|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Annika | [Middle name] | Marie |
| [Enter your biography] | | | |
| Columbia College Chicago | | | |

|  |
| --- |
| **Your article** |
| Davis, Stuart (1892-1964) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Stuart Davis was a painter, printmaker, muralist, and arts activist who played a prominent role in the development of American modernism in the first half of the twentieth century. Visually, he brought the formal and technical experimentation of the European avant-garde to depictions of the modernity of the American metropolis. As a prolific writer and powerful spokesman, Davis was a committed cultural advocate, working to explain and defend modern abstract art, promoting artists’ rights, and arguing for the democratisation of culture and art’s formative impact on society. Davis’s early style relates to the Ashcan School, an early twentieth century brand of realism that combines a direct, spontaneous, journalistic naturalism with everyday scenes of urban street life. The turning point for the young Davis was the New York Armory Show of 1913. Through the exhibit Davis was exposed to Fauvism, Expressionism, Cubism, and Dada. However, Davis’ embrace of the formal rigor of European abstraction did not lead him to purely non-objective painting. Maintaining that form and content were equally important, he argued that European modernism’s visual fragmentation, instability, and simultaneity provided the visual means by which to express contemporary American urban life. |
| Stuart Davis was a painter, printmaker, muralist, and arts activist who played a prominent role in the development of American modernism in the first half of the twentieth century. Visually, he brought the formal and technical experimentation of the European avant-garde to depictions of the modernity of the American metropolis. As a prolific writer and powerful spokesman, Davis was a committed cultural advocate, working to explain and defend modern abstract art, promoting artists’ rights, and arguing for the democratisation of culture and art’s formative impact on society. Davis’s early style relates to the Ashcan School, an early twentieth century brand of realism that combines a direct, spontaneous, journalistic naturalism with everyday scenes of urban street life. At sixteen years old, Davis left his native Philadelphia to move to New York City and study art with Robert Henri, one of the best known Ashcan painters. The turning point for the young Davis was the New York Armory Show of 1913. Through the exhibit Davis was exposed to Fauvism, Expressionism, Cubism, and Dada. The boldly aggressive plastic elements, combined with radical approaches to pictorial space, left an indelible impression on him.  However, Davis’ embrace of the formal rigor of European abstraction did not lead him to purely non-objective painting. Maintaining that form and content were equally important, he argued that European modernism’s visual fragmentation, instability, and simultaneity provided the visual means by which to express contemporary American urban life: the dizzying spatial disjunctures and cacophonies of industrialization, popular culture, jazz music, skyscrapers, subway trains, televised media, outdoor advertising, and product packaging. In repeatedly turning to common, everyday objects for the subject matter of his art – as evidenced in some of his best known work, such as the “Tobacco” and “Eggbeater” series of the 1920s – Davis retained the social engagement and realism of Henri and the Ashcan School. During the Great Depression, Davis was active in the Federal Arts Project. He painted a number of public murals under the auspices of the Works Progress Administration and mobilized artists through the Artists’ Union (as editor of the union’s publication, *Art Front*) and the American Artists’ Congress (serving in 1936 as its first National Secretary and in 1938 as National Chairman). Through these organizations, Davis was immersed in the decade’s heated debates over art and politics. Importantly, Davis’s dual commitments to a modernist visual idiom and to local, popular subject matter allowed him to cut through the polarization between apolitical formal abstraction and political social realisms. Throughout his career, Davis maintained the belief in a progressive, socially-engaged modernist art practice.  File: davis1.jpg  1 Stuart Davis (American, 1892–1964), Lucky Strike 1921. Medium: Oil on canvas. Dimensions: 33 1/4 x 18" (84.5 x 45.7 cm). Gift of The American Tobacco Company, Inc. MoMA Number: 132.1951. http://www.moma.org/collection/browse\_results.php?criteria=O%3AAD% |
| Further reading:  (Christ)  (David)  (Hills)  (Lane) |