sandel argues that to overcome the crises that are upending our world, we must rethink the attitudes toward success and failure that have accompanied globalization and rising inequality. Sandel shows the hubris a meritocracy generates among the winners and the harsh judgement it imposes on those left behind, and traces the dire consequences across a wide swath of American life. He offers an alternative way of thinking about success--more attentive to the role of luck in human affairs, more conducive to an ethic of humility and solidarity, and more affirming of the dignity of work. *The Tyranny of Merit* points us toward a hopeful vision of a new politics of the common good.

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.

Wear Your Dreams Ed Hardy, Joel Selvin, 2013-06-18 The memoir of iconic tattoo artist Ed Hardy from his beginnings in 1960s California, to leading the tattoo renaissance and building his name into a hugely lucrative international brand Ed Hardy is emblazoned on everything from t-shirts and hats to perfumes and energy drinks. From LA to Japan, his colorful cross-and-bones designs and ribbon-banners have become internationally ubiquitous. But long before the fashion world discovered his iconic designs, the man behind the eponymous brand spearheaded nothing less than a cultural revolution. In *Wear Your Dreams*, Ed Hardy recounts his genesis as a tattoo artist and leader in the movement to recognize tattooing as a valid and rich art form, through to the ultimate transformation of his career into a multi-billion dollar branding empire. From giving colored pencil tattoos to neighborhood kids at age ten to working with legendary artists like Sailor Jerry to learning at

the feet of the masters in Japan, the book explains how this Godfather of Tattoos fomented the explosion of tattoo art and how his influence can be witnessed on everyone, from countless celebs to ink-adorned rockers to butterfly-branded, stroller-pushing moms. With over fifty different product categories, the Ed Hardy brand generates over \$700 million in retail sales annually. Vividly packaged with original Ed Hardy artwork and ideal for ink devotees and Ed Hardy aficionados alike, *Wear Your Dreams* is a never-before-seen look at the tattoo artist who rocked the art world and has left a permanent mark on fashion history.

Francis Bacon - In the Mirror of Photography Katharina Günther, 2022-05-09 The British painter Francis Bacon (1909–1992) is famed for his idiosyncratic mode of depicting the human figure. Thirty years after his death, his working methods remain underexplored. New research on the Francis Bacon Studio Archive at Hugh Lane Gallery, Dublin, sheds light on the genesis of his works, namely the photographic source material he collected in his studios, on which he consistently based his paintings. The book brings together the artist's pictorial springboards for the first time, delineating and interpreting recurring patterns and methods in his preparatory work and adoption of photographic material. In addition, it correctly locates 'chance' as a driving force in Bacon's working method and qualifies the significance of photography for the painter. German Photo Book Award 23/24, Gold in the category Text Volume Photo Theory

Abstract Painting in Canada Roald Nasgaard, Art Gallery of Nova Scotia, 2008 In the tradition of the distinguished Douglas & McIntyre art program, this lavishly illustrated and superbly printed book is a rich, readable history of abstract painting in Canada. The story begins in the 1920s with the sometimes eccentric but remarkable work, rooted in symbolism and theosophy, of pioneers such as Kathleen Munn, Bertram Brooker and Lawren Harris. Two decades later the Automatistes-Canada's first truly independent avant-garde art movement-burst onto the scene in Montreal. After the Second World War, the urge to abstraction spread across Canada, manifesting itself in significant regional movements. Vancouver painters retained a British flavour, while in Toronto, the Painters Eleven looked south to New York. Montreal's Plasticiens launched their own razor-edged interpretation of the European tradition of geometric abstraction. In the sixties and seventies, the Prairies were influenced by Clement Greenberg's post-painterly abstraction, while Halifax became a hub of conceptual art and concrete painting. The book continues through the eighties and nineties, during which critics largely denounced painting, and concludes in the twenty-first century, with abstract painting alive and well again in the studios of Canada's young artists. A monumental tome containing 200 color reproductions, it mines a rich vein of art history ripe for international discovery.

Scottish Art and Artists in Historical and Contemporary Context Bill Hare, 2024-03-31 In comparison with many who write about contemporary art, Hare is never self indulgent or wilfully obscure - there is no bogus theorising to be found here. From the Foreword by ALEXANDER MOFFAT Alan Davie • Eduardo Paolozzi • William Turnbull • Janet Boulton • Ian

Hamilton Finlay • Joan Eardley • Anthony Hatwell • Colquhoun and MacBryde • Boyle Family • Jack Knox • Barbara Rae • Lys Hansen • Joyce Cairns • Doug Cocker • John Kirkwood • Steven Campbell • Ken Currie • Peter Howson • Henry Kondracki • Paul Reid • Iain Robertson • Douglas Gordon This book is a wide-ranging exploration of Scottish art and artists by one of Scotland's leading art historians. Navigating the intricacies of aesthetic debate with attitude and aplomb, Bill Hare examines the historical forces that have shaped Scottish art. His elegant, approachable writings are a treasure-house of informed discourse. Illuminating and perennially relevant, these essays offer stimulating perspectives and nuanced insights into the confluence of passion, mystery and myth that lies at the heart of the best of Scottish art.

The Atlantic ,1958

Non-Design Anthony Fontenot,2021-07-09 Anthony Fontenot's staggeringly ambitious book uncovers the surprisingly libertarian heart of the most influential British and American architectural and urbanist discourses of the postwar period, expressed as a critique of central design and a support of spontaneous order. Non-Design illuminates the unexpected philosophical common ground between enemies of state support, most prominently the economist Friedrich Hayek, and numerous notable postwar architects and urbanists like Robert Venturi, Denise Scott Brown, Reyner Banham, and Jane Jacobs. These thinkers espoused a distinctive concept of non-design, characterized by a rejection of conscious design and an embrace of various phenomenon that emerge without intention or deliberate human guidance. This diffuse and complex body of theories discarded many of the cultural presuppositions of the time, shunning the traditions of modern design in favor of the wisdom, freedom, and self-organizing capacity of the market. Fontenot reveals the little-known commonalities between the aesthetic deregulation sought by ostensibly liberal thinkers and Hayek's more controversial conception of state power, detailing what this unexplored affinity means for our conceptions of political liberalism. Non-Design thoroughly recasts conventional views of postwar architecture and urbanism, as well as liberal and libertarian philosophies.

Catalogue of the Harvard University Fine Arts Library, the Fogg Art Museum Harvard University. Fine Arts Library,1971

The Untimely Art of Scribble Victoria de Rijke,2023-05-29 This book offers new definitions, vocabularies and insights for "scribbling", viewing it as a fascinating and revealing process shared by many different disciplines and practices. The book provides a fresh and timely perspective on the nature of mark making and the persistence of the gestural impulse from the earliest graphic marks to the most sophisticated artistic production. The typical treatment of scribbling in the literature of artistic development has cast the practice as a prelude to representation in drawing and writing, with only occasional acknowledgment of the continuing joy and experiment of making marks across many arts practices. The continuous line the author traces between the universal practice of scribbling in infancy and early childhood and the work of radical creativity for contemporary and historical artists is original and clarifying, expanding the range of drawing behaviors to that of avant-garde painters, performance and the digital.

Trends in Modern Indian Art Sunil Kumar Bhattacharya, 1994 Trends in Modern Indian Art is a study of Indian Art from the end of 19th century to 1990. Indian Art started with academic realism of Raja Ravi Varma at the close of the 19th century. Abanindranath Tagore who was trained by Samuel Palmer and Japanese artist. Okakura, established the wash process of water colour painting known as the Bengal School in the beginning of the 20th century. His disciples like Nandalal Bosa and Ventappa further elaborated the style of the Bengal School later known as the Oriental Style.

Time-Limited Art Psychotherapy Rose Hughes, 2016-01-13 Time-limited Art Psychotherapy: Developments in Theory and Practice comes at a watershed in the provision of art psychotherapy in public services. The increase in 'payment by results', clinical throughput and evidence-based practice, as well as the changing NHS context means there is an increasing need to provide effective therapeutic treatments within brief time limits where appropriate. The book brings together the developments in theory and practice in time-limited working strategies emerging in the field. The contributors, all practising therapists, examine the practice of time-limited art therapy with different clients in a range of settings, with a variety of approaches, showing how they react and adapt to the changing face of mental health services. Time-limited Art Psychotherapy will be essential reading to trainers and trainees in art psychotherapy and other schools of psychotherapy who integrate creative approaches within their practice. It will also form a useful contribution to the continuing professional development for a range of psychological therapists and practitioners of integrated psychotherapies such as CAT and mentalisation based therapies amongst others.

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