



The Great American Nude A History In Art

William H. Gerdts



The Great American Nude A History In Art:

The Great American Nude William H. Gerdts, 1974 The treatment of the nude in American art **Tom Wesselmann**, 2025-09-16 Tom Wesselmann The Great American Nude is the first comprehensive publication dedicated to the artist's most famous body of work made between 1961 and 1973 Edited by Susan Davidson the monograph is the first comprehensive publication dedicated to Wesselmann's most famous body of work the Great American Nudes 1961-73 which combines sensual depictions of the female figure with references to art history and popular culture The book will include full color reproductions of each artwork in the series totaling one hundred numbered works plus proofs and all color variations for editioned works as well as related drawings studies and relevant works from associated series Tom Wesselmann 1931-2004 was one of the leading American Pop artists of the 1960s Departing from Abstract Expressionism he went on to explore classical representations of the nude still life and landscape while incorporating everyday objects and advertising ephemera

The Great American Nude ; a History in Art [By] William H. Gerdts William H. Gerdts, 1974 Great American nude (the); a history in art W.H. Gerdts, 1974 *A Concise History Of American Painting And Sculpture* Matthew Baigell, 2018-02-23 This clear thorough and reliable survey of American painting and sculpture from colonial times to the present day covers all the major artists and their works outlines the social and cultural backgrounds of each period and includes 409 illustrations integrated with the text Although some determining factors in American art are considered Matthew Baigell views the rich and diverse achievements of American art as the result of the efforts and talents of a pluralistic society rather than as fitting into a particular mold This edition includes corrections and revisions to the text an updated bibliography and 13 new illustrations *Hawthorne's Visual Artists and the Pursuit of a Transatlantic Aesthetics* Kumiko Mukai, 2008 Among Hawthorne's primary themes the visual arts have usually been regarded as an afterthought and have only been examined to elucidate his own personal philosophy Hawthorne's own contemporaries derided him for his mediocre aesthetics and that view has been taken as received wisdom up to the present day This study reexamines Hawthorne's aesthetics and suggests that he was much more familiar with the art and artists of the time than has previously been acknowledged by critics He developed his own eclectic and transatlantic view of art a view which incorporated decorative arts like embroidery while maintaining a modest estimation of his own talents This book examines the full range of visual artists whom Hawthorne portrays It argues that these portrayals illuminate the artist's dilemma of being fettered by New England Puritanism while at the same time being attracted to the richness and depth of both Victorian aesthetics and the artistic sense of Old World Catholicism The ambiguous destinies of his artist characters include misunderstandings and disputes while at the same time they suggest a reconciliation of the conflicting sentiments and transatlantic perspectives of the writer himself **American Sculpture in the Metropolitan Museum of Art: A catalogue of works by artists born between 1865 and 1885** Metropolitan Museum of Art (New York, N.Y.), Laretta Dimmick, Donna J. Hassler, 1999 Volume

One This volume catalogues the distinguished and comprehensive collection of approximately 400 works of American sculpture by artists born before 1865 This publication includes an introduction on the history of the collection s formation particularly in the context of the Museum s early years of acquisitions and discusses the outstanding personalities involved Metropolitan Museum of Art website

The Figurative Tradition and the Whitney Museum of American Art Patricia Hills,Roberta K. Tarbell,Whitney Museum of American Art,1980 This volume the catalog of the fiftieth anniversary exhibition at the Whitney charts the main currents of twentieth century American figurative art More than 200 illustration 32 in color are included

Poe and the Visual Arts Barbara Cantalupo,2015-06-10 Although Edgar Allan Poe is most often identified with stories of horror and fear there is an unrecognized and even forgotten side to the writer He was a self declared lover of beauty who from childhood s hour had not seen As others saw Poe and the Visual Arts is the first comprehensive study of how Poe s work relates to the visual culture of his time It reveals his deep worship of all beauty which resounded in his earliest writing and never entirely faded despite the demands of his commercial writing career Barbara Cantalupo examines the ways in which Poe integrated visual art into sketches tales and literary criticism paying close attention to the sculptures and paintings he saw in books magazines and museums while living in Philadelphia and New York from 1838 until his death in 1849 She argues that Poe s sensitivity to visual media gave his writing a distinctive graphicality and shows how despite his association with the macabre his enduring love of beauty and knowledge of the visual arts richly informed his corpus

The Structure of Artistic Revolutions Remi Clignet,2017-11-15 This book is a volume in the Penn Press Anniversary Collection To mark its 125th anniversary in 2015 the University of Pennsylvania Press rereleased more than 1 100 titles from Penn Press s distinguished backlist from 1899 1999 that had fallen out of print Spanning an entire century the Anniversary Collection offers peer reviewed scholarship in a wide range of subject areas

William Rimmer Dorinda Evans,2022-12-05 William Rimmer 1816 1879 is arguably the first modernist American sculptor although his inventive originality has not been fully acknowledged Rimmer cultivated an art of ideas and personal expression whilst supporting himself as a physician and later as a teacher of art anatomy at the Cooper Union School of Design for Women in New York Unlike his contemporaries he advocated the creation of sculpture drawn entirely from the artist s imagination as opposed to antique archetypes or live models In this way he sought to reframe excellence in American art as something that must be found within rather than derived from Europe In this new monograph the meaning of Rimmer s works is for the first time considered from a combination of perspectives such as close visual analysis including X ray and infrared historical documentation and social context These are enriched with discussion of the artist s own bipolar disorder deeply held spiritualism and views on gender equality considering women just as talented as men he used naked male models in all female classes long before his contemporaries and produced an allegorical sculpture of fighting lions that criticized the tyranny of men over women This book will be of great interest to academics students art museums collectors dealers art historians and members of the public

with an affinity for Rimmer's work. It will also appeal to those with a broader interest in American culture. **Masterworks of American Painting at the De Young** Timothy Anglin Burgard, Daniell Cornell, M.H. de Young Memorial Museum, Fine Arts Museums of San Francisco, 2005. Published on the occasion of the reopening of the de Young in Golden Gate Park San Francisco California October 2005. T p verso. **Rendering Violence** Ross Barrett, 2014-08-29. *Rendering Violence* explores the problems and possibilities that the subject of political violence presented to American painters working between 1830 and 1890, a turbulent period during which common citizens frequently abandoned orderly forms of democratic expression to riot, strike, and protest violently. Examining a range of critical texts, this book shows for the first time that nineteenth-century American aesthetic theory defined painting as a privileged vehicle for the representation of political order and the stabilization of liberal democratic life. Analyzing seven paintings by Thomas Cole, John Quidor, Nathaniel Jocelyn, George Henry Hall, Thomas Nast, Martin Leisser, and Robert Koehler, Ross Barrett reconstructs the strategies that American artists developed to explore the symbolic power of violence in a medium aligned ideologically with lawful democracy. He argues that American paintings of upheaval render their subjects in divergent ways. By exploring the inner conflicts that structure these painterly projects, Barrett sheds new light on the politicized pressures that shaped visual representation in the nineteenth century and on the anxieties and ambivalences that have long defined American responses to political turmoil. **The Embodied Imagination in Antebellum American Art and Culture** Catherine Holochwost, 2020-03-05. This book reveals a new history of the imagination told through its engagement with the body. Even as they denounced the imagination's potential for inviting luxury, vice, and corruption, American audiences avidly consumed a transatlantic visual culture of touring paintings, dioramas, gift books, and theatrical performances that pictured a preindustrial and largely imaginary European past. By examining the visual material and rhetorical strategies, artists like Washington Allston, Asher B. Durand, Thomas Cole, and others used to navigate this treacherous ground, Catherine Holochwost uncovers a hidden tension in antebellum aesthetics. The book will be of interest to scholars of art history, literary and cultural history, critical race studies, performance studies, and media studies. **Art in America 1945-1970 (LOA #259)** Various, 2014-10-09. Experience the creative explosion that transformed American art in the words of the artists, writers, and critics who were there. In the quarter century after the end of World War II, a new generation of painters, sculptors, and photographers transformed the face of American art and shifted the center of the art world from Paris to New York. Signaled by the triumph of abstraction and the ascendancy of painters such as Pollock, Rothko, de Kooning, and Kline, this revolution generated an exuberant and contentious body of writing without parallel in our cultural history. In the words of editor, art critic, and historian Jed Perl, there has never been a period when the visual arts have been written about with more mongrel energy, with more unexpected mixtures of reportage, rhapsody, analysis, advocacy, editorializing, and philosophy. In this Library of America volume, Perl gathers for the first time the most vibrant contemporary accounts of this momentous period by artists, critics, poets, gallery owners, and other observers.

conveying the sweep and energy of a cultural scene dominated in the poet James Schuyler's words by the floods of paint in whose crashing surf we all scramble Here are statements by the most significant artists and major critical essays by Clement Greenberg Susan Sontag Hilton Kramer and other influential figures Here too is an electrifying array of responses by poets and novelists reflecting the free interplay between different art forms John Ashbery on Andy Warhol James Agee on Helen Levitt James Baldwin on Beauford Delaney Truman Capote on Richard Avedon Tennessee Williams on Hans Hofmann and Jack Kerouac on Robert Frank The atmosphere of the time comes to vivid life in memoirs diaries and journalism by Peggy Guggenheim Dwight Macdonald Calvin Tomkins and others Lavishly illustrated with scores of black and white images and a 32 page color insert this is a book that every art lover will treasure

Keepers of Culture Howard Wayne Morgan, 1989

The conflict between modern and traditional art is one of the best known episodes in American cultural history The modernists on the war in the sense that their styles and attitudes of mind dominated the discussion and production of new art But the traditionalists remained strong in the arenas of public opinion and taste It is a testament to the importance of the ideas involved that the basic issues are not yet settled in the larger cultural world Kenyon Cox a painter as well as critic revealed a steadfast devotion to the ideals of a high art tradition derived in his later years chiefly from admiration for the Italian Renaissance He knew western art history surveyed the current art scene in many reviews and analytical essays and wrote with careful attention to the canons of scholarship Royals Cartissoz the art editor of the New York Tribune for over fifty years was an appreciator and connoisseur His belief in beauty in a well done and recognizable form left him open to more innovation than was the case with Cox He based his views on a self confessed ideal of common sense that left the art experience open to any sensitive person He was well suited to speak to and for the growing middle class in the Progressive era This viewpoint was equally adaptable if more debatable intellectually when modernism triumphed The fact that he remained a significant figure in art circles long after his tastes ceased to be dominant testified to the nature of the audience for whom and to whom he spoke Frank Jewett Mather Jr was the most realistic of these critics in estimating how art appealed in society He knew a lot about many things and was concerned to see that the arts remained integrated in public esteem and thought Mather took comfort from the history of art which revealed to him that great works and their creators could survive time and criticism This sense of historical process and his great need for the unifying power of art experience let Mather escape the bitterness that so affected Cox and to a lesser extent Cortissoz as tastes changed The artist's mission was to maintain and extend forms of art that promoted order and integration in society and in individual personalities Society in turn had to see the artist as a harbinger of an intensified emotional life but which accommodated changed perception in constructive ways The chief fear of the traditionalists was that the new art which seemed shocking in form and disruptive in intent would separate artist and public to the detriment of both

American Claimants Sarah Meer, 2020-05-14 This book recovers a major nineteenth century literary figure the American Claimant For over a century claimants offered a compelling

way to understand cultural difference across the Anglophone Atlantic especially between Britain and the United States They also formed a political talisman invoked against slavery and segregation or privileges of gender and class Later claimants were exported to South Africa becoming the fictional form for explaining black students who acquired American degrees American Claimants traces the figure back to lost heir romance and explores its uses These encompassed real imagined and textual ideas of inheritance for writers and editors and also for missionaries artists and students The claimant dramatized tensions between tradition and change or questions of exclusion and power it offered ways of seeing activism education sculpture and dress The premise for dozens of novels and plays a trope a joke even the basis for real claims claimants matter in theatre history and periodical studies they touch on literary marketing and reprinting and they illuminate some unexpected texts These range from *Our American Cousin* to *Bleak House* *Little Lord Fauntleroy* to *Frederick Douglass* Paper writers discussed include Frances Trollope Julia Griffiths Alexander Crummell John Dube James McCune Smith Nathaniel Hawthorne and Mark Twain The focus on claimants yields remarkable finds new faces fresh angles a lost column and a forgotten theatrical genre It reveals the pervasiveness of this form and its centrality in imagining cultural contact and exchange

Indecent Exposures Sarah Anne Gordon, 2015-01-01 A revelatory look at how Muybridge's photographs of nudes in motion propelled crucial scientific and cultural advancements of the modern era Photographer Eadweard Muybridge 1830 1904 often termed the father of the motion picture presented his iconic *Animal Locomotion* series in 1887 Produced under the auspices of the University of Pennsylvania and encompassing thousands of photographs of humans and animals in motion the series included more than 300 plates of nude men and women engaged in activities such as swinging a baseball bat playing leapfrog and performing housework an astonishing fact given the period's standards of propriety In the first sustained examination of these nudes and the remarkable success of their production wide circulation and reception *Indecent Exposures* positions this revolutionary enterprise as central to crucial advancements of the modern era Muybridge's nudes ushered in new attitudes toward science and progress including Darwinian ideas about human evolution and hierarchy quickened debates over the role of photography and scientific investigation in art and offered innovative perspectives on the human body This fascinating story is copiously illustrated and includes many lesser known photographs published here for the first time

An Artist of the American Renaissance Kenyon Cox, 1995 Kenyon Cox was a leading American painter in the classical style and a traditionalist art critic This collection of his private correspondence charts his personal life and career development and provides an insight into the inner workings of the American art scene

Carved and Modeled Hirschl & Adler Galleries, 1982

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The Great American Nude A History In Art Introduction

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