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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Contents; INTRODUCTION; Eastman Johnson (1824-1906); Winslow Homer (1836-1910); thomas eakins (1844-1916); William Michael harnett (1848-1892); frederic remington (1861-1909); robert henri (1865-1929) and the "ashcan artists"; Robert Henri; Everett Shinn; George Luks; William Glackens; John Sloan; George Bellows; Summary of the Ashcan Artists; edward hopper (1882-1967); Thomas hart benton (1889-1975); grant wood (1892-1942); charles burchfield (1893-1967); andrew wyeth (1917-2009); notes; bibliography; index
Sommario/riassunto	Urban realism, snow-covered streets of New York, boxing matches, children on the banks of a river, the painters of the Ash Can School preferred realistic images. Their paintings are a true hymn to noise and sensations. This unconventional movement enabled the birth of a true national artistic identity which broke free from the establishment. The Ash Can School resolutely promoted the affirmation of the modernist current of American art. Edward Hopper, who was a student of Robert Henri, embraced the principles of this movement and brought them to another level.