

Cubist Criticism



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Lynn Gamwell



Cubist Criticism:

Cubist Criticism Lynn Gamwell, 1980 [A Reexamination of Cubist Criticism](#) Jerry Brian Sawers, 1970 [Avant-Garde and Criticism](#) , 2015-06-29 Avant Garde and Criticism sheds new light on the complex aims functions practices and contexts of art criticism in relation to the European avant garde Although many avant garde works and the avant gardes of various countries have been analyzed considerably less attention has been given to the reviews in newspapers and journals on avant garde literature art architecture and film This volume of Avant Garde Critical Studies will look at how art critics operated in a strategic way The strategies of avant garde criticism are diverse Art critics especially when they are artists themselves attempt to manipulate the cultural climate in their favour They use their position to legitimize avant garde concepts and to conquer a place in the cultural field But they are also markedly influenced by the context in which they operate The position of fellow critics and the ideological bias of the papers in which they publish can be as important as the political climate in which their criticism flourishes The analysis of avant garde art criticism can also make clear how strategies sometimes fail and involuntarily display non avant garde characteristics On the other hand traditionalist criticism on the avant garde offers new insights into its status and reception in a given time and place This volume is of interest for scholars teachers and students who are interested in the avant garde of the interbellum period and work in the field of literature art film and architecture

Cubist Criticism, 1907-1925 Lynn Gamwell, 1979 [A Mythology of Forms](#) Carl Einstein, 2019-12-26 The German art historian and critic Carl Einstein 1885 1940 was at the forefront of the modernist movement that defined the twentieth century One of the most prolific and brilliant early commentators on cubism he was also among the first authors to assess African sculpture as art Yet his writings remain relatively little known in the Anglophone world With *A Mythology of Forms* the first representative collection of Einstein s art theory and criticism to appear in English translation Charles W Haxthausen fills this gap Spanning three decades it assembles the most important of Einstein s writings on the art that was central to his critical project on cubism surrealism Pablo Picasso Georges Braque and Paul Klee and includes the full texts of his two pathbreaking books on African art *Negro Sculpture* 1915 and *African Sculpture* 1921 With fourteen texts by Einstein each presented with extensive commentary *A Mythology of Forms* will bring a pivotal voice in the history of modern art into English

The Armory Show Perspectives of Criticism Harry F. Gaugh, 1963 *The Art Book Tradition in Twentieth-Century Europe* Kathryn Brown, 2017-07-05 Investigating the complex history of visual art s engagement with literature this collection demonstrates that the art of the book is a fully interdisciplinary and distinctly modern form The essays in the collection develop new critical approaches to the analysis of twentieth century bookworks and explore ways in which European writers and painters challenged the boundary between visual and linguistic expression in the content production and physical form of books *The Art Book Tradition in Twentieth Century Europe* offers a detailed examination of word image relations in forms ranging from the *livre d artiste* to personal diaries and almanacs It analyzes innovative

attempts to challenge familiar hierarchies between texts and images to fuse different expressive media and to reconceptualize traditional notions of ekphrasis Giving consideration to the material qualities of books the works discussed in this collection also test and celebrate the act of reading while locating it in the context of other sensory experiences Essays examine works by Dufy Matisse Beckett Kandinsky Braque and Ponge among other European artists and writers active during the twentieth century **Picasso Criticism, 1901-1939** Eunice Lipton,1976 *Paul Klee* Annie

Bourneuf,2015-07-20 The book offers a new original look at the great European modernist Paul Klee and the interplay of word and image in the work he produced after WWI when the European avant garde was at its most adamant Bourneuf asks why was it that Klee immersed himself in crossings of image and text at the same time that so much avant garde art focused fiercely on the visual She proposes that Klee created forms that hover between the pictorial and the written to provoke the viewer to look slowly and contemplatively a mode of viewing the artist saw as both analogous to reading and threatened by new technological media such as film mass printing telephones and radio Bourneuf demonstrates how Klee s concern for the literary aspects of visual art is both the motive for and the means of his ironic play with modernist art theories and practices

Twentieth-century Literary Criticism Gale Research Company,1978 Excerpts from criticism of the works of novelists poets playwrights and other creative writers 1900 1960 *Art Criticism* ,1991 *The Cubist Print* Burr Wallen,Donna Stein,University of California, Santa Barbara. University Art Museum,1981 **Selected Writings; Poetry and Criticism** Herbert Read,1963 **Poetry and Drama** ,1914 *The Critics of Abstract Expressionism* Stephen C. Foster,1980 **The London Mercury** ,1919 **American Monthly Review of Reviews** Albert Shaw,1925 *The American Review of Reviews* Albert Shaw,1925 *The American Review of Reviews* ,1925 **The Literary Digest International Book Review** Clifford Smyth,1923

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