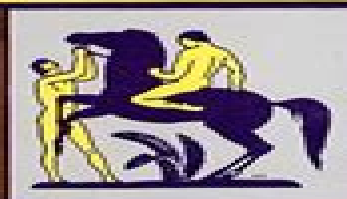




# PATRON SAINTS



FIVE REBELS WHO OPENED AMERICA  
TO A NEW ART 1928–1943

NICHOLAS FOX WEBER

# Patron Saints Five Rebels Who Opened America To A New Art 1928 1943

**Marjorie Garber**



## **Patron Saints Five Rebels Who Opened America To A New Art 1928 1943:**

Patron Saints Nicholas Fox Weber,1995      **Patron Saints** Nicholas Fox Weber,1995-01-01 This work of cultural history tells the stories of five young art patrons Lincoln Kirstein Edward M M Warburg Agnes Mongan James Thrall Soby and A Everett Chick Austin Jr who in the late 1920s and 1930s were instrumental in bringing modern painting sculpture and dance to America      *Patron Saints* Nicholas Fox Weber,2014-10-29 This lively work of cultural history tells the stories of five young art patrons who in the last 1920s and 1930s were instrumental in bringing modern painting sculpture and dance to America A combination of wealth Harvard education privilege and family connections enabled Lincoln Kirstein Edward M M Warburg Agnes Mongan James Thrall Soby and A Everett Chick Austin Jr to introduce the work of Picasso Balanchine Calder and other important artists to the United States      *American Workman* Maxwell King,Louise Lippincott,2022-04-12 *American Workman* presents a comprehensive novel reassessment of the life and work of one of America s most influential self taught artists John Kane With a full account of Kane s life as a working man including his time as a steelworker coal miner street paver and commercial painter in and around Pittsburgh in the early twentieth century the authors explore how these occupations shaped his development as an artist and his breakthrough success in the modern art world A rough and tumble blue collar man prone to brawling and drinking Kane also sought out beauty in the industrial world he inhabited This Kane paradox brawny and tough sensitive and creative was at the heart of much of the public s interest in Kane as a person The allure of the Kane saga was heightened all the more by the fact that he did not achieve renown until he was at the age at which most people are retiring from their professions Kane s dedication to painting resulted in a fascinating body of work that has ended up in some of America s most important museums and private collections His dramatic life story demonstrates the courage strength and creativity of his generation of workmen They may be long gone but thanks to Kane they cannot be forgotten      Hollywood and the Culture Elite Peter Decherney,2005-04-06 As Americans flocked to the movies during the first part of the twentieth century the guardians of culture grew worried about their diminishing influence on American art education and American identity itself Meanwhile Hollywood studio heads were eager to stabilize their industry solidify their place in mainstream society and expand their new but tenuous hold on American popular culture Peter Decherney explores how these needs coalesced and led to the development of a symbiotic relationship between the film industry and America s stewards of high culture Formed during Hollywood s Golden Age 1915 1960 this unlikely partnership ultimately insured prominent places in American culture for both the movie industry and elite cultural institutions It redefined Hollywood as an ideal American industry it made movies an art form instead of simply entertainment for the masses and it made moviegoing a vital civic institution For their part museums and universities used films to maintain their position as quintessential American institutions As the book delves into the ties between Hollywood bigwigs and various cultural leaders an intriguing cast of characters emerges including the poet Vachel Lindsay film producers Adolph Zukor and Joseph Kennedy Hollywood flak and

sensor extraordinaire Will Hays and philanthropist turned politician Nelson Rockefeller Decherney considers how Columbia University's film studies program helped integrate Jewish students into American culture while also professionalizing screenwriting He examines MoMA's career savvy film curator Iris Barry a British feminist once dedicated to stemming the tide of U S cultural imperialism who ultimately worked with Hollywood and the U S government to fight fascism and communism and promote American values abroad Other chapters explore Vachel Lindsay's progressive vision of movies as reinvigorating the public sphere through film libraries and museums the promotion of movie connoisseurship at Harvard and other universities and how the heir of a railroad magnate bankrolled the American avant garde film movement Amid ethnic diversity the rise of mass entertainment world war and the global spread of American culture Hollywood and cultural institutions worked together to insure their own survival and profitability and to provide a coherent though shifting American identity

**Partners in Design** David A. Hanks, 2015-10-27 The 1920s and 1930s saw the birth of modernism in the United States a new aesthetic based on the principles of the Bauhaus in Germany its merging of architecture with fine and applied arts and rational functional design devoid of ornament and without reference to historical styles Alfred H Barr Jr the then 27 year old founding director of the Museum of Modern Art and 23 year old Philip Johnson director of its architecture department were the visionary young proponents of the modern approach Shortly after meeting at Wellesley College where Barr taught art history and as Johnson finished his studies in philosophy at Harvard they set out on a path that would transform the museum world and change the course of design in America The Museum of Modern Art opened just over a week after the stock market crash of 1929 In the depths of the Depression using as their laboratories both MoMA and their own apartments in New York City Barr and Johnson experimented with new ideas in museum ideology extending the scope beyond painting and sculpture to include architecture photography graphic design furniture industrial design and film with exhibitions of ordinary machine made objects including ball bearings and kitchenware elevated to art by their elegant design and with installations in dramatically lit galleries with smooth white walls *Partners in Design* which accompanies an exhibition opening at the Montreal Museum of Fine Arts in April 2016 chronicles their collaboration placing it in the larger context of the avant garde in New York 1930s salons where they mingled with Julien Levy the gallerist who brought Surrealism to the United States and Lincoln Kirstein co founder of the New York City Ballet their work to help Bauhaus artists like Josef and Anni Albers escape Nazi Germany and the dissemination of their ideas across the United States through MoMA's traveling exhibition program Plentifully illustrated with icons of modernist design MoMA installation views and previously unpublished images of the Barr and Johnson apartments domestic laboratories for modernism and in Johnson's case designed and furnished by Ludwig Mies van der Rohe this fascinating study sheds new light on the introduction and success in North America of a new kind of modernism thanks to the combined efforts of two uniquely discerning and influential individuals

*Eleanor Powell* Paula Broussard, Lisa Royère, 2023-08-08 When considering the best dancers in

Hollywood's history some obvious names come to mind Fred Astaire Gene Kelly and Bill Robinson Yet often overlooked is one of the most gifted and creative dancers of all time Eleanor Powell Powell's effervescent style unmatched technical prowess in tap and free flowing musicality led MGM to build top rate musicals around her unique talents including *Born to Dance* 1936 with James Stewart and *Broadway Melody* of 1940 1940 with Fred Astaire in which she became known as the only female tap dancer capable of challenging him In a male dominated industry her fierce drive for perfection sometimes to her detriment earned her a place as one of the most accomplished performers in vaudeville Broadway and film Powell's grace precision and power established her as one of the greatest American dancers In 1943 she married actor Glenn Ford and largely stepped away from the spotlight for the duration of their tumultuous marriage After their divorce Powell made a courageous comeback successfully performing in Las Vegas and on the nightclub circuit Cancer claimed her life at the age of sixty nine Eleanor Powell *Born to Dance* by Paula Broussard and Lisa Roy re is an all encompassing work following the American dance legend from her premature birth and upbringing by a single parent in Springfield Massachusetts to her first Broadway performance at age fifteen through her days as a blazing icon in the world of Hollywood and finally to her inspiring comeback With access to rare documents letters and production files as well as insights drawn from their own personal relationships with Powell Broussard and Roy re offer a thoroughly researched comprehensive and fascinating look at an incredibly talented and unforgettable woman

**Artists Under Hitler** Jonathan Petropoulos, 2014-11-28 What are we to make of those cultural figures many with significant international reputations who tried to find accommodation with the Nazi regime Jonathan Petropoulos asks in this exploration of some of the most acute moral questions of the Third Reich In his nuanced analysis of prominent German artists architects composers film directors painters and writers who rejected exile choosing instead to stay during Germany's darkest period Petropoulos shows how individuals variously dealt with the regime's public opposition to modern art His findings explode the myth that all modern artists were anti Nazi and all Nazis anti modernist *Artists Under Hitler* closely examines cases of artists who failed in their attempts to find accommodation with the Nazi regime Walter Gropius Paul Hindemith Gottfried Benn Ernst Barlach Emil Nolde as well as others whose desire for official acceptance was realized Richard Strauss Gustaf Grndgens Leni Riefenstahl Arno Breker Albert Speer Collectively these ten figures illuminate the complex cultural history of Nazi Germany while individually they provide haunting portraits of people facing excruciating choices and grave moral questions

**Summerson and Hitchcock** Frank E. Salmon, 2006 Publisher description

**Tremaine Houses** Volker M. Welter, 2019-11-19 This volume analyzes the extraordinary patronage of modern architecture that the Tremaine family sustained for nearly four decades in the mid twentieth century From the late 1930s to the early 1970s two brothers Burton G Tremaine and Warren D Tremaine and their respective wives Emily Hall Tremaine and Katharine Williams Tremaine commissioned approximately thirty architecture and design projects Richard Neutra and Oscar Niemeyer designed the best known Tremaine houses Philip Johnson and Frank Lloyd Wright also created

designs and buildings for the family that achieved iconic status in the modern movement Focusing on the Tremaines houses and other projects such as a visitor center at the meteor crater in Arizona this volume explores the Tremaines architectural patronage in terms of the family s motivations and values exposing patterns in what may appear as an eclectic collection of modern architecture Architectural historian Volker M Welter argues that the Tremaines patronage was not driven by any single factor rather it stemmed from a network of motives comprising the clients practical requirements their private and public lives and their ideas about architecture and art

**Visual Shock** Michael Kammen,2009-04-22 In this lively narrative award winning author Michael Kammen presents a fascinating analysis of cutting edge art and artists and their unique ability to both delight and provoke us He illuminates America s obsession with public memorials and the changing role of art and museums in our society From Thomas Eakins s 1875 masterpiece The Gross Clinic considered too big bold and gory when first exhibited to the bitter disputes about Maya Lin s Vietnam War Memorial this is an eye opening account of American art and the battles and controversies that it has ignited

**Martha Hill and the Making of American Dance** Janet Mansfield Soares,2009-07-21 A lively and intimate portrait of an unsung heroine in American dance Martha Hill 1900 1995 was one of the most influential figures of twentieth century American dance Her vision and leadership helped to establish dance as a serious area of study at the university level and solidify its position as a legitimate art form Setting Hill s story in the context of American postwar culture and women s changing status this riveting biography shows us how Hill led her colleagues in the development of American contemporary dance from the Kellogg School of Physical Education to Bennington College and the American Dance Festival to the Juilliard School at Lincoln Center She created pivotal opportunities for Martha Graham Doris Humphrey Charles Weidman Hanya Holm Jos Lim n Merce Cunningham and many others The book provides an intimate look at the struggles and achievements of a woman dedicated to taking dance out of the college gymnasium and into the theatre drawing on primary sources that were previously unavailable It is lavishly illustrated with period photographs

**Fine and Dandy** Vicki Ohl,2008-10-01 Kay Swift 1897 1993 was one of the few women composers active on Broadway in the first half of the twentieth century Best known as George Gershwin s assistant musical adviser and intimate friend Swift was in fact an accomplished musician herself a pianist and composer whose Fine and Dandy 1930 was the first complete Broadway musical written by a woman This fascinating book the first biography of Swift discusses her music and her extraordinary life Vicki Ohl describes Swift s work for musical theater the ballet Radio City Music Hall s Rockettes and commercial shows She also tells how Swift served as director of light music for the 1939 World s Fair eloped with a cowboy from the rodeo at the fair and abandoned her native New York for Oregon later fashioning her experiences into an autobiographical novel Who Could Ask for Anything More Informed by rich material including Swift s unpublished memoirs and extensive interviews with her family members and friends this book captures the essence and spirit of a remarkable woman

**Balanchine and Kirstein's American Enterprise** James Steichen,2019 Challenging the mythologies surrounding the early years of the Balanchine

Kirstein enterprise this book weaves a new and definitive account of a crucial period in dance history

**The Portrait of Dr. Gachet** Cynthia Saltzman, 1999-04-01 At a star studded auction in 1990 a painting was sold for the record breaking price of 82 5 million That painting Vincent van Gogh s Portrait of Dr Gachet has seemed to countless admirers to portray our times as something bright in spite of its inevitable griefs This fascinating book reconstructs the painting s journey and becomes a rich story of modernist art and the forces behind the art market Masterfully evoked are the lives of the thirteen extraordinary people who owned the painting and shaped its history avant garde European collectors pioneering dealers in Paris and Berlin a brilliant medievalist who acquired it for one of Germany s great museums and a member of the Nazi elite who sold it after it had been confiscated as a work of degenerate art Remarkable and riveting The Portrait of Dr Gachet illuminates in dramatic detail the dynamics of the art market and of culture in our time

Patronizing the Arts Marjorie Garber, 2008-07-28 What is the role of the arts in American culture Is art an essential element If so how should we support it Today as in the past artists need the funding approval and friendship of patrons whether they are individuals corporations governments or nonprofit foundations But as Patronizing the Arts shows these relationships can be problematic leaving artists patronized both supported with funds and personal interest while being condescended to for vocations misperceived as play rather than serious work In this provocative book Marjorie Garber looks at the history of patronage explains how patronage has elevated and damaged the arts in modern culture and argues for the university as a serious patron of the arts With clarity and wit Garber supports rethinking prejudices that oppose art s role in higher education rejects assumptions of inequality between the sciences and humanities and points to similarities between the making of fine art and the making of good science She examines issues of artistic and monetary value and transactions between high and popular culture She even asks how college sports could provide a new way of thinking about arts funding Using vivid anecdotes and telling details Garber calls passionately for an increased attention to the arts not just through government and private support but as a core aspect of higher education Compulsively readable Patronizing the Arts challenges all who value the survival of artistic creation both in the present and future

*Forbes* Watson Lenore Clark, 2001 This is a biography of Forbes Watson art commentator for the New York Evening Post and New York World but probably best known as the editor of The Arts an influential art magazine of the 1920s

Prepare for Saints Steven Watson, 2012-09-05 Perhaps the oddest and most influential collaboration in the history of American modernism was hatched in 1926 when a young Virgil Thomson knocked on Gertrude Stein s door in Paris Eight years later their opera Four Saints in Three Acts became a sensation the longest running opera in Broadway history to date and the most widely reported cultural event of its time Four Saints was proclaimed the birth of a new art form a cellophane fantasy cubism on stage It swept the public imagination inspiring new art and new language and defied every convention of what an opera should be Everything about it was revolutionary Stein s abstract text and Thomson s homespun music the all black cast the costumes and the com bustible sets Moving from the Wadsworth Atheneum to Broadway Four

Saints was the first popular modernist production. It brought modernism with all its flamboyant outrage against convention into the mainstream. This is the story of how that opera came to be. It involves artists, writers, musicians, salon hostesses, and an underwear manufacturer with an appetite for publicity. The opera's success depended on a handful of Harvard-trained men who shaped America's first museums of modern art. The elaborately intertwined lives of the collaborators provide a window onto the pioneering generation that defined modern taste in America in the 1920s and 1930s. A brilliant cultural historian with a talent for bringing the past to life, Steven Watson spent ten years researching and writing this book, interviewing many of the collaborators and performers. Prepare for Saints is the first book to describe this pivotal moment in American cultural history. It does so with a spirit and irreverence worthy of its subject. NOTE: This edition does not include photographs.

Otto Kahn Theresa M. Collins, 2014-03-01 In the early decades of the twentieth century, almost everyone in modern theater, literature, or film knew of Otto Kahn. 1867-1934, and those who read the financial press or followed the news from Wall Street could scarcely have missed his name. A partner at one of America's premier private banks, he played a leading role in reorganizing the U.S. railroad system and supporting the Allied war effort in World War I. The German Jewish Kahn was also perhaps the most influential patron of the arts the nation has ever seen; he helped finance the Metropolitan Opera, brought the Ballets Russes to America, and bankrolled such promising young talent as poet Hart Crane, the Provincetown Players, and the editors of the Little Review. This book is the full-scale biography Kahn has long deserved. Theresa Collins chronicles Kahn's life and times and reveals his singular place at the intersection of capitalism and modernity. Drawing on research in private correspondence, congressional testimony, and other sources, she paints a fascinating portrait of the figure whose seemingly incongruous identities as benefactor and banker inspired the New York Times to dub him the Man of Velvet and Steel.

*Raymond Jonson and the Spiritual in Modernist and Abstract Painting* Herbert R. Hartel, Jr., 2018-02-21 This is the most thorough and detailed monograph on the artwork of Raymond Jonson. He is one of many artists of the first half of the twentieth century who demonstrate the richness and diversity of an underappreciated period in the history of American art. Visualizing the spiritual was one of the fundamental goals of early abstract painting in the years before and during World War I. Artists turned to alternative spirituality, the occult, and mysticism, believing that the pure use of line, shape, color, light, and texture could convey spiritual insight. Jonson was steadfastly dedicated to this goal for most of his career, and he always believed that modernist and abstract styles were the most effective and compelling means of achieving it.



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