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- TITLE:** **FORGING A MODERN IDENTITY**
Masters of American Painting 1847
The Detroit Institute of Arts
- AUTHOR:** **Edited by James W. Tottis**
- IMPRINT:** **GILES** in association with the Detroit Institute of Arts
- LIST PRICE:** **US\$70.00/UK£40.00**
- PUBLICATION:** **Available**
- ISBN:** 1 904832 06 7 (10 digit); 978 1 904832 06 5 (13 digit)
- SPECIFICATION:** 310mm x 235mm (9 1/4" x 12 1/4"), portrait, 304 pages, printed in 4 colours, cloth
- ILLUSTRATIONS:** 128 colour illustrations
- TEXT:** Up to 235,000 words, including Introduction, artist biographies, extended entries for each of 128 paintings, notes, bibliographic references, exhibition histories, provenance, Bibliography and index
- MARKET:** Collectors, dealers and art lovers, museum bookstores, students of American art, academic and research libraries, undergraduate and graduate students
- SALES POINTS:**
- A comprehensive study of later American art from one of the world's premier collections, ranked third in the United States
 - Includes biographical information on over 120 American artists
 - Colour illustrated throughout, including details
 - Presents full scholarly apparatus for each painting including notes, bibliographic references, exhibition histories, full provenance and extensive bibliography
 - Publication anticipates the reopening of the Detroit Institute of Art's American galleries in 2006
- CONTENTS:** This long-awaited publication – the third in a proposed series of three titles co-published with the Detroit Institute of Arts – presents over 120 paintings in colour, many including colour details.
- The American art collection at Detroit covers a broad range of artistic endeavors spanning the early Colonial period through the first half of the 20th-century, but the strength of the American holdings is the painting collection.

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This third volume focuses on the later nineteenth century and first half of the twentieth, when America became a modern nation, and leading American artists moved away from traditional landscape and historical narrative paintings toward the study of human form, society figures and everyday scenes. A leading proponent of this change was the American ex-patriot artist James McNeill Whistler, who drew American artists increasingly towards Paris as the new centre of the art world, and whose use of natural and diffused light, fluid brushwork and overriding dictum of “art for art’s sake” influenced a whole generation of emerging artists. Key amongst these was John Singer Sargent, whose fashionable society portraits captured the physical and psychological nature of his sitters, and American impressionist artists like Mary Cassatt and Frederick Childe Hassam, whose paintings capture the transience and intimacy of everyday life.

This volume also illustrates how the dictum “art for art’s sake” was replaced with a new philosophy, “art for life’s sake”, by a group of highly influential New York artists, known as the Ashcan School. These artists, led by Robert Henri, John Sloan, Walt Kuhn, and Maurice Prendergast focused on new themes, such as the street, the tenements of the city and working class scenes, seaside holidays, and heralded a major shift by American artists away from purely European influences, towards a more dynamic re-interpretation with a uniquely American artistic vision.

Signature works featured in this volume include Metcalf’s *The White Veil*; Sargent’s *Madame Paul Poirson* and *Mosquito Nets*, Cassatt’s *In the Garden*; Hassam’s *Notre Dame Cathedral, Paris*; Sloan’s, *McSorley’s Bar*; and Marsden Hartley’s *Log Jam, Penobscot Bay*.

The volume also includes an extensive bibliography and index.

AUTHOR:

James W. Tottis is Acting Curator, American Art, Detroit Institute of Arts



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