



The
Expressionist
Landscape

The Expressionist Landscape North American Modernist Painting 1920 1947

**John Davis, Jennifer A. Greenhill, Jason
D. LaFountain**



The Expressionist Landscape North American Modernist Painting 1920 1947:

The Expressionist Landscape, 1988 **The expressionist landscape**, 1988 *The Expressionist Landscape* Ruth Stevens Appelhof, 1987 *The Expressionist Landscape* Ruth S. Appelhof, 1988 *The Expressionist Landscape* Ruth Ann Appelhof, Barbara Haskell, Jeffrey Russell Hayes, 1988 **The Expressionist Landscape**, 1987 Judith Wright and Emily Carr Anne Collett, Dorothy Jones, 2021-01-28 Knitting together two fascinating but entirely distinct lives this ingeniously structured braided biography tells the story of the lives and work of two women each a cultural icon in her own country yet lesser known in the other's Australian poet Judith Wright and Canadian painter Emily Carr broke new ground for female artists in the British colonies and influenced the political and social debates about environment and indigenous rights that have shaped Australia and Canada in the 21st century In telling their stories this book charts the battle for recognition of their modernist art and vision pointing out significant moments of similarity in their lives and work Although separated by thousands of miles their experience of colonial modernity was startlingly analogous as white settler women bent on forging artistic careers in a male dominated world and sphere rigged against them Through all this though their cultural importance endures two remarkable women whose poetry and painting still speak to us today of their passionate belief in the transformative power of art *A Companion to American Art* John Davis, Jennifer A. Greenhill, Jason D. LaFountain, 2015-01-23 A Companion to American Art presents 35 newly commissioned essays by leading scholars that explore the methodology historiography and current state of the field of American art history Features contributions from a balance of established and emerging scholars art and architectural historians and other specialists Includes several paired essays to emphasize dialogue and debate between scholars on important contemporary issues in American art history Examines topics such as the methodological stakes in the writing of American art history changing ideas about what constitutes Americanness and the relationship of art to public culture Offers a fascinating portrait of the evolution and current state of the field of American art history and suggests future directions of scholarship **Aspiring to the Landscape** Petra Halkes, 2006-01-01 The idea of nature as a cultural construction has been discussed extensively in postmodern theory Less attention however has been paid to the underlying motivations shaping the ideologies of nature in particular the desire to submit to some larger order outside of oneself *Aspiring to the Landscape* examines this persistent desire and how it is made manifest in contemporary landscape art Four installations of large scale paintings by Canadian artists Eleanor Bond Susan Feindel Stephen Hutchings and Wanda Koop are the focus of Petra Halkes's study The works vary widely in style and iconography but are drawn together by the way they invite a reflection on the troubled relationship between culture and nature and our contradictory and simultaneous longing to conquer and to succumb to nature It is the tension between modern and postmodern interpretations of the subject of nature that makes the theory and the artwork discussed in *Aspiring to the Landscape* so important to contemporary Canadian culture **Picturing the Land** Marilyn Jean

McKay, 2011 The vast Canadian landscape has captured the imagination of visual artists since the first European contact. Although artistic engagement with the landscape has a long history, some periods have drawn considerable critical attention while others have been left almost unexamined. *Picturing the Land* surveys work from coast to coast from the earliest maps to postwar painting in English and French Canada. To provide a comprehensive view of Canadian landscape art, emphasizing the ways in which social, economic, and political conditions determine representation, Marilyn McKay moves beyond canonical images and traditional nationalistic interpretations by analyzing Canadian landscape art in relation to different concepts of territory. Taking an expansive and inclusive perspective on Canadian landscape art, McKay depicts this tradition in all its diversity and draws it into the larger body of Western landscape art, broadening the horizon of future study, appreciation, and criticism. Richly illustrated and filled with sophisticated and innovative commentary, *Picturing the Land* provides new and distinct histories of the landscape art of French and English Canada. Dictionary of Women Artists: Introductory surveys :

Artists, A-I Delia Gaze, 1997 First Published in 1997 Routledge is an imprint of Taylor Francis, an information company.

American Modernism Amy Scott, 1999 James McNeill Whistler Eleanor Prendergast, 1925 **Wild Exuberance** Rebecca Foster, Caroline M. Welsh, 2005-06-16 Early in his career, critics and collectors widely recognized that Harold Weston (1894-1972) was capturing and saying something unusual in his paintings. There is a young American painter, wrote Duncan Phillips, who stirs in me the hope for a rebirth on this new soil of something that was lost to the art of painting with the passing of Vincent van Gogh. Along with 104 color and ten black and white plates of Weston's works compiled by his daughter Nina Weston Foster, curator of the Harold Weston Foundation, the catalog includes essays that cover myriad aspects of Weston's life and art. The Adirondack Museum's chief curator, Caroline M. Welsh, explores nature and wilderness preservation as themes in twentieth-century art and places Weston in the context of his contemporaries who painted the Adirondacks. Theodore E. Stebbins Jr., curator of American art at the Fogg Art Museum, provides a critical analysis of Weston as a twentieth-century American modernist painter. The biographical essay by Weston's art historian granddaughter, Rebecca Foster, follows the unfolding of a career in parallel to the unfolding of a life. Weston's rich technique is explored by Stephen B. Phillips, curator at the Phillips Collection, in an in-depth analysis of the painting. **Concise Dictionary of Women Artists** Delia

Gaze, 2013-04-03 This book includes some 200 complete entries from the award-winning *Dictionary of Women Artists* as well as a selection of introductory essays from the main volume. **Engendering an avant-garde** Leah Modigliani, 2018-04-06 *Engendering an avant-garde* is the first book to comprehensively examine the origins of Vancouver photo conceptualism in its regional context between 1968 and 1990. Employing discourse analysis of texts written by and about artists, feminist critique, and settler colonial theory, the book discusses the historical transition from artists' creation of defeatured landscapes between 1968-71 to their cinematographic photographs of the late 1970s and the backlash against such work by other artists in the late 1980s. It is the first study to provide a structural account for why the group remains all male. It accomplishes this by

demonstrating that the importation of a European discourse of avant garde activity which assumed masculine social privilege and public activity effectively excluded women artists from membership Reader's Guide to Women's Studies Eleanor Amico,1998-03-20 The Reader's Guide to Women's Studies is a searching and analytical description of the most prominent and influential works written in the now universal field of women's studies Some 200 scholars have contributed to the project which adopts a multi layered approach allowing for comprehensive treatment of its subject matter Entries range from very broad themes such as Health General Works to entries on specific individuals or more focused topics such as Doctors

Freedom in the Wilds Harold Weston,2008-06-20 Harold Weston's Freedom in the Wilds brings an informal history of the rugged Adirondack wilderness together with Weston's own adventures there as an artist The vivid and spirited stories he gathered from guides lumbermen and visionaries continue to make the case for preserving the wild lands of the region First published in 1971 the book became a classic of Adirondack literature notable for its exploration of the dynamic relationship between wilderness and creativity and its ever more relevant appeal to protect an area within ourselves forever wild In this third edition Rebecca Foster brings Weston's fascinating personal story to the foreground A new section of the book with excerpts from Weston's rich storehouse of letters and diaries will be a revelation to fans of Weston's work or for anyone interested in the growth of an impassioned artistic mind Here too are new illustrations explanatory notes and an introduction tracing the irrepressible energy behind Weston's accomplishments including the writings in this book *The Suburb of Dissent* Caren Irr,1998 A study of a range of leftist literature of the 30s in its cultural milieu **Gods in Granite** Robert L. McGrath,2001-03-01 Robert L McGrath leads a tour of New Hampshire's White Mountains through art and illustration spanning three centuries He surveys often at an exhilarating pace the topographic and metaphoric landscape of New Hampshire's White Mountains through the artistic and tourist life of the region as it appears in paintings and illustrations Extending from the late eighteenth to the late twentieth century he includes by far the most extensive collection of pictorial works relating to the White Mountains to date Although the scenic beauty of the White Mountains attracted many of America's most significant artists during the nineteenth and twentieth centuries such as Thomas Cole Frank Stella Winslow Homer Fernand Leger John Marin and Marsden Hartley no comprehensive account of this region's rich contribution to the history of American art has ever been published

Reviewing **The Expressionist Landscape North American Modernist Painting 1920 1947**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**The Expressionist Landscape North American Modernist Painting 1920 1947**," an enthralling opus penned by a highly acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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