

Clement Greenberg Art Critic

Clement Greenberg

Clement Greenberg, Art Critic Donald Burton Kuspit, 1979 Clement Greenberg, the father of modern American art criticism, has always been a controversial figure among art critics and historians. Although the American artists of the 1940s that he singled out for attention have since achieved international recognition as the first generation of abstract expressionists, the modernist theory of criticism by which Greenberg justified his taste and specified the significance of such artists has often provoked hostile comment. Donald Kuspit's book is the first to examine the totality of Greenberg's position, showing both its value and its incompleteness.--Book jacket.

Clement Greenberg, Late Writings Clement Greenberg, 2003 This is the first collection of Greenberg's writings from 1970 to 1990, where he explores a surprising breadth of issues and mediums with philosophical insight.

The Collected Essays and Criticism, Volume 2 Clement Greenberg, 1986 Clement Greenberg (1909–1994), champion of abstract expressionism and modernism—of Pollock, Miró, and Matisse—has been esteemed by many as the greatest art critic of the second half of the twentieth century, and possibly the greatest art critic of all time. On radio and in print, Greenberg was the voice of the new American painting, and a central figure in the postwar cultural history of the United States. Greenberg first established his reputation writing for the *Partisan Review*, which he joined as an editor in 1940. He became art critic for the *Nation* in 1942, and was associate editor of *Commentary* from 1945 until 1957. His seminal essay, *Avant-Garde and Kitsch* set the terms for the ongoing debate about the relationship of modern high art to popular culture. Though many of his ideas have been challenged, Greenberg has influenced generations of critics, historians, and artists, and he remains influential to this day.

The Collected Essays and Criticism, Volume 2 Clement Greenberg, 1988-02-15 Clement Greenberg (1909–1994), champion of abstract expressionism and modernism—of Pollock, Miró, and Matisse—has been esteemed by many as the greatest art critic of the second half of the twentieth century, and possibly the greatest art critic of all time. On radio and in print, Greenberg was the voice of the new American painting, and a central figure in the postwar cultural history of the United States. Greenberg first established his reputation writing for the *Partisan Review*, which he joined as an editor in 1940. He became art critic for the *Nation* in 1942, and was associate editor of *Commentary* from 1945 until 1957. His seminal essay, *Avant-Garde and Kitsch* set the terms for the ongoing debate about the relationship of modern high art to

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The Collected Essays and Criticism, Volume 3 Clement Greenberg, 1986 Clement Greenberg is widely recognized as the most influential and articulate champion of modernism during its American ascendancy after World War II, the period largely covered by these highly acclaimed volumes of *The Collected Essays and Criticism*. Volume 3: *Affirmations and Refusals* presents Greenberg's writings from the period between 1950 and 1956, while Volume 4: *Modernism with a Vengeance* gathers essays and criticism of the years 1957 to 1969. The 120 works range from little-known pieces originally appearing in *Vogue* and *Harper's Bazaar* to such celebrated essays as *The Plight of Our Culture* (1953), *Modernist Painting* (1960), and *Post Painterly Abstraction* (1964). Preserved in their original form, these writings allow readers to witness the development and direction of Greenberg's criticism, from his advocacy of abstract expressionism to his enthusiasm for color-field painting. With the inclusion of critical exchanges between Greenberg and F. R. Leavis, Fairfield Porter, Thomas B. Hess, Herbert Read, Max Kozloff, and Robert Goldwater, these volumes are essential sources in the ongoing debate over modern art. For each volume, John O'Brian has furnished an introduction, a selected bibliography, and a brief summary of events that places the criticism in its artistic and historical context.

Art and Culture Clement Greenberg, 1971-06-01 Clement Greenberg is, internationally, the best-known American art critic popularly considered to be the man who put American vanguard painting and sculpture on the world map. . . . An important book for everyone interested in modern painting and sculpture.—*The New York Times*

The Collected Essays and Criticism, Volume 4 Clement Greenberg, 1986 Clement Greenberg is widely recognized as the most influential and articulate champion of modernism during its American ascendancy after World War II, the period largely covered by these highly acclaimed volumes of *The Collected Essays and Criticism*. Volume 3: *Affirmations and Refusals* presents Greenberg's writings from the period between 1950 and 1956, while Volume 4: *Modernism with a Vengeance* gathers essays and criticism of the years 1957 to 1969. The 120 works range from little-known pieces originally appearing in *Vogue* and *Harper's Bazaar* to such celebrated essays as *The Plight of Our Culture* (1953), *Modernist Painting* (1960), and *Post Painterly Abstraction* (1964). Preserved in their original form, these writings allow readers to witness the development and direction of Greenberg's criticism, from his advocacy of abstract expressionism to his enthusiasm for color-field painting. With the inclusion of critical exchanges between Greenberg and F. R. Leavis, Fairfield Porter, Thomas B. Hess, Herbert Read, Max Kozloff, and Robert Goldwater, these volumes are essential sources in the ongoing debate over modern art. For each volume, John O'Brian has furnished an introduction, a selected bibliography, and a brief summary of events that places the criticism in its artistic and historical context.

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The Harold Letters Clement Greenberg, 2003-07-18 Candid, breathless, arrogant, ambitious--here, in his own words, is Clement Greenberg, a young man of limitless intellectual appetite on his way to becoming the twentieth century's greatest art critic. Clement Greenberg was, and remains, America's most perceptive, prescient, and influential art critic. More alive than any of his contemporaries to the genius of art in his time, it was Greenberg who, in the 1940s and '50s, charted and celebrated the rise of Abstract Expressionism. The authority of his aesthetic judgment, and the force and clarity of his arguments, went far to establish those artists whose work he championed--Pollock, de Kooning, Hans Hofmann, David Smith. Before all that, however, he was a young man burning to become an intellectual, to make what he called Important Discoveries about art and life. His confidant during these early years was Harold Lazarus, a classmate at Syracuse University and a future professor of English. From 1928, when both were nineteen, until 1943, when they went their separate ways, the two exchanged honest, funny, deeply personal letters, collected by his widow, Janice Van Horne.

Clement Greenberg, Art Critic Donald B. Kuspit, 1979

Clement Greenberg Between the Lines Thierry de Duve, 2010-04-15 Clement Greenberg (1909-1994), champion of abstract expressionism and modernism—of Pollock, Miró, and Matisse—has been esteemed by many as the greatest art critic of the second half of the twentieth century, and possibly the greatest art critic of all time. This volume, a lively reassessment of Greenberg's writings, features three approaches to the man and his work: Greenberg as critic, doctrinaire, and theorist. The book also features a transcription of a public debate with Greenberg that de Duve organized at the University of Ottawa in 1988. *Clement Greenberg Between the Lines* will be an indispensable resource for students, scholars, and enthusiasts of modern art. "In this compelling study, Thierry de Duve reads Greenberg against the grain of the famous critic's critics—and sometimes against the grain of the critic himself. By reinterpreting Greenberg's interpretations of Pollock, Duchamp, and other canonical figures, de Duve establishes new theoretical coordinates by which to understand the uneasy complexities and

importance of Greenberg's practice." John O'Brian, editor of Clement Greenberg: The Collected Essays and Criticisms "De Duve is an expert on theoretical aesthetics and thus well suited to reassess the formalist tenets of the late American art critic's theory on art and culture. . . . De Duve's close readings of Greenberg . . . contain much of interest, and the author clearly enjoys matching wits with 'the world's best known art critic.'" Library Journal

Clement Greenberg Portland Art Museum (Or.),Karen Wilkin,Bruce Guenther,2001 Clement Greenberg (1909-1994) is the most renowned American art critic of the twentieth century and the first to treat New York modern artists as an independent school. In the work of Willem de Kooning, Jackson Pollock, and sculptor David Smith, Greenberg saw a vitality absent from the art of postwar Europe. His writings helped transform the bohemian colony huddled around Manhattan's grimy Eighth Street into the churning center of an international movement. Far less known is the fact that Greenberg was also a major collector; because of his insistence on anonymity when loaning pieces to museums, the scope of his private collection surprises many. Recently acquired by the Portland Art Museum, his incredible collection is now coming to the public in a multi-venue traveling exhibition. This extraordinary book illustrates, in color and for the first time, the collection's 155 works. Spanning five decades of American art, it features some of the twentieth century's finest artists. Works by Pollock, Helen Frankenthaler, Hans Hofmann, and Adolph Gottlieb represent Abstract Expressionism. Paintings by Jules Olitski, Kenneth Noland, and others represent the Color Field movement, in which artists used liquid pure color on raw canvas. One highlight is Noland's first "target" painting--a 1958 masterpiece exploring the flatness of paint. The collection also includes excellent examples of the movement Greenberg dubbed Post-Painterly Abstraction, including pieces by Walter Darby Bannard and Larry Poons. The works Greenberg collected reflect his ideas, passions, and personal associations. They reveal him as a reviewer and intellectual but also as a friend to the artists. Many of the more than two hundred color plates are accompanied by Greenberg's comments about the artists--painters and sculptors now being rediscovered by young contemporary artists exploring formalism, the nature of paint, and the evolution of modern art. The text includes discussions of Greenberg's significance to criticism, his famous studio visits, and the controversy attached to his work, as well as short biographies of each artist. PARTIAL EXHIBITION SCHEDULE: Portland Art Museum, Portland, Oregon July 14, 2001-September 16, 2001

Art Czar Alice Goldfarb Marquis,2006 Art Czar: The Rise and Fall of Clement Greenberg~ISBN 0-87846-701-7 U.S. \$35.00 / Clothbound, 5.5 x 8.25 in. / 336 pgs / 35 b&w. ~Item / June / Nonfiction and Criticism Ms. Marquis has done a superlative job of setting the bare facts of the man's monklike concentration and tireless industry against the glitz and screaming egos of collectors, dealers and artists. --The New York Times Book Review on Alfred H. Barr, Jr.: Missionary for the Modern

Clement Greenberg: Modernism with a vengeance, 1957-1969 Clement Greenberg,1986

The Collected Essays and Criticism, Volume 2 Clement Greenberg, 1986 Clement Greenberg (1909–1994), champion of abstract expressionism and modernism—of Pollock, Miró, and Matisse—has been esteemed by many as the greatest art critic of the second half of the twentieth century, and possibly the greatest art critic of all time. On radio and in print, Greenberg was the voice of the new American painting, and a central figure in the postwar cultural history of the United States. Greenberg first established his reputation writing for the *Partisan Review*, which he joined as an editor in 1940. He became art critic for the *Nation* in 1942, and was associate editor of *Commentary* from 1945 until 1957. His seminal essay, *Avant-Garde and Kitsch* set the terms for the ongoing debate about the relationship of modern high art to popular culture. Though many of his ideas have been challenged, Greenberg has influenced generations of critics, historians, and artists, and he remains influential to this day.

Homemade Esthetics Clement Greenberg, 2000-10-19 Thanks to his unsurpassed eye and his fearless willingness to take a stand, Clement Greenberg (1909–1994) became one of the giants of 20th century art criticism a writer who set the terms of critical discourse from the moment he burst onto the scene with his seminal essays *Avant Garde and Kitsch* (1939) and *Towards a Newer Laocoon* (1940). In this work, which gathers previously uncollected essays and a series of seminars delivered at Bennington in 1971, Greenberg provides his most expansive statement of his views on taste and quality in art, arguing for an esthetic that flies in the face of current art world fashions. Greenberg insists despite the attempts from Marcel Duchamp onwards to escape the jurisdiction of taste by producing an art so disjunctive that it cannot be judged that taste is inexorable. He argues that standards of quality in art, the artist's responsibility to seek out the hardest demands of a medium, and the critic's responsibility to discriminate, are essential conditions for great art. The obsession with innovation the epidemic of newness leads, in Greenberg's view, to the boringness of so much avant garde art. He discusses the interplay of expectation and surprise in aesthetic experience, and the exalted consciousness produced by great art. *Homemade Esthetics* allows us particularly in the transcribed seminar sessions, never before published to watch the critic's mind at work, defending (and at times reconsidering) his theories. His views, often controversial, are the record of a lifetime of looking at and thinking about art as intensely as anyone ever has.

Clement Greenberg: Affirmations and refusals, 1950-1956 Clement Greenberg, 1986

Clement Greenberg: Arrogant purpose, 1945-1949 Clement Greenberg, 1986

Clement Greenberg Florence Rubenfeld, 1997 It was his uncanny response to the form abstraction was going to take in advanced American painting that placed him - with no formal training in art history - at the apex of the art world for the next fifty years.

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