



Subdued Hues Mood And Scene In Southern Landscape Painting 18651925

A Gutmann



Subdued Hues Mood And Scene In Southern Landscape Painting 1865-1925:

Landscape of Slavery Angela D. Mack, Stephen G. Hoffius, 2008 Through eighty nine color plates and six thematic essays this collection examines depictions of plantations plantation views and related slave imagery in the context of the history of landscape painting in America while addressing the impact of these images on US race relations

The New Encyclopedia of Southern Culture Judith H. Bonner, Estill Curtis Pennington, Charles Reagan Wilson, 2013-01-14 From the Potomac to the Gulf artists were creating in the South even before it was recognized as a region The South has contributed to America's cultural heritage with works as diverse as Benjamin Henry Latrobe's architectural plans for the nation's Capitol the wares of the Newcomb Pottery and Richard Clague's tonalist Louisiana bayou scenes This comprehensive volume shows how through the decades and centuries the art of the South expanded from mimetic portraiture to sophisticated responses to national and international movements The essays treat historic and current trends in the visual arts and architecture major collections and institutions and biographies of artists themselves As leading experts on the region's artists and their work editors Judith H. Bonner and Estill Curtis Pennington frame the volume's contributions with insightful overview essays on the visual arts and architecture in the American South

Scenic Impressions Estill Curtis Pennington, Martha R. Severens, 2015-12-16 The radical changes wrought by the rise of the salon system in nineteenth century Europe provoked an interesting response from painters in the American South Painterly trends emanating from Barbizon and Giverny emphasized the subtle textures of nature through warm color and broken brush stroke Artists' subject matter tended to represent a prosperous middle class at play with the subtle suggestion that painting was indeed art for art's sake and not an evocation of the heroic manner Many painters in the South took up the stylistics of Tonalism Impressionism and naturalism to create works of a very evocative nature works which celebrated the Southern scene as an exotic other a locale offering refuge from an increasingly mechanized urban environment *Scenic Impressions* offers an insight into a particular period of American art history as borne out in seminal paintings from the holdings of the Johnson Collection of Spartanburg South Carolina By consolidating academic information on a disparate group of objects under a common theme and important global artistic umbrella *Scenic Impressions* will underscore the Johnsons' commitment to illuminating the rich cultural history of the American South and advancing scholarship in the field specifically examining some forty paintings created between 1880 and 1940 including landscapes and genre scenes A foreword written by Kevin Sharp director of the Dixon Gallery and Gardens in Memphis Tennessee introduces the topic Two lead essays written by noted art historians Estill Curtis Pennington and Martha R. Severens discuss the history and import of the Impressionist movement abroad and domestically and specifically address the school's influence on art created in and about the American South The featured works of art are presented in full color plates and delineated in complementary entries written by Pennington and Severens Also included are detailed artist biographies illustrated by photographs of the artists extensive documentation and indices Featured artists include Wayman Adams Colin

Campbell Cooper Elliott Daingerfield G Ruger Donoho Harvey Joiner John Ross Key Blondelle Malone Lawrence Mazzanovich Paul Plaschke Hattie Saussy Alice Ravenel Huger Smith Anthony Thieme and Helen Turner **Lessons in Likeness** Estill Curtis Pennington, 2011 Between 1802 when the young Kentucky artist William Edward West began to paint portraits while on a downriver journey and 1920 when the last of Frank Duveneck's students worked in Louisville a large number of notable portrait artists were active in Kentucky and the Ohio River Valley In *Lessons in Likeness Portrait Painters in Kentucky and the Ohio River Valley 1802-1920* Estill Curtis Pennington charts the course of those artists as they painted a variety of sitters drawn from both urban and rural society The work is illustrated when possible from The Filson Historical Society collection of some four hundred portraits representing one of the most extensive holdings available for study in the region Portraiture involves artists and subjects known as sitters and is an art that combines elements of biography aesthetics and cultural history Private portraits often attract an oral history that enlivens the more colorful aspects of local tradition and culture Public portraits of towering figures such as George Washington Henry Clay and Abraham Lincoln were often reproduced in printed format to satisfy popular demand and subsequently attained an iconic timeless status *Lessons in Likeness* is organized in two parts Part One the cultural chronology serves as a backdrop to the biographies of the portrait artists This section identifies stylistic sources and significant historical moments that influenced the artists and their milieus Rather than working in isolation portrait artists were connected to the world around them and influenced by prevailing trends in their trade Early in the nineteenth century for instance Matthew Jouett journeyed to Boston for study with Gilbert Stuart and upon his return to Kentucky painted in a style that subsequently influenced an entire generation Later artists notably Oliver Frazer and William Edward West studied the lessons of Thomas Sully in Philadelphia Sully popularized the lush warmly colored and highly flattering style of portraiture practiced by many of the itinerant artists whose careers were facilitated by the introduction of steam and rail travel The Civil War provoked a dramatic shift in the cultural terrain further augmented by the rise of photography and the emergence of academic art centers Painters who had previously worked with a master painter or learned on their own were now able to study at established schools especially in Cincinnati which became one of the leading centers for the teaching of art in late nineteenth century America Several of the teachers there Frank Duveneck and Thomas Satterwhite Noble in particular had firsthand experience with avant garde European styles notably the realism and naturalism practiced in Munich and Paris in the last quarter of the nineteenth century and then taught in the art schools of New York and Philadelphia Part Two profiles the artists from this area and period who have appeared in previous art historical literature and have an identifiable body of work represented in public and private collections Individual biographies provide details of the artists' lives sources for further study and locations of works in public collections **Subdued Hues** Estill Curtis Pennington, 1999-01-01 **Art Now Gallery Guide** , 1999-11 [The Man who was Rip Van Winkle](#) Benjamin McArthur, 2007-01-01 The most beloved American comedic actor of the nineteenth century Joseph Jefferson made his name

as Washington Irving's Rip Van Winkle In this book a compelling blend of biography and theatrical and cultural history Benjamin McArthur chronicles Jefferson's remarkable career and offers a lively and original account of the heroic age of the American theatre Joe Jefferson's entire life was spent on the stage from the age of Jackson to the dawn of motion pictures He extensively toured the United States as well as Australia and Great Britain An ever successful career including acclaim as painter and memoirist put him in the company of the great actors artists and writers of the day including Edwin Forrest Edwin Booth John Singer Sargent and William Dean Howells This book rescues a brilliant figure and places him appropriately enough on center stage of a pivotal time for American theatre McArthur explores the personalities of the period the changing theatrical styles and their audiences the touring life and the wide and varied culture of theatre Through the life of Jefferson McArthur is able to illuminate an era Life Impressions Jane Seney,2001 *American Paintings in the Brooklyn Museum* Brooklyn Museum,Teresa A. Carbone,Barbara Dayer Gallati,Linda S. Ferber,2006 Annual Bibliography of Modern Art Museum of Modern Art (New York, N.Y.). Library,2001 American Art in the Columbus Museum Columbus Museum (Columbus, Ga.),Charles T. Butler,Philip L. Brewer,Marilyn Laufer,2003 This volume is a unique retelling of America's story with a southern perspective its recurring theme This remarkable collection of 101 works includes selections from notable artists from the Colonial era to postmodern times **Books in Print, 2006-2007** ,2006 **Bibliographic Guide to Art and Architecture** New York Public Library. Art and Architecture Division,2001 *George Inness* Michael Quick,2006 *American Book Publishing Record* R.R. Bowker Company,1978 **Subject Guide to Books in Print** ,1997 Books In Print 2004-2005 Ed Bowker Staff,Staff Bowker, Ed,2004 Books in Print ,1991

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