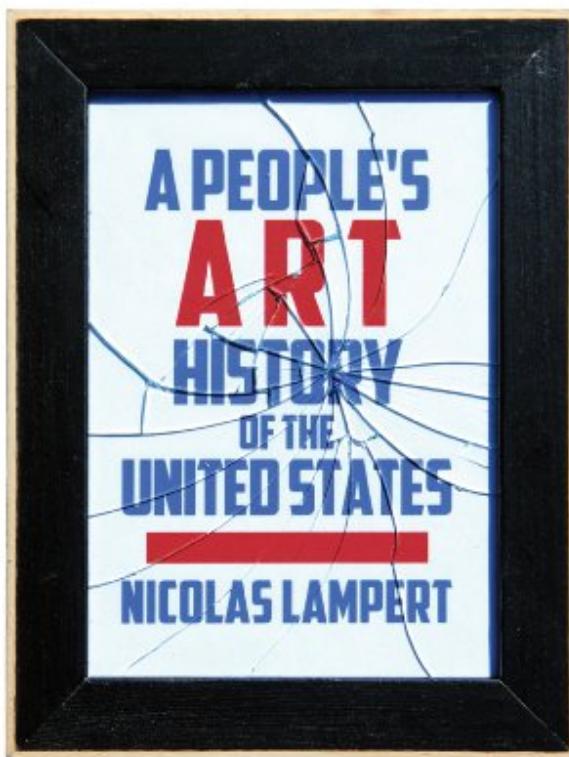


(Ebook pdf) A Peoplersquo;s Art History of the United States: 250 Years of Activist Art and Artists Working in Social Justice Movements (New Press People's History)

A Peoplersquo;s Art History of the United States: 250 Years of Activist Art and Artists Working in Social Justice Movements (New Press People's History)

Nicolas Lampert
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Nicolas Lampert : A Peoplersquo;s Art History of the United States: 250 Years of Activist Art and Artists Working in Social Justice Movements (New Press People's History) before purchasing it in order to gage whether or not it would be worth my time, and all praised A Peoplersquo;s Art History of the United States: 250 Years of Activist Art and Artists Working in Social Justice Movements (New Press People's History):

1 of 1 people found the following review helpful. American Artists Involved in Social Justice IssuesBy Peter R. Whitis, MDLampert works as a teacher and interdisciplinary artist and author and community activist in Milwaukee and beyond. He has a website of downloadable prints and a movement infrastructure tool for the Climate Justice Movement. This book is part of the People's History Series edited by Howard Zinn.Lambert wrote this book with the

hope that it would serve as a call to action for more artists to become artist-agitators, to join movements and that their art would be about the common vision and aspirations of the many. I found this book to be a wonderful compilation of posters, photographs, shadow making, graphics, creating an island to detoxify a river in China, of Iraq and Afghanistan veterans doing sidewalk theatre of realistic night raids with "impostor" enemies, Civil Rights, anti-nuclear street art and more. The text clarifies the sometimes misrepresentation of art as, for example, Paul Revere's "The Bloody Massacre", a historically inaccurate (and stolen from a fellow silversmith) engraving of the Boston Massacre (1770), used as anti-British propaganda. It was eye-opening to see centuries of art contributions to issues ranging from environment to war. 1 of 1 people found the following review helpful. A good read! By CobracommandGreat book that looks at many art social justice movements throughout United States history. Nicolas Lampert is a teacher at my university and understands his content well and has great knowledge on social justice and protest arts and artists. This book is easy to read and provides visual examples for you to look at while reading the chapters. 2 of 2 people found the following review helpful. Daughter loved it. By L. HicksBought this for my daughter - she was very excited to get it. She had read another "A people's history..." book and was delighted to get the art book as well.

Most people outside of the art world view art as something that is foreign to their experiences and everyday lives. A Peoplersquo;s Art History of the United States places art history squarely in the rough-and-tumble of politics, social struggles, and the fight for justice from the colonial era through the present day. Author and radical artist Nicolas Lampert combines historical sweep with detailed examinations of individual artists and works in a politically charged narrative that spans the conquest of the Americas, the American Revolution, slavery and abolition, western expansion, the suffragette movement and feminism, civil rights movements, environmental movements, LGBT movements, antiglobalization movements, contemporary antiwar movements, and beyond. A Peoplersquo;s Art History of the United States introduces us to key works of American radical art alongside dramatic retellings of the histories that inspired them. Stylishly illustrated with over two hundred images, this book is nothing less than an alternative education for anyone interested in the powerful role that art plays in our society.

From BooklistFollowing the trail blazed by historian Howard Zinn, author of the paradigm-shifting A Peoplersquo;s History of the United States (1980), artist and writer Lampert addresses the essential yet underappreciated role activist art has played in diverse social reform movements. In a sweeping journey across America and through past eras, Lampert casts light on the stories behind such propagandistic images as Paul Reverersquo;s engraving The Bloody Massacre and the ldquo;liberation graphicsrdquo; in abolitionist materials. The work of progressive photographers is prominent here, from Jacob A. Riisrsquo; famous tenement images to Danny Lyonrsquo;s courageous civil rights movement documentation and army photographer Ronald L. Haeberlersquo;s exposure of the My Lai massacre. Covering vast amounts of information in a free-rolling, thoroughly engaging manner, Lampert analyzes the posters, flyers, placards, banners, publications, and street theater associated with everything from the labor, antiwar, and nuclear disarmament movements to feminist, Chicano, and AIDS civil rights organizations. Lampertrsquo;s eye-opening, history-enriching, and superbly well-illustrated exposition of the union of art and activism reminds us of how creative dissent can be and how necessary it is to our democracy. --Donna Seaman "This latest addition to the New Press's People's History series, with a preface by Howard Zinn (A Peoplersquo;s History of the United States), is both readable and instructive. Rather than writing a comprehensive history of social-justice-movement art, Lampert, an activist artist himself, focuses on 'examples that were complicated, where the decisions made by artists were controversial and confounding,' his premise being that 'analyzing histories that are deeply complicated helps us learn.' . . . The book is a useful and thought-provoking text for history and art students." —Publishers Weekly "A much welcome, fresh view of American political art." —Paul Buhle, editor of A Peoplersquo;s History of American Empire "This is an important first volley in what I hope is an ongoing fusillade of peoplersquo;s art histories. There are many more stories to tell, here and abroad. Those relayed by Nicolas Lampert offer models for an art that actively engages in and helps change the course of history." —Lucy R. Lippard, author of Get the Message? A Decade of Art for Social Change "This book is an excellent jumping-off point for anyone unfamiliar with the powerful social justice roots of American culture, offering wonderful examples illustrating historical points along the timeline of agitational American art. Lampertrsquo;s credentials as an activist artist give him an insiderrsquo;s view of this important yet marginalized subject. Itrsquo;s an antidote to the conventional 'Artrsquo; model where form dominates content and artistic creativity is reduced to marketable commodities." —Lincoln Cushing, author of All of Us or None: Social Justice Posters of the San Francisco Bay Area "By introducing the significant role that artists have played throughout the history of the United States, Nicolas Lampert offers readers the delight of returning to a familiar narrative and discovering a fascinating reinterpretation. This well-wrought interdisciplinary text demonstrates that artists do not merely respond to and record the events transpiring in their lifetimes; they also shape these events by applying the tools of their profession to accomplish clearly articulated political agendas." —Linda Weintraub, author of Art on the Edge and Over: Searching for Artrsquo;s Meaning in Contemporary Society "Inspired by the revisionist social histories of Howard Zinn, Nicolas Lampertrsquo;s A Peoplersquo;s Art History of the United States is an inspiration in

itself. Looking beyond an art world framed by museums and markets, Lampert surveys American activist cultures from the colonial era to the present. His passion for social change and his optimism about creative and constructive resistance come on strong in this well-written and wonderfully illustrated book. Highly recommended."—Erika Doss, professor of American studies, University of Notre Dame "Historical amnesia is rampant in U.S. politics today, no less so in the visual arts, where the current wave of social practice art often suffers from a lack of awareness of what came before. This is an original piece of research, pointing us toward a vast territory of reconnection."—Suzanne Lacy, artist and writer, Otis College of Art and Design