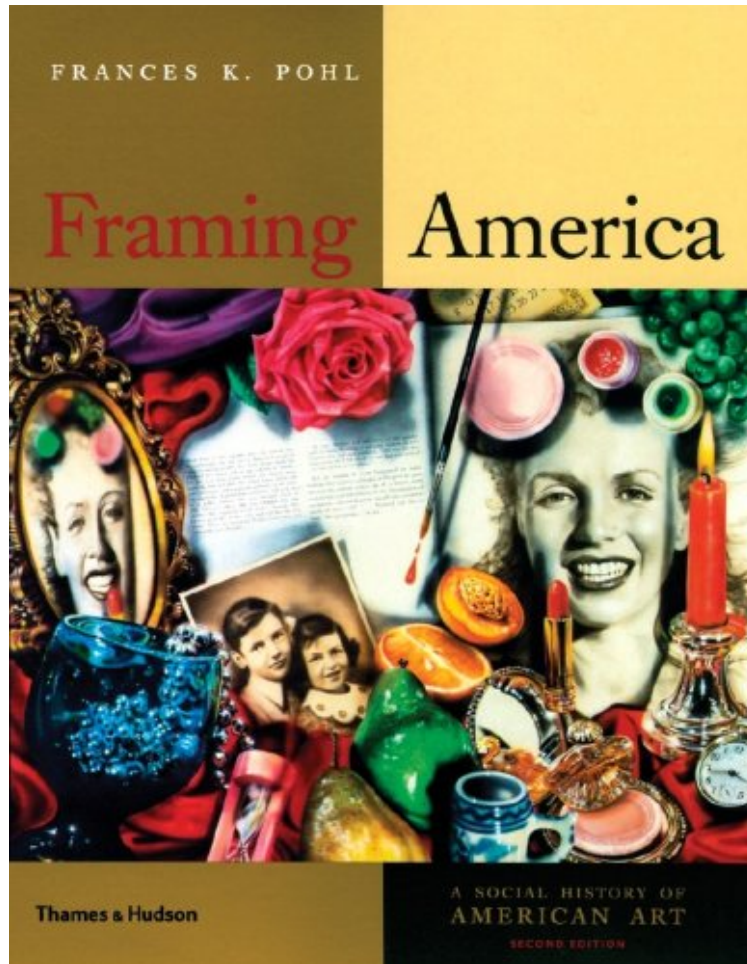


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Framing America: A Social History of American Art (Second Edition)

Frances K. Pohl

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Frances K. Pohl : Framing America: A Social History of American Art (Second Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Framing America: A Social History of American Art (Second Edition):

1 of 1 people found the following review helpful. An Excellent Art History of the Americas TextbookBy Richard A. BirdsallI teach an Art in the Americas course that ranges from the time of Western contact (Cortez's invasion of Mexico) through the end of the 20th century. This is the course text I use. The book closely connects art of all kinds (paintings, sculpture, architecture, other created items that are lumped under the term "material culture") with social and cultural history of the Americas. The focus is broader in the earlier chapters but narrows to the U.S. in the later chapters.The illustrations are large, pretty true to actual colors and plentiful - thus the higher price. The text is clearly

written, chronologically organized and detailed. Covering 500 years of art and its plentiful illustrations, it is a large book. The paper used is heavy, calendared (glossy) stock so the book is heavy as well. The shipping weight is 5 pounds. But worth the cost and the wear and tear on your backpack. The price charged on is sometimes as little as half what college bookstores charge so I recommend getting it here rather than on campus. 2 of 2 people found the following review helpful. Definitive By David J. Schneider Definitive. The book is huge and expensive -- but great pictures which, of course, increases the cost. There are other books on the history of American art, most dealing with more specific issues, but this one is the best I've read on general themes. Artists and art movements are discussed in terms of the social and cultural climate of the time. -- quite valuable. There is also extensive coverage of Mexican and Native American art, both as independent genres but also as they affected and were affected by more mainstream currents. Frankly I skipped over a lot of this because it has limited interest for me, but it's there should my cultural biases get overcome. Also covers domestic art (e.g. quilts, sampler, etc.) as well as furniture, photography and architecture -- again skip-able if one wants to make headway in this gigantic book. This is not bedtime reading, but given the scope and complexity, it is quite readable. 0 of 0 people found the following review helpful. ... upper-division general education requirement and it was a very useful and informative textbook By XYZ This textbook was required for my upper-division general education requirement and it was a very useful and informative textbook. I actually enjoyed reading the assigned readings and interpreting the various pieces of art in it. Highly recommend for any professor considering this for an art history course or any art student!

"Determinedly and liberatingly inclusive...satisfying and beautifully produced." Publishers Weekly This enlarged vision of American art draws together the many strands of North America's history and visual culture. A tradition once assumed to be mainly European and oriented toward painting and sculpture has been enriched by the inclusion of other media such as ceramics and needlework, as well as the work of previously marginalized groups such as Native Americans, African Americans, Latinos, and Asian Americans. For the second edition, the author has updated and expanded the text, and has significantly increased the coverage of architecture. 685 illustrations, 348 in color

From Publishers Weekly Even if the ultimate outcome of the culture wars is still in some dispute, it is clear that revisiting art's "greatest hits," from America or anywhere else, is not sufficient for a basic understanding of art history. Framing America's focus is determinedly and liberatingly inclusive, showing how popular and vernacular arts have had just as great cultural and inspirational impact as the work of trained artists. Pohl, professor of art history at Pomona College, proves her case again and again with revealing juxtapositions and inspired close readings, from the objects plundered by Cortés to those fabricated by Jeff Koons. Native art, folk art and "Outsider" art, as well as many previously neglected female artists and artists of color are present in Pohl's narrative, never as victims of special pleading but as essential components in a vibrant mosaic. An examination of depictions of the Old West introduces to great effect drawings of startling iconic simplicity done by some of the victors of the Battle of Little Big Horn; an account of the construction of the Statue of Liberty is viewed against the Haymarket riot and trials; the Tilted Arc controversy leads to the Vietnam Veterans Memorial. And if the section dealing with recent developments is somewhat more cautious than the rest, Pohl at least steers clear of millennial pronouncements. Written less as a series of static tableaux than as a set of provocations for discussion and exploration, this large, satisfying and beautifully produced volume, with 665 illustrations (half of them in color), will be of value not only to students and scholars, but to anyone interested in the contradictory forces at the heart of American life. Copyright 2002 Reed Business Information, Inc. From Library Journal Eschewing the conventional genesis story of American art, one that locates its origins in the portrait work of anonymous colonial itinerants, Pohl (art history, Pomona Coll.; *In the Eye of the Storm: An Art of Conscience 1930-1970*) reaches further into history than previous surveys. In order to locate a more authentic foundation for American art, she investigates the cultural production resulting from interactions between Native Americans and several exploratory European groups. Also unprecedented is Pohl's exploration of crafts, utilitarian objects, and curiosities to further illuminate the development of society in America. She incorporates artists previously excluded, such as Japanese American internment camp inmates, whose art powerfully relates their experience. Her survey lucidly conveys the key concepts of each period and communicates the significance of seminal tracts like Clement Greenberg's 1939 essay *Avant-Garde Kitsch*. A timeline concludes the book, providing a valuable chronological overview of both art and history, including formerly uncited yet significant historical events. With 665 illustrations (337 in color), this volume is recommended as the most up-to-date American art textbook available. It is essential for all academic and large public libraries. Savannah Schroll, Smithsonian Inst. Libs., Washington, DC Copyright 2002 Reed Business Information, Inc. Framing America's focus is determinedly and liberatingly inclusive. . . . large, satisfying, and beautifully produced. -- Publishers Weekly, 26 August 2002 A work of art and its frame must complement each other in their presentation. Pohl has accomplished this. -- Choice, R.R. Henry, March 2003