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Ben Shahn

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Ben Shahn:

Ben Shahn: An Artist's Life Howard Greenfeld, 2019-08-10 Ben Shahn was born in Lithuania in 1898 and emigrated to New York with his family in 1906 Trained as a lithographer Shahn created social realist paintings of controversial subjects such as Sacco and Vanzetti He worked as an assistant to Diego Rivera on Rivera s Rockefeller Center mural and later created his own public murals in Washington New York and New Jersey In 1935 Walker Evans invited him to join the New Deal s Farm Security Administration As a photographer Shahn documented the Depression in the American South with Evans and Dorothea Lange During the war years he worked for the Office of War Information OWI producing propaganda posters before returning to painting Toward the end of his life he worked as a commercial artist taught and wrote about art including *The Biography of a Painting* 1956 and *The Shape of Content* 1960 Howard Greenfeld s biography is the first complete life of the artist and is illustrated with 90 of his photographs pictures and paintings Howard Greenfeld s approach scrupulously balances the personal and the political to provide a rounded portrait gives a convincing sense of a determined individual making his mark as an immigrant in the turbulent America of depression and war social upheaval and reaction David Cohen *The New York Times* [Portrait of the Artist as an American](#) Selden Rodman, 1951 [Ben Shahn, On Nonconformity](#) Laura Katzman, 2025-05-27 A richly illustrated new exploration of the painting photography and illustration of the politically progressive American artist Ben Shahn *On Nonconformity* offers a fresh and wide ranging account of the work of Ben Shahn 1898 1969 a Jewish immigrant from Russian controlled Lithuania who became one of America s most prominent and prolific social viewpoint artists from the Great Depression through the Vietnam War Revealing why Shahn remains so relevant today the book examines his commitment to progressive political causes from combating fascism to fighting for civil rights Incorporating international perspectives it investigates his World War II poster art labor related work and engagement in postwar artistic debates It brings new insights to Shahn s social realist and documentary styles and their evolution into allegorical lyrical and often abstract idioms that embrace the philosophical and the spiritual And it demonstrates the underappreciated complexity of Shahn s layered visual language and how he experimented with modernist conceptual strategies often involving photography to create his paintings murals drawings prints posters illustrated books and commercial designs Shahn s guiding credo formulated in the Cold War asserted that nonconformity was the precondition for all significant art and great social change *Ben Shahn On Nonconformity* illuminates why the artist s work should be seen as a series of nonconformities driven by his steadfast dedication to social justice and humanistic values Published by the Jewish Museum New York and the Museo Nacional Centro de Arte Reina Sof a Madrid in association with Princeton University Press Exhibition Schedule *The Jewish Museum New York* May 23 October 12 2025 *The Social and the Real: Political Art of the 1930s in the Western Hemisphere* ,2006 **Ben Shahn's New Deal Murals** Diana L. Linden, 2015-10-15 A study of Ben Shahn s New Deal murals 1933 43 in the context of American Jewish history labor history and public discourse Lithuanian

born artist Ben Shahn learned fresco painting as an assistant to Diego Rivera in the 1930s and created his own visually powerful technically sophisticated and stylistically innovative artworks as part of the New Deal Arts Project's national mural program. In *Ben Shahn's New Deal Murals: Jewish Identity in the American Scene*, author Diana L. Linden demonstrates that Shahn mined his Jewish heritage and left-leaning politics for his style and subject matter, offering insight into his murals' creation and their sometimes complicated reception by officials, the public, and the press. In four chapters, Linden presents case studies of select Shahn murals that were created from 1933 to 1943 and are located in public buildings in New York, New Jersey, and Missouri. She studies Shahn's famous untitled fresco for the Jersey Homesteads, a utopian socialist cooperative community populated with former Jewish garment workers and funded under the New Deal; Shahn's mural for the Bronx Central Post Office; a fresco Shahn proposed to the post office in St. Louis; and a related one-panel easel painting titled *The First Amendment*, located in a Queens, New York, post office. By investigating the role of Jewish identity in Shahn's works, Linden considers the artist's responses to important issues of the era, such as President Roosevelt's opposition to open immigration to the United States, New York's bustling garment industry and its labor unions' ideological concerns about freedom and liberty that had significant meaning to Jews, and the encroachment of censorship into American art. Linden shows that throughout his public murals, Shahn literally painted Jews into the American scene with his subjects, themes, and compositions. Readers interested in Jewish American history, art history, and Depression-era American culture will enjoy this insightful volume.

Ben Shahn Ben Shahn, 2002 **Ben Shahn** James Thrall Soby, Ben Shahn, 2013-09 *Ben Shahn* Ben Shahn, Downtown Gallery (New York, N.Y.), 1930 **Ben Shahn** Frances Kathryn Pohl, Ben Shahn, 1993 BEN SHAHN offers a comprehensive look at the art work of one of the leading social realists of our time. The book includes pieces done in the 1930s depicting the effects of the Depression, urban decay, labor strikes, EDWARD HOPPER'S NEW ENGLAND by Carl Little ISBN 1 55640 315 4 21 95 STEWARD DAVIS'S ABSTRACT ARGOT by William Wilson ISBN 1 55640 316 2 *The Shape of Content* Ben Shahn, 1957 A modern painter discusses meaning and form in contemporary painting and offers advice to aspiring artists *Ben Shahn*, 1970 BEN SHAHN Ben Shahn, Kennedy Galleries, 1979 **Re-envisioning the Everyday** John Fagg, 2023-10-03 Often seen as backward-looking and convention-bound genre painting, representing scenes of everyday life was central to the work of twentieth-century artists such as John Sloan, Norman Rockwell, and Jacob Lawrence, who adapted such subjects to an era of rapid urbanization, mass media, and modernist art. *Re-envisioning the Everyday* asks what their works do to the tradition of genre painting and whether it remains a meaningful category through which to understand them. Working with and against the established narrative of American genre painting's late nineteenth-century decline into obsolescence, John Fagg explores how artists and illustrators used elements of the tradition to picture everyday life in a rapidly changing society, whether by appealing to its nostalgic and historical connotations or by updating it to address new formal and thematic concerns. Fagg argues that genre painting enabled twentieth-century artists to look slowly

and carefully at scenes of everyday life and on some occasions to understand those scenes as sites of political oppression and resistance But it also limited them to anachronistic ways of seeing and tied them to a freighted history of stereotyping and condescension By surveying genre painting when its status and relevance were uncertain and by looking at works that stretch and complicate its boundaries this book considers what the form is and probes the wider practice of generic categorization It will appeal to students and scholars of American art history art criticism and cultural studies

The People's Painter Cynthia Levinson, 2021-04-20 A lyrically told exquisitely illustrated biography of influential Jewish artist and activist Ben Shahn The first thing I can remember Ben said I drew As an observant child growing up in Lithuania Ben Shahn yearns to draw everything he sees and after seeing his father banished by the Czar for demanding workers rights he develops a keen sense of justice too So when Ben and the rest of his family make their way to America Ben brings both his sharp artistic eye and his desire to fight for what s right As he grows he speaks for justice through his art by disarming classmates who bully him because he s Jewish by defying his teachers insistence that he paint beautiful landscapes rather than true stories by urging the US government to pass Depression era laws to help people find food and jobs In this moving and timely portrait award winning author Cynthia Levinson and illustrator Evan Turk honor an artist immigrant and activist whose work still resonates today a true painter for the people

Ben Shahn (1898-1969). Ben Shahn, Kennedy Galleries, 1971

An American Collection Amon Carter Museum of Western Art, Patricia A. Junker, 2001 Amon G Carter 1879 1955 is one of the legendary men of Texas history Born in a log cabin he was self made becoming Fort Worth s leading citizen and champion He developed an interest in the art of Frederic Remington and Charles M Russell through his friendship with Will Rogers Carter s will provided for the establishment of a museum in Fort Worth devoted to the art of the American West While the museum holds the most significant collection anywhere of works by Remington and Russell and is a pioneer in the field of western studies it has evolved into one of the great museums of American art as a whole focusing on artists working on successive frontiers aesthetic as well as geographic Its photography collection alone has grown to nearly one quarter of a million objects The museum designed by noted architect Philip Johnson opened to the public in 1961 On the occasion of its fortieth anniversary a substantially expanded building also designed by Mr Johnson was inaugurated This volume relates the museum s history and presents color and duotone illustrations of 125 of its masterworks dating from 1822 to 1998 paintings sculpture prints watercolors pastels drawings and photographs with an essay about each and a biography of each artist It includes a number of landmark works recently added to the collection and unveiled here for the first time paintings by John Singer Sargent Stuart Davis and Marsden Hartley sculpture by Alexander Calder and Louise Nevelson a daguerreotype by Southworth and Hawes and photographs by Alfred Stieglitz David Smith Robert Adams and Linda Connor

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Mutual Reflections Milly Heyd, 1999 This text examines the mutual relationship between Jews and African Americans through visual art It

investigates how artists of both backgrounds have viewed each other in the past how visual languages and thematic concerns have changed to reflect different issues of concern to each group **CCNY Made** Ronnyjane Goldsmith,2023-10-02

Everyone loves an underdog who succeeds against the odds CCNY Made Profiles in Grit is the story of City College of New York alumni who beat the odds to reach the pinnacle of their professions and in the process transformed our world Here are just a few Andrew Grove hearing impaired and a survivor of Nazi occupation and Communist rule became the visionary CEO of Intel Corporation the manufacturer of the semiconductor chip found in most personal computers today Yip Harburg the son of immigrants wrote the lyrics to countless music standards including Somewhere Over the Rainbow one of the most celebrated songs of all times Jonas Salk facing antisemitism and the rebuke of the scientific community developed the Salk Vaccine that eradicated polio from the face of the earth Felix Frankfurter who came to America at 12 speaking no English would be appointed a U S Supreme Court Justice and help write the unanimous opinion in Brown v the Board of Education declaring school segregation in the United States illegal In CCNY Made Profiles In Grit the stories of CCNY alumni are recounted who exemplify the promise of Townsend Harris founder of CCNY and The Ephebic Oath affirmed by graduating students every year We will strive unceasingly to quicken the public s better of civic duty and thus in all these ways we will strive to transmit this city not only not less but greater better and more beautiful than it was transmitted to us **Modern Art Museum of Fort Worth 110** Modern Art Museum of Fort Worth,Michael Auping,2002 Together they present a broad range of styles and media from oil acrylic and mixed media paintings and drawings to photography sculpture installation art and video and digital imagery Artist File Ben Shahn,1970

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