

**REFRAMING
ABSTRACT
EXPRESSIONISM**

SUBJECTIVITY
AND PAINTING
IN THE 1940S

MICHAEL LEJA



Reframing Abstract Expressionism

Sandra Kuberski



Reframing Abstract Expressionism:

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Grace Hartigan and Helene Herzbrun, 2019-09-03 Men Only. Abstract Expressionism with regard to issues of race and gender Sandra Kuberski, 2014-12-15 Essay from the year 2012 in the subject Art History of Art grade 13 University of Essex Art History course Art in the USA language English abstract Abstract Expressionism is often referred to as the most powerful original movement in the history of American art which dominated American painting from the end of World War II In examining its styles and themes this essay is going to illustrate why the movement is deemed a modern and American art practice Considering paintings of Jackson Pollock 1912 1956 Willem de Kooning 1904 1997 Mark Rothko 1903 1970 and Barnett Newman 1905 1970 specific attention will be drawn to issues of race and gender **Between You and Me** Gavin Butt, 2005-09-20 A reconsideration of queer American art culture of the mid twentieth century The Met and the Masses in Postwar America Mitchell B. Frank, 2022-11-17 This book explores the collaborations during the mid 20th century between the Metropolitan Museum of Art and the Book of the Month Club Between 1948 and 1962 the two institutions collaborated on three book projects The Metropolitan Museum of Art Miniatures 1948 1957 The Metropolitan Seminars in Art 1958 60 and a

print reproduction of Rembrandt's Aristotle Contemplating the Bust of Homer 1962 bringing art from the Met's collections right into the homes of subscribers The Met and the Masses places these commercial enterprises in a variety of contemporary and historical contexts including the relation of cultural education to democracy in America the history of the Met as an educational institution the rise of art education in postwar America and the concurrent transformation of the home into a space that mediated familial privacy and the public sphere Using never before published archival material the book demonstrates how the Met sought to bring art to the masses in postwar America whilst upholding its reputation as an institution of high culture It is essential reading for scholars researchers and curators interested in the history of modern art museum and curatorial studies arts and cultural management heritage studies as well as the history of art publications

Native Moderns Bill Anthes, 2006-11-03 This lavishly illustrated art history situates the work of pioneering mid twentieth century Native American artists within the broader canon of American modernism **Existential America** George Cotkin, 2003 As Cotkin shows not only did Americans readily take to existentialism but they were already heirs to a rich tradition of thinkers from Jonathan Edwards and Herman Melville to Emily Dickinson and William James who had wrestled with the problems of existence and the contingency of the world long before Sartre and his colleagues After introducing the concept of an American existential tradition Cotkin examines how formal existentialism first arrived in America in the 1930s through discussion of Kierkegaard and the early vogue among New York intellectuals for the works of Sartre Beauvoir and Camus

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