

American Epics Thomas Hart Benton Hollywood

Chapter 1 : American Epics Thomas Hart Benton Hollywood

Thomas Hart Benton was already 14 in 1903, when “the great train robbery” flickered onto screens, but he was still impressionable enough to become part of the first generation of American American epics: Thomas Hart Benton and Hollywood also wanted to begin at the beginning. Going back to the artist’s early involvement with moviemaking inspired this exhibition about Benton’s efforts to make pictures about America. The first major exhibition in more than twenty-five years to feature the life and works of the renowned American painter Thomas Hart Benton (1889–1975), American Epics: Thomas Hart Benton and Hollywood. Explores the previously overlooked relationship between Benton’s art and movie making. American Epics: Thomas Hart Benton and Hollywood the first major exhibition on Thomas Hart Benton in more than 25 years, American Epics: Thomas Hart Benton and Hollywood reveals the fascinating but overlooked relationship between Benton’s art, movie making and visual storytelling in 20th-century America. The painter gets his first major retrospective in more than 25 years. Touted in museum press releases as the “first major exhibition in more than twenty-five years to feature the life and works of the renowned American painter Thomas Hart Benton,” American Epics: Thomas Hart Benton and Hollywood explores the complex intersections between the work of one of the United States’ most revered regionalists and offering a panorama of American life throughout the 1920s, America Today is a room-sized mural comprising ten canvas panels. Missouri native Thomas Hart Benton painted America Today to adorn a boardroom on the third floor of the new school for social research, a center of progressive thought and education in Greenwich Village. A curious contradiction sits at the center of the Nelson-Atkins Museum of Art’s recent exhibit, American Epics: Thomas Hart Benton and Hollywood. Throughout the exhibit, Kansas City native Thomas Hart Benton’s works invite viewers to reconsider elements of the American narrative from a different point of view. This is made evident by

Thomas Hart Benton and Hollywood includes a thematic presentation of Benton’s paintings, drawings, and prints, with related ephemera, film clips and stills. As one of the fourteen panels of the mural American Historical Epic, Benton’s Slaves is presented as part of the complete mural, installed in a single gallery for the first time. Benton is the subject of Milwaukee Art Museum’s engrossing “American Epics: Thomas Hart Benton and Hollywood,” the first major exhibition on the artist in more than 25 years. The same holds true for the works of Thomas Hart Benton. Inspired by Hollywood cinema and human nature, this quintessentially American artist applied the techniques of early movie-making to depict compelling stories in each of his vibrant, larger-than-life paintings.

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Offering a panorama of american life throughout the 1920s, america today is a room-sized mural comprising ten canvas panels. missouri native thomas hart benton painted america today to adorn a boardroom on the third floor of the new school for social research, a center of progressive thought and education in greenwich village.

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Benton is the subject of milwaukee art museum's engrossing "american epics: thomas hart benton and hollywood," the first major exhibition on the artist in more than 25 years.

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The same holds true for the works of thomas hart benton. inspired by hollywood cinema and human nature, this quintessentially american artist applied the techniques of early movie-making to depict compelling stories in each of his vibrant, larger-than-life paintings.

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