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**TITLE:** **MODERN MASTERS**  
**American Abstraction at Midcentury**

**AUTHORS:** Virginia M. Mecklenburg. With contributions by Tiffany D. Farrell and a Foreword by Elizabeth Broun, Director, Smithsonian American Art Museum

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**SPECIFICATION:** 305mm × 254mm (10" × 12"), portrait, 264 pages, printed in 4 colours, hardback

**ILLUSTRATIONS:** 85 colour and 66 b&w illustrations

**TEXT:** Up to 53,000 words, including Foreword by Elizabeth Broun, Director, Smithsonian American Art Museum, Acknowledgments, *Abstract Roundup: Making and Marketing Postwar Modernism* by Virginia M. Mecklenburg; artists and themes; For Further Reading; Index

**MARKET:** Students and scholars, all those with an interest in modern American art and artists, and the post war American art scene

**SALES POINTS:**

- An invaluable for students in schools and colleges
- Publication accompanies the inaugural exhibition at the new Yann Weymouth building designed to house the Patricia and Phillip Frost Art Museum, Florida International University, Miami, in November 2008, the first stop on a 9-venue US tour
- Features works by 31 artists including Adolph Gottlieb, Philip Guston, Franz Kline, Robert Motherwell, Helen Frankenthaler, Joan Mitchell and Larry Rivers

**CONTENTS:** Published to accompany the inaugural exhibition at the new Patricia & Phillip Frost Art Museum, Florida International University, Miami, this brand new volume presents, in stunning colour, more than 60 postwar artworks from the collection of the Smithsonian American Art Museum, and looks at the rise to prominence of New York as the centre of the modern art scene in the two decades following the Second World War.

In her main essay, *Abstract Roundup: Making and Marketing Postwar Modernism*, Virginia Mecklenburg draws heavily on contemporary photographs,



magazine and newspaper articles, diaries and personal recollections, to bring to life the works of art, the lives of the artists who created them, the galleries that exhibited them and the public's reaction to them. She explains how the unique combination of papers and magazines, individual critics, and curators and gallery owners, was so important in shaping a distinctly modern American art form during the late 1940s and 1950s. Mecklenburg finally looks at how first the critics, and then the dealers, began to react against abstract expressionism, and how, following the splintering of the movement between 1957 and 1959, a new form of "Pop" art emerged in the early 1960s.

**AUTHOR:**

**Virginia Mecklenburg** is senior curator, painting and sculpture, Smithsonian American Art Museum.

**TABLE OF CONTENTS:**

Foreword

Acknowledgments

*Abstract Roundup: Making and Marketing Postwar Modernism*  
by Virginia M. Mecklenburg

Artists and themes

Optics and Order

Significant Gestures

New Images of Man

Further Reading

Index