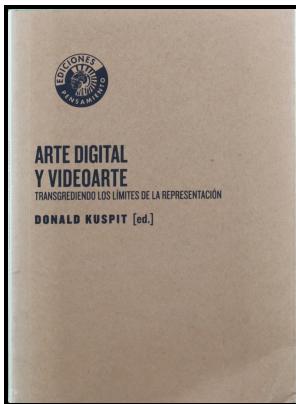


Idiosyncratic identities - artists at the end of the avant-garde

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Description: -

- Postmodernism

Self-perception in art

Artists -- Psychology
Idiosyncratic identities - artists at the end of the avant-garde

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Henri Rousseau: The Unlikeliest Member of the Avant

And just as in painting, it became a pervasive influence and contributed fundamentally to Constructivism and Futurism

3. BIO

In 1985, she painted Hans Keller, the well-known writer and musicologist, who she married in 1961. The soul is dumb, immobilized, as good as dead.

Idiosyncratic Identities by Donald B. Kuspit

This term micropolitics, as used by Gilles Deleuze and Félix Guattari Mille plateaux illustrates in a complex way situations of specific resistance, and the tools available to Czech, Slovenian, Polish or Russian artists faced with the dominant power and ideology in that geopolitical zone.

Wolfgang Laib's Pollen from Hazelnut and the ritual.

Egon Schiele Egon Schiele 1890—1918 was an Austrian painter. There are no direct influences, no empirically observable connections.

Kuspit, Donald B. 1935

Thanks to art, the soul is returned to the agitated zone between life and death, and this agitation is its health and its life. And since our lives, both by nature and by the newspapers, are so full of crisis that one is no longer aware of it, then it is clear that life goes on regardless, and further that each thing can be and is separate from each and every other, viz: the continuity of the newspaper headlines. Initially an object of scorn within the arts community, the Fountain has since become almost canonized by some as one of the most recognizable modernist works of sculpture.

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