



Stuart Davis American Painter

John R. Lane



Stuart Davis American Painter:

Stuart Davis Lowery Stokes Sims, Stuart Davis, 1991 A volume on Stuart Davis an American artist of the 20th century He forged a personal and varied iconography inspired by the upheaval of the city the tranquility of the seaside industry and the automobile cafe society sports jazz music and his year long stay in Paris *Stuart Davis* Stuart Davis, 2002 *Stuart Davis* Stuart Davis, 1945 *Stuart Davis* Stuart Davis, Peggy Guggenheim Collection, 1997 *Stuart Davis* John R. Lane, 1978

Stuart Davis Karen Wilkin, Stuart Davis, 1987 The first to capture the full range of Stuart Davis remarkable career from the Armory Show of 1913 to his last brilliant works of the 1960s **Stuart Davis (1892-1964)** Stuart Davis, Salander-O'Reilly Galleries, 1998 **Stuart Davis's Abstract Argot** William R. Wilson, 1993 This book examines Davis's life and art in the context of their colorful disturbed times Thirty six color plates mark his development from social realist to cosmopolitan Parisian expatriate and sophisticated distiller of the American spirit In the 1920s and 1930s Davis welded the discoveries of the avant garde school of Paris to the slangy realism of the Yankee Ashcan painters The resulting style which he called with tongue in cheek Colonial Cubism embodied the rhythm sass and ebullience of that most original art form jazz Davis made the sound of jazz visible in compositions of hard staccato lines and crisp colors **Stuart Davis** Whitney Museum of American Art, Stuart Davis, Patterson Sims, 1980 **Stuart Davis: Essays and references** William C. Agee, Karen Wilkin, 2007 Collected in three volumes this is the highly anticipated definitive reference on Stuart Davis's paintings watercolors drawings and published illustrations **Artists on the Left** Andrew Hemingway, 2002-01-01 Examination of the relation between visual artists and the American communist movement in the first half of the twentieth century from the rise in prestige of the party during the Great Depression to its decline in the 1950s Account of how left wing artists responded to the party's various policy shifts the communist party exerted a powerful force in American culture

Stuart Davis [Parijs, 1966]., 1966 **Stuart Davis** E. C. Goossen, 1959 Stuart Davis is the grand old man of the American abstract artists He is particularly interested in the American invention of forms not omitting the jukebox and the television set **The Drawings of Stuart Davis** Stuart Davis, Karen Wilkin, Lewis Kachur, 1992 Stuart Davis 1892 1964 once described as the ace of America's Modernists regarded drawing as central to his art He believed that all his works were drawings and developed his images as carefully adjusted black and white configurations which he translated to color space compositions only at the last stage of his painting procedure He even retranslated some of his most ambitious and best known paintings back into large scale black and white drawings on canvas apparently as a final version of the image This volume examines for the first time the full range of Davis's activity as a draftsman from his early naturalistic drawings in the manner of the Ashcan School to the economical near abstractions of his maturity A broad interpretation of the notion of drawing in keeping with Davis's own understanding of the term allows the inclusion of works on paper in a variety of mediums including watercolors gouaches and some late black and white drawings on canvas Included as well are selections

from Davis's extensive writings which contain innumerable references to drawing attempts to define what constitutes a good drawing and discussions of the role of drawing in his work and in the formulation of his complex theories of composition. Just as important, Davis's notebooks contain many images ranging from diagrams that illustrate theory to fully developed self-sufficient drawings. Karen Wilkin and Lewis C. Kachur, both eminent Davis scholars, draw heavily on his unpublished writings and less well-known images to deepen our understanding of Davis and of American modernism in its formative years.

BOOK
JACKET Title Summary field provided by Blackwell North America Inc. All Rights Reserved **Stuart Davis** John R. Lane, 1978 *A Transatlantic Avant-garde* Sophie Lévy, Christian Derouet, 2003. Catalog of an exhibition held at Musée d'Art Américain Giverny, France, Aug 31–Nov 30, 2003; Tacoma Art Museum, Tacoma, Wash., Dec 18, 2003–Mar 28, 2004; and Terra Museum of American Art, Chicago, April 17–June 27, 2004 **Stuart Davis in Gloucester** Karen Wilkin, Stuart Davis, 1999. A beautifully designed book exposing the influence of Gloucester, Massachusetts, on the art of Stuart Davis, a principal founder of American abstraction. Printed in conjunction with a traveling exposition of Davis's work spanning 3 decades. Features an introduction by Judith McCulloch from the Cape Ann Historical Society and an essay by renowned art critic and scholar Karen Wilkin. **Stuart Davis** Walker Art Center, 1957 **Stuart Davis** Stuart Davis, Diane Kelder, Sylvan Cole, 1986. Catalogue raisonné *The Drawings of Stuart Davis* Karen Wilkin, Lewis Kachur, 1992.

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