



The Hudson River School American Landscape Artists

American Art

Camilla Rothe



The Hudson River School American Landscape Artists American Art:

American Paradise Metropolitan Museum of Art (New York, N.Y.), 1987 Traces the history of the Hudson River School of American painters shows works by Church Cole and Inness and describes the background of each painting *The Hudson River School* Bert D. Yaeger, 2018 During a fifty year period an artistic movement developed in America that was based on Romanticism and inspired by the wild areas in the vicinity of New York's Hudson River The first native American school of landscape painting included artists Thomas Cole Asher Brown Durand and Thomas Doughty as well as Frederic Church Thomas Moran and Albert Bierstadt While most of these artists did not think of themselves as belonging to a movement they did share a sense of wonder at the grandeur of the New World's remarkable scenic wilderness In the American Artist series you'll read about more masters of the art world who not only depicted American life and landscape through beautiful works but also broadened our perspectives by employing the tools of their trade with the highest levels of creativity and insight Experience firsthand these artists' vision and influence through the seventy or more spectacular full color reproductions of their work Each title in this series includes color photos throughout and back matter including an index and further reading lists for books and internet resources Educational Videos are offered in the back through the use of QR codes that when scanned takes the student to an online video showing a video relating to the book topic This gives the readers additional content to supplement the text The Hudson River School Louise Minks, 1998 Enjoy the beauty and variety of the American experience through the work of these great artists With stunning full color plates additional black and white illustrations and concise authoritative text these unique beautifully produced studies present the life work and achievements of America's greatest painters architects and photographers 65 80 full color plates *Hudson River School Visions* Sanford Robinson Gifford, 2003 Sanford Gifford American 1823 1880 a leading Hudson River School landscape painter and a founder of The Metropolitan Museum of Art was so esteemed by the New York art world that at his untimely death the Museum mounted a show of his work the first monographic exhibition accorded any artist and published a Memorial Catalogue that for nearly a century remained the principal source on his oeuvre Gifford's art which was inspired by the work of Thomas Cole the founder of the Hudson River School and by that of British artist J M W Turner and enriched by his travels in Europe from 1855 to 1857 and from 1868 to 1869 came to be called air painting for he made the ambient light of each scene color saturated and atmospherically potent the key to its expression His approach to painting and his unique style gave rise to a highly distinctive body of work with enchanting and mesmerizing effect This publication examines seventy paintings by the artist and includes comparative illustrations of related works by Gifford his Hudson River School mentors and colleagues and those painters in addition to Cole and Turner who exerted influence on his art including Frederic Edwin Church and John F Kensett The essays discuss Gifford's place in the Hudson River School his numerous Catskill Mountain subjects his experiences and perceptions as a traveler both at home and abroad and the variety of his patrons Metropolitan Museum of Art website Different Views

in Hudson River School Painting Judith H. O'Toole, 2005 Hudson River School artists shared an awe of the magnificence of nature as well as a belief that the untamed American scenery reflected the national character In this new work color reproductions of more than 115 paintings capture the beauty and illuminate the aesthetic and philosophical principles of the Hudson River School painters The pieces included in this volume reflect a period 1825 1875 when American landscape painting was most thoroughly explored and formalized with personal artistic cultural and national identifications Judith Hansen O Toole reveals the subtleties and quiet majesty of the works and discusses their shared iconography the ways in which artists responded to one another s paintings and how the paintings reflected nineteenth century American cultural intellectual and social milieus *Different Views* is also the first major study to examine closely the Hudson River School artists practice of creating thematically related pairs and series of paintings O Toole considers painters use of this method to express different moods and philosophical concepts She observes artists representations of landscape and their nuanced depictions of weather light and season By comparing and contrasting Hudson River School paintings O Toole reveals differences in meaning emotion and cultural connotation *Different Views in Hudson River School Painting* contains reproductions of works from a range of prominent and lesser known artists including Jasper Francis Cropsey Sanford Robinson Gifford Asher B Durand Frederic Edwin Church Albert Bierstadt John Frederic Kensett and John William Casilear The works come from a leading private collection and were recently exhibited at the Westmoreland Museum of American Art

All that is Glorious Around Us John Paul Driscoll, 1997 The Hudson River began to figure prominently in the artistic consciousness of the nineteenth century when painter Thomas Cole journeyed up its waters in the summer of 1825 The canvases inspired by that trip made his reputation He settled at Catskill on the Hudson and became the model for other American landscape painters thus launching the Hudson River School and its romantic idealized vision of the American landscape The river elicited some of these painters greatest works and became an iconic emblem for artists and their public alike In this volume lavishly illustrated with more than seventy five color plates Driscoll surveys the ideas events and figures of the Hudson River School movement and explores the diversity of nineteenth century Romantic American landscape painting Highlighted in these pages are works by sixty artists including such well known figures as Thomas Cole John F Kensett Sanford Gifford Frederic Church William Trost Richards and Worthington Whittredge The work of many lesser known artists is also brought to light including that of women such as Eliza Greatorex Mrs A T Oakes and Laura Woodward forgotten masters John H Carmiencke and Regis Gignoux and the most illustrious African American artist associated with the school Robert Duncanson *Different Views in Hudson River School Painting* Judith H. O'Toole, Arnold Skolnick, 2005 Hudson River School artists shared an awe of the magnificence of nature as well as a belief that the untamed American scenery reflected the national character In this new work color reproductions of more than 115 paintings capture the beauty and illuminate the aesthetic and philosophical principles of the Hudson River School painters The pieces included in this

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Thomas Cole Asher B Durand John W Casilear George Inness and others depicting landscapes historic sites natural wonders and waterways of New York State American Landscape Painting Wolfgang Born,1970 **Knights of the Brush** James F. Cooper,1999 In these days of sensationalism the images of the past often seem shadowy and rather vague This work explores a period in American art and culture when both were infused with a strong sense of righteousness and the certainty that the artist must celebrate nature and the deity The chapter headings from Seeing to Virtue Chivalry to Christendom echo the ideas expressed in the paintings contrasting with what art critic Cooper sees as a cultural crisis in our times Unfortunately this work comes across as preachy and sentimental perhaps because of the zealous morality of the time it examines Still the works of art gathered from a wide variety of holdings are an excellent record of a splendid age of landscape and Cooper should be commended for preserving and evaluating these important records of a past era One could only wish that the sense of moral judgment did not overwhelm the critical eye Recommended for academic libraries and all libraries focusing on American art history 58 colour 2 b w illustrations **Nature and Culture** Barbara Novak,1980 Studies the work of the Hudson River School artists the Lumiists and other mid nineteenth century painters of the American landscape setting the work of these artists into the broadest cultural context

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