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# American Art Wayne Craven

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## SAVAGE HOWARD

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*Daily Life in the Colonial City* ABC-CLIO

The Gilded Age—the time between Reconstruction and the Spanish-American War—marked the beginnings of modern America. The advertising industry became an important part of selling the American Dream. Americans dined out more than ever before, and began to take leisure activities more seriously. Women's fashion gradually grew less restrictive, and architecture experienced an American Renaissance. Twelve narrative chapters chronicle how American culture changed and grew near the end of the 20th century. Included are chapter bibliographies, a timeline, a cost comparison, and a suggested reading list for students. This latest addition to Greenwood's American Popular Culture Through History series is an invaluable contribution to the study of American popular culture. American Popular Culture Through History is the only reference series that presents a detailed, narrative discussion of U.S. popular culture. This volume is one of 17 in the series, each of which presents essays on Everyday America, The World of Youth, Advertising, Architecture, Fashion, Food, Leisure Activities, Literature, Music, Performing Arts, Travel, and Visual Arts

*Stanford White* Metropolitan Museum of Art New York

An illustrated story of how the art form developed in America from the seventeenth-century colonial artisans to the newest abstract forms

*Stuart Davis, American Painter* OUP Oxford

A provocative and important study of the different ideas Easterners and Westerners have about the self and society and what this means for current debates in art, education, geopolitics, and business. Never have East and West come as close as they are today, yet we are still baffled by one another. Is our mantra "To thine own self be true"? Or do we believe we belong to something larger than ourselves—a family, a religion, a troop—that claims our first allegiance? Gish Jen—drawing on a treasure trove of stories and personal anecdotes, as well as cutting-edge research in cultural psychology—reveals how this difference shapes what we perceive and remember, what we say and do and make—how it shapes everything from our ideas about copying and talking in class to the difference between Apple and Alibaba. As engaging as it is illuminating, this is a book that stands to profoundly enrich our understanding of ourselves and of our world.

*The Embodied Imagination in Antebellum American Art and Culture* Oxford University Press, USA

Discusses African American folk art, decorative art, photography, and fine arts

*A History of American Art Studies* in the History of Coll

Presents an overview of twentieth-century American art, covering such topics as avant-garde art, pop art, abstract expressionism, and feminist art.

**African-American Art** Routledge

Jackson Pollock, Georgia O'Keeffe, Andy Warhol, Julian Schnabel, and Laurie Anderson are just some of the major American artists of the twentieth century. From the 1893 Chicago World's Fair to the 2000 Whitney Biennial, a rapid succession of art movements and different styles reflected the

extreme changes in American culture and society, as well as America's position within the international art world. This exciting new look at twentieth century American art explores the relationships between American art, museums, and audiences in the century that came to be called the 'American century'. Extending beyond New York, it covers the emergence of Feminist art in Los Angeles in the 1970s; the Black art movement; the expansion of galleries and art schools; and the highly political public controversies surrounding arts funding. All the key movements are fully discussed, including early American Modernism, the New Negro movement, Regionalism, Abstract Expressionism, Pop Art, and Neo-Expressionism.

*Biltmore Estate* Routledge

From the New York Times bestselling author of *The Searchers*, the revelatory story behind the classic movie *High Noon* and the toxic political climate in which it was created. It's one of the most revered movies of Hollywood's golden era. Starring screen legend Gary Cooper and Grace Kelly in her first significant film role, *High Noon* was shot on a lean budget over just thirty-two days but achieved instant box-office and critical success. It won four Academy Awards in 1953, including a best actor win for Cooper. And it became a cultural touchstone, often cited by politicians as a favorite film, celebrating moral fortitude. Yet what has been often overlooked is that *High Noon* was made during the height of the Hollywood blacklist, a time of political inquisition and personal betrayal. In the middle of the film shoot, screenwriter Carl Foreman was forced to testify before the House Committee on Un-American Activities about his former membership in the Communist Party. Refusing to name names, he was eventually blacklisted and fled the United States. (His co-authored screenplay for another classic, *The Bridge on the River Kwai*, went uncredited in 1957.) Examined in light of Foreman's testimony, *High Noon's* emphasis on courage and loyalty takes on deeper meaning and importance. In this book, Pulitzer Prize-winning journalist Glenn Frankel tells the story of the making of a great American Western, exploring how Carl Foreman's concept of *High Noon* evolved from idea to first draft to final script, taking on allegorical weight. Both the classic film and its turbulent political times emerge newly illuminated.

*Smuggling the Renaissance* Guggenheim Museum Publications

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*The Gilded Age* Random House Trade Paperbacks

In the late 1880s, two supreme talents—architect Richard Morris Hunt and landscape architect Frederick Law Olmsted—were brought together by the Vanderbilt fortune. The result was the magnificent Biltmore Estate, explored here in archival and new color photography, sketches, and construction photos that document the entire design, development, and construction.

**High Noon** Harvill Press

Robert Hughes begins where American art itself began, with the Native Americans and the first Spanish invaders in the Southwest; he ends with the art of today. In between, in a scholarly text that

crackles with wit, intelligence and insight, he tells the story of how American art developed. Hughes investigates the changing tastes of the American public; he explores the effects on art of America's landscape of unparalleled variety and richness; he examines the impact of the melting-pot of cultures that America has always been. Most of all he concentrates on the paintings and art objects themselves and on the men and women - from Winslow Homer and Thomas Eakins to Edward Hopper and Georgia O'Keeffe, from Arthur Dove and George Bellows to Jackson Pollock and Mark Rothko - who created them. This is an uncompromising and refreshingly opinionated exploration of America, told through the lens of its art.

**American Art** W. W. Norton & Company

This anthology brings together twenty outstanding works of recent scholarship on the history of the visual arts in the United States from the colonial period to 1945. The selected essays--all written within the past two decades--reflect the interdisciplinary character of current art historiography in America and the variety of approaches that contribute to the dynamism in the field. The authors take up diverse subjects--from colonial portraits to nineteenth-century sculptures of women to photographic images of New York--and invite those with a general knowledge of the history of American art to think more deeply about art and culture. Employing many interpretive methodologies, including iconology, social history, structuralism, psychobiography, and feminist theory, the contributors to this volume combine close analysis of specific art objects or groups of objects with discussion of how these works of art operated within their cultural contexts. The authors consider the works of such artists as John Singleton Copley, Charles Willson Peale, Winslow Homer, Thomas Eakins, Georgia O'Keeffe, and Jackson Pollock as they assess how paintings, sculpture, prints, drawings, and photographs have carried meaning within American society. And they investigate how the conceptualization, production, and presentation of works of art both inform and are informed by prevailing attitudes toward the role of the arts and the artist in American culture.

**Reading American Art** Metropolitan Museum of Art

"An accomplished architect and urbanist goes back to the roots of what makes cities attractive and livable, demonstrating how we can restore function and beauty to our urban spaces for the long term. Nearly everything we treasure in the world's most beautiful cities was built over a century ago. Cities like Prague, Paris, and Lisbon draw millions of visitors from around the world because of their exquisite architecture, walkable neighborhoods, and human scale. Yet a great deal of the knowledge and practice behind successful city planning has been abandoned over the last hundred years--not because of traffic, population growth, or other practical hurdles, but because of ill-considered theories emerging from Modernism and reactions to it. The errors of urban design over the last century are too great not to question. The solutions being offered today--sustainability, walkability, smart and green technologies--hint at what has been lost and what may be regained, but they remain piecemeal and superficial. In *The Art of Classic Planning*, architect and planner Nir Haim Buras documents and extends the time-tested and holistic practices that held sway before the reign of Modernism. With hundreds of full-color illustrations and photographs that will captivate architects, planners, administrators, and developers, *The Art of Classic Planning* restores and revitalizes the foundations of urban planning. Inspired by venerable cities like Kyoto, Vienna, and Venice, and by the great successes of L'Enfant's Washington, Haussmann's Paris, and Burnham's

Chicago, Buras combines theory and a host of examples to arrive at clear guidelines for best practices in classic planning for today's world. *The Art of Classic Planning* celebrates the enduring principles of urban design and invites us to return to building beautiful cities."

**Outlines & Highlights for American Art** Rizzoli

*Marble Halls* is written for the intelligent layperson, rather than for the specialist in the history of architecture, who is interested in the architecture and interiors of America's Gilded Age as an expression of that era's quest for cultural equality with European nations, even as it paralleled the rise of the architectural style of Modernism.

**Dressing Up** Oxford University Press, USA

Based on the archives of the Avery Architectural Library of Columbia University and the New York Historical Society, this refreshing portrait of one of America's most prominent architects is at the same time a document of the sweeping social and cultural changes taking place in the country at the turn of the twentieth century. A biography of Stanford White and more, the book recovers a neglected yet significant part of White's career -- a career that not only set the bar for twentieth-century architecture but also defined the newly emerging profession of interior design.

**Ann Craven: Animals, Birds, Flowers, Moons** Harvard University Press

Discusses the sociological implications of portraits painted in seventeenth and eighteenth century America

**The Art of Classic Planning** American Philosophical Society

How wealthy American women--as consumers and as influencers--helped shape French couture of the late nineteenth century; lavishly illustrated. French fashion of the late nineteenth century is known for its allure, its ineffable chic--think of John Singer Sargent's *Madame X* and her scandalously slipping strap. For Parisian couturiers and their American customers, it was also serious business. In *Dressing Up*, Elizabeth Block examines the couturiers' influential clientele--wealthy American women who bolstered the French fashion industry with a steady stream of orders from the United States. Countering the usual narrative of the designer as solo creative genius, Block shows that these women--as high-volume customers and as pre-Internet influencers--were active participants in the era's transnational fashion system. Block describes the arrival of nouveau riche Americans on the French fashion scene, joining European royalty, French socialites, and famous actresses on the client rosters of the best fashion houses--Charles Frederick Worth, Doucet, and Félix, among others. She considers the mutual dependence of couture and coiffure; the participation of couturiers in international expositions (with mixed financial results); the distinctive shopping practices of American women, which ranged from extensive transatlantic travel to quick trips downtown to the department store; the performance of conspicuous consumption at balls and soirées; the impact of American tariffs on the French fashion industry; and the emergence of smuggling, theft, and illicit copying of French fashions in the American market as the middle class emulated the preferences of the rich. Lavishly illustrated, with vibrant images of dresses, portraits, and fashion plates, *Dressing Up* reveals the power of American women in French couture. Winner of the Aileen Ribeiro Grant of the Association of Dress Historians; an Association for Art History grant; and a Pasold Research Fund grant.

**Twentieth-century American Art** McGraw-Hill Humanities, Social Sciences & World Languages

A volume on Stuart Davis, an American artist of the 20th century. He forged a personal and varied iconography inspired by the upheaval of the city, the tranquility of the seaside, industry and the automobile, cafe society, sports, jazz music and his year-long stay in Paris.

**The CISO Mentor American Art**

A panorama of painterly motifs, combined and reprised Ann Craven (born 1972) superimposes source photographs, historical works and her own paintings, creating mediated images that feature layer upon layer of referentiality--a collage of her most treasured curios. Peacocks showcase their plumage; birds perch on a branch; a trio of horses pose "just so." Through these acts of creation and recreation, Craven becomes both master and copyist, citing herself in her own art historical lineage. Animals, birds, flowers, moons: Craven's motifs are in themselves an incantation--a wish to repeat, reencounter, relive. In keeping with this process of revisitation, Craven's paintings are repeated in threes throughout this fully illustrated catalog, mimicking the tripartite structure of her *Animals Birds Flowers Moonsexhibition*. The book is divided into three parts, each paired with one of three texts: two newly commissioned essays by Durga Chew-Bose and Keith Mayerson, and a 2021 interview between Craven and Lois Dodd.

**American Paintings in The Metropolitan Museum of Art. Vol. 1** Penguin

"This book, published on the occasion of Dan Flavin: *The Architecture of Light* at the Deutsche Guggenheim Berlin, draws upon the Solomon R. Guggenheim Museum's extensive holdings of the artist's work."

*Red Carpet* Harry N. Abrams

"This is a fascinating book. It will educate you. Schwartzel has done some extraordinary reporting." — The New York Times Book Review "In this highly entertaining but deeply disturbing book, Erich Schwartzel demonstrates the extent of our cultural thrall to China. His depiction of the craven characters, American and Chinese, who have enabled this situation represents a significant feat of

investigative journalism. His narrative is about not merely the movie business, but the new world order." —Andrew Solomon, author of *Far from the Tree* and *The Noonday Demon* An eye-opening and deeply reported narrative that details the surprising role of the movie business in the high-stakes contest between the U.S. and China From trade to technology to military might, competition between the United States and China dominates the foreign policy landscape. But this battle for global influence is also playing out in a strange and unexpected arena: the movies. The film industry, Wall Street Journal reporter Erich Schwartzel explains, is the latest battleground in the tense and complex rivalry between these two world powers. In recent decades, as China has grown into a giant of the international economy, it has become a crucial source of revenue for the American film industry. Hollywood studios are now bending over backward to make movies that will appeal to China's citizens—and gain approval from severe Communist Party censors. At the same time, and with America's unwitting help, China has built its own film industry into an essential arm of its plan to export its national agenda to the rest of the world. The competition between these two movie businesses is a Cold War for this century, a clash that determines whether democratic or authoritarian values will be broadcast most powerfully around the world. *Red Carpet* is packed with memorable characters who have—knowingly or otherwise—played key roles in this tangled industry web: not only A-list stars like Matt Damon, Angelina Jolie, and Richard Gere but also eccentric Chinese billionaires, zany expatriate filmmakers, and starlets who disappear from public life without explanation or trace. Schwartzel combines original reporting, political history, and show-biz intrigue in an exhilarating tour of global entertainment, from propaganda film sets in Beijing to the boardrooms of Hollywood studios to the living rooms in Kenya where families decide whether to watch an American or Chinese movie. Alarming, occasionally absurd, and wildly entertaining, *Red Carpet* will not only alter the way we watch movies but also offer essential new perspective on the power struggle of this century.