

DOWNLOAD PDF STATE BUILDING AND THAI PAINTING AND SCULPTURE IN THE 1930S AND 1940S HELEN MICHAELSEN

Chapter 1 : Alexandre Hogue | Regionalism | Pinterest | Art, Art museum and American art

â€¢ Helen Michaelson's "State Building and Thai Painting and Sculpture in the s and s" in John Clark's *Modernity in Asian Art*, pp. â€¢ Selections from *Asian Modernities*.

Worth the Trip Posted 3. Before I stopped my truck, I saw what I wanted. The kids said I was crazy. There was a small version of a washstand sort-of-thing. It had had a mirror, three drawers one needed fixing , and a door which needed to be put back on. I loaded it in my truck and took it to my friend to repair. I think it was worth the trip. This is what happened to me. One night, while heading home from a night out, I was wandering down the road it happened to be trash night , when I passed a second-hand store and noticed the pile seemed to be unusually large. It was in good condition â€” not a spot of rust on it anywhere â€” and the only real problem was that the two front wheels were missing. Other than that, though, I was pleasantly surprised to see there were absolutely no dings or dents in it at all. He said that if I would give him a couple of dollars worth of gas at that time gas was 39 cents a gallon , he would give me a hand corn planter. I knew he needed the gas, so I filled his tank up, and a few days later he brought me an item that looked like a corn planter, but it only had one handle. I accepted it, and about a month later he came in with an item that he said went with it. This item looked like the bottom of a sweeper. I took this piece home and put in on, what I found out, was actually a vacuum cleaner, made in Warsaw, Indiana. I contacted the Warsaw Chamber of Commerce, and they wrote back and informed me that the company that made the vacuum went out of business in the late s. Later, my wife was watching a history show on T. They showed a hand-operated vacuum cleaner and said, "This cleaner is the only one of its kind that is know to still exist. Frank von der Lancken. In the late s, Mr. However, my Grandfather and the artist never got together when Grampa had shot a rabbit, therefore the painting is still missing the rabbit. I now own the painting and treasure it. My mother gave me his original journal many years ago. I love that journal. My grandpa started it in the early s, and it has drawings and pictures of his inventions, his laboratory, and even a blueprint. He invented the first speedometer, player piano, automatic gas gauge, and many other fantastic items. I moved to Mexico and took that journal with me. I had to come back to the U. When I returned to my home in Mexico and opened the door, everything I owned was gone. The only thing I wanted out of that house was his journal. I went upstairs from the outside and the door was open. I could not believe it! I sat and read that journal, page by page, and it is fascinating. Now I have to figure out what to do with this priceless book. His name was Eugene T. At the famous flea market there, he bought a beautiful painted iron trunk. Three years ago, both my parents passed away, and I had to come back to Holland after 12 years working and living in Greece. I got very ill and had to sell the trunk, and it turned out to be a little treasure. It is a money trunk from Nuremberg, Germany and dates back to I do not think my father knew that. It is a beautiful, dark green, painted iron trunk covered with little red and white painted roses. It is about 50 cm high and in perfect state. I live in a small house now; I am 63 years old; and I hope somebody can open this trunk to look inside. It has always been the secret of the family. Everyone, including my grandchildren, has tried to open that trunk, but nobody has been able to. Now a professional is trying, and everybody is holding his breath. What will be inside? The story will continue! In one of his closets, I found a black leather folder containing approximately civil war letters written from John Sanders to his wife Ritty Anne Sanders. They tell his whole story during the civil war â€” both good and bad. In them, he tells where they are going and gives the dates as well as what they have done. They are very interesting, sometimes gruesome. I looked around, found a few sets, and was then told something had just come in. The set is supposed to be one of the most beautiful of all natural history books. She was the only one on the airplane who recognized him as Elvis Presley. Being the wife of a musician, she conversed with him during the flight. Upon arrival in Tulsa, he carried her luggage from the plane and signed the orange jacket cover of her Braniff ticket, "Thanks, Elvis Presley. He appreciated her attention and the autograph was one of her most prized possessions. She wrote on an envelope containing the autograph to take care of it as it was very rare. They packed steamer trunks with

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essentials and dragged them through the city to safety. They never expected to return a week later to find that their china had survived, though they lost all else! As the building disintegrated, the china hutch had actually fallen two stories to the basement. Then the building caved in and burned on top of the hutch, burning the hutch as well. The only pieces lost were two saucers. Today, the collection includes about 60 pieces: All are scorched and the finish is bubbled, most are slightly warped and some are cracked, but we have kept all in tact and well preserved. When we first walked in the door and rounded the corner, we were stunned to see two beautiful glass enamel pictures. Both of them depicted women with birds and flowers. We had to have them. An information sheet on the artist, Irene Awret, was affixed to the back of one frame. These particular pieces, made in Israel in the s, meant to symbolize and promote peace. Incidentally, this began a rather accidental, but deeply loved, collection of Jewish artwork a few months later. She thought if we put glass in it for her, it might sell easier. I fell in love with the frame not the painting and instead of putting glass in it for her, I ended up buying it. After coming home around midnight from my second job, I decided to unwind by watching Antiques Roadshow. Just as I was about to doze off, I saw that painting, only it had been copied onto a ceramic plate or something of that nature. I brought the painting home from the office and put it in a spare room where the sunlight does not touch it. Even if it is worthless, though, it will always have a story behind it for us. Well on that beautiful Sunday morning in May, we went to the local antique store and saw this beautiful red dragon ashtray stand. It was an exact replica of one my great grandfather used to have, and which my uncle now proudly owns. We came back a year later and in the very same spot was the dragon â€” still too expensive for us, but it was funny that no one took it. One Saturday morning, I snoozed a few extra minutes, made a phone call, and lingered over a second cup of coffee before beginning my rounds. On that particular day nothing really caught my eye, until I came upon a pile of old paintings and prints. Among them I found a really old sketch of daily life along a canal in Venice. On a hunch, I researched the name of the painter, and it turned out that there really was an American impressionist painter by that name. Who knows, I may truly have the work of a little-known American master hanging on my wall right now. A lot of clues point to this: It finally came up in conversation with my mother once, and I told her that I had the locket and that my grandmother had given it to me years earlier. The locket appears to be brass and has raised flowers of brass and is about two and one-half inches long. It opens up and can hold two pictures inside. The back side of the case looks like flowers also, but they are part of the back, as if they were pounded into the metal. At the time my asked me about the locket, she told me it was over years old. What we found there shocked us. In the back of the store is a one of a kind marble Gary Safe Co. There are several thrift stores in downtown with great finds like this. I took the picture out of the frame and found a poster of a navy plane behind it. It has two waves and three men, and it tells what rank they are, and it is signed by H. I was so happy I found it.

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Chapter 2 : Past Exhibitions – Chinese American Museum, Los Angeles

/ Anthony Forge --The enigma of modernism in early twentieth century Indian art / Purushottama Bilimoria --The art movement in the 's in Taiwan / Yen Chuan-ying --State building and Thai painting and sculpture in the 's and 's / Helen Michaelsen --Chinese art in the 's: an avant-garde undercurrent beneath the mainstream of.

Conversations with a Drawing? Writing Poetry About Art Project Mandala colored pencil, ballpoint pen
Alternative Project: Write and Illustrate a Myth watercolor crayons Alternative Project: Make a Good-Luck Symbol? Social Studies and Science? Circles and Standing Stones? The Art Sketchbook or Journal black ink marker, colored pencil, or watercolor Chapter 4: Paper Introduction Project Imagination Station construction paper Alternative for Younger Students: Portrait Heads in Paper paper manipulation and paper cutting
Alternative Projects: Give It a Life? Collage Cityscape corrugated cardboard collage Alternative Projects: Mapping; Evolution of a City Project Flower Garden fadeless paper collage Content Connection: Extinct Animals Project Story Quilt construction paper collage Alternative Project: Write the Story of Your Quilt Block? Handmade Paper Content Connections: Recipes, Poems, Stories About Paper? Paper in the Egyptian and Chinese Styles? Development of Paper Project Marbleized Paper acrylic paint Alternative Projects: Story Book in a Foreign Language? Honor an Ancestor Project Copy Paper Journal Project Animal Journal; Animal Personality Story?

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Chapter 3 : Art Deco ss timeline | Timetoast timelines

Michaelsen, H., Die Entwicklung 'State Building and Thai Painting and Sculpture in the s and s', in Modernity in Asian Art,

The show also documents the work of Chinese and Chinese American film artists through the decades who have triumphed as well as struggled with an industry often ignorant of race. Filmmaker Arthur Dong is the Guest Curator for this exhibit. Other themes include a look at how cinema exploited the Chinatown mystique, films reflecting anti-Communists attitudes, and a selection of lobby cards from Mexico. This exhibit provided a glimpse at how the Chinese American community began to make Los Angeles home. The winning entries and honorable mentions from both competitions are now on public display for the first time in this spirited new art exhibition titled National Art Competition. Photographs by Corky Lee Nov. Lee was a master watercolorist who produced an extensive body of work as both a fine artist and a commercial artist. He was also a beloved teacher whose students continue to be inspired by his instruction and his example. Sunshine and Shadow features many artworks that have never been seen by the public, as well as stories gathered from art collectors and close friends of the artist himself. The exhibition Sunshine and Shadow: A fully illustrated exhibition catalog is available at the Museum Gift Shop. This exhibition and catalog were produced by the Chinese American Museum in cooperation with the Automobile Club of Southern California. Growing Up Chinese American: Childhood Toys and Memories November 5, April 8, Our childhood toys and experiences can deeply influence how we remember the past, understand our place in the world in the present, and lead grown up lives in the future. By exploring facets of everyday life for children of Chinese descent coming of age in a rapidly changing 20th century America, Growing Up Chinese American presents a complex picture of how childhood can shape our grown up lives in subtle but meaningful ways. The toys and stories featured in the exhibit also suggest by their multiple and varied frames of reference that a broad spectrum of Chinese American childhood experiences exists, and it is from this rich diversity which Chinese American history and Chinese American futures stem. This exhibition was made possible in part through the generous support of Union Bank of California and Megatoys. Chinese Holidays Through the Eyes of Childrenâ€™an exhibit of original artworks about Chinese festivals and celebrations made by school children across the United States. November 5, April 8, The Chinese American Citizens Alliance is a national organization whose purpose has been for more than a century to advocate for the rights and promote the well being of the Chinese American community. A group of young men, born in America of Chinese ancestry, formed the Alliance in San Francisco, California in to fight discriminatory laws fueled by wide spread anti-Chinese sentiment in the late 19th Century. Since its inception, the Alliance has generated a broad range of political, social and cultural activities based on its abiding commitment to the Chinese American community. On display in this exhibition were objects ranging from artifacts to historic collateral materials provided by the various Alliance Lodges located throughout the Unites States. The display is outlined into four distinct time periods. Each period is defined by an important immigration law and event, accompanied by a brief description and a short personal story about a local Chinese American and their experiences in that particular historical period. Milton Quon is a native of Los Angeles, born in He is the eldest of eight children and the only son of the Ng Quan Ying family. With rich, intuitive colors and expressive lines, Quon captures in watercolor the vibrant energy of our sun-kissed beaches, the dreary structures of industrial refineries and the crowded train yards converging at the heart of Los Angeles. As a tireless artist, fishing enthusiast and avid traveler, Quon is always armed with a sketchbook, pens and watercolors, recording subjects of local interest as well as his travels across the country and abroad. As the son of a P. After multiple migrations, the family finally reunited in Los Angeles ten years later. As a member of the National Watercolor Society, California Watercolor Society and American Watercolor Society, his art was a fixture in regional and national shows from to Angel Island by Cindy Suriyani Installation by Cindy Suryiani July 9, â€™ May 1, Created by Los Angeles-based artist Cindy

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Suryiani, this mixed media art installation consists of light, hanging Chinese rice paper scrolls and life size puppets explored themes of identity, displacement, inclusion, and ultimately of Americanism. The Island symbolizes more than a rite of passage into the multitude of uncertainties that defined Chinese American experience in the early Twentieth Century. As a nation of immigrants and their descendants, this exhibition underscored the issue of transculturalism, our struggle for human dignity, and our need to make where we are a place we can call home. In his long, pioneering career as a local artist, Wong is a seasoned painter, muralist, ceramicist, lithographer, designer, and kite maker. Drawn from public and private collections, several of the pieces chosen for this exhibition have not been shown publicly since the s. Realizing the Imagined by Steve Wong December 18, 2018 – June 18, 2019, This installation piece by Steve Wong explores the theme of community through the use of postcards. By collecting personal stories and memories from community members, as well as the sellers of the vintage Chinatown postcards he has amassed on e-bay for this project, Steve Wong enters these disparate voices into a dialogue of ideas about Chinatown, specifically, and what places come to mean in everyday life.

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Chapter 4 : Modernity in Asian art - JH Libraries

The art movement in the 's in Taiwan / Yen Chuan-ying State building and Thai painting and sculpture in the 's and 's / Helen Michaelsen Chinese art in the 's: an avant-garde undercurrent beneath the mainstream of realism / Shao Dazhen.

Persistent URL for this entry <http://www.jhlibraries.com>: The markets [media] Governor Lachlan Macquarie moved the produce markets from The Rocks to the present site of the Queen Victoria Building in because of its proximity to Darling Harbour. Most of the produce for the market was transported to Sydney by sea and unloaded at the Market Wharf on the eastern shores of Darling Harbour, roughly where Pymont Bridge is now. Market Street, which runs along the northern perimeter of the former markets site, follows the route from the Market Wharf to the market place. The markets were also well sited for the road west to the fertile farming districts around Parramatta, and the Hawkesbury beyond. Macquarie oversaw the upgrading of Parramatta Road early in his governorship, which assisted the transport of market produce by road. A series of market buildings was erected on the site by , although they were intended to be temporary. In , the convict architect Francis Greenway designed a distinctive market building south of the temporary sheds, to replace them. As part of this rebuilding program, the Greenway-designed market building was converted for use as the Central Police Station and Police Court. DrUITT Street was formed between the the police buildings, and land occupied by the old burial ground later the site of the Sydney Town Hall. Initially, grain, livestock, butchered meat and fruit and vegetables were sold the central markets. In the early s, the sale of livestock was moved to a new site further south along George Street, followed by the corn and hay markets, which eventually gave the Haymarket district its name. Sydney City Council took responsibility for managing and controlling the central markets from the colonial government in the early s. Under the Sydney Corporation Act , the council gained authority to establish and administer produce markets for the sale of fruit, vegetables and livestock. The council remodelled the markets in the late s, covering the courtyard to provide more stall space and installing verandahs around the entire structure. The new building [media] From the late s, critics of the markets agitated for their demolition. By then, most market activities were being conducted in other parts of the city, and the imperatives for maintaining a centrally located market had disappeared. In this year, George McRae, the city architect, prepared plans for a new building that would match the scale and grandeur of the Town Hall. The Queen Victoria Markets Building was never intended to be used as markets. It was an open secret that the council had wanted to build a luxurious shopping centre on the site, but it was legally required to build a market. The provision for fruit and vegetable markets in the basement of the new building, with a hydraulic lift to transport horses and drays from street level, was only a token gesture. The Queen Victoria Markets Building was a three-storey arcade, with shops under one roof. The completed building was light and spacious, with a colonnaded arcade on the ground floor and two upper gallery levels. The interiors were grand and ornately decorated, and were intended as much for promenading as for shopping. The building was not a success. In the year it opened, only 47 of the shops were tenanted, and it was not until that the building was completely occupied. With the council running at a loss from low rental returns, it undertook major external and internal alterations in 1887. The gallery levels were filled in, which obscured the natural light from the barrel-vaulted roof, and the shopfronts on street level were given a distinctly Art Deco feel. In 1911, when the functions of the library were split, the City Council took control of the lending branch. The library moved to the ballroom in 1911, where it remained until the mids. It was classified by the National Trust in 1978, and although the council agreed to restore the building that year, it would take another six years for refurbishment to begin. Restoration was a major undertaking, requiring the demolition of internal accretions including offices, floors and partitions, to restore it to its former glory.

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Chapter 5 : Nov/Dec Gazette: Alumni Notes

Photo courtesy Editions Cercle d'Art, Paris. 15 Helen Michaelsen, "State Building and Thai Painting and Sculpture in the s and s," in Modernity in Asian.

But of course that title could apply to most of the 20th century as well. In , the Plate House, a cheap New York City eating hall, offered steaks with potatoes by the dish and half dish, 4 cents for the latter. Chop houses of the 19th century were also based on meat and potatoes. One difference, though, was that in the s patrons were as likely to order mutton as beef. Similarly for a meat-and-potatoes town. For a symphony orchestra their meat and potatoes might be a popular Beethoven sonata. Nineteenth-century restaurants featured potatoes either mashed, boiled, baked, stewed, fried, Lyonnaise, scalloped, mousseline, or au gratin. In the 20th century the choices tended to narrow down to mashed, baked, and French fried. Meat meant mostly beef in the 19th, but extended to chicken in the 20th. In it was standard for potatoes to come free with a meat order. It matters not what meal it is, the boiled potato will always appear, if the establishment is truly legitimate. As far back as the early 20th century, restaurant operators realized there was additional profit to be made by charging separately for potatoes. In the s and s, fast food burger chains, hotel rib rooms, and chain and independent steakhouses began to proliferate. Steakhouses proved popular with lunching business men while families chose economy cuts at Bonanza or Ponderosa. By the early s sour cream and chives were considered essential additions to baked potatoes. By that time, the favorite All-American meal was shrimp cocktail, followed by steak, baked potato with sour cream, an iceberg lettuce salad thickly coated with Thousand Island dressing, and cheesecake for dessert. The strangest aspect of the survey were the dishes Gallup offered up as international. Increasingly it ran against new notions of health and fitness. The cholesterol, the heaviness! Also, it was such a limited diet. Did its fans have no interest in other cuisines? Louis, Denver, Fort Worth â€” were shamed and ridiculed even though, occasionally, someone admitted there were plenty of steakhouses on the coasts too â€” New York, San Francisco, even New Orleans. In the next phase, not surprisingly, many meat-and-potatoes towns struggled to refurbish their reputations by boasting of restaurants of all kinds. Omaha touted its seafood, Japanese, Korean, and French restaurants. Plus, pizza had actually become the new meat and potatoes. How are steakhouses doing today? Burgers and fries, too, may have seen their better days.

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Chapter 6 : History of Caring - Mercy Medical Center's Founding and History

Helen D. Hume is an artist and art educator who taught for more than 30 years in the St. Louis region and international schools. Her students range from preschool through the graduate level, including apprentice teachers.

American Mural Drawings of the s and s by Patricia E. Artists competed to create murals in post offices or other government properties, and they were paid, through public or private wages, to paint murals across the country in various venues, including museums, hospitals, high schools, housing projects, colleges, music halls, even ships and nightclubs. At the same time, artists sought to connect more with the everyday public, as in Mexico where painters created murals for a government-supported revival of wall painting. American muralists in this era generally followed an academic model of preparation, making a series of different kinds of drawings, including sketches of individual figures, compositional studies in black and white, and also in color, studies squared for transfer to a larger composition, and full-scale drawings, or cartoons. For the People presents around thirty drawings, paintings, and sketchbooks used in preparation for making murals during this period as well as numerous archival photographs of completed works and paintings in progress. While a majority of the works in the exhibition comes from the permanent collection of the Lehman Loeb Art Center, there are notable loans from public sources and private collections as well. As a theme for the exhibition, "For the People" suggests democratic, open values directed toward every citizen, a social ideal closely aligned with the New Deal notions emphasized during the period of the s and early s when national identity played an overriding role in American culture. Artists, writers, musicians, actors, photographers, filmmakers, folklorists, and others employed by the federal government or working on their own documented or interpreted American life and its regional cultures, traditions, and histories. Especially in the early s there was a controversial movement in the art world to define American art in terms of realistic representations, with no suggestion of cubism or other European-based modern styles. These issues concerning national identity were invariably tied to audiences. Who were the original audiences for these murals, why were particular themes chosen, and how did artists go about conceptualizing their designs? Answering these questions for the works on view in the exhibition is integral to understanding them. In essence, where a mural was placed provided the audience and the strategy for the work in question. The most popular aesthetic approach to the American mural during the s and early s was the depiction of the American scene, the painting of everyday American subjects in an accessible style. Here, unemployed professional artists were paid for making art for non-federal public buildings and parks. A group of drawings in the exhibition are examples of this American scene way of interpreting the everyday world, in its present or past. A painter, printmaker, illustrator, and consummate draftsman trained at the Yale School of Fine Arts, the New Haven-born Bellin moved in other career directions in later years, and his art of these earlier decades is not widely known today. Generally, murals at this time were painted in oil on canvas or tempera onto a plastered wall. At Teachers College, Bellin painted linen with white shellac, traced his cartoons onto the fabric, then painted the traced lines with black and white tempera, and finally brushed in the colors with oil paints. In later years his paintings were taken down, and the finished panel for Office Scene is now unlocated. In the five-panel series, the artist stressed the importance of education as a life-long process and the themes of industry and science, the fine arts, physical education, and business education. In Office Scene, the design for his panel on business education, the artist portrayed women students busying themselves with duties or lost in reverie, a mood indicative of an introspection entering American art in the late s and early s when the drawing was made. As artist-in-residence while working on the murals from to , Bellin chose models mostly from the college population, his main audience. In the case of this competition, the Section invited artists to submit designs for one of forty-eight post offices across the country in a locale familiar to the artist. The narrative would have connected directly to the rural Delhi public in the foothills north of the Catskill Mountains. Ruellan lived in Shady, about sixty miles southeast, just outside of the art colony of Woodstock, New York. A painter trained at the Art Students League in New York and active

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in Parisian art circles, she melded contemporary American subject matter and post-impressionist principles with landscape, a favorite Woodstock approach. Though the realist American scene approach predominated in mural painting in the U. Seen in a broad light, New Deal murals inspired by European modernism were but a small part of the overall output of American wall paintings during this period. Such is the case, too, with murals that espoused political points of view. However, largely because of the make-up of the holdings in the permanent collection of the Frances Lehman Loeb Art Center, the straightforward American scene works in this exhibition are outnumbered by mural studies that draw upon these other traditions of the cartoon, politics, and modernism. Closely related to the American scene approach is the area of cartooning, since early twentieth-century American cartoons and the roots of the American scene are both found in magazine illustration where so many artists received their early training. The highly readable shapes and lines of political and humorous cartoons became a staple of American magazines and newspapers in the s, a golden age of American cartooning, and they made an impact on several artists whose works are in the exhibition. Exhilarated at being involved in this national program, he wrote to its director that he and other artists were excited to "take a practical vital active part in pulling the country out of the ditch For instance, Music Fig. Its cartoon style underscores its jarring cadences. The entire series, which included panels on New England history, the world outside of school, and school activities, was given the title Democracy in Education. In the nationwide anonymous competition announced in for painting the history of San Francisco for the Rincon Annex of the San Francisco Post Office, Anton Refregier chose a range of historical scenes for his extensive mural series for this progressive city. In his working drawings for the Rincon Annex murals, this social realist sometimes relied on the cartoon language of traditional political symbols to hone his design. In one compositional sketch on view Fig. This subject brought up the history of slavery in the U. In the completed panel, Riot Scene, Civil War Days, the artist transformed his webs of pencil lines into flattened bursts of brick red tempera and smoky tones of black, the painted figures not far removed from his concise cartoon style. Other artists in the exhibition also looked to cartoons for inspiration. Lewis Rubenstein, a professor of art at Vassar College, on the faculty in and from to , relied on his cartooning roots when making quick sketches of incidents in a national hunger march to Washington in , seen here in a sketchbook and in a copy of another sketchbook on view Fig. Rubenstein had graduated from Harvard University in and after returning from study in Europe wanted to experience first-hand the economic desperation of the time, with close to twenty-five per cent unemployment in In Europe, Rubenstein had learned the painstaking fresco technique of painting with pigments onto wet, soft plaster. Politics became an important stimulus for several artists represented in the exhibition. Rubenstein, for instance, represents a groundswell of artists in the early s concerned with the desperate plight of so many fellow Americans. Traditionally, artists on the political Left were concerned with class-conscious social, political, and international issues and the role of art in addressing them. Like Rubenstein, they voiced their concerns visually through their art, with paintings, murals, drawings, cartoons, sculpture, prints, posters, and illustrations in magazines. Several artists represented in the exhibition, including Bellin, Refregier, Rubenstein, and Marion Greenwood, made antifascist and antiwar murals, and a few mural studies on view address these topical issues. A sketchbook on view contains related drawings and preliminary ideas for the panels on the Ragnarok legend, including a sketch of a struggle presumably between the god Thor and the serpent Jormungand Fig. George and the Dragon. A polemical painter, Refregier executed a section on the topic of World War Two in his San Francisco murals, showing Nazi book burning, concentration camp prisoners, and a symbolic, vehement confrontation between Nazis and Allies. Controversy continued after the entire series was unveiled, with a U. House of Representatives subcommittee hearing convened in to consider their removal, but the proposed joint resolution never came out of committee. While these political murals were made with American audiences in mind, the exhibition includes studies for murals created for Mexican audiences, by Marion Greenwood, who became engaged with the social conscious ideologies and federal art patronage of that country. With this painting, executed in - 34 with support from the university, she wanted to create an original work using her strong feelings of sympathy and empathy toward

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the indigenous people of the area. Her months of researching and sketching ended with around a thousand drawings depicting Tarascan Indian life in and around nearby villages. A dark sketch Fig. Drawn at a scale of ten centimeters to one meter according to notes in the margin, this long drawing of working fishermen, farmers, and craftspeople accompanied by families is squared to facilitate transfer. Back in New York, Greenwood drew an expressionist design of suffering workers and miners as an early study for her next mural project in Mexico, *The Industrialization of the Countryside*, painted in for the new Mercado Abelardo L. The federal government of Mexico invited her to be one of several artists to paint murals for this new market and civic center. In Mexico City, she abandoned her initial sketch and proceeded with more compressed and composed preparatory drawings, including one on view for her center stairwell panel, the focal point of her mural series. At the same time, at top center, giant capitalist hands stretch ticker tape above a glowering banker and phalanx of soldiers separated from protesting workers and indigent families. Using the preparatory drawing on view, Greenwood executed this monumental panel, a vigorous, class-conscious mural. Commissioned in by the Federal Art Project of the WPA, his panel interpreted traditional African healing rituals and their legacy in various areas, including the American south. The artist supervised a large mural project at the hospital that encompassed work by several artists. His black and white compositional study for the companion mural, also in the exhibition, features African and white medical professionals and historical leaders in medicine. In an about-face to the ideals of addressing local audiences, both designs and designs by three others were controversial because of their significant black subject matter, imagery that Alston connected to black-dominated Harlem though the white superintendent at the hospital objected. European modernism also became a filter through which several artists represented in the exhibition conceptualized their mural drawings, though there were strong tendencies among conservatives in private and public spheres to see foreign influences in art as distinctly un-American. Cubism and Surrealism were powerful influences on some of these mural designs. For instance, Refregier worked largely with smooth, flattened representational images in his murals and in his black and white competition drawings for the Rincon Annex of the San Francisco Post Office Fig. Daugherty, a modern commercial muralist years before, ironically looked back to Synchronism in a preparatory watercolor, *The Epic of New England* Fig. He was one of several American artists interested in this abstract movement in the s. The Synchronist theory involved the application of contrasting colors and was derived from the intense hues of the French Fauves and the vivid cubism of the Delaunays in Paris. Though in this sketch Daugherty looked privately to abstraction, for his audience of students and teachers he turned to American scene realism to present his parade of powerful heroes in the final mural. This ten-panel project subsequently disappeared, though two panels were eventually rescued. Made for a U. Maritime Commission competition entry. De Kooning made the study, designed for over a mantel according to an inscription on the verso, as an additional submission for a maritime competition. In , he painted *Legend and Fact*, a mural for the library of a ship, the S. President Jackson, featuring a people-less beach strewn with ship parts of yore. Like it, this self-portrait design carries an inward, personal mood and irrational juxtaposition of elements inspired by currents of Surrealism prevalent then in New York. In the end, all of these drawings were done for the audiences that would ultimately see the murals -- whether sailors, students, tourists, or men and women who bought stamps at their nearby post office. Products of ideal-driven thoughts, these murals most often communicated the features or history of a locale with that local audience in mind, though issues on national and world stages were sometimes suggested or confronted. The artist, then, truly worked outside of herself, researching and studying and making a number of sketches along the way to arrive at the mural on the wall. In the end, though these drawings are complicated in their development and topicality, they are vital and that vitality speaks directly. *California Modernist Art, - Berkeley: A Marxist History of California*, M. Lawall and Brian N. Wallis, Anton Refregier, exh. University of Virginia Art Museum, Another major source of original material is the Fogg Art Museum at Harvard University that has in its collection a large number of figure drawings by Rubenstein related to his murals there. Enormously helpful for this study has been the following reminiscence by Lewis Rubenstein, "Travels with Sketch Pads and Paint Brushes: The following

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were also helpful: For a general treatment and chronology of the artist, see Lewis Rubenstein: A Hudson Valley Painter Poughkeepsie: United States Government Printing Office,

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Chapter 7 : The Art Teacher's Survival Guide for Elementary and Middle Schools : Helen D. Hume :

Since we were remodeling our kitchen at the time, it really intrigued me to find out what life was like when the Hoosier was "state of the art" in kitchen convenience. I asked my grandmother if.

The latter, adopted by Nazi propaganda as Drittes Reich, was first used in a book by Arthur Moeller van den Bruck. It was a republic with a semi-presidential system. During its tenure, it faced numerous problems, including hyperinflation, political extremism including violence from both left- and right-wing paramilitaries, contentious relationships with the Allied victors of World War I, and a series of failed attempts at coalition government by divided political parties. They promised to strengthen the economy and provide jobs. This event is known as the Machtergreifung "seizure of power". Marinus van der Lubbe, a Dutch communist, was found guilty of starting the blaze. Hitler proclaimed that the arson marked the start of a communist uprising. The Reichstag Fire Decree, imposed on 28 February, rescinded most civil liberties, including rights of assembly and freedom of the press. The decree also allowed the police to detain people indefinitely without charges or a court order. The legislation was accompanied by a propaganda campaign that led to public support for the measure. Violent suppression of communists by the SA was undertaken nationwide and 4, members of the Communist Party of Germany were arrested. The remaining major political parties followed suit: The founding of new parties was also made illegal, and all remaining political parties which had not already been dissolved were banned. Prussia was already under federal administration when Hitler came to power, providing a model for the process. In the months following the seizure of power in January, the Hitler cabinet used the terms of the Reichstag Fire Decree and later the Enabling Act to initiate the process of Gleichschaltung "co-ordination", which brought all aspects of life under party control. These Commissars had the power to appoint and remove local governments, state parliaments, officials, and judges. In this way Germany became a de facto unitary state, with all state governments controlled by the central government under the NSDAP. The day after, SA stormtroopers demolished union offices around the country; all trade unions were forced to dissolve and their leaders were arrested. Germany was still in a dire economic situation, as six million people were unemployed and the balance of trade deficit was daunting. The new law provide an altered loyalty oath for servicemen so that they affirmed loyalty to Hitler personally rather than the office of supreme commander or the state. They were deluged with propaganda orchestrated by Minister of Public Enlightenment and Propaganda Joseph Goebbels, who promised peace and plenty for all in a united, Marxist-free country without the constraints of the Versailles Treaty. Eventually the Nazis declared the Jews as undesirable to remain among German citizens and society. Poland suggested to France that the two nations engage in a preventive war against Germany in March. On 17 May, Hitler gave a speech before the Reichstag outlining his desire for world peace, while at the same time accepting an offer from American President Franklin D. Roosevelt for military disarmament, provided the other nations of Europe did the same. The German Condor Legion included a range of aircraft and their crews, as well as a tank contingent. The aircraft of the Legion destroyed the city of Guernica in

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Chapter 8 : Department of Art History & Theory, Mills Building, fax - 13

was a common year starting on Thursday of the Gregorian calendar, the 1st year of the Common Era (CE) and Anno Domini (AD) designations, the 1st year of the 2nd millennium, the 31st year of the 20th century, and the 2nd year of the 1920s decade.

The geometric and futuristic themes that pervade the Art Deco scene also can be found in the film and film art work. The piece shown above is the Poissons Grand Vase. The clear bubbled glass vase with an acid-etched pattern of fish swimming among reeds has powder inclusions in blue overlaid in orange tango to green for a unique multi-dimensional effect. The futuristic design aesthetic is clearly apparent in this ceramic piece. Whether you have ever heard of Chiparus before, or not, his works combined the elegance and luxury that still sum up the spirit of the Art Deco for us. Feb 27, Oil on Canvas created by Tamara de Lempicka. It is still considered the world's tallest brick structure even though it is built around a steel frame. Jun 7, Created by famed designer Viktor Schreckengost. It was commissioned in and built in the Art Deco style by Rapp and Rapp. This building captures, for me, the aesthetic emotion that Bell writes about prolifically. Its geometric design is architectural, bold and exciting. Of tapered octagonal paneled form, this chandelier rests on four geometrically stepped feet, each with triangular knees attaching to a panel. This triangular motif is continued around the neck of the top. The neck protrudes over the paneled sides playing with our sense of depth. In 1925, after establishing himself as a ceramics "dabbler", painter and engraver working in the academic style, he began to devote most of his time to ceramics. Buthaud favored stylized, firmly-outlined foliage and female nudes presented in vivid jazz-age colors. He also incorporated primitive, classical, and naturalistic themes into his work, always simplifying and streamlining. Jul 8, Phoenix Glass This gorgeous Phoenix Sculptured Artware "Wild Rose" vase features elegant rambling blooms and buds, with a delicate ivory yellow wash over pearlized milk glass. May 17, Golden Gate Bridge This bridge has the marings of classic art deco style in its futuristic and geometric construction. Objects were designed as pieces of art as well as being functional. By the mid-1930s however the designs became more geometric and streamlined as the popularity of elegant and flamboyant furniture was declining. The Art Deco furniture started using new materials like chrome, aluminium, metals and glass. Mar 21, A Sesta: Charcoal on Paper This exhibition of Art Deco in Portugal provides an opportunity for an innovative reappraisal of Portuguese modernism and its domination by this style, which spread from its origins in design to the so-called major forms of artistic expression, such as painting, sculpture and architecture, as well as to graphic design, advertising, scenography, cinema, the decorative arts and, finally, to daily life itself, with its modern aspirations for cosmopolitanism and happiness.

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Chapter 9 : Trending Topics | Revolvly

Art Work by Pupils in City and State, Public and Private Schools (Apr.) Paintings by Dutch Masters of the Seventeenth Century (May 6-Jun. 17) 37th Annual Delaware Exhibition: Watercolors, Drawings and Prints (Jun. Jul. 31).

Best Artists of All Time. Introduction Exemplified by the geometric designs of famous New York buildings such as the Chrysler Building and Rockefeller Centre, Art Deco was the most fashionable international design movement in modern art from until the s. Like the earlier Arts and Crafts Movement , as well as the curvilinear style of design known as Art Nouveau , as well as the German Bauhaus design school concept, Art Deco embraced all types of art , including crafts as well as fine arts. It was applied to decorative art like interior design, furniture, jewellery , textiles, fashion and industrial design, as well as to the applied art of architecture and the visual arts of painting, and graphics. The art deco style, which above all reflected modern technology, was characterized by smooth lines, geometric shapes, streamlined forms and bright, sometimes garish colours. Initially a luxury style a reaction against the austerity imposed by World War I employing costly materials like silver, crystal, ivory, jade and lacquer, after the Depression it also used cheaper and mass-produced materials like chrome, plastics, and other industrial items catering to the growing middle class taste for a design style that was elegant, glamorous and functional. Note however that the term Art Deco was not widely used until popularized by the art historian and critic Bevis Hillier in her book Art Deco of the 20s and 30s History Art Deco owed something to several of the major art styles of the early 20th century. These formative influences include the geometric forms of Cubism note: Art Deco has been called "Cubism Tamed" , the machine-style forms of Constructivism and Futurism , and the unifying approach of Art Nouveau. Its highly intense colours may have stemmed from Parisian Fauvism. Unlike its earlier counterpart Art Nouveau, however, Art Deco had no philosophical basis - it was purely decorative. The Art Deco style, adopted by architects and designers around the world, spanned the "Roaring Twenties", the Great Depression of the early s, and the years leading up to the Second World War. It suffered a decline in popularity during the late 30s and early 40s, when it began to be seen as too gaudy and ostentatious for wartime austerity, after which it quickly fell out of fashion. The style appeared in a number of jewellery and fashion ads. Art Deco Characteristics, Materials Employing new building materials that were manipulated into stepped, radiating styles that contrasted sharply with the fluid motifs of Art Nouveau, Art Deco architecture represented scientific progress, and the consequent rise of commerce, technology, and speed. This, together with its image as a modern, opulent style, made Art Deco designs especially suitable for the interiors of cinemas, ocean liners such as the Queen Mary, and the architecture of train stations across the United States. It endured throughout the Depression due to the practicality and simplicity of its design, and its suggestion of better times ahead. The structure of Art Deco is founded on mathematical geometric shapes which drew equally on Greco-Roman Classicism, the faceted architectural forms of Babylon, Assyria, Ancient Egypt, and Aztec Mexico - notably their ziggurats, pyramids and other monumental structures - and Machine Age streamline designs from aviation, the radio, and the skyscraper. In particular, Art Deco designs are characterized by trapezoidal, zigzagged, and triangular shapes, chevron patterns, stepped forms, sweeping curves and sunburst motifs - the latter being visible in a number of separate applications, including: New materials were also much in evidence, such as aluminum, stainless steel, plastics, lacquer and inlaid wood. And while continuing the use of high quality Art Nouveau materials, such as moulded glass, horn, and ivory, Art Deco also introduced exotic items like shark-skin, and zebra-skin. Applications Art Deco styling was most common in architecture, interior design, poster art , furniture, jewellery, textiles, fashion and industrial design, although it was also applied to the visual arts such as painting, and graphics. In architecture , the Art Deco look signalled something of a return to the symmetry and simplicity of Neoclassicism, but without its classical regularity. Examples of Art Deco Architecture Many cities with building projects completed during the period used Art Deco design plans, of which the following is a short selection. For more information, see: American Architecture present , and for

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a list of top designers, see: In Ohio, the Cincinnati Union Terminal, an Art Deco style passenger railroad station completed is now the Cincinnati Museum Center, which attracts more than one million visitors per year. In Florida, the city of Miami is home to countless examples of Art Deco style buildings. Perhaps the best is the Bacardi Building. One of the finest is the New India Assurance Building completed Art Deco in Indonesia This country has one of the largest remaining collections of s Art Deco buildings in the world. Art Deco in Australia A relatively large number of buildings throughout Australia were constructed in the art deco style. Art Deco Visual Arts - Famous Artists Although the term Art Deco is rarely applied to painting or sculpture, the style is visible in the streamlined forms of certain 20th century painters from the inter-war period. Such artists include, the painter Tamara de Lempicka born Tamara Gorska - see her oil painting *The Musician* , and her *Self-Portrait in a Green Bugatti* ; and the sculptor Paul Manship - see his gilded bronze sculpture *Prometheus* , Rockefeller Center Plaza. For other designers, see: *History of Poster Art*. Other famous Art Deco painters included: The Fauvist painter, later textile designer Raoul Dufy created over a dozen wall-hangings for the show. Art Deco design might be a riotous fusion of Cubist rectilinear geometrics, exotic Sergei Diaghilev costumes, American Jazz culture and metallic paint colours. Important Art Deco furniture designers of the era included Andre Mare , Jacques-Emile Ruhlmann , and Eileen Gray , while Art Deco artists engaged in other art forms like interior design, textile design, jewellery, metalware, lighting, glass art and ceramics included Andre Groult , Jean Dunand , Paul Follet and Pierre Chareau Legacy Similar to Art Nouveau, and as a style which sought to inspire all forms of arts and crafts, Art Deco has influenced numerous other design styles and movements since its initial decline in the early s. It has had a marked influence on contemporary art and design.