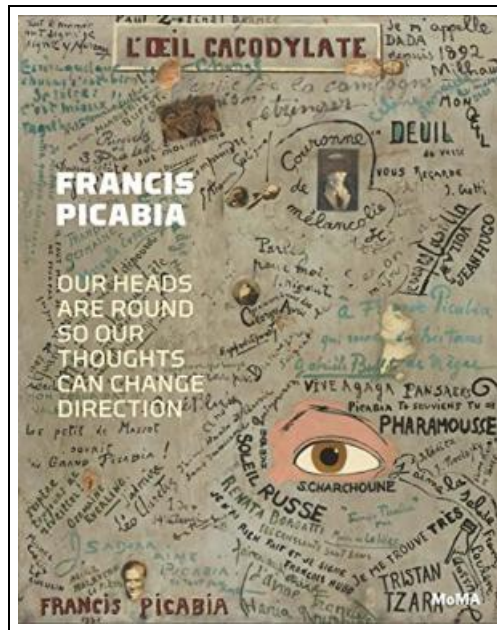


Francis Picabia: Our Heads Are Round so Our Thoughts Can Change D: Our Heads Are Round so Our Thoughts Can Change Direction (Hardback)



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Reviews

Completely essential study ebook. This is for all those who statte there was not a well worth reading. I realized this book from my dad and i recommended this publication to find out.
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FRANCIS PICABIA: OUR HEADS ARE ROUND SO OUR THOUGHTS CAN CHANGE D: OUR HEADS ARE ROUND SO OUR THOUGHTS CAN CHANGE DIRECTION (HARDBACK)



MUSEUM OF MODERN ART, United States, 2016. Hardback. Condition: New. Language: English . Brand New Book. By rejecting consistency, Picabia powerfully asserted the artist's freedom to change. Irreverent and audacious, restless and brilliant, Francis Picabia achieved fame as a leader of the Dada group only to break publicly with the movement in 1921. Moving between Paris, the French Riviera, Switzerland, and New York, he led a dashing life, painting, writing, yachting, gambling, racing fast cars, and organizing lavish parties. Like no other artist before him, Picabia created a body of work that defies consistency and categorization, from Impressionist landscapes to abstraction, from Dada to stylized nudes, and from performance and film to poetry and publishing. A primary constant in his career was his vigorous unpredictability. Illustrated with nearly 500 reproductions, this sweeping survey of Picabia's eclectic career embraces the challenge of his work, asking how we can make sense of its wildly shifting mediums and styles. In her opening essay, curator Anne Umland writes that with Picabia, familiar oppositions between high art and kitsch, progression and regression, modernism and its opposite, and success and failure are undone. In 15 superb essays, additional authors—including distinguished professors George Baker, Briony Fer, and David Joselit and renowned Picabia scholars Carole Boulbes and Arnauld Pierre—delve into the radically various mediums, styles, and contexts of Picabia's work, discussing his Dada period, his abstractions, his mechanical paintings, his appropriations of source imagery, his multifaceted relationship with print (both in his paintings and as a publisher and contributor to vanguard journals), his forays into screenwriting and theater, and his complex politics. Marcel Duchamp, of course, but also Nietzsche and Gertrude Stein make repeat appearances along the way. Turning to Picabia's contemporary legacy, Catharine Hug maps the history of his critical reception and...



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