Foreword

The fifties and sixties were complex and exciting decades in American history and American art. An important aspect of the period was the emergence of an outstanding body of paintings and sculptures that unabashedly embraced American mass culture and featured a conspicuously American imagery. Traditional national symbols, the physical environment, favored products, mass media, popular myths, and contemporary political events served as sources of inspiration for subject matter and new modes of compositional display. In offering a rich contextual explication of the iconography of a wide range of postwar American works, *MADE IN U.S.A.* reveals the broad diversity of approaches to American themes and issues.

The University Art Museum is pleased to provide the opportunity for greater appreciation and enhanced understanding of this art and the period that shaped it. A project of this scope, of course, represents the efforts of many people and institutions. On behalf of the trustees and staff of the museum, I express deep gratitude to the lenders whose generosity has made this exhibition possible and whose enthusiasm for the project has served as a source of encouragement throughout the years of its development. Special thanks are also due to Marc F. Wilson, director of The Nelson-Atkins Museum of Art, and Paul N. Perrot, director of the Virginia Museum of Fine Arts, whose cooperation has greatly facilitated the planning and execution of the exhibition's tour.

In preparing this book we have been exceedingly fortunate to have worked with the University of California Press, its director Jim Clark, and its able and patient staff. The press's mark of quality is imprinted on the project and for this we are extremely appreciative.

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This project was conceived of by Sidra Stich, senior curator at the University Art Museum. She contributed the main essay to this book, selected the exhibition, diligently secured loans, and supervised all aspects of the project. Her efforts and dedication have made this a notable undertaking.

James Elliott
Director
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