

Antifascism In American Art

A conservative take on the antifascist movement Antifascism argues that current self-described antifascists are not struggling against a reappearance of interwar fascism, and that the Left that claims to be opposing fascism has little in common with any earlier Left, except for some overlap with critical theorists of the Frankfurt School. Paul Gottfried looks at antifascism from its roots in early twentieth-century Europe to its American manifestation in the present. The pivotal development for defining the present political spectrum, he suggests, has been the replacement of a recognizably Marxist Left by an intersectional one. Political and ideological struggles have been configured around this new Left, which has become a dominant force through the Western world. Gottfried discusses the major changes undergone by antifascist ideology since the 1960s, fascist and antifascist models of the state and assumptions about human nature, nationalism versus globalism, the antifascism of the American conservative establishment, and Antifa in the United States. Also included is an excursus on the theory of knowledge presented by Thomas Hobbes in Leviathan. In Antifascism Gottfried concludes that promoting a fear of fascism today serves the interests of the powerful—in particular, those in positions of political, journalistic, and educational power who want to bully and isolate political opponents. He points out the generous support given to the intersectional Left by multinational capitalists and examines the movement of the white working class in Europe—including former members of Communist parties—toward the populist Right, suggesting this shows a political dynamic that is different from the older dialectic between Marxists and anti-Marxists.

This book explores German and European exile visual artists, designers and film practitioners in the United States such as Max Beckmann, George Grosz, Hans Richter, Peter Lorre, and Edgar Ulmer and examines how American artists including Walter Quirt, Jackson Pollock, and Robert Motherwell responded to the Europeanization of American culture. "Kurt Tucholsky (1890-1935) achieved popular success in Germany before the First World War with a witty and sensitive novel of young love. But he is best known for his work as a satirist and critic, most of it written as a left-wing journalist in Berlin during the twenties and the years leading up to the Nazis, the fateful Weimar years. He is considered by some an exemplar of the intertemporally critical spirit that doomed Weimar—a cautionary and bitter footnote to an era; by others, an indispensable moral and prophetic voice of the period, basically correct in his assessments and values." -- Book jacket.

A vivid portrait of two remarkable twentieth-century thinkers and their landmark collaboration on the use and abuse of caricature and propaganda in the modern world In 1934, Viennese art historian and psychoanalyst Ernst Kris invited his mentee E. H. Gombrich to collaborate on a project that had implications for psychology and neuroscience, and foreshadowed their contributions to the Allied war effort. Their subject: caricature and its use and abuse in propaganda. Their collaboration was a seminal early effort to integrate science, the humanities, and political awareness. In this fascinating biographical and intellectual study, Louis Rose explores the content of Kris and Gombrich's project and its legacy.

The Antifascist Handbook

Music, Art and Diplomacy: East-West Cultural Interactions and the Cold War

The Aesthetics of Antifascist Film

Stuart Davis

Painting in the 1930s

Modernism and the Concept of Culture

Antifascism in American Art

The "new Woman" Revised

This clear, thorough, and reliable survey of American painting and sculpture from colonial times to the present day covers all the major artists and their works, outlines the social and cultural backgrounds of each period, and includes 409 illustrations integrated with the text. Although some determining factors in American art are considered, Matthew Baigell views the rich and diverse achievements of American art as the result of the efforts and talents of a pluralistic society rather than as fitting into a particular mold.This edition includes corrections and revisions to the text, an updated bibliography, and 13 new illustrations.

In the aftermath of World War II, the United States emerged as the dominant imperial power, and in US popular memory, the Second World War is remembered more vividly than the American Revolution. American Literature in Transition, 1940-1950 provides crucial contexts for interpreting the literature of this period. Essays from scholars in literature, history, art history, ethnic studies, and American studies show how writers intervened in the global struggles of the decade: the Second World War, the Cold War, and emerging movements over racial justice, gender and sexuality, labor, and de-colonization. One recurrent motif is the centrality of the political impulse in art and culture. Artists and writers participated widely in left and liberal social movements that fundamentally transformed the terms of social life in the twentieth century, not by advocating specific legislation, but by changing underlying cultural values. This book addresses all the political impulses fueling art and literature at the time, as well as the development of new forms and media, from modernism and noir to radio and the paperback.

Antifa has received public attention since the election of President Trump. To some, this was believed to represent the rise of white supremacy and authoritarianism in the United States, which Antifa made it a point to combat at any cost. What exactly is the Antifa movement? Are its militant, sometimes violent attempts to combat fascism justified, or are they just as morally reprehensible as what they are reacting against? This volume looks at Antifa's place in American and international history, as well as its organization, goals, and ethical implications, offering a clearer look at this enigmatic movement.

Distinction and Denial challenges conventional theories of race and art by examining the role early twentieth-century art critics played in marginalizing African American artists. Mary Ann Calo dispels the myth of a unified African American artistic tradition through an engaging study of the germinal writing of Alain Locke and other significant critics of the era, who argued that African American artists were both a diverse group and a constituent element of America's cultural center. By documenting the effects of the “Negro aesthetic” on African American artists working in the interwar years, Distinction and Denial shows that black artistic production existed between the claims of a distinctly African American tradition and full inclusion into America's modernist culture—never fully inside or outside the mainstream. “A major contribution to the scholarship of African American artists in the inter-war period. With scrupulous research and probing analyses, Calo’s study enables scholars, students, and those interested in the Harlem Renaissance to grasp the intellectual debates, institutional support, and art world promotion that advanced an emerging cohort of African American artists.” —Patricia Hills, Boston University “A careful, thorough, historically grounded study that builds a new and significant argument challenging conventional histories of African American art. Sure to become indispensable to any scholarly discussion of American art or African American cultural studies.” —Helen Langa, American University Mary Ann Calo is Professor of Art History and Director of the Institute for the Creative and Performing Arts at Colgate University. She is author of Bernard Berenson and the Twentieth Century and editor of Critical Issues in American Art: A Book of Readings.

Making Race

Swing Landscape

American Artists and the Communist Movement, 1926-1956

Race, Region, and Nation

Improvisation and the Arts in Postwar America

Journal of the Archives of American Art

Race, Nation, and the Critical Construction of the African American Artist, 1920-40

America After the Fall

Examines how California artists—Vija Celmins, Lynn Foulkes, Dennis Hopper, and others—transformed the image of Los Angeles through works that focused on the ocean and landscape, suburban life, and dilapidated houses, offering a new and different sense of space, the urban experience, and popular culture.

Examination of the relation between visual artists and the American communist movement in the first half of the twentieth century, from the rise in prestige of the party during the Great Depression to its decline in the 1950s. Account of how left-wing artists responded to the party's various policy shifts: the communist party exerted a powerful force in American culture.

Artists against war and fascism -- Doom -- End your silence -- A network of artist/activists -- Not in our name.

Malvin Gray Johnson, Yasuo Kuniyoshi, and Max Weber were three New York City artists whose work was popularly assigned to the category of "racial art" in the interwar years of the twentieth century. The term was widely used by critics and the public at the time, and was an unexamined, unquestioned category for the work of non-whites (such as Johnson, an African American), non-Westerners (such as Kuniyoshi, a Japanese-born American), and ethnicized non-Christians (such as Weber, a Russian-born Jewish American). The discourse on racial art is a troubling chapter in the history of early American modernism that has not, until now, been sufficiently documented. Jacqueline Francis juxtaposes the work of these three artists in order to consider their understanding of the category and their stylistic responses to the expectations created by it, in the process revealing much about the nature of modernist art practices. Most American audiences in the interwar period disapproved of figural abstraction and held modernist painting in contempt, yet the critics who first expressed appreciation for Johnson, Kuniyoshi, and Weber praised their bright palettes and energetic pictures—and expected to find the residue of the minority artist's heritage in the work itself. Francis explores the flowering of racial art rhetoric in criticism and history published in the 1920s and 1930s, and analyzes its underlying presence in contemporary discussions of artists of color. Making Race is a history of a past phenomenon which has ramifications for the present.

Renegade Regionalists

American Artists Against War, 1935 2010

Women, Antifascism and Mussolini's Italy

Psychology, Art, and Antifascism

¡Brigadistas!

An American Anti-Fascist in the Spanish Civil War

Deutschland, Deutschland Über Alles

A unique look at America's quest to carve out an artistic identity during the Depression era Through 50 masterpieces of painting, this fascinating catalogue chronicles the turbulent economic, political, and aesthetic climate of the 1930s. This decade was a supremely creative period in the United States, as the nation's artists, novelists, and critics struggled through the Great Depression seeking to define modern American art. In the process, many painters challenged and reworked the meanings and forms of modernism, reaching no simple consensus. This period was also marked by an astounding diversity of work as artists sought styles—ranging from abstraction to Regionalism to Surrealism—that allowed them to engage with issues such as populism, labor, social protest, and to employ an urban and rural iconography including machines, factories, and farms. Seminal works by Edward Hopper, Grant Wood, Thomas Hart Benton, Georgia O'Keeffe, Aaron Douglas, Charles Sheeler, Stuart Davis, and others show such attempts to capture the American character. These groundbreaking paintings, highlighting the relationship between art and national experience, demonstrate how creativity, experimentation, and revolutionary vision flourished during a time of great uncertainty. Journalist Patrick Strickland provides on-the-ground profiles of the unique characters involved in anti-fascist struggles in various countries across Europe. The left and its anti-authoritarian variants were fighting far-right populism and neo-Nazis long before the mainstream media became aware of such groups. Stickland bases his profiles in their historical context, explaining the roots and gains of the far-right, as well as the history of anti-fascist efforts and how they inform today's struggles. Each profile, ranging from a 71-year-old grandmother armed with cans of spray paint to street-fighting youth, provides a window into the broader anti-fascist movement in each country, highlighting the creative tactics diverse individuals employ to fight hatred and white supremacy in their communities.

An insightful study of the progressive politics animating a great work of modernist mural painting in 1936 the Works Progress Administration's Federal Art Project commissioned Stuart Davis (1892-1964) to paint a mural for the Williamsburg Houses, a New York City housing project. Though the mural, Swing Landscape, was never installed in its intended location, it survives as an impressive testament to Davis's energetic, colorful brand of abstraction and the progressive politics that animated it. This study explores the painting, one of the greatest of twentieth-century America and arguably Davis's most ambitious work. This book challenges the prevailing tendency to separate Davis's leftist activism from his art and contextualizes Swing Landscape within 1930s abstract mural painting in New York, emphasizing the politics of abstraction. The book also offers the first comprehensive look at the Williamsburg mural commission, including works by Willem de Kooning, Ilya Bolotowsky, and others. The result is an indispensable resource on interwar modernism, mural painting, and urban development.

The social and political climate in which Wood's art flourished bears certain striking similarities to America today, as national identity and the tension between urban and rural areas reemerge as polarizing issues in a country facing the consequences of globalization and the technological revolution. Wood portrayed the tension and alienation of contemporary experience. By fusing meticulously observed reality with fables of childhood, he crafted unsettling images of estrangement and apprehension that pictorially manifest the anxiety of modern life.

Militant Anti-Fascism

Stuart Davis and the Modernist Mural

Artists on the Left

American Gothic and Other Fables

No Barrier Can Contain It

A Hundred Years of Resistance

Hitler Exiles and American Visual Culture

Distinction and Denial

Music, Art and Diplomacy shows a vibrant field of cultural exchange between East and West was taking place during the Cold War, which contrasts with the orthodox understanding of two divided and antithetical blocs. The series of case studies on cultural exchanges, focusing on the decades following the Second World War, cover episodes involving art, classical music, theatre, dance and film. Despite the fluctuating fortunes of diplomatic relations between East and West, there was a continuous circulation of cultural producers and products. Contributors explore the interaction of arts and politics, the role of the arts in diplomacy and the part the arts played in the development of the Cold War. Art has always shunned political borders, wavering between the guidance of individual and governmental patrons, and borderless expression. While this volume provides insight into how political players tried to harness the arts to serve their own political purposes, at the same time it is clear that the arts and artists exploited the Cold War framework to reach their own individual and professional objectives. Utilizing archives available only since the collapse of the Soviet Union, the volume provides a valuable socio-cultural approach to understanding the Cold War and cultural diplomacy.

Artist Raphael Soyfer (1899-1987), whose Russian Jewish family settled in Manhattan in 1912, was devoted to painting people in their everyday urban lives. He came to be known especially for his representations of city workers and the down-and-out, and for his portraits of himself and his friends. Although Soyfer never identified himself as a "Jewish artist," Samantha Baskind, in the first full-length critical study of the artist, concludes that his work was greatly influenced by his ethnicity and by the Jewish American immigrant experience. Baskind examines the painter's art in the rich context of religious, cultural, political, and social conditions in the twentieth-century United States. By promoting an understanding of Soyfer as a Jewish American artist, she addresses larger questions about the definition and study of modern Jewish art. Whereas previous scholars have defined Jewish art simply as art produced by people who were born Jewish, Baskind stresses the importance of an artist's cultural identity when defining ethnic art. As Baskind explains how Soyfer negotiated his Jewish identity in changing ways over his lifetime, she offers new strategies for identifying and interpreting Jewish art in general. Her analysis of Soyfer's work places the artist in a necessary context and provides a valuable new approach to the study of modern Jewish art.

Through a series of detailed film case histories ranging from The Great Dictator to Hiroshima mon amour to The Lives of Others, The Aesthetics of Antifascist Film: Radical Projection explores the genesis and recurrence of antifascist aesthetics as it manifests in the WWII, Cold War and Post-Wall historical periods. Emerging during a critical moment in film history—1930s/1940s Hollywood— cinematic antifascism was representative of the international nature of antifascist alliances, with the amalgam of film styles generated in émigré Hollywood during the WWII period reflecting a dialogue between an urgent political commitment to antifascism and an equally intense commitment to aesthetic complexity. Opposed to a fascist aesthetics based on homogeneity, purity and spectacle, these antifascist films project a radical beauty of distortion, heterogeneity, fragmentation and loss. By juxtaposing documentation and the modernist techniques of surrealism and expressionism, the filmmakers were able to manifest a non-totalizing work of art that still had political impact. Drawing on insights from film and cultural studies, aesthetic and ethical philosophy, and socio-political theory, this book argues that the artistic struggles with political commitment and modernist strategies of representation during the 1930s and 40s resulted in a distinctive, radical aesthetic form that represents an alternate strand of post-modernism.

A few short days has changed my status in this country, although I myself have not changed at all." On December 8, 1941, artist Yasuo Kuniyoshi (1889-1953) awoke to find himself branded an "enemy alien" by the U.S. government in the aftermath of Japan's attack on Pearl Harbor. The historical crisis forced Kuniyoshi, an émigré Japanese with a distinguished career in American art, to rethink his pictorial strategies and to confront questions of loyalty, assimilation, national and racial identity that he had carefully avoided in his prewar art. As an immigrant who had proclaimed himself to be as "American as the next fellow," the realization of his now fractured and precarious status catalyzed the development of an emphatic and conscious identity construct that would underlie Kuniyoshi's art and public image for the remainder of his life. Drawing on previously unexamined primary sources, Becoming American? is the first scholarly book in over two decades to offer an in-depth and critical analysis of Yasuo Kuniyoshi's pivotal works, including his "anti-Japan" posters and radio broadcasts for U.S. propaganda, and his coded and increasingly enigmatic paintings, within their historical contexts. Through the prism of an identity crisis, the book examines Kuniyoshi's imagery and writings as vital means for him to engage, albeit often reluctantly and ambivalently, in discussions about American democracy and ideals at a time when racial and national origins were grounds for mass incarceration and discrimination. It is also among the first scholarly studies to investigate the activities of Americans of Japanese descent outside the internment camps and the intense scrutiny with which they had to deal in the aftermath of Pearl Harbor. As an art historical book, Becoming American? foregrounds broader historical debates of what constituted American art, a central preoccupation of Kuniyoshi's artistic milieu. It illuminates the complicating factors of race, diasporas, and ideology in the construction of an American cultural identity. Timely and provocative, the book historicizes and elucidates the ways in which "minority" artists have been, and continue to be, both championed and marginalized for their cultural and ethnic "difference" within the twentieth-century American art canon.

Grant Wood

Radical Art

Modernism and "Racial Art" in America

Artist as Reporter

Painting and Gender Politics on Fourteenth Street

Printmaking and the Left in 1930s New York

Lillian Hellman's Watch on the Rhine

Art and the City in the 1960s

Born in Missouri at the end of the nineteenth century, Thomas Hart Benton would become the most notorious and celebrated painter America had ever seen. The first artist to make the cover of Time, he was a true original: an heir to both the rollicking populism of his father's political family and the quiet life of his Appalachian grandfather. In his twenties, he would find his calling in New York, where he was drawn to memories of his small-town youth—and to visions of the American scene. By the mid-1930s, Benton's heroic murals were featured in galleries, statehouses, universities, and museums, and magazines commissioned him to report on the stories of the day. Yet even as the nation learned his name, he was often scorned by critics and political commentators, many of whom found him too nationalistic and his art too regressive. Even Jackson Pollock, his once devoted former student, would turn away from him in dramatic fashion. A boxer in his youth, Benton was quick to fight back, but the widespread backlash had an impact—and foreshadowed many of the artistic debates that would dominate the coming decades. In this definitive biography, Justin Wolf places Benton in the context of his tumultuous historical moment—as well as in the landscapes and cultural circles that inspired him. Thomas Hart Benton—with compelling insights into Benton's art, his philosophy, and his family history—rescues a great American artist from myth and hearsay, and provides an indelibly moving portrait of an influential, controversial, and often misunderstood man.

In recent decades, historians and social theorists have given much thought to the concept of "culture," its origins in Western thought, and its usefulness for social analysis. In this book, Susan Hegeman focuses on the term's history in the United States in the first half of the twentieth century. She shows how, during this period, the term "culture" changed from being a technical term associated primarily with anthropology into a term of popular usage. She shows the connections between this movement of "culture" into the mainstream and the emergence of a distinctive "American culture," with its own patterns, values, and beliefs. Hegeman points to the significant similarities between the conceptions of culture produced by anthropologists Franz Boas, Edward Sapir, Ruth Benedict, and Margaret Mead, and a diversity of other intellectuals, including Randolph Bourne, Van Wyck Brooks, Waldo Frank, and Dwight Macdonald. Hegeman reveals how relativist anthropological ideas of human culture—which stressed the distance between modern centers and "primitive" peripheries—came into alliance with the evaluating judgments of artists and critics. This anthropological conception provided a special awareness that helped develop the notion of a specifically American "culture." She also shows the connections between this new view of "culture" and the artistic work of the period by, among others, Sherwood Anderson, Jean Toomer, Thomas Hart Benton, Nathanael West, and James Agee and depicts in a new way the richness and complexity of the modernist milieu in the United States.

A magisterial history of the artists and writers who left Weimar when the Nazis came to power In 1933 thousands of intellectuals, artists, writers, militants and other opponents of the Nazi regime fled Germany. They were, in the words of Heinrich Mann, "the best of Germany," refusing to remain citizens in this new state that legalized terror and brutality. Exiled across the world, they continued the fight against Nazism in prose, poetry, painting, architecture, film and theater. Weimar in Exile follows these lives, from the rise of national socialism to their return to a ruined homeland, retracing their stories, struggles, setbacks and rare victories. The dignity in exile of Walter Benjamin, Ernst Bloch, Bertolt Brecht, Alfred Döblin, Hanns Eisler, Heinrich Mann, Thomas Mann, Anna Seghers, Ernst Toller, Stefan Zweig and many others provides a counterpoint to the story of Germany under the Nazis.

The Life of Marion Cave Rosselli

The Course of a Crusade

American Antifa

Antifascism

Caught By Politics

Ernst Kris, E. H. Gombrich, and the Politics of Caricature

The Modern Independence of Grant Wood, Thomas Hart Benton, and John Steuart Curry

Raphael Soyfer and the Search for Modern Jewish Art

How anti-fascism is as American as apple pie Since the birth of fascism in the 1920s, well before the global renaissance of "white nationalism," the United States has been home to its own distinct fascist movements, some of which decisively influenced the course of US history. Yet long before "antifa" became a household word in the United States, they were met, time and again by an equally deep antifascist current. Many on the left are unaware that the United States has a rich antifascist tradition, because it has rarely been discussed as such, nor has it been accessible in one place. This reader reconstructs the history of US antifascism into the twenty-first century, showing how generations of writers, organizers, and fighters spoke to each other over time. Spanning the 1930s to the present, this chronologically-arranged, primary source reader is made up of antifascist writings by Americans and by exiles in the US, some instantly recognizable, others long-forgotten. It also includes a sampling of influential writings from the US fascist, white nationalist, and proto-fascist traditions. Its contents, mostly written by people embedded in antifascist movements, include a number of pieces produced abroad that deeply influenced the US left. The collection thus places US antifascism in a global context.

Antifascism in American Art Yale University Press

Publisher Description

Marion Cave Rosselli is remembered as the 'perfect companion' of the Italian Antifascist leader Carlo Rosselli, assassinated in Paris in June 1937. But little is known about the young English student fired with revolutionary enthusiasm who moved to Florence in 1919, witnessed the violent march of fascism to power and thereafter became a resolute adversary of the Nazi regime. Based on her own diary and private archives, this biography retraces her journey from a modest home on the outskirts of London to the first underground Antifascist opposition in Italy, from the prison island of Lipari to exile in Paris and the United States. It reveals the social, cultural and existential factors which underpinned her unflinching political engagement alongside her husband. It also highlights the many challenges faced by Antifascist women within a highly patriarchal movement by bringing to life the figure of a woman who challenged the traditional division of labour within the family and struggled to carve a political role for herself. Reconstructing Marion Cave Rosselli's experience in relation to the multiple political, social and cultural worlds she moved in, this book broadens our understanding of the Antifascist movement and offers a richly detailed portrait of a time full of hopes, anxieties and disappointments.

Snapshots of Europe's Anti-fascist Struggle

The Antifascist Emigration in Europe and America

Antifa

The US Antifascist Reader

Revised Edition

Marsden Hartley

Antifa and the Radical Left

The Art and Politics of American Anti-Fascism

Since the election of President Trump and the rise in racist and white supremacist activity, the militant antifascist movement known as antifa has become increasingly active and high profile in the United States. This book analyzes the tactics, culture, and practices of the movement through a combination of social movement studies and criminological perspectives. Based on extensive fieldwork and interviews with activists, this book is the first scholarly sociological analysis of contemporary antifascist activism in the United States. Drawing on social movement studies, subculture studies and critical criminology, it explains antifa's membership, their ideology, strategy, tactics and use of culture as a weapon against the far right. It provides the most detailed account of this movement and also cuts through much of the mythology and common misunderstandings about it. This book will be of interest to scholars and students in sociology, political science, anthropology, criminology, and history; however, a general audience would also be interested in the explanation of what drives antifa tactics and strategy in light of the high-profile conflicts between fascists and antifascists.

Vividly recasting Cuba's politics in the 1930s as transnational, Ariel Mae Lambie has produced an unprecedented reimaging of Cuban activism during an era previously regarded as a lengthy, defeated lull. In this period, many Cuban activists began to look at their fight against strongman rule and neocolonial control at home as part of the international antifascist movement that exploded with the Spanish Civil War. Frustrated by multiple domestic setbacks, including Colonel Fulgencio Batista's violent crushing of a massive general strike, activists found strength in the face of repression by refusing to view their political goals as confined to the island. As individuals and in groups, Cubans from diverse backgrounds and political stances self-identified as antifascists and moved, both physically and symbolically, across borders and oceans, cultivating networks and building solidarity for a New Spain and a New Cuba. They believed that it was through these ostensibly foreign fights that they would achieve economic and social progress for their nation. Indeed, Cuban antifascism was such a strong movement, Lambie argues, that it helps to explain the surprisingly progressive turn that Batista and the Cuban government took at the end of the decade, including the establishment of a new constitution and presidential elections.

In the first comprehensive history of the postwar avant-garde, 'Belgrad contributes valuable insight and original scholarship to the study of 'projective' and 'spontaneous' aesthetics among cutting edge art movements of the American midcentury" (Tom Clark, author of "Jack Kerouac: A Biography"). 8 color plates. 28 halftones. Copyright © Libri GmbH. All rights reserved.

Whiting examines the various manifestations of antifascist art, showing how each negotiated the competing demands of artistic conventions, aesthetic and political theories, and historical developments.

Cuban Antifascism and the Spanish Civil War

Becoming American? The Art and Identity Crisis of Yasuo Kuniyoshi

American Literature in Transition, 1940-1950

Thomas Hart Benton

American Painter

A Concise History Of American Painting And Sculpture

Alert! Alert!

Patterns for America

Fascism is not a thing of the past and, in this era of crisis and austerity, it is growing even stronger. The fight against it must be aggressive and unrelenting. Using a mixture of orthodox history and eyewitness accounts, "M. Testa" makes the case for a resolutely militant anti-fascism, taking us from proto-fascists in nineteenth-century Austria to modern-day street-fights in London. Provocative, unapologetic, and based on extensive research, M. Testa, undercover anti-fascist blogger, has analyzed the changing fortunes of the British far right since 2009. He has written for the anarchist magazine Freedom and is a member of the Anti-Fascist Network.

The National Bestseller "Focused and persuasive... Bray's book is many things: the first English-language transnational history of antifa, a how-to for would-be activists, and a record of advice from anti-Fascist organizers past and present." —THE NEW YORKER "Insurgent activist movements need spokesmodels, intellectuals and apologists, and for the moment Mark Bray is filling in as all three... The book's most enlightening contribution is on the history of anti-fascist efforts over the past century, but its most relevant for today is its justification for stifling speech and dobbing white supremacists." —Carlos Lozada, THE WASHINGTON POST "[Bray's] analysis is methodical, and clearly informed by both his historical training and 15 years of organizing, which included Occupy Wall Street... Antifa: The Anti-Fascist Handbook couldn't have emerged at a more opportune time. Bray's arguments are incisive and cohesive, and his consistent refusal to back down from principle makes the book a crucial intervention in our political moment." —SAN FRANCISCO CHRONICLE In the wake of tragic events in Charlottesville, VA, and Donald Trump's initial refusal to denounce the white nationalists behind it all, the "antifa" opposition movement is suddenly appearing everywhere. But what is it, precisely? And where did it come from? As long as there has been fascism, there has been anti-fascism — also known as "antifa." Born out of resistance to Mussolini and Hitler in Europe during the 1920s and '30s, the antifa movement has suddenly burst into the headlines amidst opposition to the Trump administration and the al-right. They could be seen in news reports, often clad all in black with balaclavas covering their faces, demonstrating at the presidential inauguration, and on California college campuses protesting far-right speakers, and most recently, on the streets of Charlottesville, VA, protesting, among others, a group of ministers including Cornel West from neo-Nazi violence. (West would later tell reporters, "The anti-fascists saved our lives.") Simply, antifa aims to deny fascists the opportunity to promote their oppressive politics, and to protect tolerant communities from acts of violence perpetrated by fascists. Critics say shutting down political adversaries is anti-democratic; antifa adherents argue that the honors of fascism must never be allowed the slightest chance to triumph again. In a smart and gripping investigation, historian and former Occupy Wall Street organizer Mark Bray provides a detailed survey of the full history of anti-fascism from its origins to the present day — the first transnational history of postwar anti-fascism in English. Based on interviews with anti-fascists from around the world, Antifa details the tactics of the movement and the philosophy behind it, offering insight into the growing but little-understood resistance fighting back against fascism in all its guises.

In the years between the world wars, Manhattan's Fourteenth Street-Union Square district became a center for commercial, cultural, and political activities, and hence a sensitive barometer of the dramatic social changes of the period. It was here that four urban realist painters—Kenneth Hayes Miller, Reginald Marsh, Raphael Soyer, and Isabel Bishop—placed their images of modern "new women." Bargain stores, cheap movie theaters, pinball arcades, and radical political organizations were the backdrop for the women shoppers, office and store workers, and consumers of mass culture portrayed by these artists. Ellen Wiley Todd deftly interprets the painters' complex images as they were refracted through the gender ideology of the period. This is a work of skillful interdisciplinary scholarship, combining recent insights from feminist art history, gender studies, and social and cultural theory. Drawing on a range of visual and verbal representations as well as biographical and critical texts, Todd balances the historical context surrounding the painters with nuanced analyses of how each artist's image of womanhood contributed to the continual redefining of the "new woman's" relationships to men, family, work, feminism, and sexuality.

Active from 1940 to 1948, PM was a progressive New York City daily tabloid newspaper committed to the politics of labor, social justice, and antifascism—and it prioritized the intelligent and critical deployment of pictures and their perception as paramount in these campaigns. With PM as its main focus, Artist as Reporter offers a substantial intervention in the literature on American journalism, photography, and modern art. The book considers the journalistic contributions to PM of such signal American modernists as the curator Helmut Cahill, the abstract painter Ad Reinhardt, the photographers Weegee and Lisette Model, and the filmmaker, photographer, and editor Ralph Steiner. Each of its five chapters explores one dimension of the tabloid's complex journalistic activation of modernism's potential, showing how PM inserted into daily print journalism the most innovative critical thinking in the fields of painting, illustration, cartooning, and the lens-based arts. Artist as Reporter promises to revise our own understanding of midcentury American modernism and the nature of its relationship to the wider media and public culture.

Weegee, Ad Reinhardt, and the PM News Picture

A Life

The Culture of Spontaneity

Radical Projection

Pop L.A.

Weimar in Exile

The Tactics, Culture, and Practice of Militant Antifascism