



Ellsworth Kelly Inbetween Spaces Works 1956

Yve-Alain Bois



Ellsworth Kelly Inbetween Spaces Works 1956:

Ellsworth Kelly Ellsworth Kelly, 2002 *Ellsworth Kelly : in-between spaces : works 1956-2002*, 2002 **Ellsworth Kelly: Catalogue Raisonné of Paintings and Sculpture** Yve-Alain Bois, 2021 Written by Kelly scholar Yve Alain Bois in direct collaboration with the artist's estate this comprehensive multivolume publication contains exhaustive documentation of each of Kelly's paintings, sculptures and reliefs. This is volume 2. The catalogue includes insightful texts and high quality images of individual works and preparatory drawings along with provenance information, exhibition history and bibliographic information. **Face to Face** Hans-Michael Herzog, Daros Collection (Art), 2008 Since its emergence in the 1980s and 90s the Daros Collection in Zurich has accumulated about 280 works by 30 outstanding North American and European artists. It possesses one of the finest collections of early Warhol and major works by Sigmar Polke, Barbara Kruger, Alfredo Jaar and Louise Bourgeois among many others. In 2000 when the strength and integrity of this collection had been established the museum boldly struck off in a new direction and the Daros Latin America Collection was founded. Already comprising roughly 1 000 works by around 100 artists including Carlos Amorales, Jos Bedia, Alfredo Jaar, Gego, Guillermo Kuitca, Vik Muniz among others it is now the largest collection of Latin American art in Europe, an exciting new resource that will doubtless have interesting long term ramifications for contemporary European art. Face to Face is the first volume to bring the two Daros Collections together, thereby engaging these works created in different media and of various cultural origin in a dynamic dialogue that disrupts ordinary canon oriented perspectives. Face to Face thus not only deepens our knowledge of the respective qualities of the two collections but also explores the common characteristics of their cultural backgrounds.

Bibliographic Guide to Art and Architecture New York Public Library. Art and Architecture Division, 1980

Semiotica del formato AA. VV., 2022-06-10T00:00:00+02:00 Che relazione c'è tra forma e formato? possibile parlare di forma senza considerarne la grandezza o le caratteristiche di taglia, peso, massa, proporzioni e scala? Questo libro rinnova la teoria e il metodo della semiotica visiva, plastica e figurativa aggiungendo alle categorie topologiche, eidetiche, cromatiche di luce e testurali già presenti nella cassetta degli attrezzi l'importante tassello delle categorie metriche. In un'indagine interdisciplinare come al tempo dei noti atelier di Greimas, semiologi, biofisici, architetti, filosofi, storici dell'arte e della moda si interrogano sul formato a misura d'uomo ma soprattutto extra small e extra large per i rapporti di valore e di potere intersoggettivi che instaura fra somatico e semantico. Testi di Paul Ardenne, Renato Barilli, Anne Beyaert, Geslin, Marion Colas, Blaise Agostino De Rosa, Maria Giuseppina Di Monte, Michele Di Monte, Fabrizio Gay, Francesco Marsciani, Tiziana Migliore, Ruggero Pierantoni, Robert Storr, Carla Subrizi, Bianca Terracciano, Stefania Zuliani. **La Biennale Di Venezia** Robert Storr, 2007 Optic Nerve Joe Houston, 2007 Published to accompany an exhibition at the Columbus Museum of Art, Ohio, this book examines the development of the Op Art movement, its cultural context and its widespread impact on advertising, fashion and film making. It includes works by Josef Albers, Bridget Riley and Victor Vasarely. *Bookforum*, 2001 **Fresh**

Widow Maria Müller-Schareck, Kunstsammlung Nordrhein-Westfalen (Germany), 2012 Leon Battista Alberti's 1435 treatise *De pictura* influenced generations of painters by suggesting that a painting should be approached as an open window. By the twentieth century the window had transformed into a motif that would test the limits of painting. With his 1920 *Fresh Widow* a replica of a French window with panes covered in black leather Marcel Duchamp postulated a farewell to illusionist painting. This publication presents the development of window painting by artists such as Robert Delaunay, Henri Matisse, Marcel Duchamp, René Magritte, Ellsworth Kelly, Eva Hesse, Gerhard Richter and many others. *Icônes américaines* Grand Palais (Paris, France), Musée Granet, 2015. Ouvrage qui accompagne l'exposition du même nom présentée au Grand Palais Paris du 8 avril au 22 juin 2015. Durant la rénovation du San Francisco Museum of Modern Art le Grand Palais accueille les œuvres les plus emblématiques du musée ainsi que des pièces de la collection Fisher dont le SF Moma est propriétaire. L'une des collections privées d'art moderne et contemporain les plus importantes du monde. Commencée dans les années 1970 la collection de Doris et Donald Fisher co-fondateurs de l'entreprise Gap rassemble plus d'un millier d'œuvres signées de 185 artistes tels que Alexander Calder, Roy Lichtenstein, Agnes Martin, Richard Serra ou encore Andy Warhol. *Das Schweizer Buch*, 2002. **Molinari A RETROSPECTIVE**, 1997. **The New Yorker** Harold Wallace Ross, Katharine Sergeant Angell White, 1975. *Arts Magazine*, 1976. *Arts Digest*, 1976. **Einbildung** Kunsthau Graz, 2003. Das Thema dieses Buches ist die Wahrnehmung. Die Kunst als kreative Wissenschaft von den Vorgängen in unserem Gehirn und davon wie von diesen Bildern und Vorstellungen erzeugt werden. Wahrnehmung als solches, Einbildung und Täuschung werden von mehr als 30 Künstlern erfahrbar und erkennbar gemacht. Das Buch begleitet die Eröffnungsausstellung des neu erbauten Kunsthause in Graz. Künstler u.a. Alberto Biasi, Angela Bulloch, Anthony Caro, Chuck Close, Gianni Colombo, Jan Dibbets, Olafur Eliasson, Taft Green, Robert Irwin, Ellsworth Kelly, Yves Klein, Liz Larner, Sarah Morris, Qiu Shu Hua, Markus Raetz, Bridet Riley, Ed Ruscha, Dieter Roth, Romy Zaugg. **In-between Spaces: Works 1956-2002**, 2002. *Ellsworth Kelly: In-between spaces*, 2002. *AN EXHIBITION OF RECENT PAINTINGS BY ELLSWORTH KELLY AT SIDNEY JANIS [microform]*, 1965.

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