



EDITED BY PATRICIA JOHNSTON

SEEING HIGH & LOW

REPRESENTING SOCIAL CONFLICT IN AMERICAN VISUAL CULTURE



Seeing High And Low Representing Social Conflict In American Visual Culture

**John Davis, Jennifer A. Greenhill, Jason
D. LaFountain**



Seeing High And Low Representing Social Conflict In American Visual Culture:

Seeing High and Low Patricia Johnston, 2006-06-14 Publisher Description **Seeing High & Low** Patricia A.

Johnston, 2006 *Seeing High Low* offers a sweeping view of the evolution of visual culture in the US Case studies explore the engagement of visual culture with social controversy including how the concepts of high and low art have developed

Conflict, Identity, and Protest in American Art Miguel de Baca, Makeda Best, 2016-02-08 *Conflict Identity and Protest in American Art* explores the powerful relationship between artistic production and cultures of conflict in the United States Such a theme continues to provoke practitioners and scholars across a range of media and disciplines especially as definitions of war and protest evolve and change in the twenty first century This anthology presents vital discussions of visual works in relationship to national identity the politics and contexts of artistic production and reception and the expressive and political function of art within historical periods defined by wars rebellions and revolutions It sheds new light on the shifting nature of identity and specifically how conflict armed conflict as well as rhetorical conflict inspires new identities to emerge *Conflict Identity and Protest in American Art* will appeal to historians of American art and architecture American studies cultural studies and material culture Its vibrant discussions of race ethnicity gender and sexuality represent the urgency of these topics in modern and contemporary art history This book is suitable for academics at all levels from undergraduates through to graduate students and faculty researchers as well as artists and non specialised readers **A Companion to American Cultural History** Karen Halttunen, 2008-04-15 *A Companion to American Cultural History* offers a historiographic overview of the scholarship with special attention to the major studies and debates that have shaped the field and an assessment of where it is currently headed 30 essays explore the history of American culture at all analytic levels Written by scholarly experts well versed in the questions and controversies that have activated interest in this burgeoning field Part of the authoritative Blackwell Companions to American History series Provides both a chronological and thematic approach topics range from British America in the Eighteenth Century to the modern day globalization of American Culture thematic approaches include gender and sexuality and popular culture **A Companion to American Art** John Davis, Jennifer A. Greenhill, Jason D. LaFountain, 2015-01-30 *A Companion to American Art* presents 35 newly commissioned essays by leading scholars that explore the methodology historiography and current state of the field of American art history Features contributions from a balance of established and emerging scholars art and architectural historians and other specialists Includes several paired essays to emphasize dialogue and debate between scholars on important contemporary issues in American art history Examines topics such as the methodological stakes in the writing of American art history changing ideas about what constitutes Americanness and the relationship of art to public culture Offers a fascinating portrait of the evolution and current state of the field of American art history and suggests future directions of scholarship **Hooked Rugs** Cynthia Fowler, 2017-07-05 Through a close look at the history of the modernist hooked rug this book raises important

questions about the broader history of American modernism in the first half of the twentieth century. Although hooked rugs are not generally associated with the avant garde, this study demonstrates that they were a significant part of the artistic production of many artists engaged in modernist experimentation. Cynthia Fowler discusses the efforts of Ralph Pearson and of Zoltan and Rosa Hecht to establish modernist hooked rug industries in the 1920s, uncovering a previously undocumented history. The book includes a consideration of the rural workers used to create the modernist narrative of the hooked rug as cottage industries were established throughout the rural Northeast and South to serve the ever increasing demand for hooked rugs by urban consumers. Fowler closely examines institutional enterprises that highlighted and engaged the modernist hooked rugs, such as key exhibitions at the Museum of Modern Art and the Metropolitan Museum of Art in the 1930s and 40s. This study reveals the fluidity of boundaries among art, craft, and design and the profound efforts of a devoted group of modernists to introduce the general public to the value of modern art.

Creative Composites Lauren Kroiz, 2012-09-06 *Creative Composites* provides an intelligent, rigorous account of several under-examined figures who gathered around the photographer Alfred Stieglitz and played important roles in the first American avant garde. Drawing on rich archival sources, Lauren Kroiz revisits the cultural debates of the period and constructs an intricate and convincing comparative analysis of the role that gender, race, and ethnicity and cultural nationalism played in the construction of American modernism. This important historical and interpretive text represents a much needed contribution not only to the history of American art but also to American social and cultural history. Marcia Brennan, author of *Curating Consciousness: Mysticism and the Modern Museum*. Describing the associations between immigrant critics and artists enmeshed in the New York art world in the early twentieth century, Kroiz skillfully demonstrates that American modernism reached beyond its European influences and was a deeply hybrid enterprise with multiple global and overlapping roots. Kroiz is sure-footed when seriously addressing works of art and marvelous at working through the issues around the ethnic identities of many of the key figures. Illuminating a crucial and oft-overlooked aspect of the history of American modernism, this peripatetic and shifting multiculturalism. *Creative Composites* is a timely, deeply researched text that highlights the wealth of mixed ancestry in our cultural heritage.

Jessica May, author of *American Modern: Documentary Photography* by Abbott Evans and Bourke White

Teaching William Morris Jason D. Martinek, Elizabeth Carolyn Miller, 2019-10-16 A prolific artist, writer, designer, and political activist, William Morris remains remarkably powerful and relevant today. But how do you teach someone like Morris who made significant contributions to several different fields of study? And how, within the exigencies of the modern educational system, can teachers capture the interdisciplinary spirit of Morris whose various contributions hang so curiously together? *Teaching William Morris* gathers together the work of nineteen Morris scholars from a variety of fields, offering a wide array of perspectives on the challenges and the rewards of teaching William Morris. Across this book's five sections—Pasts and Presents, Political Contexts, Literature, Art and Design, and Digital Humanities—readers will learn the history of

Morris's place in the modern curriculum the current state of the field for teaching Morris's work today and how this pedagogical effort is reaching well beyond the college classroom

Hybrid Modernity Mary Padua, 2020-07-26 This book provides a detailed historical and design analysis of the development of parks and modern landscape architecture in late 20th century China. It questions whether the fusion of international influences with the local Chinese design vocabulary in late 20th century China has created a distinctive and novel approach to the design of public parks. Hybrid Modernity proposes a new theory for examining the design of public parks built in post Mao China since the reforms and sets the various processes for China's late 20th century socio cultural context. Drawing on modernization theory research on China's modernity local and global cultural trends it illustrates through a range of case studies ways hybrid modernity defines a new design genre and language for the spatial forms of parks that emerged in China's secondary cities. Featured case studies include the Living Water Park in Chengdu Sichuan province Zhongshan Shipyard Park in Guangdong Province Jinji Lake Landscape Master Plan in Suzhou Jiangsu province and the West Lake Southern Scenic Area Master Plan in Hangzhou Zhejiang province. This book argues that these forms represent a new stage in China's history of landscape architecture. The work reveals that as a new profession landscape architecture has greatly contributed to China's massive urban experiment. This book is an ideal read for students enrolled in landscape architecture architecture fine arts and urban planning programs who are engaged in learning the arts and international design education

Remaking Race and History RenZe Ater, Meta Warrick Fuller, 2011-11-22 The George Gund Foundation imprint in African American studies

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