

Chapter 1 : American Art Collector

The Smithsonian American Art Museum, the nation's first collection of American art and one of the world's largest and most inclusive collections of art made in the United States, is an unparalleled record of the American experience.

His greatest works include: Later American Impressionist painters included: Alden Weir who excelled at landscape, still lifes and flower paintings; Theodore Robinson, a close friend of Claude Monet; the Cincinnati artist John H. Twachtman; Thomas Dewing the interior and landscape painter, and follower of Aestheticism; and John Singer Sargent. Also, Robert Henri and William James Glackens, both members of The Eight, produced a number of excellent Impressionist-style canvases. As the American art world expanded during the 19th century, so did its organizations. The American Academy of Fine Arts was founded as early as 1862 and ran until 1877. Thereafter it was replaced by the National Academy of Design originally called the Society for the Improvement of Drawing which was set up in New York. The National Academy was the most active fine arts association in America until the 20th century when its conservative nature gradually caused it to become more of a historical institution. In addition, America commemorated much of its 19th century history in memorial sculptures, such as those by Daniel Chester French. Greek Revival came first, led largely by Jefferson, Latrobe and Bulfinch. Neo-Gothic architectural design was exemplified by the work of Richard Upjohn and James Renwick, while Romanesque-style designs were pursued by Henry Hobson Richardson. Meantime, the first real skyscrapers were being designed by the Chicago School of architecture.

Development of Modern Art in America From this point onwards, European art - and, more importantly, European artists - began to have a much greater impact on America. This is the result of two main factors. The growth of American cities was, incidentally, made them ideal customers for - and developers of - new styles of European architecture like Art Nouveau flourished and Art Deco, s. One effect of this increased European influence was the gradual emergence of a school of abstract art: The famous avant-garde Armory Show officially entitled the International Exhibition of Modern Art - seen by more than a quarter of a million visitors in New York, Chicago and Boston - marked a turning point in public interest in modern art. Exhibits featured the greatest modern paintings, including works by modernist American as well as European artists. Organized by Arthur B. Davies, President of the Association of American Painters and Sculptors - a group initiated by Robert Henri - the show attracted several important patrons and collectors, including: Other important exhibitions dating from this period include the Carnegie International exhibition of contemporary art held since at the Museum of Art, Carnegie Institute Pittsburgh; and of course The Whitney Biennial, an invitational event held since 1959. Several famous American art museums, endowed by US industrialist-philanthropists, date from around the turn of the century. The urban scene also attracted the attention of several mini-art movements. Second generation Ashcan painters included George Wesley Bellows and Edward Hopper who produced numerous realist genre works as well as landscapes - see, for instance, *House by the Railroad*, *Museum of Modern Art* and *Lighthouse at Two Lights*, Metropolitan Museum and his masterpiece *Nighthawks*, Art Institute of Chicago. Another influence on modern painting in America was Precisionism or Cubist Realism, s, whose focus was modern industry and urban landscapes, characterized by the realistic portrayal of objects but in a way that also highlighted their geometric form. Growth of Indigenous Modern Art in America c. Cubism, Expressionism, Dada and Surrealism were the most important of these movements, and attracted a number of indigenous American artists, including: Meanwhile, the plain vanilla traditionalist school was represented by Grandma Moses, noted for her idyllic rural scenes; the sentimental illustrator and portraitist Norman Rockwell; and Andrew Wyeth. b. Mention must also be made of the growth in fine art photography, and the emergence of landscape photographers like Ansel Adams, Imogen Cunningham, and Edward Weston. For details of other influential 20th century camera artists from America, like Robert Mapplethorpe, and Cindy Sherman. b. The exchange of ideas was helped in New York by a growing infrastructure of venues promoting modern art, including: Education also played a part: Lastly, numerous American patrons and collectors - notably Peggy Guggenheim - were active and creative conduits. The action was centred on New York. In 1941, a number of New York abstract painters and sculptors formed a group known

as American Abstract Artists, to exhibit and promote their work, especially to American institutions like the Museum of Modern Art MoMA which tended to favour European works. It was a sign of things to come. This coincided with the appearance of the first major American art movement, known as Abstract Expressionism, which flourished to the late 1950s. The second generation included: Neither purely abstract nor expressionist, the style embraced two broad groupings: Philip Guston developed his own version, often called "Abstract Impressionism", while Adolf Gottlieb was deeply interested in Native American Art from which he developed his so-called "Pictographs". Another important Colour Field adherent was Helen Frankenthaler, who began as a Cubist before investigating abstract expressionist painting in the early 1950s. A third, lesser tendency - geometric and purely abstract - was pursued in differing ways by Josef Albers and by Ad Reinhardt. Like the earlier fully-fledged Dada movement, it utilized modern materials, popular iconography, and absurdist content. Though short-lived, and one of several such anti-art groups, Neo-Dada was the forerunner of Pop Art. See also the activities of the important art dealer and collector Leo Castelli. Outsider art was represented in America by Alfonso Ossorio who produced paintings on wax-covered paper, as well as decorative assemblages on cement with numerous add-ons. American Op-Art was exemplified by Richard Anuszkiewicz. Fluxus art was practised by George Brecht. For contemporary "body fluids art", check out Kiki Smith. Conceptual artists try to produce nifty ideas designed to shock and amuse without necessarily leaving behind any impressive works of art. Are they trying to rubbish formal art, or merely extending its frontiers? Nobody seems to know for sure. Key participants in American conceptual art include: Other American exponents of Conceptualism include: Famous US Pop artists included: Environmental Art's Earthworks, Land Art Land art was a form of contemporary sculpture - in which the landscape is manipulated to create artistic shapes or "events". It was taken up by several of the major movements, including Conceptualism and Minimalism. Important American video artists include: Minimalism's Minimal Art is a purist form of abstract art which became an influential style around the world in sculpture, painting and architecture. Minimalist works of sculpture and painting typically consist of bare uniform elements making up some type of a grid or pattern. The term minimalism is also applied to 3-D works by artists such as Massachusetts-born Carl Andre. For the leading exponent of post-minimalism, see: Note also the feminist sculpture of the French-born American Louise Bourgeois. Photorealism, Superrealism's, s These terms describe a style of hyperrealistic painting which appeared in the late 1960s, in which subjects are depicted in a highly detailed manner, just like a photograph. Often used to demonstrate technical virtuosity, the idiom is exemplified by painters like Richard Estes. Prominent sculptors include Duane Hanson who replicates mundane consumers, John de Andrea. Graffiti Art's, s Also called "Writing", "Spraycan Art" and "Aerosol Art", Graffiti art is closely linked to the cultural movement hip-hop, which sprang up in various American cities, in the early 1970s, notably in the New York subway. By the mid-1980s most of the creative standards in Aerosol Art had already been established, and the genre began to stagnate. By the early 1990s, a group of avant-garde 20th century painters known as the United Graffiti Artists UGA, founded in 1972 by Hugo Martinez, had expanded its membership to include many of the leading graffiti taggers and sprayers, with a view to showing works in official venues, like the Razor Gallery. Thereafter, during the late 1980s and 1990s, well known graffiti artists began renting studios and showing their works in galleries and renting art studios. The most famous American graffiti artist was probably Jean-Michel Basquiat. Outside the USA, the most famous graffiti painter is the stencil artist known as Banksy. Many works of graffiti art can be seen at the B5 Gallery, New York. In particular, it refers to the work of artists like the Anglo-American Ashley Bickerton. Employing recognizable objects, images of celebrities and symbols from popular culture, this updated form of Pop-Art also drew inspiration from Dada in their use of readymades and found objects, and from modern conceptualism. American Art in the 21st Century Postmodernist art, exemplified by the kitsch-like innovative works of Jeff Koons, continues to hold sway in America, reflecting similar developments in Britain illustrated in the works of Damien Hirst. However, while in Britain and on the Continent, postmodernist art stands awkwardly alongside Michelangelo and Monet, the American art world has tended to be more product-based. To put it simply, while Europeans worry about aesthetics, Americans buy and sell art as if it were just another set of products. Already, contemporary art has suffered a significant decline in financial value, while the Warhol period seems to be doing well. The Best Art Museums in America

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Chapter 2 : Asian American Artists | Smithsonian Institution

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See Article History Latin American art, artistic traditions that developed in Mesoamerica, Central America , and South America after contact with the Spanish and the Portuguese beginning in and , respectively, and continuing to the present. This article will not discuss the art of non-Iberian colonial holdings that began late in the 16th century and culminated in the 17th; for these territories, see individual country articles e. For more technical explorations of media, see individual media articles e. The architecture of the region is treated in a separate article; see Latin American architecture. The European discovery, conquest, and settlement of the Americas, which began in , created enormous changes in the indigenous cultures of the region. When Europeans arrived, mostly from Spain and Portugal , they came with painting and sculpture traditions dating back to antiquity. For these artistic traditions, see Western painting and Western sculpture. For centuries indigenous American peoples had similarly formed civilizations with their own unique artistic practices, from the large political structures of the Inca and Aztec empires to the more scattered presence of small groups of nomadic peoples. For an exploration of these artistic traditions, see Native American arts. The importation of African slaves led to the presence of long-standing African visual arts traditions in the region as well. For these traditions, see African art. Over the course of the decades and centuries after the European contact, Latin America underwent sweeping cultural and political changes that would lead to the independence movements of the 19th century and the social upheavals of the 20th century. Visual arts production in the region reflected these changes. Latin American artists have often superficially accepted styles from Europe and the United States, modifying them to reflect their local cultures and experiences. At the same time, these artists have often retained many aspects of indigenous traditions. As Latin America has searched for its own identity, its artists have looked to their past, to their popular culture , to their religion, to their political surroundings, and to their personal imaginations to create a distinct tradition of Latin American art. Historiography The appreciation of Latin American art and its history began as a nationalist endeavour in the second half of the 19th century, inspired in part by the independence movements that took place there at the beginning of the century. At first, discussions of the visual arts were generally written by learned amateurs, often priests or architects, or by wide-eyed foreigners. These writings often had the structure of a travelogue, in which the important monuments of each location were described in somewhat romantic , nontechnical terms. The writers generally did not possess a great knowledge of the history of art, but they often brought the knowledge of having lived in Europe and seen the famous monuments that inspired works in various Latin American countries. Following the secularization of church property in countries such as Mexico, some constructions were not maintained and their contents were looted, making such documentation important. Native-born art historians initially had to go abroad to be trained, but national institutes for the study of the arts were established in Latin America in the s as part of governments or major universities. As Latin American scholars from this period studied their own visual history, they tended to focus on the history of one nation, and they would rarely examine it in relation to other countries. These art historians applied European scholarly methods to the body of cultural material they saw and developed a chronology for the region that related Latin American artistic styles to those of Europe. Many scholars from the United States, blocked at this same time from doing the on-site research in Europe for which they had been trained, also applied their methodology to Latin America. Scholars from Europe and the United States tended to emphasize the similarities across national and regional boundaries in Latin America. Latin Americans themselves still tend to emphasize their national traditions, with a few exceptions. By the late 20th century, as the realm of contemporary art became increasingly global, Latin American art entered the mainstream of international art criticism , and its artists were widely recognized, whether they lived as expatriates in New York City or Paris or exhibited in the cultural capitals of their homelands. The Internet linked the world even more than jet travel, and international

museums and critics became increasingly willing to look to Latin America for upcoming artists. At the same time, Latin American artistic centres such as Mexico City developed strong national art scenes with their own established critics, museums, and galleries. Spanish immigrants settled in sociopolitical units called *encomiendas*, which were in effect government grants of land and people run by individual powerful Spaniards. Under the *encomendero*, the head of the *encomienda*, indigenous people served in a variety of capacities, and African slaves were also often imported for their labour. Ecclesiastics increasingly went to the Americas to function within these *encomiendas* and to convert the indigenous people to Christianity. The Portuguese were slower to become involved in the region. Although they laid claim to Brazil for many decades, it was not until the mid-16th century that they became more directly involved, granting *sesmarias*, or land grants, to prominent citizens. As in Spanish America, Christian missionaries became part of this framework. A huge number of African slaves were imported to Brazil, in part because of the needs of the sugar industry and in part because only a small number of often intractable native peoples remained in the area. In some instances indigenous artists continued to explore their own traditions and themes without alteration. Many European artists also took styles and themes from Europe in a literal manner that had little to do with Latin American culture. Increasingly, however, reciprocal influences could be felt from both groups as more cultural and ethnic mixing came to define the region. Indigenous art at the time of conquest

At the time of conquest, the indigenous artists of some areas, although titularly under European dominance, in effect remained free from such control. These artists included those in more remote areas such as southern and interior South America especially tropical forest and desert regions, lower Central America, tropical forest Mesoamerica, and northern Mexican desert regions without mining potential. The arts that were dominant in the pre-Columbian era—“including weaving, pottery, metalworking, lapidary, featherwork, and mosaic see Native American arts”—continued to be practiced unaltered in these areas in the postcolonial era. These regions were nevertheless indirectly influenced by the arrival of Europeans through the spread of diseases to which the natives had no resistance, the movement of native peoples away from the conquered areas, the spread of new technologies and species of plants and animals, and, finally, the importation of African slaves into those areas depopulated by their aboriginal populations. In areas more directly in contact with European influence, indigenous artists were taught by friars. Faced with a growing body of converts, the priests responded by creating artistic projects that clearly required the participation of these indigenous people. The most popular endeavour became the construction of enormous houses of worship within the *encomiendas*; loosely called monasteries, these were really nerve cells for the conversion of indigenous towns. In the early art of this period, the personal creativity of Indian artists was not encouraged—“rather, skill and competence were. Indigenous artists were shown imported works by European artists that served as models. Caribbean Genoese explorer Christopher Columbus reached the Caribbean in his voyages from 1492 to 1498. In the chiefly societies of the Caribbean islands that he encountered, the chiefs had not been very demanding on their subjects for either goods or services. None of these pre-Columbian peoples had known of the pottery wheel to form the vessel or glazes to seal them, although they did use methods of burnishing. The major crafts that did exist in the region—“pottery and the carving of shell and wood”—were considered minor arts by the Spaniards and other Europeans. On the island of Hispaniola, after European contact, local potters replicated standard Spanish utilitarian jars. Indian artists had once used the local Taino style of vessel decoration, which involved applying small spirit faces, but, since these images had religious overtones, the Roman Catholic conquerors forbade their use. Europeans instead had the local potters mimic Spanish vessel forms and geometric painted decoration styles imported from Mesoamerica. This hybrid style died out after only a generation, along with many of its makers. In later generations, when pottery was made locally, it was totally utilitarian, while glazed and decorated earthenware was usually imported from European centres. A few areas within the American colonies on the mainland came to specialize in blue-and-white and multicoloured majolica that was similar to wares produced in Europe at the time. In 1564 Spain established the Viceroyalty of New Spain to govern all the land it laid claim to north of the Isthmus of Panama. In this region many highly skilled craftspeople did not stop making goods for their own communities after European conquest; weaving and the embroidery of textiles in particular continued to be strong traditions. Distinctive pottery forms, designs, and firing methods

continued to be produced in different villages throughout Mexico and Guatemala. The Hispanic colonists after the conquest made use of several indigenous crafts for their own purposes. Most immediately, stone sculpture, at which the Aztecs excelled, was requisitioned for exterior decoration of colonial buildings, such as a fountain in the shape of a lion 16th century for the mainly indigenous town of Tepeaca, Mexico. Since the indigenous carver had never seen a lion, he created an image similar to a preconquest feathered coyote. Baptismal fonts for the new churches in 16th-century Mexico were carved by indigenous artists in a coarse style with a minimum of details. In Mexico City, for example, an anonymous artist created the base of a European column 1537 from a recarved Aztec sculpture. The artist retained a relief image of an earth monster hidden on the bottom side, where it would go unnoticed by Europeans but would add secret religious power for the indigenous people. Indigenous artistic traditions that had their own religious significance were also sometimes usurped by the church. For example, some codex painting—on deerhide leaves that were folded like an accordion—had been used in precolonial times by the Aztecs and other Mesoamerican peoples to make ritual manuscripts by which they calculated auspicious days on the basis of the deities in ascendance. Clearly that function was not approved by the new church authorities, who took pains to destroy those manuscripts they could find. Other codices were dedicated to genealogies of Mixtec ruling houses. However, the same artists who produced the codices were used by the secular authorities to make a summary of life under the Aztec empire for the use of the first viceroy of New Spain, Antonio de Mendoza. Included in the Codex Mendoza begun in 1565 were a tribute list, of great interest to him in the exploitation of the new domain; a summary of cultural ranks and behaviour expected from men and women at different stages of life; and a list of monthly religious observances, all the better to extirpate them. Native artists retained the Aztec codex tradition of using an entire page as one large field. This compositional device gave a sweep to early colonial manuscripts, such as the daily-life section of the Codex Mendoza and the monthly-ritual section of the Codex Borbonicus that was commissioned by the Spanish authorities in the 16th century. The figures in such works are floating on a blank ground and are not shaded, reflecting indigenous painting traditions. Some of these drawings are tinted with colour and include the shading of figures. Indigenous sculptors often communicated Christian imagery via the symbolic language to which the indigenous people were accustomed. In place of the typical European-style crucifix, they erected a heavy stone cross, the crossbar of which sprouts foliage, suggesting that it is still alive. Mixtec manuscripts of pre-Columbian times also rendered trees in the form of crosses, but these are intended to be world trees connecting the underworld to the heavens. Thus, in colonial times crosses could be read as both Christian and pagan symbols. Such art spoke to Indian and European viewers on different levels. Alejandro Linares Garcia In many Mexican churches of the period, European artists and friars worked closely together in the construction of retables decorative wooden structures placed behind church altars. Spain began the tradition of large retables in the late Middle Ages. Their original shape was a triptych—a central panel with two side wings. By the late Gothic period in Spain, the retable filled the end of the church up to the vaulting, and, of course, at this size it could no longer be moved. High-relief panels of groups and scenes were the earliest forms of sculpture within the architectural framework, but freestanding figures were soon carved and placed into niches of retables. Many significant advances in colonial arts appeared first in retables, where the variety of artists involved—including painters, sculptors, carpenters, and gilders—encouraged innovation through competition, and these innovations were then later applied to more-independent forms of art. Early fragments that have survived from this period include low-relief wood carvings of saints executed in a blocky style, as seen in a former retable in Actopan, Mexico c. 1550. These may have been works overseen by inexperienced friars who took advantage of the wood-carving skills of indigenous artists. Inca traditions in pottery and metalworking continued after contact. The still-numerous Indian population also continued to weave textiles and to carve wooden cups for ritual toasting. The painting applied to these cups became much more naturalistic after contact with the Spanish artistic traditions; subjects included images of Inca rulers and scenes that incorporated the three groups—Europeans, Africans, and Indians—then settled in Peru. In pre-Columbian times, textiles from Andean weaving were a major element of exchange, ritual, and social status. Textiles remain an important highland Indian craft to the present day. The more geometric designs of the preconquest Inca empire could be continued without any objection by the

Spanish authorities, but any disks referring to the sun god had to be eliminated. Often plant and floral motifs more typical of European folk traditions were used as space fillers. Other crafts practiced by skilled indigenous specialists in the Central Andes were converted into minor decorative arts in the service of the Roman Catholic Church and the Spanish oligarchy.

American Artists On Art has 18 ratings and 0 reviews. From the Preface: The fact that so much of modern art has devoted itself to the exploration and asse.

AskART uses the term Black American because the description defines a group apart from Caucasians, and embraces those whose lineage is either African or Caribbean. Simpson, and Robert Scott Duncanson represent some of the names of the early trailblazers who are early examples of the unusual combination of black, American, and artist. Robert Scott Duncanson, considered by some art historians as the first black man to earn his living as an artist, was a painter of both Hudson River landscapes and floral still lifes. Edward Mitchell Bannister was a well-known landscape and genre painter from Providence, Rhode Island. Although he was the first Black American artist to win a national art prize, a first-place at the Philadelphia Exposition in 1876, he was denied admission into the hall to accept the award because of his race. Henry Ossawa Tanner, known for religious and genre paintings, was the first black artist to earn an international reputation. Although Thomas Eakins encouraged him while a student at the Pennsylvania Academy of Fine Arts, Tanner experienced much prejudice in Philadelphia, and chose to expatriate to Paris. Finding a Voice Return to Top Ultimately, many black artists became committed to addressing the issue of racial equality in their work in response to their own bitter personal experiences. Brutally beaten by a vigilante mob while enrolled at Oberlin College, Mary Edmonia Lewis, the first important black sculptor in America, created works, which explored her feelings of alienation. In 1875, the sculptor Meta Vaux Warrick Fuller went to Paris where whitestudents refused to share lodgings with her. Although Fuller eventually triumphed when she became a favored student of the acclaimed Auguste Rodin, she embraced her racial heritage, and became the first Black American artist to focus on African inspired themes. Moving into the 20th Century, we find that Black American artists became increasingly bold in their personal, political, and artistic expressions of race. Palmer Cole Hayden was criticized for painting grotesque, often humorous, depictions of blacks with elongated, caricature-type features; a disappointment to those who expected idealization or racial loyalty, rather than parody. Allan Randall Freelon, an Impressionist landscape painter, a major figure in the Philadelphia art scene, and member of the Civil Rights Movement, who worked diligently as a public speaker on the issue of judgment for skill rather than skin color. Alvin Carl Hollingsworth, comic-strip illustrator for Catman and Crime Comics, was also a social activist. Harlem Renaissance Return to Top Between 1915 and 1930, the Harlem Renaissance fostered a celebration of black culture by both blacks and whites. Although the movement began in New York, it sparked an international trend, which fermented the reversal of prejudice experienced by black artists in America, instilled a sense of racial pride among artists, musicians, and writers, and planted seeds for the Civil Rights Movement. Black American artists were sanctioned to look to their unique racial experience as the source of artistic inspiration. Many of the Harlem Renaissance artists exhibited with the Harmon Foundation, whose personnel organized the first Black American exhibitions in 1917. One of the most prominent artists of the Harlem Renaissance was Aaron Douglas, who integrated the ancestral arts of Africa into a geometric symbolism style. Influenced by jazz music and folk traditions, Douglas created many illustrations of black subjects, cultivated wealthy patrons to support the movement, and worked as an activist. In 1923, Augusta Christine Savage, the creator of busts of prominent African Americans, opened the Savage Studio of Arts and Crafts where she taught sculpture. Savage worked to assure that black artists were equally represented in the Federal Arts Project of the Works Progress Administration, and in 1935, Savage became the first director of the Harlem Community Art Center; an endeavor that caused her to neglect her sculpture, but one that was of great importance because she insisted only blacks should be employed at the center. Porter, the father of African American art history. The Moderns Return to Top Like other modernists, contemporary Black American artists deployed abstract styles, mixed media, and political commentary. Alma Woodsey Thomas, the first black woman to have a solo exhibition at the Whitney Museum in New York, was an activist for modernist art, art education for blacks, and the needs of the young people in Washington DC. Her series of paintings called "I Am a Negro Woman. Romare Howard Bearden, working in a modernist style, expressed with paint

and collage the complexities of living as a minority member of American society, yet his tone was affectionate and celebratory, replete with themes of a happy childhood and a contented daily life. Walker was so challenged by stereotypical black imagery that she created harsh paper cutout silhouettes to parody characteristics she perceived people attribute to blacks, and was subsequently criticized by the black community for being confrontational. Another artist accused of denigrating her own race with images in poor taste is Betye Saar. Among Black American artists, one of the most successful in the market place, but perhaps one of the least successful in his personal life is Jean-Michel Basquiat. His paintings, purportedly expressive of life as a struggling Black American in New York City, were often inspired by drug-induced frenzies, which led to manic swings of productivity and artistic paralysis, and finally brought about his early death. Although it is for scholars to debate the question of his status as a representative Black American artist, one aspect of his career cannot be argued; according to our database, Basquiat has commanded the highest prices at auction of any black artist, and is among the top thirty artists in the nation irrespective of race when the hammer falls. The most obvious assessment is that as a group, like all other classifications of artists, it has variations of personalities, life experiences, methods of expressions, personal agendas, and interactions with political and social events. Although the color of their skin created unique personal burdens, the pursuit of art provided Black American artists with a universal voice. If you have information to contribute on this subject, contact us via email:

Chapter 4 : List of American artists and after - Wikipedia

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We are experts in designing the right art for your facility. Together, we form a team that works to make your space extraordinary. Using the power of art to heal, inspire, provoke, challenge, offer hope and MOST of all, to connect - to remind us of our common humanity Healthcare We are passionate about healthcare art. In healthcare settings, art can play an essential role in helping to improve the psychological health of patients. By integrating over 35 years of art experience with research on evidence-based design, we provide innovative art solutions for the healthcare community. The comfort and healing power of art should never be underestimated. It speaks to the soul. At its best, it inspires, challenges and transforms us. Our goal is to design healing environments that promote and acknowledge the physical and spiritual wellness of patients and providers. We incorporate evidence-based design for art in every healthcare project from hospitals to clinics to senior living facilities. Though the art in different types of facilities will vary, it is vital that art in every area is addressing the being: Our primary goal is to ensure that the art program contributes to this in a meaningful way. Putting together great art packages is our passion. But we know it is time consuming. Managing all that goes into an art program is no small task: There are millions of artists and images to choose from, deadlines, budgets and various stakeholders that must be consulted. Often this is only one part of a larger project where multiple skill sets are combined to create just the right blend of design elements into a space. We offer designers various levels of support from assistance in art selection to full project management of the art program. Learn More Corporate Great American Art has been providing high quality art solutions to healthcare, senior living and corporate environments for over 35 years. We have extensive experience using evidence-based design in all types of facilities throughout the country and bring a unique viewpoint to each one. We take the heart and soul of a company and express it through art. Anyone who has ever crafted a corporate mission statement knows how hard it can be to find the right words. Imagine how much harder it is to say it with images! Great art has the power to change attitudes. And the right attitudes have the power to change lives - of your employees as well as your clients. The art in your spaces is simply too important. It needs to be an integral part of your design, with each piece elevating each space. We offer an intuitive website and online collaboration tools to make art selection simple and cost-effective. Together, we will create a unique art program for your facility—one that reflects your distinct personality and resources. But it is possible and, to our way of thinking, essential. Great American Art works with a local dealer forming a team, bringing the client decades of experience in project management, art consulting, art procurement, art manufacturing and art installation. Having local dealers and manufacturer reps allows the client to continue working with people they know and trust, while bringing in expert art consultants who focus their creativity on discovering unique and exciting art, ultimately resulting in selections that exceed expectations. We have dealers all throughout the country ready to assist with all of your art, branding or wayfinding needs. Featured Artist Anne Silber Limited edition, museum-quality serigraphs hand-printed by the artist. An excellent value for both private and corporate collections. Her work has also appeared on the sets of a large number of television series and major motion pictures. These artworks are serigraphs, or silkscreen prints, hand-printed by the artist using hand-cut lacquer film stencils. The inks are mixed with a large amount of transparent base, allowing for the visual "blending" of overlaid tones, creating an effect like that of well-controlled watercolors. The editions are very limited in number, with an average of about 50 or 60 impressions. The Brooklyn Museum Herbert F.

Chapter 5 : askART - Black American Artists Artists - Art Research

From the Preface: The fact that so much of modern art has devoted itself to the exploration and assertion of its own identity is reflected in, but does not explain, the increasing amount of writing and talking on the part of contemporary artists.

When it comes to the complex relationship between Native and U. It seems like Native peoples were and continue to be seen as a homogenous group rather than a diverse collection of individuals and communities. Luckily, a different picture is beginning to emerge. Some of the loudest and loveliest voices are those of artists. In doing so, they are reframing, re-contextualizing and even redefining what it means to be American. Their work explores the complex relationship between the three identities: Native, American and Native American. This can be seen in her work, which often features natural and organic elements, like fur and shells, as well as familiar iconography portrayed in unconventional media. One of the most powerful messages in her art has to do with the complex relationship between U. He holds his individuality and his culture high, developing a singular, passionate, autonomous voice. Sovereign Indigenous creativity is power," Galanin said. As a student of street art and graffiti culture, his unique perspective on Native and mainstream U. This muralist, street artist and clothing designer works primarily in Los Angeles, but his recent project in collaboration with the Minneapolis American Indian Center will be his largest. Like so many American street artists, Henriquez and his work both reflect the passion and devotion to community. This questioning, reframing and even satirization of identity is essential to her work. Her commentary on Native rights and the perception that Native peoples are seen as a "people of the past," especially with progress. This approach also allows my viewers a gateway to approach some of the difficult subjects I want to discuss through my work. It is not just my history but your history, and together it is our history," she said. Like Red Star, Wilson is also interested in how Native peoples are seen as a people of the past. One of his most renowned projects, the Critical Indigenous Photographic Exchange , questions and expands upon the image of Native and Indigenous people popularized by photographer Edward Curtis. These alone " rather than the old paradigm of assimilation " can form the basis for a reimagined vision of who we are as Native people. Slick said he was inspired by the "laughter of the coyote, the eternal trickster and ultimate survivor, saturated and filled our daily lives. His artwork is credited for leading the Native art movement and the emergence of Native contemporary artists. In his works, he questions the way we define our identity, interrogating those complex political, social, historical and psychological underpinnings. When asked about the way her work reflects the relationship between Natives and the United States, Jacobs said, "There is such a complex relationship between Natives and the U. This is one of the major ideas that I am exploring in my work. It has a gorgeously Impressionistic, even Expressionistic, sensibility. That said, there are some darker historical shadows in his work. They are walking traumas of my generation. In it, she uses both organic and synthetic materials, creating abstract works that call to mind hair, skin and teeth that remind the viewer not only of the things that make us unique, but that we share.

Chapter 6 : American Artists By Name - Artists' Signatures

This is a list by date of birth of historically recognized American fine artists known for the creation of artworks that are primarily visual in nature, including traditional media such as painting, sculpture, photography, and printmaking, as well as more recent genres, including installation art, performance art, body art, conceptual art, digital art and video art.

Chapter 7 : Latin American art | History, Artists, Works, & Facts | racedaydvl.com

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Chapter 8 : Visual art of the United States - Wikipedia

Visual art of the United States or American art is visual art made in the United States or by U.S. artists. Before colonization there were many flourishing traditions of Native American art, and where the Spanish colonized Spanish Colonial architecture and the accompanying styles in other media were quickly in place.

Chapter 9 : Art of the Print American Artist Index

Modern Artists Full List. Below are biographies and analysis of the work of all the artists who were central to modern art. If a major artist is missing from the list, The Art Story has not had a chance yet to research their life and art.