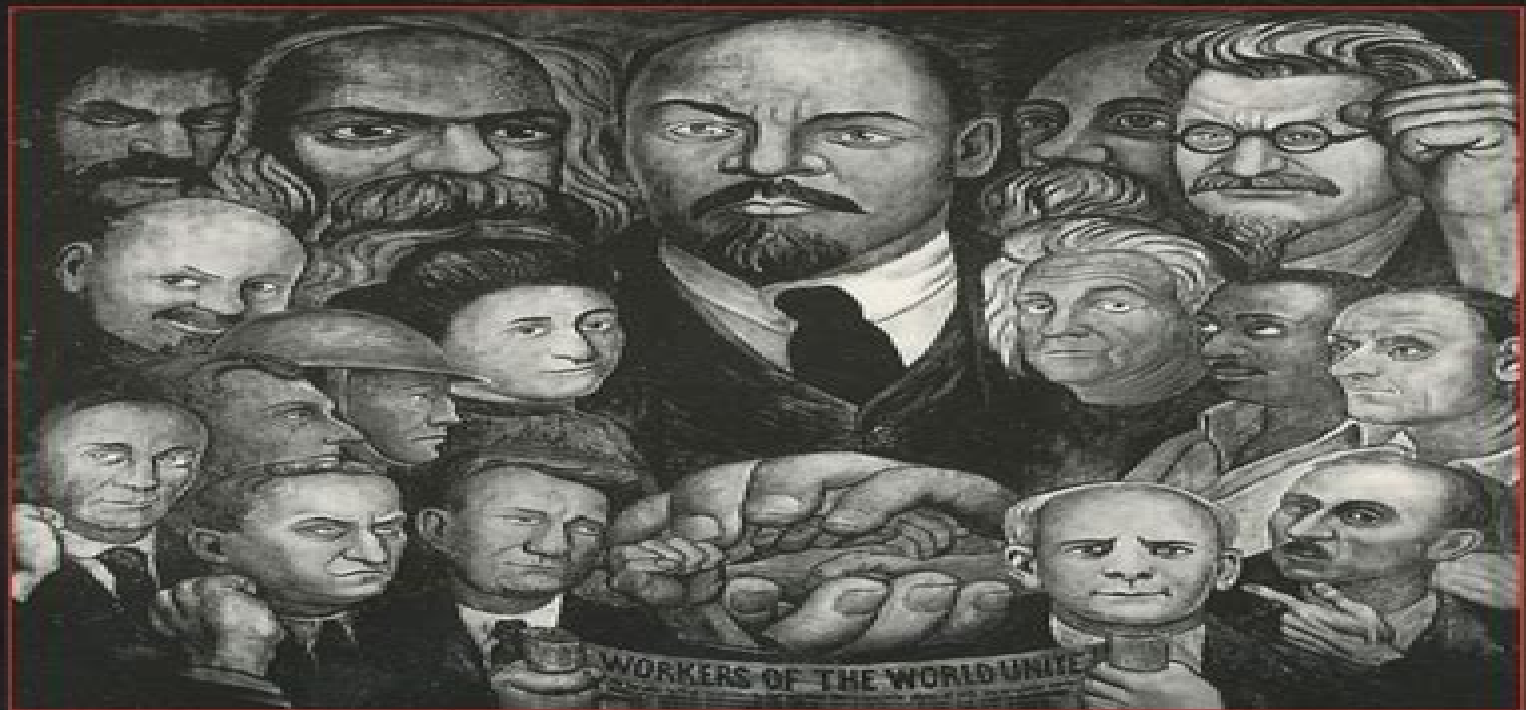


ART & POLITICS IN THE 1930's:

modernism - marxism - americanism



a history of cultural activism
during the depression years

Susan platt

Art And Politics In The 1930s Modernism Marxism Americanism

Barbara McCloskey



Art And Politics In The 1930s Modernism Marxism Americanism:

Art and Politics in the 1930s Susan Noyes Platt,1999

Art and Politics in the 1930s Susan Noyes Platt,1999

Anarchist Modernism Allan Antliff,2001-04-15 Reveals that during the World War I era modernists participated in a wide ranging anarchist movement that encompassed lifestyles literature and art as well as politics *Modernism for the Masses* Jody Patterson,2020-11-17 A mural renaissance swept the United States in the 1930s propelled by the New Deal Federal Art Project and the popularity of Mexican muralism Perhaps nowhere more than in New York City murals became a crucial site for the development of abstract painting Artists such as Stuart Davis Arshile Gorky Willem de Kooning and Lee Krasner created ambitious works for the Williamsburg Housing Project Floyd Bennett Field Airport and the 1939 World s Fair *Modernism for the Masses* examines the public murals realized and unrealized of these and other abstract painters and the aesthetic controversy political influence and ideological warfare that surrounded them Jody Patterson transforms standard narratives of modernism by reasserting the significance of the 1930s and explores the reasons for the omission of the mural s history from chronicles of American art Beautifully illustrated with the artists murals and little known archival photographs this book recovers the radical idea that modernist art was a vital part of everyday life The 1930s J.B. Bennington,Zenia Sacks DaSilva,2016-04-26 In 2010 Hofstra University celebrated its 75th anniversary inviting scholars to the campus to discuss the world as it was in the year Hofstra was founded The conference 1935 The Reality and the Promise provided a wide ranging exploration of the 1930s with presentations discussions and events highlighting the arts entertainment society politics literature and science in that momentous decade This volume encompasses a selection of the most interesting and enlightening papers from this conference providing both depth and breadth of coverage By any measure the 1930s was a pivotal decade in modern history a time when the reality of current events and the foreshadowing of events to come tempered all promise The tension between reality and promise is a recurrent theme in the chapters brought together here as well as in the personalities and faces that came to define this decade *American Scenes: WPA-Era Prints from the 1930s and 1940s* La Salle University Art Museum,2014 The Other American Moderns ShiPu Wang,2017-07-14 In *The Other American Moderns* ShiPu Wang analyzes the works of four early twentieth century American artists who engaged with the concept of Americanness Frank Matsura Eitar Ishigaki Hideo Noda and Miki Hayakawa In so doing he recasts notions of minority artists contributions to modernism and American culture Wang presents comparative studies of these four artists figurative works that feature Native Americans African Americans and other racial and ethnic minorities including Matsura and Susan Timento Pose at Studio ca 1912 The Bonus March 1932 Scottsboro Boys 1933 and Portrait of a Negro ca 1926 Rather than creating art that reflected Asian aesthetics Matsura Ishigaki Noda and Hayakawa deployed imagery of the Other by the Other as their means of exploring understanding and contesting conditions of diaspora and notions of what it meant to be American in an age of anti immigrant sentiment and legislation Based on a decade long excavation of previously

unexamined collections in the United States and Japan *The Other American Moderns* is more than a rediscovery of forgotten minority artists it reconceives American modernism by illuminating these artists active role in the shaping of a multicultural and cosmopolitan culture This nuanced analysis of their deliberate engagement with the ideological complexities of American identity contributes a new vision to our understanding of non European identity in modernism and American art *The Making of the American Creative Class* Shannan Clark,2021 *The Making of the American Creative Class* narrates the history of workers in New York s publishing advertising design and broadcasting industries and their efforts to improve their working conditions set against the backdrop of the economic dislocations of twentieth century capitalism *Eccentric Modernisms* Tirza True Latimer,2017 What if we ascribe significance to aesthetic and social divergences rather than waving them aside as anomalous What if we look closely at what does not appear central or appears peripherally or does not appear at all viewing ellipses outliers absences and outtakes as significant *Eccentric Modernisms* places queer demands on art history tracing the relational networks connecting cosmopolitan eccentrics who cultivated discrepant strains of modernism in America during the 1930s and 1940s Building on the author s earlier studies of Gertrude Stein and other lesbians who participated in transatlantic cultural exchanges between the world wars this book moves in a different direction focusing primarily on the gay men who formed Stein s support network and whose careers in turn she helped to launch including the neo romantic painters Pavel Tchelitchew and writer editor Charles Henri Ford *Eccentric Modernisms* shows how these eccentric modernists bucked trends by working collectively reveling in disciplinary promiscuity and sustaining creative affiliations across national and cultural boundaries *Radical Art* Helen Langa,2004-03-25 Publisher Description

German Art in New York Gregor Langfeld,2025-10-01 Why did the Museum of Modern Art and the Guggenheim in New York and art collectors and curators such as Katherine Dreier and Alfred Barr collect modern German art in the first half of the twentieth century And why did certain works of art belong to the canon while others did not In this book Gregor Langfeld argues that National Socialism played a crucial role in the canonization of movements such as Expressionism and the Bauhaus A role which undermined the post 1945 reputations of many artists associated with classical and figurative trends Langfeld offers important new insights into the political and ideological motivations behind the New York art world s fluctuations in opinion fashion and price **The Exile of George Grosz** Barbara McCloskey,2015-01-31 *The Exile of George Grosz* examines the life and work of George Grosz after he fled Nazi Germany in 1933 and sought to re establish his artistic career under changed circumstances in New York It situates Grosz s American production specifically within the cultural politics of German exile in the United States during World War II and the Cold War Basing her study on extensive archival research and using theories of exile migrancy and cosmopolitanism McCloskey explores how Grosz s art illuminates the changing cultural politics of exile She also foregrounds the terms on which German exile helped to define both the limits and possibilities of American visions of a one world order under U S leadership that emerged during this period This book

presents Grosz's work in relation to that of other prominent figures of the German emigration including Thomas Mann and Bertolt Brecht as the exile community agonized over its measure of responsibility for the Nazi atrocity German culture had become and debated what Germany's postwar future should be Important too at this time were Grosz's interactions with the American art world His historical allegories self portraits and other works are analyzed as confrontational responses to the New York art world's consolidating consensus around Surrealism and Abstract Expressionism during and after World War II This nuanced study recounts the controversial repatriation of Grosz's work and the exile culture of which it was a part to a German nation perilously divided between East and West in the Cold War

Latin American Art at The Museum of Modern Art Miriam M. Basilio Gaztambide, 2025-06-13 This book sheds light on an as yet unstudied aspect of The Museum of Modern Art's MoMA preeminent role in establishing the definition of the problematic term Latin American art in the United States from the 1930s to the present through its collection displays In examining the shifting categorization of Latin American works according to stylistic and geographic taxonomies we gain a greater understanding of the organization of the Museum's collections as a whole during the 1940s and 1950s This book is the first to document these institutional precedents crucial for the understanding of the articulation of a Modernist canon and its contested legacy today The MoMA is widely recognized as the preeminent institution that defined 20th century art through its collection shaping our understandings of the history of art with its hierarchies and exclusions as they sediment over time MoMA's holdings of art from Latin America shed light on a key period when the stylistic categories that have since come to be accepted by many today as the Modernist canon developed MoMA's collection displays suggest ways in which artists from areas of the world formerly excluded can be incorporated within today's increasingly global museums MoMA's approach may be compared to initiatives adopted by several museums since the 2000s creating geographically defined curatorial positions as a way to redress gaps in collecting art from Latin America and other areas of the world In this book author Miriam M Basilio Gaztambide offers a closer study of the history of collection displays as a means to understand canon formation in modern art museums This work will be of interest to those researching Latin American American modern and contemporary art and curatorial and museum studies

De Kooning John Elderfield, Willem De Kooning, Lauren Mahony, Jennifer Field, Delphine Huisinga, Susan Lake, 2011 This publication offers an unparalleled opportunity to appreciate the development of the artist's work as it unfolded over nearly seven decades beginning with his early academic works made in Holland before he moved to the United States in 1926 and concluding with his final sparely abstract paintings of the late 1980s

Aaron Copland and His World Carol J. Oja, Judith Tick, 2018-06-05 Aaron Copland and His World reassesses the legacy of one of America's best loved composers at a pivotal moment as his life and work shift from the realm of personal memory to that of history This collection of seventeen essays by distinguished scholars of American music explores the stages of cultural change on which Copland's long life 1900 to 1990 unfolded from the modernist experiments of the 1920s through the progressive populism of the Great Depression and the

urgencies of World War II to postwar political backlash and the rise of serialism in the 1950s and the cultural turbulence of the 1960s Continually responding to an ever changing political and cultural panorama Copland kept a firm focus on both his private muse and the public he served No self absorbed recluse he was very much a public figure who devoted his career to building support systems to help composers function productively in America This book critiques Copland s work in these shifting contexts The topics include Copland s role in shaping an American school of modern dance his relationship with Leonard Bernstein his homosexuality especially as influenced by the writings of Andr Gide and explorations of cultural nationalism Copland s rich correspondence with the composer and critic Arthur Berger who helped set the parameters of Copland s reception is published here in its entirety edited by Wayne Shirley The contributors include Emily Abrams Paul Anderson Elliott Antokoletz Leon Botstein Martin Brody Elizabeth Crist Morris Dickstein Lynn Garafola Melissa de Graaf Neil Lerner Gail Levin Beth Levy Vivian Perlis Howard Pollack and Larry Starr Caught By Politics S. Eckmann,L.

Koepnick,2016-09-23 This book explores German and European exile visual artists designers and film practitioners in the United States such as Max Beckmann George Grosz Hans Richter Peter Lorre and Edgar Ulmer and examines how American artists including Walter Quirt Jackson Pollock and Robert Motherwell responded to the Europeanization of American culture

Distinction and Denial Mary Ann Calo,2007 Rewrites the history of African American art and artists in the inter war years New Deal Art John P. Murphy,2025-09-25 Franklin D Roosevelt s landslide victory in the USA s 1932 presidential election gave him a mandate to institute a New Deal for US citizens and by so doing offer them a more abundant life For a decade between 1933 and 1943 the New Deal art programs marked the largest federal investment in the arts in the history of the country Tens of thousands of artists and artisans across the country produced some 2 500 murals 100 000 easel paintings 17 000 sculptures and 200 000 prints How should we understand the history and legacy of the New Deal art programs today Marshalling new scholarship and original research New Deal Art highlights the contributions of a diverse range of women immigrant working class Indigenous Black Asian Jewish Latinx and LGBTQ artists While previous studies have focused on the personalities and politics of government administrators this book offers a history from below that stresses the role of artists as activists through collective efforts such as the Artists Union and the American Artists Congress It explores topics that traditionally fall outside the purview of art history art as therapy in prisons and hospitals childrens art community art centres and art education and the place of handicrafts and applied arts Above all New Deal Art centres the question of art and democracy What if art was treated as a natural resource to which all citizens had an equal right **New Perspectives on**

Brücke Expressionism Christian Weikop,2017-07-05 New Perspectives on Brücke Expressionism Bridging History brings together highly renowned international art historians in a scholarly work that offers the first full length reassessment in English of the importance of the Brücke group to German modernism specifically and to international modernism more generally It challenges interrogates and updates existing orthodoxies in the field of Brücke studies by deploying new research

combined with innovative interpretative approaches This is an exciting volume of essays with an interlinking tripartite structure that charts the significance of this pioneering German avant garde group in relation to various critical themes namely cultural and material identity collectivity and selfhood as well as defamation and rehabilitation The book is unique in the field in that it seeks to excavate specific historical research relating to the activities of the Br cke as a bohemian yet nonetheless enterprising artists community and considers the contributions of the key members in relation to the dynamics of that group rather than simply on an individual basis It thoroughly explores the historiography of the Br cke artists reception throughout the turbulent history of the twentieth century up until the present day

The Routledge Companion to Art and Disability Keri Watson, Timothy W. Hiles, 2022-03-30 The Routledge Companion to Art and Disability explores disability in visual culture to uncover the ways in which bodily and cognitive differences are articulated physically and theoretically and to demonstrate the ways in which disability is culturally constructed This companion is organized thematically and includes artists from across historical periods and cultures in order to demonstrate the ways in which disability is historically and culturally contingent The book engages with questions such as How are people with disabilities represented in art How are notions of disability articulated in relation to ideas of normality hybridity and anomaly How do artists use visual culture to affirm or subvert notions of the normative body Contributors consider the changing role of disability in visual culture the place of representations in society and the ways in which disability studies engages with and critiques intersectional notions of gender race ethnicity class and sexuality This book will be particularly useful for scholars in art history disability studies visual culture and museum studies

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Table of Contents Art And Politics In The 1930s Modernism Marxism Americanism

1. Understanding the eBook Art And Politics In The 1930s Modernism Marxism Americanism
 - The Rise of Digital Reading Art And Politics In The 1930s Modernism Marxism Americanism
 - Advantages of eBooks Over Traditional Books
2. Identifying Art And Politics In The 1930s Modernism Marxism Americanism
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Art And Politics In The 1930s Modernism Marxism Americanism
 - User-Friendly Interface
4. Exploring eBook Recommendations from Art And Politics In The 1930s Modernism Marxism Americanism
 - Personalized Recommendations
 - Art And Politics In The 1930s Modernism Marxism Americanism User Reviews and Ratings

- Art And Politics In The 1930s Modernism Marxism Americanism and Bestseller Lists
- 5. Accessing Art And Politics In The 1930s Modernism Marxism Americanism Free and Paid eBooks
 - Art And Politics In The 1930s Modernism Marxism Americanism Public Domain eBooks
 - Art And Politics In The 1930s Modernism Marxism Americanism eBook Subscription Services
 - Art And Politics In The 1930s Modernism Marxism Americanism Budget-Friendly Options
- 6. Navigating Art And Politics In The 1930s Modernism Marxism Americanism eBook Formats
 - ePub, PDF, MOBI, and More
 - Art And Politics In The 1930s Modernism Marxism Americanism Compatibility with Devices
 - Art And Politics In The 1930s Modernism Marxism Americanism Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Art And Politics In The 1930s Modernism Marxism Americanism
 - Highlighting and Note-Taking Art And Politics In The 1930s Modernism Marxism Americanism
 - Interactive Elements Art And Politics In The 1930s Modernism Marxism Americanism
- 8. Staying Engaged with Art And Politics In The 1930s Modernism Marxism Americanism
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Art And Politics In The 1930s Modernism Marxism Americanism
- 9. Balancing eBooks and Physical Books Art And Politics In The 1930s Modernism Marxism Americanism
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Art And Politics In The 1930s Modernism Marxism Americanism
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Art And Politics In The 1930s Modernism Marxism Americanism
 - Setting Reading Goals Art And Politics In The 1930s Modernism Marxism Americanism
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Art And Politics In The 1930s Modernism Marxism Americanism
 - Fact-Checking eBook Content of Art And Politics In The 1930s Modernism Marxism Americanism
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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