



RADICAL ART
FROM THE 1960S TO THE 1980S
HELEN LANGHA



Radical Art Printmaking And The Left In 1930s New York

Allison Rudnick



Radical Art Printmaking And The Left In 1930s New York:

Radical Art Helen Langa, 2004-03-25 Publisher Description **Review of Radical Art: Printmaking and the Left in 1930s New York (Helen Langa, 2004).** ,2005 *Radical Art* Helen Langa, 2004-03-25 Publisher Description *American Scenes: WPA-Era Prints from the 1930s and 1940s* La Salle University Art Museum, 2014 **"American Women Artists, 1935-1970 "** Helen Langa, 2017-07-05 Numerous American women artists built successful professional careers in the mid twentieth century while confronting challenging cultural transitions shifts in stylistic avant gardism harsh political transformations and changing gender expectations for both women and men These social and political upheavals provoked complex intellectual and aesthetic tensions Critical discourses about style and expressive value were also renegotiated while still privileging masculinist concepts of aesthetic authenticity In these contexts women artists developed their careers by adopting innovative approaches to contemporary subjects techniques and media However while a few women working during these decades have gained significant recognition many others are still consigned to historical obscurity The essays in this volume take varied approaches to revising this historical silence Two focus on evidence of gender biases in several exhibitions and contemporary critical writings the rest discuss individual artists complex relationships to mainstream developments with attention to gender and political biases cultural innovations and the influence of racial ethnic diversity Several also explore new interpretative directions to open alternative possibilities for evaluating women s aesthetic and formal choices Through its complex nuanced approach to issues of gender and female agency this volume offers valuable and exciting new scholarship in twentieth century American art history and feminist studies **A People's Art History of the United States** Nicolas Lampert, 2013-11-05 Most people outside of the art world view art as something that is foreign to their experiences and everyday lives A People s Art History of the United States places art history squarely in the rough and tumble of politics social struggles and the fight for justice from the colonial era through the present day Author and radical artist Nicolas Lampert combines historical sweep with detailed examinations of individual artists and works in a politically charged narrative that spans the conquest of the Americas the American Revolution slavery and abolition western expansion the suffragette movement and feminism civil rights movements environmental movements LGBT movements antiglobalization movements contemporary antiwar movements and beyond A People s Art History of the United States introduces us to key works of American radical art alongside dramatic retellings of the histories that inspired them Stylishly illustrated with over two hundred images this book is nothing less than an alternative education for anyone interested in the powerful role that art plays in our society *Ben Shahn, On Nonconformity* Laura Katzman, 2025-04-22 A richly illustrated new exploration of the painting photography and illustration of the politically progressive American artist Ben Shahn *On Nonconformity* offers a fresh and wide ranging account of the work of Ben Shahn 1898 1969 a Jewish immigrant from Russian controlled Lithuania who became one of America s most prominent and prolific social viewpoint artists from the Great Depression through the

Vietnam War Revealing why Shahn remains so relevant today the book examines his commitment to progressive political causes from combating fascism to fighting for civil rights Incorporating international perspectives it investigates his World War II poster art labor related work and engagement in postwar artistic debates It brings new insights to Shahn s social realist and documentary styles and their evolution into allegorical lyrical and often abstract idioms that embrace the philosophical and the spiritual And it demonstrates the underappreciated complexity of Shahn s layered visual language and how he experimented with modernist conceptual strategies often involving photography to create his paintings murals drawings prints posters illustrated books and commercial designs Shahn s guiding credo formulated in the Cold War asserted that nonconformity was the precondition for all significant art and great social change Ben Shahn On Nonconformity illuminates why the artist s work should be seen as a series of nonconformities driven by his steadfast dedication to social justice and humanistic values Exhibition Schedule The Jewish Museum New York May 23 October 12 2025 *Arise!* Christina Heatherton, 2024-02-06 An international history of radical movements and their convergences during the Mexican Revolution The Mexican Revolution was a global event that catalyzed international radicals in unexpected sites and struggles Tracing the paths of figures like Black American artist Elizabeth Catlett Indian anti colonial activist M N Roy Mexican revolutionary leader Ricardo Flores Mag n Okinawan migrant organizer Paul Shinsei K chi and Soviet feminist Alexandra Kollontai Arise reveals how activists around the world found inspiration and solidarity in revolutionary Mexico From art collectives and farm worker strikes to prison universities Arise reconstructs how this era s radical organizers found new ways to fight global capitalism Drawing on prison records surveillance data memoirs oral histories visual art and a rich trove of untapped sources Christina Heatherton considers how disparate revolutionary traditions merged in unanticipated alliances From her unique vantage point she charts the remarkable impact of the Mexican Revolution as radicals in this critical era forged an anti racist internationalism from below Dorothea Lange Linda Gordon, 2010-09-21 Introduction A camera is a tool for learning how to see Labor's Canvas Laura Hapke, 2009-03-26 At an unprecedented and probably unique American moment laboring people were indivisible from the art of the 1930s By far the most recognizable New Deal art employed an endless frieze of white or racially ambiguous machine proletarians from solo drillers to identical assembly line toilers Even today such paintings particularly those with work themes are almost instantly recognizable Happening on a Depression era picture one can see from a distance the often simplified figures the intense or bold colors the frozen motion or flattened perspective and the uniformity of laboring bodies within an often naive realism or naturalism of treatment In a kind of Social Realist dance the FAP s imagined drillers haulers construction workers welders miners and steel mill workers make up a rugged industrial army In an unusual synthesis of art and working class history Labor s Canvas argues that however simplified this golden age of American worker art appears from a post modern perspective The New Deal s Federal Art Project FAP under the aegis of the Works Progress Administration WPA revealed important tensions Artists saw themselves

as cultural workers who had much in common with the blue collar workforce Yet they struggled to reconcile social protest and aesthetic distance Their canvases prints and drawings registered attitudes toward laborers as bodies without minds often shared by the wider culture In choosing a visual language to reconnect workers to the larger society they tried to tell the worker from the work with varying success Drawing on a wealth of social documents and visual narratives Labor s Canvas engages in a bold revisionism Hapke examines how FAP iconography both chronicles and reframes working class history She demonstrates how the New Deal s artistically rendered workforce history reveals the cultural contradictions about laboring people evident even in the depths of the Great Depression not the least in the imaginations of the FAP artists themselves

Men of Steel, Women of Wonder Alejo Benedetti, 2019-02-01 Saturated in patriotic colors Superman and Wonder Woman are about as American as baseball and apple pie Superman created in 1938 materialized as the brawny answer to the Great Depression and when Wonder Woman arrived three years later she supported her adopted country by fighting alongside Allied troops in World War II As the proverbial mother and father of the superhero genre these icons appeared to a society in crisis as unwavering beacons of national morality a quality that lent them success on the battlefield and on the newsstand As new crises arise our comic book champions continue to be called into action They adapt and evolve but remain the same potent if flawed symbols of the American way The artists in Men of Steel Women of Wonder an exhibition organized by Crystal Bridges Museum of American Art wrestle with Wonder Woman s standing as a feminist icon position Superman as a Soviet era weapon and question the immigration status of both characters Featuring more than seventy artworks that range from loving endorsements to brutal critiques of American culture this exhibition catalog reveals the enduring presence of these characters and the diverse ways artists employ them

Reclaiming the Americas Tatiana Reinoza, 2023-04-18 Tatiana Reinoza examines how geography immigration and art all converged as deepening interests for Latinx graphic artists specifically those working in different forms of printmaking By highlighting the work of four artists based out of four distinct studios in East LA Tempe Austin and East Harlem she is able to uncover how their work these past three decades has transcended the more defined lines of scholarship that focus on specific ethnic groups Chicano Puerto Rican etc She makes a case for how spatial projects allow for a more collective critique of anti immigrant discourse visualize immigrant lives and articulate the ways in which printmaking has been historically complicit in the colonizing of the Americas

Art for the Millions Allison Rudnick, 2023-09-05 American art in the 1930s intertwined with the political social and economic tumult of an era not so unlike our own engaged with the public amid global upheaval This publication examines the search for artistic identity in the United States from the stock market crash of 1929 that began the Great Depression to the closure of the Works Progress Administration in 1943 with a focus on the unprecedented dissemination of art and ideas brought about by new technology and government programs During this time of civil economic and social unrest artists transmitted political ideas and propaganda through a wide range of media including paintings and sculptures

but also journals prints textiles postcards and other objects that would have been widely collected experienced or encountered Insightful essays discuss but go beyond the era s best known creators such as Thomas Hart Benton Walker Evans Marsden Hartley and Georgia O Keeffe to highlight artists who have received little scholarly attention including women and artists of color as well as designers and illustrators Emphasizing the contributions of the Black Popular Front and Leftist movements while acknowledging competing visions of the country through the lenses of race gender and class *Art for the Millions* is a timely look at art in the United States made by and for its people

The Jewish Metropolis Daniel Soyer,2021-05-04 *The Jewish Metropolis* New York City from the 17th to the 21st Century covers the entire sweep of the history of the largest Jewish community of all time It provides an introduction to many facets of that history including the ways in which waves of immigration shaped New York s Jewish community Jewish cultural production in English Yiddish Ladino and German New York s contribution to the development of American Judaism Jewish interaction with other ethnic and religious groups and Jewish participation in the politics and culture of the city as a whole Each chapter is written by an expert in the field and includes a bibliography for further reading *The Jewish Metropolis* captures the diversity of the Jewish experience in New York

New Deal Art in Arizona Betsy Fahlman,2016-05-26 Arizona s art history is emblematic of the story of the modern West and few periods in that history were more significant than the era of the New Deal From Dorothea Lange and Ansel Adams to painters and muralists including Native American Gerald Nailor the artists working in Arizona under New Deal programs were a notable group whose art served a distinctly public purpose Their photography paintings and sculptures remain significant exemplars of federal art patronage and offer telling lessons positioned at the intersection of community history and culture Art is a powerful instrument of historical record and cultural construction and many of the issues captured by the Farm Security Administration photographers remain significant issues today migratory labor the economic volatility of the mining industry tourism and water usage Art tells important stories too including the work of Japanese American photographer Toyo Miyatake in Arizona s internment camps murals by Native American artist Gerald Nailor for the Navajo Nation Council Chamber in Window Rock and African American themes at Fort Huachuca Illustrated with 100 black andwhite photographs and covering a wide range of both media and themes this fascinating and accessible volume reclaims a richly textured story of Arizona history with potent lessons for today

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

Framing the Audience Isadora Helfgott, 2015-10-15 *Framing the Audience* explores the cultural politics of the Great Depression and World War II through the prism of art appreciation Isadora Helfgott interrogates the ideological and political motivations for breaking down barriers between fine art and popular culture She charts the impact that changes in art appreciation had on the broader political social cultural and artistic landscape *Framing the Audience* argues that efforts to expand the social basis of art became intertwined with and helped shape broader debates about national identity and the future of American political economy Helfgott chronicles artists efforts to influence the conditions of artistic production and display She highlights the influence of the Federal Art Project the impact of the Museum of Modern Art as an institutional home for modernism in America and as an organizer of traveling exhibitions and the efforts by LIFE and Fortune magazines to integrate art education into their visual record of modern life In doing so Helfgott makes critical observations about the changing relationship between art and the American public

Marion Greenwood Joanne B. Mulcahy, 2025 This book is the first biography of a woman whose star blazed through the twentieth century art world Born in Brooklyn in 1909 artist Marion Greenwood attended and thrived at now storied institutions and arts centers The Art Students League the studio of German modernist Winold Reiss the Woodstock Colony and Yaddo In 1933 she catapulted to international fame as the first woman to paint a public mural in Mexico and was celebrated by Diego Rivera as one of the world s greatest living women mural painters Greenwood traveled the globe to create award winning portraits of people from diverse backgrounds crossing racial cultural and class lines to reflect her vision for a more just world Based on a decade of research and interviews biographer Joanne B Mulcahy integrates Greenwood s adventuresome personal life with her journey to artistic glory Mulcahy deftly contextualizes Greenwood s participation in the heady art scenes of 1920s and 1930s Mexico New York City and Paris and her role as one of two women artist correspondents during World War II After social realism and portraiture fell from favor Greenwood doggedly stuck with the human thing in art Her freewheeling romantic life defied expectations for women and she fought sexist critics who mixed acclaim for her work with commentary on her stunning beauty A feminist pioneer she made a living as an artist in a time when few women did In following Greenwood s maverick path and artistic achievements this book carves out a central place for her in the pantheon of history s remarkable women artists

Branding the American West Marian Wardle, Sarah E. Boehme, 2016-02-17 Artists and filmmakers in the early

twentieth century reshaped our vision of the American West In particular the Taos Society of Artists and the California based artist Maynard Dixon departed from the legendary depiction of the Wild West and fostered new images or brands for western art This volume illustrated with more than 150 images examines select paintings and films to demonstrate how these artists both enhanced and contradicted earlier representations of the West Prior to this period American art tended to portray the West as a wild frontier with untamed lands and peoples Renowned artists such as Henry Farny and Frederic Remington set their work in the past invoking an environment immersed in conflict and violence This trademark perspective began to change however when artists enamored with the Southwest stamped a new imprint on their paintings The contributors to this volume illuminate the complex ways in which early twentieth century artists as well as filmmakers evoked a southwestern environment not just suspended in time but also permanent rather than transient Yet as the authors also reveal these artists were not entirely immune to the siren call of the vanishing West and their portrayal of peaceful yet exotic Native Americans was an expansion rather than a dismissal of earlier tropes Both brands cast a romantic spell on the West and both have been seared into public consciousness Branding the American West is published in association with the Brigham Young University Museum of Art Provo Utah and the Stark Museum of Art Orange Texas

Painting a Hidden Life Mechal Sobel, 2009-03-15 Born into slavery on an Alabama plantation in 1853 Bill Traylor worked as a sharecropper for most of his life But in 1928 he moved to Montgomery and changed his life becoming a self taught lyric painter of extraordinary ability and power From 1936 to 1946 he sat on a street corner old ill and homeless and created well over 1 200 paintings Collected and later promoted by Charles Shannon a young Montgomery artist his work received star placement in the Corcoran Gallery s 1982 exhibition Black Folk Art in America From then on the spare and powerful radical modernity of Traylor s work helped place him among the rising stars of twentieth century American artists Most critics and art historians who analyze Traylor s paintings emphasize his extraordinary form and evaluate the content as either simple or enigmatic narratives of black life In Painting a Hidden Life historian Mechal Sobel s trenchant analysis reveals a previously unrecognized central core of meaning in Traylor s near hidden symbolism a call for retribution in response to acts of lynching and other violence toward blacks Drawing on historical records and oral histories Sobel carefully explores the relationship between Traylor s life and his paintings and arrives at new interpretations of his art From an interview with Traylor s great granddaughter Sobel learned that Traylor believed the Birmingham policemen who killed his son in 1929 in fact lynched him a story that neither Traylor nor his family had previously disclosed The trauma of this event Sobel explains propelled Traylor to find a way to voice his rage and spurred the creation of his powerful mysterious visual language Traylor s encoded paintings tell a vibrant multilayered story of conjure power sexual rivalry and violence Revealing an extraordinarily diverse visual universe the symbols in Traylor s paintings reflect the worlds he lived in between 1853 and 1949 the plantation conjure milieu into which he was born the blues culture in which he matured the world of Jim Crow he learned to secretly violate and the Catholic

values he adopted in his final years From his African heritage Traylor drew symbols not readily understood by whites He mixed traditional African images with conjure signs with symbols of black Baptists and Freemasons and with images central to the hidden black protest movement the cross and the lynching tree In this groundbreaking examination of an extraordinary artist Sobel uncovers the internalized pain of several generations and traces the paths African Americans blazed long before the march down the Selma Montgomery highway

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