Joan Miro Painting And Anti Painting 1927 1937

Joan MiróJoan Miro. Painting and Anti-painting 1927-1937Joan MiróJoan MiróArt, Anti-art, Non-artDada, Art and Anti-artSalvador DalíHouse Painting and Decorating ...Transnational Perspectives on the Art of Piero Manzoni and Hélio OiticicaMetallic Structures: Corrosion and Fouling and Their PreventionA Dictionary of Applied ChemistryPage's Engineering WeeklyPaint, Oil and Drug ReviewPaint, Oil and Chemical Review ...The New YorkerDrugs, Oils & PaintsJournal of the Society of Dyers and ColouristsThe Reference Catalogue of Current LiteratureArts MagazineCorrosion Prevention and Control Joan Miró Anne Umland Joan Miró Anne Umland Reiko Tomii Hans Richter Felix Fanes A. Ashmun Kelly Lara Demori John Newman Thomas Edward Thorpe Harold Wallace Ross Society of Dyers and Colourists

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taking joan miró s notorious declaration of 1927 i want to assassinate painting as its point of departure this richly illustrated volume is the first to focus on miró the anti painter identifying the core practices and strategies the artist used to challenge painting between 1927 and 1937 joan miró painting and anti painting 1927 1937 surveys the various material iconographical and rhetorical forms of miró s attacks on painting by presenting in chronological sequence 12 distinct series of works beginning with a remarkable group of paintings on unprimed canvas and concluding with miró s return to realism in still life with old shoe 1937 acidic color grotesque disfigurement stylistic heterogeneity and the use of resistant ready made materials are among the key tactics of aggression that are explored in this extraordinary presentation of the interrelated and oppositional series of paintings collages objects and drawings miró produced during this crucial decade of his long career this volume integrates close scrutiny of miró s materials and processes with historical and iconographic analysis leading to an expanded understanding of the underappreciated aggressiveness of an artist long regarded as surrealism s most lyrical painter poet joan miró was born in 1893 in barcelona after his first trip to paris in 1920 and through 1931 miró generally spent half of each year in the french capitol and half in his native catalonia returning to live in france after the outbreak of the spanish civil war in 1936 one of the twentieth century s greatest modern artists miró created a pictorial world of intense imaginative power in which visionary and cosmic elements are inextricably intertwined with the earthly and mundane he died in 1983 in palma de mallorca spain

introduction to two decades of artistic ferment in postwar japan as that devastated nation confronted the fraught legacy of world war ii a rapid succession of avant garde groups began experimenting with new media and processes of making art disrupting conventions to address the changes occurring around them the works that remain from this era are largely ephemeral exhibition flyers programs for performances musical scores issues of short lived journals documentary photographs pieces of mail art and multiples made from the detritus of modern life but the ideals of engagement and innovation that invigorated this creative surge are not

discusses dali s years in spain and first years in paris as a young artist provides a detailed assessment of his revolutionary work and shows how the stage was set for his mature artistic personality

establishing a missed link between the work of piero manzoni and hélio oiticica and their respective cultural contexts this book sheds new light on overlooked aspects of these two artists practices particularly focusing on the shift from painting to performance in the long 1960s lara demori envisions a transnational juxtaposition a conceptual dialogue that discloses overlooked resonances between the work and the modus operandi of both artists repositioning claims of national exceptionalism within a web of constellated practices this book proposes their oeuvre as heterogeneous critical models to unpack categories of thought used to analyse the postwar decades tabula rasa anti art open work and self marginalisation and freedom these in turn are charged with specific histories and offer new paradigms for the formal and social inventions perpetuated by the art of manzoni oiticica and fellow artists in the context of the détournements that crossed the 1960s on a global scale this book will be of interest to scholars working in art history modernism and post modernism italian studies and brazilian studies

for all interested in the use or manufacture of colours and in calico printing bleaching etc

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