

RENEGADE REGIONALISTS



The MODERN INDEPENDENCE of
Grant Wood, Thomas Hart Benton,
and John Steuart Curry

JAMES M. DENNIS

Renegade Regionalists

Sue Taylor



Renegade Regionalists:

Renegade Regionalists James M. Dennis,1998 *Regionalists on the Left* Michael C. Steiner,2015-02-02 Nothing is more anathema to a serious radical than regionalism Berkeley English professor Henry Nash Smith asserted in 1980 Although regionalism in the American West has often been characterized as an inherently conservative backward looking force regionalist impulses have in fact taken various forms throughout U S history The essays collected in *Regionalists on the Left* uncover the tradition of left leaning western regionalism during the 1930s and 1940s Editor Michael C Steiner has assembled a group of distinguished scholars who explore the lives and works of sixteen progressive western intellectuals authors and artists ranging from nationally prominent figures such as John Steinbeck and Carey McWilliams to equally influential though less well known figures such as Angie Debo and Am rico Paredes Although they never constituted a unified movement complete with manifestos or specific goals the thinkers and leaders examined in this volume raised voices of protest against racial environmental and working class injustices during the Depression era that reverberate in the twenty first century Sharing a deep affection for their native and adopted places within the West these individuals felt a strong sense of avoidable and remediable wrong done to the land and the people who lived upon it motivating them to seek the root causes of social problems and demand change *Regionalists on the Left* shows also that this radical regionalism in the West often took urban working class and multicultural forms Other books have dealt with western regionalism in general but this volume is unique in its focus on left leaning regionalists including such lesser known writers as B A Botkin Carlos Bulosan Sanora Babb and Joe Jones Tracing the relationship between politics and place across the West *Regionalists on the Left* highlights a significant but neglected strain of western thought and expression

Regionalism and the Reading Class Wendy Griswold,2008-09-15 Globalization and the Internet are smothering cultural regionalism that sense of place that flourished in simpler times These two villains are also prime suspects in the death of reading Or so alarming reports about our homogenous and dumbed down culture would have it but as *Regionalism and the Reading Class* shows neither of these claims stands up under scrutiny quite the contrary Wendy Griswold draws on cases from Italy Norway and the United States to show that fans of books form their own reading class with a distinctive demographic profile separate from the general public This reading class is modest in size but intense in its literary practices Paradoxically these educated and mobile elites work hard to put down local roots by among other strategies exploring regional writing Ultimately due to the technological economic and political advantages they wield cosmopolitan readers are able to celebrate perpetuate and reinvigorate local culture Griswold s study will appeal to students of cultural sociology and the history of the book and her findings will be welcome news to anyone worried about the future of reading or the eclipse of place

Marsden Hartley Donna Cassidy,2005 A provocative new reading of the great American avant garde artist Marsden Hartley s late work

American Realism Gerry Souter,2015-09-15 Urban realism snow covered streets of New York boxing matches children on the banks of

a river the painters of the Ash Can School preferred realistic images Their paintings are a true hymn to noise and sensations This unconventional movement enabled the birth of a true national artistic identity which broke free from the establishment The Ash Can School resolutely promoted the affirmation of the modernist current of American art Edward Hopper who was a student of Robert Henri embraced the principles of this movement and brought them to another level Grant Wood R. Tripp Evans, 2010-10-05 He claimed to be the plainest kind of fellow you can find There isn't a single thing I've done or experienced said Grant Wood that's been even the least bit exciting Wood was one of America's most famous regionalist painters to love his work was the equivalent of loving America itself In his time he was an almost mythical figure recognized most supremely for his hard-boiled farm scene American Gothic a painting that has come to reflect the essence of America's traditional values a simple decent homespun tribute to our lost agrarian age In this major new biography of America's most acclaimed and misunderstood regionalist painter Grant Wood is revealed to have been anything but plain or simple R. Tripp Evans reveals the true complexity of the man and the image Wood so carefully constructed of himself Grant Wood called himself a farmer painter but farming held little interest for him He appeared to be a self-taught painter with his scenes of farmlands farm workers and folklore but he was classically trained a sophisticated artist who had studied the Old Masters and Flemish art as well as impressionism He lived a bohemian life and painted in Paris and Munich in the 1920s fleeing what H. L. Mencken referred to as the booboisie of small town America We see Wood as an artist haunted and inspired by the images of childhood by the complex relationship with his father stern pious the manliest of men with his sister and his beloved mother Wood shared his studio and sleeping quarters with his mother until her death at seventy-seven he was forty-four We see Wood's homosexuality and how his studied masculinity was a ruse that shaped his work Here is Wood's life and work explored more deeply and insightfully than ever before Drawing on letters the artist's unfinished autobiography his sister's writings and many never before seen documents Evans's book is a dimensional portrait of a deeply complicated artist who became a National Symbol It is as well a portrait of the American art scene at a time when America's Calvinistic spirit and provincialism saw Europe as decadent and artists were divided between red-blooded patriotic men and hothouse aesthetes Thomas Hart Benton said of Grant Wood When this new America looks back for landmarks to help gauge its forward footsteps it will find a monument standing up in the midst of the wreckage This monument will be made out of Grant Wood's works Baby-boom Daydreams Douglas Bourgeois, Dan Cameron, Estill Curtis Pennington, David S. Rubin, 2003 This monograph features the work of Douglas Bourgeois a figurative artist whose meticulously detailed paintings and sculptural assemblages present icons of popular culture as well as ordinary people from Louisiana's diverse populations Bourgeois work often portrays religious imagery and environmental concerns and the political issues expressed in the rock and roll and movies he loves He fuses private fantasy with a kind of social document exploring everything from racial tensions to violence both domestic and public The artist like the figures he depicts searches for magic or spiritual qualities in everyday life

Ultimately he and his art seek redemption 65 colour 21 b w illustrations **Capturing the German Eye** Cora Sol Goldstein,2009-08-01 Shedding new light on the American campaign to democratize Western Germany after World War II Capturing the German Eye uncovers the importance of cultural policy and visual propaganda to the U S occupation Cora Sol Goldstein skillfully evokes Germany s political climate between 1945 and 1949 adding an unexpected dimension to the confrontation between the United States and the USSR During this period the American occupiers actively vied with their Soviet counterparts for control of Germany s visual culture deploying film photography and the fine arts while censoring images that contradicted their political messages Goldstein reveals how this U S cultural policy in Germany was shaped by three major factors competition with the USSR fear of alienating German citizens and American domestic politics Explaining how the Americans used images to discredit the Nazis and later the Communists she illuminates the instrumental role of visual culture in the struggle to capture German hearts and minds at the advent of the cold war On the Battlefield of Memory Steven Trout,2010-09-02 This work is a detailed study of how Americans in the 1920s and 1930s interpreted and remembered the First World War Steven Trout asserts that from the beginning American memory of the war was fractured and unsettled more a matter of competing sets of collective memories each set with its own spokespeople than a unified body of myth The members of the American Legion remembered the war as a time of assimilation and national harmony However African Americans and radicalized whites recalled a very different war And so did many of the nation s writers filmmakers and painters Trout studies a wide range of cultural products for their implications concerning the legacy of the war John Dos Passos s novels Three Soldiers and 1919 Willa Cather s One of Ours William March s Company K and Laurence Stallings s Plumes paintings by Harvey Dunn Horace Pippin and John Steuart Curry portrayals of the war in The American Legion Weekly and The American Legion Monthly war memorials and public monuments like the Tomb of the Unknown Soldier and commemorative products such as the twelve inch tall Spirit of the American Doughboy statue Trout argues that American memory of World War I was not only confused and contradictory during the 20s and 30s but confused and contradictory in ways that accommodated affirmative interpretations of modern warfare and military service Somewhat in the face of conventional wisdom Trout shows that World War I did not destroy the glamour of war for all or even most Americans and enhanced it for many **America Goes to College** John E. Seery,2012-02-01 A rallying cry on behalf of a distinctly American institution of higher learning the small liberal arts college America Goes to College combines broad based scholarship with personal narrative and reflection In a highly entertaining manner John E Seery showcases the precarious successes of a well rounded liberal arts college education while at the same time signaling some of the dangers that loom on the horizon Seery contends that the liberal arts are best pursued within the face to face interactive setting characteristic of the small college classroom as opposed to the large university lecture hall Moreover and more provocatively he identifies political theorists as the proper custodians and practitioners of the liberal arts tradition as it unfolds today It is the

unfettered freedom of the small liberal arts college where vision and practice can actually coincide that makes it the embodiment of the advantages of the American higher education system a national treasure deserving of support

Imagery of Lynching Dora Apel, 2004 Outside of the classroom and scholarly publications lynching has long been a taboo subject Nice people it is felt do not talk about it and they certainly do not look at images representing the atrocity In *Imagery of Lynching* Dora Apel contests this adopted stance of ignorance Through a careful and compelling analysis of over one hundred representations of lynching she shows how the visual documentation of such crimes can be a central vehicle for both constructing and challenging racial hierarchies She examines how lynching was often orchestrated explicitly for the camera and how these images circulated on postcards but also how they eventually were appropriated by antilynching forces and artists from the 1930s to the present She further investigates how photographs were used to construct ideologies of whiteness and blackness the role that gender played in these visual representations and how interracial desire became part of the imagery Offering the fullest and most systematic discussion of the depiction of lynching in diverse visual forms this book addresses questions about race class gender and dissent in the shaping of American society Although we may want to avert our gaze Apel holds it with her sophisticated interpretations of traumatic images and the uses to which they have been put

Grant Wood's Secrets Sue Taylor, 2020-02-03 Incorporating copious archival research and original close readings of American artist Grant Wood's iconic as well as lesser known works *Grant Wood's Secrets* reveals how his sometimes anguished psychology was shaped by his close relationship with his mother and how he channeled his lifelong oedipal guilt into his art Presenting Wood's abortive autobiography *Return from Bohemia* for the first time ever Sue Taylor integrates the artist's own recollections into interpretations of his art As Wood dressed in overalls and boasted about his beloved Midwest he consciously engaged in regionalist strategies performing a farmer masquerade of sorts In doing so he also posed as conventionally masculine hiding his homosexuality from his rural community Thus he came to experience himself as a double man This book conveys the very real threats under which Wood lived and pays tribute to his resourceful responses which were often duplicitous and have baffled art historians who typically take them at face value **Thomas Hart Benton** Justin Wolff, 2012-03-13

Born in Missouri at the end of the nineteenth century Thomas Hart Benton would become the most notorious and celebrated painter America had ever seen The first artist to make the cover of *Time* he was a true original an heir to both the rollicking populism of his father's political family and the quiet life of his Appalachian grandfather In his twenties he would find his calling in New York where he was drawn to memories of his small town youth and to visions of the American scene By the mid 1930s Benton's heroic murals were featured in galleries statehouses universities and museums and magazines commissioned him to report on the stories of the day Yet even as the nation learned his name he was often scorned by critics and political commentators many of whom found him too nationalistic and his art too regressive Even Jackson Pollock his once devoted former student would turn away from him in dramatic fashion A boxer in his youth Benton

was quick to fight back but the widespread backlash had an impact and foreshadowed many of the artistic debates that would dominate the coming decades In this definitive biography Justin Wolff places Benton in the context of his tumultuous historical moment as well as in the landscapes and cultural circles that inspired him Thomas Hart Benton with compelling insights into Benton's art his philosophy and his family history rescues a great American artist from myth and hearsay and provides an indelibly moving portrait of an influential controversial and often misunderstood man

Resisting the Place of Belonging Daniel Boscaljon, 2016-03-23 People often overlook the uncanny nature of homecomings writing off the experience of finding oneself at home in a strange place or realizing that places from our past have grown strange This book challenges our assumptions about the value of home arguing for the ethical value of our feeling displaced and homeless in the 21st century Home is explored in places ranging from digital keyboards to literary texts and investigates how we mediate our homecomings aesthetically through cultural artifacts art movies television shows and conceptual structures philosophy theology ethics narratives In questioning the place of home in human lives and the struggles involved with defining defending naming and returning to homes the volume collects and extends ideas about home and homecomings that will inform traditional problems in novel ways

America After the Fall Sarah L. Burns, Teresa A. Carbone, Annelise K. Madsen, Sarah Kelly Oehler, 2016-01-01 A unique look at America's quest to carve out an artistic identity during the Depression era Through 50 masterpieces of painting this fascinating catalogue chronicles the turbulent economic political and aesthetic climate of the 1930s This decade was a supremely creative period in the United States as the nation's artists novelists and critics struggled through the Great Depression seeking to define modern American art In the process many painters challenged and reworked the meanings and forms of modernism reaching no simple consensus This period was also marked by an astounding diversity of work as artists sought styles ranging from abstraction to Regionalism to Surrealism that allowed them to engage with issues such as populism labor social protest and to employ an urban and rural iconography including machines factories and farms Seminal works by Edward Hopper Grant Wood Thomas Hart Benton Georgia O'Keeffe Aaron Douglas Charles Sheeler Stuart Davis and others show such attempts to capture the American character These groundbreaking paintings highlighting the relationship between art and national experience demonstrate how creativity experimentation and revolutionary vision flourished during a time of great uncertainty

The History of Motion Graphics Michael Betancourt, 2020-04-20 Expand your knowledge of the aesthetics forms and meaning of motion graphics as well as the long running connections between the American avant garde film video art and TV commercials In 1960 avant garde animator and inventor John Whitney started a company called Motion Graphics Inc to make animated titles and logos His new company crystalized a relationship between avant garde film and commercial broadcast design film titles Careful discussion of historical works puts them in context allowing their reappearance in contemporary motion graphics clear This book includes a thorough examination of the history of title design from the earliest films through the present including Walter Anthony Saul Bass Maurice Binder Pablo Ferro

Wayne Fitzgerald Nina Saxon and Kyle Cooper This book also covers early abstract film the Futurists Bruno Corra and Arnaldo Ginna Leopold Survage Walther Ruttmann Viking Eggeling Hans Richter Oskar Fischinger Mary Ellen Bute Len Lye and Norman McLaren and puts the work of visual music pioneers Mary Hallock Greenewalt and Thomas Wilfred in context The History of Motion Graphics is the essential textbook and general reference for understanding how and where the field of motion graphic design came from and where it s going **New Art Examiner** ,2000 The independent voice of the visual arts

The Lost Region Jon K. Lauck,2013-12-01 The American Midwest is an orphan among regions In comparison to the South the far West and New England its history has been sadly neglected To spark more attention to their region midwestern historians will need to explain the Midwest s crucial roles in the development of the entire country it helped spark the American Revolution and stabilized the young American republic by strengthening its economy and endowing it with an agricultural heartland it played a critical role in the Union victory in the Civil War it extended the republican institutions created by the American founders and then its settler populism made those institutions more democratic it weakened and decentered the cultural dominance of the urban East and its bustling land markets deepened Americans embrace of capitalist institutions and attitudes In addition to outlining the centrality of the Midwest to crucial moments in American history Jon K Lauck resurrects the long forgotten stories of the institutions founded by an earlier generation of midwestern historians from state historical societies to the Mississippi Valley Historical Association Their strong commitment to local and regional communities rooted their work in place and gave it an audience outside the academy He also explores the works of these scholars showing that they researched a broad range of themes and topics often pioneering fields that remain vital today The Lost Region demonstrates the importance of the Midwest the depth of historical work once written about the region the continuing insights that can be gleaned from this body of knowledge and the lessons that can be learned from some of its prominent historians all with the intent of once again finding the forgotten center of the nation and developing a robust historiography of the Midwest

Allie Victoria Tennant and the Visual Arts in Dallas Light Townsend Cummins,2015-09-24 Winner 2016 Liz Carpenter Award for the Research in the History of Women presented at the Texas State Historical Association Annual Meeting At Fair Park in Dallas a sculpture of a Native American figure bronze with gilded gold leaf strains a bow before sending an arrow into flight Tejas Warrior has welcomed thousands of visitors since the Texas Centennial Exposition opened in the 1930s The iconic piece is instantly recognizable yet few people know about its creator Allie Victoria Tennant one of a notable group of Texas artists who actively advanced regionalist art in the decades before World War II Light Townsend Cummins follows Tennant s public career from the 1920s to the 1960s both as an artist and as a culture bearer as she advanced cultural endeavors including the arts A true pathfinder she helped to create and nurture art institutions that still exist today most especially the Dallas Museum of Art on whose board of trustees she sat for almost thirty years Tennant also worked on behalf of other civic institutions including the public schools art academies and the State Fair

of Texas where she helped create the Women's Building. Allie Victoria Tennant and the Visual Arts in Dallas sheds new light on an often overlooked artist.

Imaging Hoover Dam Anthony F. Arrigo, 2014-10-15 The mighty Hoover Dam starting as a dream of land developers and farmers became the most ambitious civil engineering project of the Great Depression. This landmark in the middle of the Mojave Desert holding back the largest man-made lake in America also became like Mount Rushmore or the Empire State Building a visual and cultural icon. The power and meanings of this icon came not through a single image but via myriad visual representations in government propaganda, advertising, journalism, and art. Even before it was built, these images were used to shape the public's perception of the project and frame the dam as the linchpin to an expanding American economic empire in the desert Southwest. Anthony F. Arrigo has researched a wide array of primary sources and archival materials to trace the project from its earliest representations in illustrations to the documentary photography of its construction and later depictions of the structure in commercial promotions, fine art photography, and paintings. Analyzing Hoover Dam through the trajectory of imagery across several decades rather than the narrative of its construction illuminates the underlying cultural and ecological imperatives in the drive to build it, including the influence of religious doctrine and the American agrarian movement. Arrigo also discusses various portrayals of laborers, women, minority groups, nature, and technology in this imagery. In time, the visual icon of power and domination was commercialized to sell cars, vacations, and more. *Imaging Hoover Dam* is an important work in both visual rhetoric and cultural studies. It will also intrigue readers interested in such varied topics as the history of the American Southwest, the Great Depression, and the New Deal, social and environmental issues, and American popular culture.

Decoding **Renegade Regionalists**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Renegade Regionalists**," a mesmerizing literary creation penned with a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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