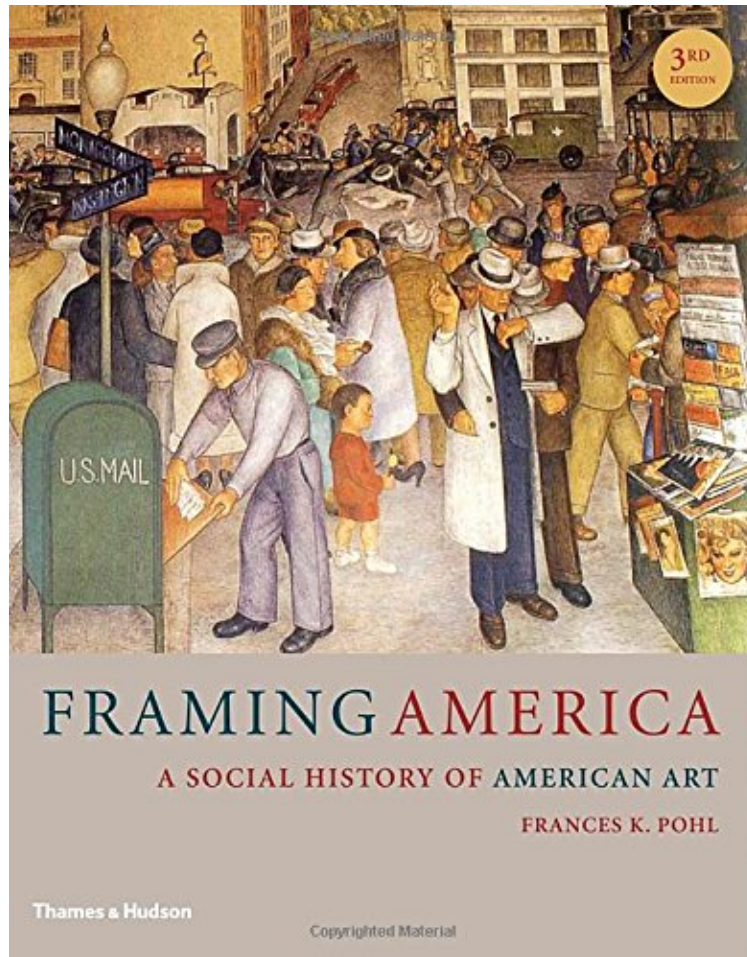


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## Framing America: A Social History of American Art (Third Edition)

Frances K. Pohl

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

1 of 1 people found the following review helpful. An Excellent Art History of the Americas Textbook By Richard A. Birdsall I 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!

Offers comprehensive engagement with the social, cultural, and historical context of American visual culture. Unique in its inclusive treatment, *Framing America* embraces the full scope of American art from the sixteenth century to the present. In addition to offering comprehensive coverage of the canon, Pohl's narrative goes beyond the traditional, and sometimes derogatory, treatment of certain populations in American society and addresses the domestic arts and the social and political contexts of art. This is a truly comprehensive look both at the history of art in America and at the reciprocal influence of American art and society. The Third Edition features new images, from the early years of Western Europe's encounter with America's native peoples to the twenty-first century's prioritization of sustainable architecture. 360 color, 339 bw

Examines how cultural encounters of all kinds between ethnic, religious, and regional groups; the natural world and technological developments; and individual and political ambitions have shaped American history. - Kristin Schwain, University of Missouri, Columbia About the Author Frances K. Pohl is the Dr. Mary Ann Vanderzyl Reynolds Professor of Humanities and Professor of Art History at Pomona College in Claremont, California. She received her Ph.D. from the University of California, Los Angeles. Since moving to Pomona in 1985, she has taught a wide variety of courses in nineteenth- and twentieth-century North American art. Her work has focused on the art of the United States, in particular the work of Ben Shahn, about whom she has written two books, and the relationship between the visual arts and working-class culture. Professor Pohl has taught in the United States for many years, but her Canadian origins give her a unique continental perspective on American art.