

Alexander Calder Meet The Artist

“Crucial in understanding the evolution of the American art scene.”—Library Journal Until Gertrude Vanderbilt Whitney opened her studio—which evolved into the Whitney Museum almost two decades later—on Eighth Avenue in Manhattan in 1914, there were few art museums in the United States, let alone galleries for contemporary artists to exhibit their work. When the mansions of the wealthy cried out for art, they sought it from Europe, then the art capital of the world. It was in her tiny sculptor’s studio in Greenwich Village that Whitney began holding exhibitions of contemporary American artists. This remarkable effort by a scion of America’s wealthiest family helped to change the way art was cultivated in America. *The Whitney Women and the Museum They Made* is a tale of high ideals, extraordinary altruism, and great dedication that stood steadfast against inflated egos, big businesses, intrigue, and greed. Flora Biddle’s sensitive and insightful memoir is a success story of three generations of forceful, indomitable women.

The independent voice of the visual arts.

An artist’s guide to creativity draws on interviews with and autobiographical writings by more than one hundred famous artists, including Michelangelo, Frida Kahlo, Jean Renoir, Andy Warhol, Ansel Adams, Annie Leibowitz, Pablo Picasso, and other visual artists who share their reflections on the creative process. Original. 15,000 first printing.

Sculptor Alexander Calder (1898-1976) and painter Joan Miró (1893-1983) became lifelong friends after their first meeting in Paris in 1928. This book and the exhibition it accompanies are about their extraordinary friendship and the early years of their careers. Calder and Miró shared many artistic interests, and the book is organized around common themes such as

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the circus, bestiary, universe, and constellations. The artists shared an ambition to create monumental works for public spaces and, while waiting for those opportunities, achieved monumentality on a reduced scale. Miró's small Constellations evoke the tradition of Romanesque frescoes, while Calder's earliest stabiles and mobiles occupy space in a way that transcends their size, paving the way for later monumental works. The editors, in their two essays and in their organization of the colour plates, focus on the first two decades of the artists' careers, culminating in the monumental public commissions that Calder and Miró received for the decoration of the Terrace Plaza Hotel, Cincinnati, in 1947. Both artists combined colour, shape and line in new ways, relying primarily on these limited elements to explore compositional space. While they worked independently, their resulting creations have long been recognized as reinforcing each other's vision. When their works are shown together, as John Canaday observed in his 1961 New York Times review, 'the element of fantasy is heightened in Calder's impeccably balanced structures and the element of calculation becomes more apparent than usual in Miró's looser inventions.' Extensive illustrations provide fresh insights into the visual dialogue between them and show the ways in which they expanded and erased the traditional boundaries in art. Their charming correspondence is published here for the first time and rare photographs of the two men together, and of the gifts of artwork they exchanged, document the friendship. A detailed chronology opens a window into their personal and professional lives. The book accompanies the exhibition Calder/Miró at Fondation Beyeler, Riehen/Basel (2 May - 5 September 2004), and at The Phillips Collection, Washington, D.C. (9 October - 23 January 2005).

Discover the magnificent art of Leonardo da Vinci,

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showcase of island living at its finest — fashion, interiors, landscapes, personality profiles, society news and much more.

150 p., 154 illus. 74 in color, Soft cover. ISBN

0-915317-10-9 \$10 “This eminently readable, vivid

account of the American artist, Clay Edgar Spohn

(1898-1977) provides numerous revelations about

modern art, isms, and art institutions.... By 1948 Abstract

Expressionism became a recognized "School" and

Marcel Duchamp's anti-art was being transcended by

Spohn's Assemblage-art, and ‘Discovered Objects.’...

This portrait mirrors again the fate of artists who "follow

their own direction" without compromise to the

establishment of the day or the market, and present a

challenge to contemporary society,” Maria Maryniak. “...

Spohn’s, *The Ballet of the Elements* (front cover). San

Francisco art critic Tom Albright described this painting

exhibited with the best works of West Coast painters,

“...with its stripe-like allusions to landscape under a

‘sky’ of fluid, shorthand squiggles, is altogether unique

in this context (i.e. the projection still of the fervor, the

desperation, the iconoclasm and ethical commitment etc.

that went into them) and perhaps for that reason stands

out as the exhibition’s most monumental single

masterpiece."

Alexander Calder was one of the most original artists of

the twentieth century and a major figure in American art.

Renowned for his mobiles and stabiles, he also created

the beloved Calder Circus, an early performance piece

now preserved at the Whitney Museum. He was a

contemporary and friend of Marcel Duchamp and Joan

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Miró and collaborated with Martha Graham. His wife, Louisa, was a grandniece of Henry and William James, a liberal society girl from Boston who loved to entertain. Both were characters, full of joie de vivre. When they moved their family to Roxbury, Connecticut, they became a mainstay in a community that included Arthur Miller and Saul Steinberg, who would come to their parties. In this unique and beautiful work, Sandra Calder Davidson remembers growing up as the daughter of this larger-than-life pair and celebrates the family—the children and grandchildren—that grew out of their loving home. Sandra has a gift for caricaturing people as animals—her father as a circus lion, Louisa as a nippy fox—and the book is organized around these portraits, accompanied by vivid recollections and anecdotes about the subjects. The “other critters” include, besides Miller and Steinberg, other family friends and whimsical fauna she has encountered, like St. Louis Cardinal fans in full cardinal regalia or a Florida gator at a cocktail party for retirees. Celebrating family and the joyful dance of life, here is a book with the freshness and grace of a Calder mobile.

No artist can put a smile on your face quicker than Alexander Calder. A sense of playfulness animates all of his work—from his signature hanging mobiles to his endlessly creative toys, drawings, and jewelry. *Alexander Calder: Meet the Artist!* is an exciting hands-on introduction to this beloved American sculptor. Calder's whimsical world is brought to life by imaginative pop-ups, pull tabs, lift-the-flaps, and cutouts. A universe of artistic possibilities opens up as young readers explore Calder's

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creative evolution, play with his toy designs, and even create their own sculptural circus.

Over 50 years of intense artistic activity, Julian Trevelyan painted, etched and drew. His delightful memoir of his life and painting career from 1930 to 1950 was first published in 1957. It is reissued here with an illustrated study of his work during the period by Nicholas Usherwood. There is also a foreword by Raleigh Trevelyan, author, cousin and friend of the artist. Julian Trevelyan was the only son of a 'charming eccentric' father, and nephew of the great social historian G.M. Trevelyan. His unconventional background led on to an intellectual and emotional openness which was to place him at the centre of avant garde art. In *Indigo Days* he gives a highly entertaining account of what it was like to be a young radical artist in London and Paris in the 1930s. He moved to Paris in 1931 where he joined the celebrated etching school Atelier 17 run by S.W. Hayter and frequented by Miro, Max Ernst, Giacometti, Alexander Calder, Oskar Kokoschka and Picasso. In 1936, his work was chosen by Roland Penrose and Herbert Read for inclusion in their International Surrealist exhibition and he became a member of the English Surrealist Group. He joined Tom Harrisson's Mass Observation Movement in 1937 and worked for a period in Bolton, recording numerous scenes around the Potteries, an experience which was to have a profound effect on his painting. During the second world war he served as a camouflage officer but left the Army in 1942 following a breakdown. Trevelyan returned to London and to Durham Wharf, his home on the banks of the

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Thames at Chiswick. Here he discovered a new, consciously lyrical style, influenced by Bonnard and the architectural structures of Vieira da Silva. Indigo Days closes with his marriage to the artist Mary Fedden and looks forward to the second creative phase of his career. The celebrated cast of characters in his life also includes Marcel Breuer, Philip Johnson, Edward Durell Stone, Irving Penn, Andy Warhol, Richard Avedon, Alexey Brodovitch, Carmel Snow, and Julia Child." "Pedro E. Guerrero is a memoir, illustrated with over 190 of the author's photographs. Gathering a lifetime of images and memories, Guerrero steps out from behind the camera and, for the first time, tells his own stories so inextricably woven with the lives of the extraordinary people he has known. This book chronicles his fruitful associations with the creative giants of the twentieth century, capturing and preserving a remarkably progressive period in American architecture and art and lending a candid and personal vision of almost one hundred years of American cultural history."--BOOK JACKET.

The life and work of visionary American architect Frank Lloyd Wright launches our new activity book series, Meet the Architect!, an expansion of our Meet the Artist! series. Flaps, cutouts, and pull tabs, take readers on a fascinating journey through Wright's famous works — the Solomon R. Guggenheim Museum, Fallingwater, and Taliesin, among others — and the materials and techniques he used to create them. This hands-on introduction will inspire budding architects from ages eight to eighty.

In early 20th-century Charleston, Laura Bragg was called

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a woman ahead of her time, a fresh drink of water in a cultural desert, but never a proper Southern lady. This biography tells the story of the woman who changed the cultural face of Charleston and the nation's approach to museum education.

For at least two centuries, fashion and art have maintained a competitive love-hate relationship. Both fashion and art construct imaginary worlds, and use a language of style to invigorate beliefs, perceptions and ideas. Until now the crossovers of fashion and art have received only scattered treatment and suffered from a dearth of theorization. As an attempt to theorize the area, this collection of new and updated essays is the most well-rounded and authoritative to date. Some of the world's foremost scholars in the field are assembled here to explore the art-fashion nexus in numerous ways: from aesthetics and performance to masquerade and media. Original and inspiring, this book will not only secure 'art-fashion' as a discrete area of study, but also suggest new critical pathways for exploring their continuing cross-pollination. *Fashion and Art* is essential reading for students and scholars of fashion, art history and theory, cultural studies and related fields.

The first biography of the epic life of one of the most important, enigmatic and private artists of the 20th century. Drawn from almost 40 years of conversations with the artist, letters and papers, it is a major work written by a well-known British art critic. Lucian Freud (1922-2011) is one of the most influential figurative painters of the 20th century. His paintings are in every major museum and many private collections here and

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abroad. William Feaver's daily calls from 1973 until Freud died in 2011, as well as interviews with family and friends were crucial sources for this book. Freud had ferocious energy, worked day and night but his circle was broad including not just other well-known artists but writers, bluebloods, royals in England and Europe, drag queens, fashion models gamblers, bookies and gangsters like the Kray twins. Fierce, rebellious, charismatic, extremely guarded about his life, he was witty, mischievous and a womanizer. This brilliantly researched and well written book begins with the Freuds' life in Berlin, the rise of Hitler and the family's escape to London in 1933 when Lucian was 10. Sigmund Freud was his grandfather and Ernst, his father was an architect. In London in his twenties, his first solo show was in 1944 at the Lefevre Gallery. Around this time, Stephen Spender introduced him to Virginia Woolf, at night he was taking Pauline Tennant to the Gargoyle Club, owned by her father and frequented by Dylan Thomas; he was also meeting Sonia Orwell, Cecil Beaton, Auden, Patrick Leigh-Fermor and the Aly Khan, and his muse was a married femme fatale, 13 years older, Lorna Wishart. But it was Francis Bacon who would become his most important influence and the painters Frank Auerbach and David Hockney, close friends. On Freud's first trip to Paris in 1946 he met the artists Picasso, Giacometti, Andre Breton, Alexander Calder and Balthus. Next was a trip to Greece then trips to the south of France with the Graham Sutherlands. More shows followed in London and Paris and Kenneth Clark tried to buy a painting in 1947 for the Tate, Alfred

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Barr did buy one for MoMa in 1948, the year Freud married his first wife Kitty Garman Epstein, the daughter of the famous sculptor, Jacob Epstein. In 1952 he eloped with Lady Caroline Blackwood to Paris where they married in 1953; there were two girls from the first marriage but he had twelve other children from his many liaisons. This is an extremely intimate, lively and rich portrait of the artist, full of gossip and stories recounted by Freud to Feaver about people, encounters, and work. Freud's art was his life--"my work is purely autobiographical"--and he usually painted only family, friends, lovers, children, though there were exceptions like the famous small portrait of the Queen. With his later portraits, the subjects were often nude, names were never given and sittings could take up to 16 months, each session lasting five hours but subjects were rarely bored as Freud was a great raconteur and mimic. This book is a major achievement, a tour de force that reveals the details of the life and innermost thoughts of the greatest portrait painter of our time. Volume I has 41 black and white integrated images, and 2 eight-page color inserts.

The concluding volume to the first biography of one of the most important, influential, and beloved twentieth-century sculptors, and one of the greatest artists in the cultural history of America--is a vividly written, illuminating account of his triumphant later years. The second and final volume of this magnificent biography begins during World War II, when Calder--known to all as Sandy--and his wife, Louisa, opened their home to a stream of artists and writers in exile from Europe. In the

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postwar decades, they divided their time between the United States and France, as Calder made his first monumental public sculptures and received blockbuster commissions that included Expo '67 in Montreal and the 1968 Olympics in Mexico City. Jed Perl makes clear how Calder's radical sculptural imagination shaped the minimalist and kinetic art movements that emerged in the 1960s. And we see, as well, that through everything--their ever-expanding friendships with artists and writers of all stripes; working to end the war in Vietnam; hosting riotous dance parties at their Connecticut home; seeing the "mobile," Calder's essential artistic invention, find its way into Webster's dictionary--Calder and Louisa remained the risk-taking, singularly bohemian couple they had been since first meeting at the end of the Roaring Twenties. The biography ends with Calder's death in 1976 at the age of seventy-eight--only weeks after an encyclopedic retrospective of his work opened at the Whitney Museum in New York--but leaves us with a new, clearer understanding of his legacy, both as an artist and a man. ????:Primitivism in modern art

Thoroughly updated and expanded, this classic handbook teaches emerging artists all the strategies they need to know for selling artwork on their own or through dealers. The book's new sections target today's vital issues: creating a web site; obtaining copyright/trademark protection on the Internet; coping with censorship of controversial art; and dealing with the new realities of funding sources. Additional chapters tell how to find galleries, arrange exhibitions, apply for

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grants, land survival jobs doing custom decorative art or teaching, and other relevant topics.

Showcases the work of contemporary sculptors who have been influenced by Alexander Calder, and includes essays on Calder, his practices, and legacy, as well as examples of his art.

The first volume to showcase both Lincoln Center's fabulous public art and the List Poster and Print collection, *Art at Lincoln Center* begins with a tour of the campus and the art that has been collected since its inception. A brief history of how the pieces were selected and brought to Lincoln Center follows (featuring Frank Stanton, David Rockefeller, and Philip Johnson who were the leading figures in building the collection) with charming anecdotes about the artists and the politics behind the selections of the artists and their works. The story of the creation of the List collection, with a focus on Vera List's formidable role, close the text portion of the book. The last portion is a complete catalog of the List print and poster collection.

This book opens a welcome new direction in Elizabeth Bishop studies and in the study of women poets generally, by urging a more thorough scrutiny of artistic memory. Drawing on published works and unpublished material overlooked by many critics, Ellis balances consideration of Bishop's life in the United States with discussion of how her Canadian upbringing influenced her art.

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Extraordinary people lead extraordinary lives and, from the beginning, even before he had any control over his life, John Meigs' life was extraordinary: kidnapped by his father, never to see his mother again. Once on his own, he tried his hand as a reporter in Los Angeles in 1936, and then in Honolulu, where he got drawn into the art world, becoming one of the original designers of the Hawaiian aloha shirts. Those pursuits were interrupted with the onset of World War II and John's enlistment in the Navy. After a serendipitous escape of death and military duty in Florida, John returned to Hawaii, where he met New Mexico artist Peter Hurd. That encounter led John to New Mexico and to interactions with a wide variety of notable people, including painters Andrew Wyeth and Georgia O'Keeffe, poet Witter Bynner, oilman and cattleman Robert O. Anderson, and actor Vincent Price. With the notable artist Rolf Armstrong, of "pin-up girl" calendar fame, John traveled to Paris in 1952 where his off-beat nature led him to Alice B. Toklas. After returning to New Mexico, numerous opportunities knocked on John's door, beckoning him in different directions all at the same time. In 1979, his travels led to a particularly significant development in John's life when he picked up a hitchhiker, who became a complicated fixture in his life as both a sidekick and a love object. Meig's fascinating life continued to unfold, garnering

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attention and impacting those close to him. As can happen, though, even with the most accomplished and creative, eventually, a sad, slow mental decline set in.

How would you draw yourself if you were Vincent van Gogh? Pablo Picasso? Or Frida Kahlo? Draw Like an Artist offers examples of self-portraits from eighteen masters, accompanied by thought-provoking questions and a matching canvas. The result is a fun-filled artistic journey for young artists of any skill level to create self-portraits in the style of different artists, and then finish with their very own composition.

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