

American Art Since 1945

The Cambridge Companion to American Theatre since 1945 provides an overview and analysis of developments in the organization and practices of American theatre. It examines key demographic and geographical shifts American theatre after 1945 experienced in spectatorship, and addresses the economic, social, and political challenges theatre artists have faced across cultural climates and geographical locations. Specifically, it explores artistic communities, collaborative practices, and theatre methodologies across mainstream, regional, and experimental theatre practices, forms, and expressions. As American theatre has embraced diversity in practice and representation, the volume examines the various creative voices, communities, and perspectives that prior to the 1940s was mostly excluded from the theatrical landscape. This diversity has led to changing dramaturgical and theatrical languages that take us in to the twenty-first century. These shifting perspectives and evolving forms of theatrical expressions paved the ground for contemporary American theatrical innovation.

Contemporary art is increasingly concerned with swaying the opinions of its viewer. To do so, the art employs various strategies to convey a political message. This book provides readers with the tools to decode and appreciate political art, a crucial and understudied direction in post-war art. From the postwar works of Pablo Picasso and Alexander Deineka to the Border Film Project and web-based works of Beatriz da Costa, *Art and Politics: a Small History of Art for Social Change after 1945* considers how artists visual or otherwise have engaged with major political and grassroots movements, particularly after 1960. With its broad definition of the political, this book features chapters on postcolonialism, feminism, the anti-war movement, environmentalism, gay rights and anti-globalization. It charts how individual artworks reverberated with enormous ideological shifts. While emphasizing the West, *Art and Politics* takes global developments into account as well - looking at art production practiced by postcolonial African, Latin American and Middle Eastern artists. Its case-study approach to the subject provides the reader with an overview of a most complex subject. This book will also challenge its readers to consider often devalued and marginalised political artworks as properly part of the history of modern and contemporary art.

Groundbreaking in both its content and its presentation, *Art Since 1900* has been hailed as a landmark study in the history of art. Conceived by some of the most influential art historians of our time, this extraordinary book has now been revised, expanded and brought right up to date to include the latest developments in the study and practice of art. With a clear year-by-year structure, the authors present 130 articles, each focusing on a crucial event - such as the creation of a seminal work, the publication of an important text, or the opening of a major exhibition - to tell the myriad stories of art from 1900 to the present. All the key turning-points and breakthroughs of modernism and postmodernism are explored in depth, as are the frequent antimodernist reactions that proposed alternative visions. This expanded edition includes a new introduction on the impact of globalization, as well as essays on the development of Synthetic Cubism, early avant-garde film, Brazilian modernism, postmodern architecture, Moscow conceptualism, queer art, South African photography, and the rise of the new museum of art. Acclaimed as the definitive work on the subject, *Art Since 1900* is essential reading for anyone seeking to understand the complexities of art in the modern age. In this classic survey, now updated and with full-colour images throughout, Edward Lucie-Smith introduces the art of Latin America from 1900 to the present day. He discusses in detail major figures such as Diego Rivera and Frida Kahlo, as well as dozens of less well-known artists. Those who spent their lives in exile, and artists from Europe and the US who lived in South America, such as Leonora Carrington, are all included in this broad, comprehensive view. The artists featured here have sought for indigenous roots and a local tradition; explored abstraction, expressionism and new media (video, installation, performance); entered dialogue with European and North American movements, while insisting on reaching a wide popular audience for their work; and created an energetic, innovative and very varied art scene across the continent today. A new chapter extends the discussion into the twenty-first century, summarizing key trends and most notable figures of the last two decades. A constant theme is the embrace of the experimental and the new by artists across Latin America.

[This book is] for American art survey courses. [It] provides a thorough ... chronology of American art, including painting, sculpture, architecture, decorative arts, photography, and folk art. [The author] presents art and artists within the context of their times, including insights into the intellectual, spiritual, and political environment. [He] charts the growth of a distinctly American art culture.-Back cover.

"Artists, Critics, Context is an anthology of readings on American art and culture that begins in the 1940s with Abstract Expressionism and the Cold War and ends in the 1990s with the ubiquity of video installations and the broad cultural changes arising from technological developments in telecommunications and biotechnology."--Preface pg. ix.

Revised and redesigned for the first time since 2001, this standard introduction to visual art in the postwar era examines the movements, trends, and artists from abstract expressionism to the present day. Writing with exceptional clarity and a strong sense of narrative, Edward Lucie-Smith demystifies the work of dozens of artists and reveals how the art world has interacted with social, political, and environmental concerns. This book includes detailed coverage of major developments within the artistic community, such as pop art, conceptual and performance work, neo-expressionism, and minimalist art across the globe, including Asia, Africa, and Latin America. A new chapter on art since 2000 includes discussions of work by Banksy and Ai Weiwei, as well as recent trends in art from Russia and Eastern Europe. Featuring nearly 300 images of key artworks that range from graffiti from 1980s New York to contemporary painting from China, this updated edition of *Movements in Art Since 1945* is as global in its reach as art has become in the twenty-first century.

Art as we know it is dramatically changing, but popular and critical responses lag behind. In this trenchant illustrated essay, David Joselit describes how art and architecture are being transformed in the age of Google. Under the dual pressures of digital technology, which allows images to be reformatted and disseminated effortlessly, and the exponential acceleration of cultural exchange enabled by globalization, artists and architects are emphasizing networks as never before. Some of the most interesting contemporary work in both fields is now based on visualizing patterns of dissemination after objects and structures are produced, and after they enter into, and even establish, diverse networks. Behaving like human search engines, artists and architects sort, capture, and reformat existing content. Works of art crystallize out of populations of images, and buildings emerge out of the dynamics of the circulation patterns they will house. Examining the work of architectural firms such as OMA, Reiser + Umemoto, and Foreign Office, as well as the art of Matthew Barney, Ai Weiwei, Sherrie Levine, and many others, *After Art* provides a compelling and original theory of art and architecture in the age of global networks.

The "Arts" hold a revered and respected place within modern Western society--but what exactly defines "culture"? What gives it this enigmatic status? What influences its composition and propagation? What controls and limitations is it subject to? And what can it achieve within our world? Arthur Marwick tackles these issues head on, with a detailed and eclectic account of the arts in the West since the Second World War. He looks at the full range of possible candidates for the category of "art", from both high and popular culture: from literature to pulp fiction, from art-house cinema to soap-opera, art music to rock and pop. The book also looks at the fascinating diversity of twentieth-

century art in the context of the social, technological, and political events, movements, and developments that have shaped our history--such as the holocaust, television, and feminism. Marwick examines how these factors have affected the cultural output of Western society since 1945, and in turn how art has fed back its own agenda and priorities into society.

A Companion to Contemporary Art is a major survey covering the major works and movements, the most important theoretical developments, and the historical, social, political, and aesthetic issues in contemporary art since 1945, primarily in the Euro-American context. Collects 27 original essays by expert scholars describing the current state of scholarship in art history and visual studies, and pointing to future directions in the field. Contains dual chronological and thematic coverage of the major themes in the art of our time: politics, culture wars, public space, diaspora, the artist, identity politics, the body, and visual culture. Offers synthetic analysis, as well as new approaches to, debates central to the visual arts since 1945 such as those addressing formalism, the avant-garde, the role of the artist, technology and art, and the society of the spectacle.

A classic introduction to art since the end of the Second World War, *Movements in Art Since 1945* tells the story of art across all forms of media over the past seventy-five years. Revised and redesigned for the first time since 2001, this standard introduction to visual art in the postwar era examines the movements, trends, and artists from abstract expressionism to the present day. Writing with exceptional clarity and a strong sense of narrative, Edward Lucie-Smith demystifies the work of dozens of artists and reveals how the art world has interacted with social, political, and environmental concerns. This book includes detailed coverage of major developments within the artistic community, such as pop art, conceptual and performance work, neo-expressionism, and minimalist art across the globe, including Asia, Africa, and Latin America. A new chapter on art since 2000 includes discussions of work by Banksy and Ai Weiwei, as well as recent trends in art from Russia and Eastern Europe. Featuring nearly 300 images of key artworks that range from graffiti from 1980s New York to contemporary painting from China, this updated edition of *Movements in Art Since 1945* is as global in its reach as art has become in the twenty-first century.

The emergence of the powerful work - until recently considered 'peripheral' - of African-American and regional American artists, and new trends in Latin American, Russian, Japanese, Chinese, Korean, modern African, Caribbean and Aboriginal art are all introduced and discussed, providing a world panorama of art at the end of the century.

Catalogue of an exhibition held at the Worcester Art Museum, Worcester, Mass., and other museums, Oct. 20, 1975 - Apr. 17, 1977.

In this classic survey, now updated with full-color images throughout, Edward Lucie-Smith introduces the art of Latin America from 1900 to the present day. Lucie-Smith examines major artists such as Diego Rivera and Frida Kahlo, as well as dozens of less familiar Latin American artists and exiled artists from Europe and the United States who spent their lives in South America, such as Leonora Carrington. The author explains the political context for artistic development and sets the works in national, cultural, and international frameworks. Featured in this book are the artists who have searched for indigenous roots and local tradition; explored abstraction, expressionism, and new media; entered into dialogue with European and North American movements, while insisting on reaching a wide, popular audience for their work; and created an energetic, innovative, and varied art scene across the South American continent. With a new chapter that extends the discussion into the twenty-first century, a constant theme of *Latin American Art Since 1960* is the embrace of the experimental and the new by artists across Latin America.

Five of the most influential and provocative art historians of our time have come together to provide a comprehensive history of art in the twentieth and twenty-first centuries

Experience the creative explosion that transformed American art, in the words of the artists, writers, and critics who were there: In the quarter century after the end of World War II, a new generation of painters, sculptors, and photographers transformed the face of American art and shifted the center of the art world from Paris to New York. Signaled by the triumph of abstraction and the ascendancy of painters such as Pollock, Rothko, de Kooning, and Kline, this revolution generated an exuberant and contentious body of writing without parallel in our cultural history. In the words of editor Jed Perl, "there has never been a period when the visual arts have been written about with more mongrel energy—with more unexpected mixtures of reportage, rhapsody, analysis, advocacy, editorializing, and philosophy." Perl has gathered the best of this writing together for the first time, interwoven with fascinating headnotes that establish the historical background, the outsized personalities of the artists and critics, and the nature of the aesthetic battles that defined the era. Here are statements by the most significant artists, and major critical essays by Clement Greenberg, Susan Sontag, Hilton Kramer, and other influential figures. Here too is an electrifying array of responses by poets and novelists, reflecting the free interplay between different art forms: John Ashbery on Andy Warhol, James Agee on Helen Levitt, James Baldwin on Beauford Delaney, Truman Capote on Richard Avedon, Tennessee Williams on Hans Hofmann, Jack Kerouac on Robert Frank. The atmosphere of the time comes to vivid life in memoirs, diaries, and journalism by Peggy Guggenheim, Dwight Macdonald, Calvin Tomkins, and others. Lavishly illustrated with scores of black-and-white images and a 32-page color insert, this is a book that every art lover will treasure.

The period from 1945 to the present day may not constitute an American century, but it can be seen as the American Moment: the time when, for good or ill, the United States became the predominant political, military, economic and cultural power in the world. This revised and updated new edition introduces the historic and tumultuous developments in American politics, foreign policy, society and culture during this period. It includes coverage of key recent events, such as the: - 2008 election of Barack Obama - global recession - protracted war in Iraq and Afghanistan - rise of the internet - transformation of American Society and Culture - challenges of new immigration and multi-culturalism - changing global status of the US in the new millennium. Examining the American Moment in a global context, the authors emphasise the interaction between politics, society and culture. *America Since 1945* encourages an awareness of how central currents in art, literature, film, theatre, intellectual history and media have developed alongside an understanding of political, economic and social change.

"In this much-needed and courageous book, Anne Wagner lays down a gauntlet to all those interested in modern and contemporary art: to think anew about these works by canonic artists, and about the relationship of art to recent history and politics. Wagner presents an exhilarating and innovative set of closely worked historical arguments that are remarkably timely, and her lucid prose makes complex ideas and critical debates accessible to a broad audience."—Briony Fer, Professor of History of Art,

UCL "In A House Divided, Anne Wagner takes on the so-called post-war era in American art and asks searching questions about what that term might mean now, amid cultural division and perpetual war. Far more than a sum of its parts, this collection of essays is essential reading on American artists' 'post-war' responses to nationalism, state violence, and the 1960s."—Mignon Nixon, author of *Fantastic Reality: Louise Bourgeois and a Story of Modern Art*

An authoritative social history of American art, thoroughly revised to meet classroom needs

"In this critical history of American painting and sculpture since 1900, the artists, movements and events that led up to America's emergence as a leading force in the world of art are covered in depth. More than half of this volume is devoted to art in the United States since 1945, and includes careful analyses of such styles as Action Painting, Hard Edge Painting, Pop Art, Minimalism, Assemblage, Happenings, Earthworks, Kineticism, Conceptual Art and Bodyworks. These discussions are accompanied by rich accounts of such contemporary masters as Pollock, De Kooning, Rothko, Johns, Lichtenstein, Stella, Noland, Morris, Judd, Smithson and many others." - dust jacket.

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Joselit traces and analyzes the diversity and complexity of postwar American art from Abstract Expressionism to the present clearly and succinctly in this groundbreaking survey. 183 illustrations.

Since '45 details the collision of American history and modern art. Since World War II, New York has been the indisputable center of the art world, and as Katy Siegel shows, it has had a profound influence on the preoccupations that contemporary art would come to have. Tracing art history over the past decades, she shows how anxieties over race, mass culture, the individual, suburbia, apocalypse, and nuclear destruction have supplanted the legacy of European artistic traditions. Siegel's study encompasses a variety of works, including Rothko's planes of color, Warhol's serial silkscreens, Richard Prince's cowboys, Robert Longo's *Men in Cities*, Faith Ringgold's *Black Light*, and Laurie Simmons's dollhouses, and moves fluidly from discussions of artists' works, art museums, and galleries to cultural influences and significant historical events. Rather than arguing on nationalist grounds or viewing American culture as representative of a now-devalued nation, Siegel explores how American culture dominated not only American artists but created conditions that now, after the full globalization of the art world, affect artists around the world. *Since '45* will interest all readers engaged in post-war and contemporary art in the United States and beyond.

A survey of American postwar painting and sculpture focuses on major artists, including Pollock, Rothko, Oldenburg, Johns, Warhol, and Motherwell

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