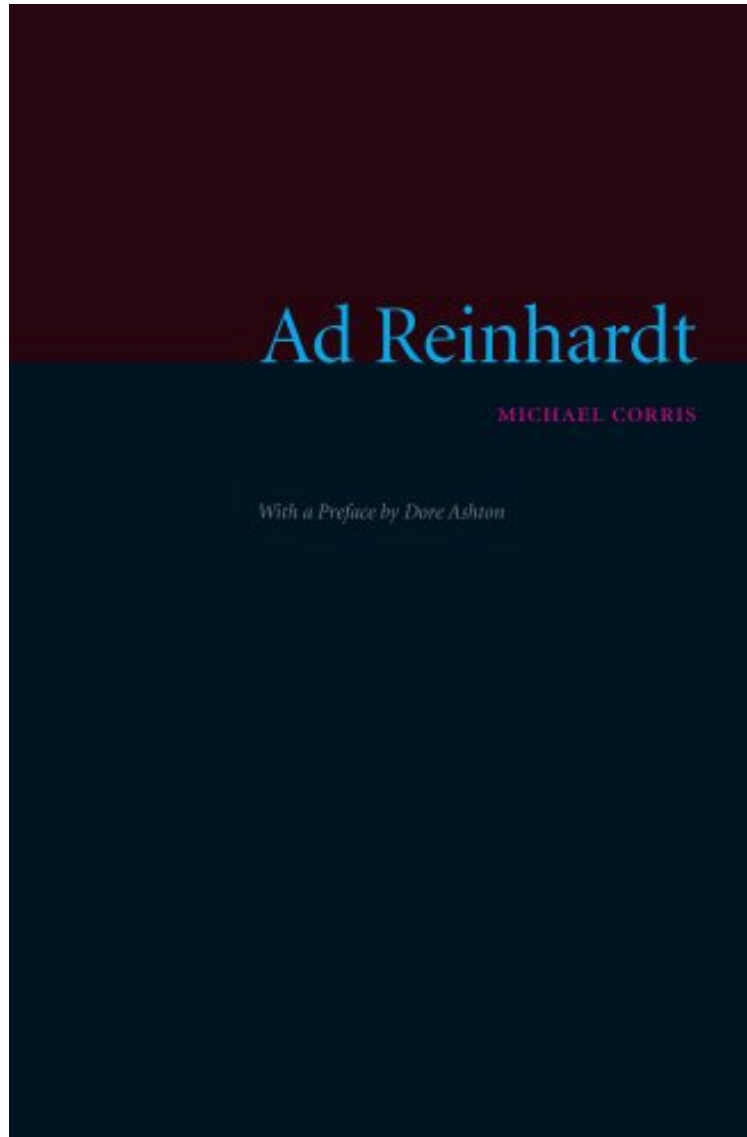


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Ad Reinhardt

Michael Corris

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Michael Corris : Ad Reinhardt before purchasing it in order to gage whether or not it would be worth my time, and all praised Ad Reinhardt:

1 of 2 people found the following review helpful. should be labeled fiction and boring fiction at thatBy A ReaderA total waste of time. Why bother with silly humorless faux art history when Ad Reinhardt's actual art comics are available now.I highly recommend "How To Look" which was just recently published.<http://www..com/Ad-Reinhardt-How-Look-Comics/dp/37757376854> of 7 people found the following review helpful. very persuasiveBy BarnabyMr. Corris goes beyond the call of duty to probe into a mind and a practice long known for its 'fine art' commitment and

vocation. Yet many assumptions about the formidable Rhinehardt are here redressed, and this does not in the slightest deter from Rhinehardt's importance as a painter of first rank. It just merely indicates that the simple story surrounding, perhaps all serious artists, just won't cover the ground. Well done. 15 of 17 people found the following review helpful. Completely awful. Pathetic scholarship. By Leonardo Manzetti This is a truly awful book from start to finish. There are easily more factual errors in it than there are pages and the whole book is a case study in bad faith with its readers. Try to look up a quote and it isn't there. For instance: I wanted to find a quote attributed to Reinhardt on page 12. A footnote leads to "statement in exhibition catalogue. Betty Parsons Gallery New York 31 October - 9 November 1949, n.p." but having located the exhibition catalogue it turns out no such statement is to be found in the catalogue and the date is off too. Same thing on p. 58. I wanted to read the attack on Reinhardt in the Daily Worker that Corris reports as 1943. Not much information to go on when trying to locate an article in a daily newspaper. Turns out it isn't in 1943 at all but 1942, April 21, p. 7 to be exact. And the article is not attacking Reinhardt's painting as the author reports but the artist's writing, his "gaga beliefs about art" which in mocking the Stalinist party line on social realism means "bad political practice." Even the most conscientious scholar can make a mistake or two but in such a short book to find multiple irregularities on so many of its pages suggests whatever the author is playing at is no accident. The editors must have been asleep at the switch on this one. A total waste of time and money. I returned the copy I purchased.

Born in Buffalo, New York, Ad Reinhardt (1913–1967) was a highly influential pioneer of conceptual and minimal art. His influence as teacher, writer, activist and critic was as significant as his art; Reinhardt taught at Brooklyn College from 1947 to 1967, and during this time also lectured at the California School of Fine Arts, the University of Wyoming, Yale University and Hunter College, New York. In latter times Ad Reinhardt has largely fallen out of the spotlight, and in this much-needed book Michael Corris gives a comprehensive account of the artist's life, works and contributions to modern art. An artist with definite political beliefs, Ad Reinhardt immersed himself in the vibrant left-wing political and cultural circles of the 1930s and '40s, only to find himself marginalized by the social and cultural conservatism that arose in postwar America. Corris examines Reinhardt's art in this historical context, tracking the development of his entire oeuvre, ranging from his abstract paintings to his popular graphic artwork, which took the form of illustrations and cartoons. Ad Reinhardt also evaluates Reinhardt's role in the art world as younger artists created successive avant-garde movements, such as Minimal and Conceptual art, and the impact his political beliefs ultimately had on his reputation and reception in the art world. This long-awaited book is a major contribution not only to Reinhardt scholarship, but also to the history of contemporary art in America.

Because of his background as a conceptual artist, designer, and art historian, Michael Corris is wonderfully equipped to undertake a thoroughgoing art historical analysis of Reinhardt's work, and he does so with great sensitivity and thoughtful analysis, employing a wide-angle lens that takes into consideration Reinhardt's forays in the areas of popular and fine art as well as politics and culture.