



The Art Experience In Late Nineteenth Century America

Matthew N. Johnston



The Art Experience In Late Nineteenth Century America:

THE ART EXPERIENCE IN LATE NINETEENTH-CENTURY AMERICA. , Year-book ,1976 **The United States Art Directory and Year-book ,1976** **Thomas Eakins** Elizabeth

Johns,1991-02-01 Why did Thomas Eakins now considered the foremost American painter of the nineteenth century make portraiture his main field in an era when other major artists disdained such a choice With a rich discussion of the cultural and vocational context of the late nineteenth and early twentieth centuries Elizabeth Johns answers this question

Noteworthy Paintings in American Private Collections John La Farge,1979 **Monographic Series** Library of Congress,
The Industrial Revolution in America Kevin Hillstrom,Laurie Collier Hillstrom,2005-04-25 An impressive set of books on the Industrial Revolution these comprehensive volumes cover the history of steam shipping iron and steel production and railroads three interrelated enterprises that helped shift the Industrial Revolution into overdrive The first set of volumes in ABC CLIO s breakthrough Industrial Revolution in America series features separate histories of three closely related industries whose maturation fueled the Industrial Revolution in the United States during the late 19th and 20th centuries fundamentally changing the way Americans lived their lives With this set students will learn how the steamship the first great American contribution to the world s technology helped turn the nation s waterways into a forerunner of our superhighways how the Andrew Carnegie led American steel industry surpassed its British rivals marking a momentous power shift among industrialized nations and how the railroads spurred by some of the United States s most dynamic entrepreneurs Cornelius Vanderbilt John Pierpont Morgan Jay Gould moved from a single transcontinental link to become the most influential and far reaching technological innovation of the Industrial Age extending into virtually every facet of American culture and commerce **Eanger Irving Couse** Virginia Couse Leavitt,2019-01-24 Eanger Irving Couse 1866 1936 showed remarkable promise as a young art student His lifelong interest in Native American cultures also started at an early age inspired by encounters with Chippewa Indians living near his hometown Saginaw Michigan After studying in Europe Couse began spending summers in New Mexico where in 1915 he helped found the famous Taos Society of Artists serving as its first president and playing a major role in its success This richly illustrated volume featuring full color reproductions of his artwork is the first scholarly exploration of Couse s noteworthy life and artistic achievements Drawing on extensive research Virginia Couse Leavitt gives an intimate account of Couse s experiences including his early struggles as an art student in the United States and abroad his study of Native Americans his winter home and studio in New York City and his life in New Mexico after he relocated to Taos In examining Couse s role as one of the original six founders of the Taos Society of Artists the author provides new information about the art colony s early meetings original members and first exhibitions As a scholar of art history Leavitt has spent decades researching her subject who also happens to be her grandfather Her unique access to the Couse family archives has allowed her to mine correspondence photographs sketchbooks and memorabilia all of which

add fresh insight into the American art scene in the early 1900s Of particular interest is the correspondence of Couse's wife Virginia Walker an art student in Paris when the couple first met Her letters home to her family in Washington State offer a vivid picture of her husband's student life in Paris where Couse studied under the famous painter William Bouguereau at the Acad mie Julian Whereas many artists of the early twentieth century pursued a radically modern style Couse held true to his formal academic training throughout his career He gained renown for his paintings of southwestern landscapes and his respectful portraits of Native peoples Through his depictions of the domestic and spiritual lives of Pueblo Indians Couse helped mitigate the prejudices toward Native Americans that persisted during this era

The Editing of American

Literature, 1890-1930 Donald Pizer, 2012-07-30 Since the 1960s Donald Pizer has been writing about late 19th century American literature with an emphasis on the major fiction of Theodore Dreiser and Stephen Crane Most academics whose interests lie primarily in the preparation of scholarly editions are attracted to the paradoxical mix of adherence to a rigorous process and an opportunity for speculative thinking that is distinctive to this branch of literary studies And they often find appealing the notion that the end product of their labors is a book that unlike much criticism is sure to be used by others and to have a long lifespan However Pizer came to textual discussion from a different direction than most editors of scholarly editions who seldom wrote criticism about the authors and works they were engaged in editing Consequently Pizer was drawn into the text wars of scholarly editions and during the last three decades of the 20th century he produced a number of essays tackling this sometimes contentious subject The Editing of American Literature 1890 1930 collects Donald Pizer's essays and reviews that examine the issues associated with providing authoritative scholarly editions of major turn of the century American authors Divided into four sections general essays on editing essays and reviews on the editing of Theodore Dreiser essays and reviews on the editing of Stephen Crane and essays on the interplay of textual theory and critical interpretation in works by Crane and John Dos Passos the volume expresses a distinctive position in the text wars that dominated the editing scene of the 1970 2000 period This collection of essays will be of interest to textual editors of any persuasion as well as literary critics and scholars with a special interest in late 19th and early 20th century American literature

Insurgent Beauty Peter Szok, 2025-10-02 Insurgent Beauty Indigenous Art in Urban Panama examines artistic and political developments from 1968 to the present exploring how Native American artists leveraged Panama's populist military reforms from 1968 to 1989 and the subsequent neoliberal transition to assert their presence in society Breaking new ground the book situates Indigenous art in previously overlooked contexts Historically scholars of Latin American Indigenous artistic expression have focused on elements regarded as rural based crafts such as weavings ceramics oral literature and carvings Drawing inspiration from scholars Philip Deloria and Gerald Vizenor this study turns to urban art forms including jazz modern dance hip hop drama studio art photography and film Author Peter Szok concentrates on the Guna formerly Kuna people who were the earliest Indigenous migrants to Panama City and who are famous across the Americas for their

geometrically patterned mola fabrics Szok argues that the molas are just one aspect of Guna artistic culture and that the rise of more urban manifestations is part of a process of ethnic resurgence Reading the Social in American Studies Astrid Franke, Stefanie Mueller, Katja Sarkowsky, 2022-03-12 Reading the Social in American Studies offers a unique exploration of the advantages and benefits in using sociological terms and concepts in American literary and cultural studies and conversely in using literature understood broadly to uncover a microlevel of the social Its temporal scope ranges from the early 19th to the 21st century providing a historical dimension that is otherwise often missing from studies on the conjunction of literature and sociology The contributors approaches include genre reflections as well as close readings theoretical discussions of crucial sociological terms and literary observations backed up by empirical sociological studies The book will familiarize international readers with ideas on the social from both sides of the Atlantic including scholarship of such figures as John Dewey Georg Simmel Norbert Elias and Pierre Bourdieu **Catalog of the Library of the Whitney Museum of**

American Art, New York, New York: A-K Whitney Museum of American Art. Library, 1979 **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

The Play of Reason Linda Nicholson, 2018-09-05 This volume brings together for the first time the highly influential essays many of them classics of one of the most prominent scholars in social philosophy and feminist theory These essays provide a compelling view of many of the major trends in social theory over the past fifteen years trends that Linda Nicholson herself helped to shape The Play of Reason examines the legacies of modernity in contemporary political social and feminist

thought and the unraveling of these legacies in postmodern times Linda Nicholson first focuses on the tension in modern social theory between attempts to recognize change and diversity and struggles to capture such change in overarching frameworks of meaning and value She illuminates the consequences of these conflicting tendencies in relation to Marxism feminist theory and classical liberal accounts of the family and the state Nicholson then asks how theory and the resolution of difference are possible after such overarching frameworks are abandoned She shows how a pragmatic understanding of theory answers widespread fears about relativism *The Play of Reason* is a powerful demonstration of a politically engaged social theory

Hip Hop's Amnesia Reiland Rabaka, 2012-05-11 Hip Hop's Amnesia is a study about aesthetics and politics music and social movements as well as the ways in which African Americans unique history and culture has consistently led them to create musics that have served as the soundtracks for their socio political aspirations and frustrations their socio political organizations and nationally networked movements The musics of the major African American social and political movements of the 1950s 1960s and 1970s were based and ultimately built on earlier forms of African American movement music Therefore in order to really and truly understand rap music and hip hop culture we must critically examine both classical African American musics and the classical African American movements that these musics served as soundtracks for

The Oxford Handbook of American Literary Realism Keith Newlin, 2019 The Oxford Handbook of American Literary Realism offers fresh interpretations of the artistic and political challenges of representing life accurately It is the first book to treat the subject topically and thematically in wide scope with essays that draw upon recent scholarship in literary and cultural studies to offer an authoritative and in depth reassessment of major and minor figures and the contexts that shaped their work

The Challenge of American History Louis P. Masur, 1999-05-20 In *The Challenge of American History* Louis Masur brings together a sampling of recent scholarship to determine the key issues preoccupying historians of American history and to contemplate the discipline's direction for the future The fifteen summary essays included in this volume allow professional historians history teachers and students to grasp in a convenient and accessible form what historians have been writing about

Narrating the Landscape Matthew N. Johnston, 2016-04-14 The American nineteenth century saw a largely rural nation confined to the Eastern Seaboard conquer a continent and spawn increasingly dense commercial metropolises This time of unprecedented territorial and economic growth has long been thought to find its most sweeping visual equivalent in the period's landscape paintings But as Matthew N Johnston shows the age's defining features were just as clearly captured in and motivated by visual material mass produced through innovations in printing technology Illustrated railroad and steamboat guidebooks tourist literature reports of geological surveys ethnographic studies all of these new print vehicles brought new meanings to the interplay of time space and place as American continental expansion peaked Instrumental to that project of national and industrial growth these commercial and scientific publications introduced readers travelers and citizens to a changing North American landscape made more accessible by new travel routes blazed

between 1825 and 1875 More fundamentally as Johnston shows in his nuanced analysis by simulating new temporal frameworks through their presentation of landscape these print materials established new models of consumption and new kinds of knowledge critical to expansion Johnston relates these sources to traditional art historical subjects the landscapes of the Hudson River school luminist paintings by John Kensett and William Trost Richards Native portraits painted by George Catlin and photographs by Timothy O Sullivan to show how key discourses associated with expansion shifted away from picturesque strategies pairing imagery and narrative toward entirely new forms that gave temporal structure to viewers experience of an emerging modernity Revealing the crucial role of print and visual culture in shaping the nineteenth century United States Narrating the Landscape offers fresh insight into the landscapes Americans beheld and imagined in this formative era

Signs of Grace Kristin Schwain, 2008 Religious imagery was ubiquitous in late nineteenth century American life department stores schoolbooks postcards and popular magazines all featured elements of Christian visual culture Such imagery was not limited to commercial and religious artifacts however for it also found its way into contemporary fine art In Signs of Grace Kristin Schwain looks anew at the explicitly religious work of four prominent artists in this period Thomas Eakins F Holland Day Abbott Handerson Thayer and Henry Ossawa Tanner and argues that art and religion performed analogous functions within American culture Fully expressing the concerns and values of turn of the century Americans this artwork depicted religious figures and encouraged the beholders communion with them Describing how these artists drew on their religious beliefs and practices as well as how beholders looked to art to provide a transcendent experience Schwain explores how a modern conception of faith as an individual relationship with the divine facilitated this sanctified relationship between art and viewer This stress on the interior and subjective experience of religion accentuated the artist s efforts to engage beholders personally with works of art how better to fix the viewer s attention than to hold out the promise of salvation Schwain shows that while these new visual practices emphasized individual encounters with art objects they also carried profound social implications By negotiating changes in religious belief by aestheticizing faith in a new particularly American manner these practices contributed to evolving debates about art ethnicity sexuality and gender

Dewey Reconfigured Casey Haskins, David I. Seiple, 1999-10-07 Addresses recent perspectives central to the interpretation and criticism of Dewey s philosophy

The Art Experience In Late Nineteenth Century America Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the energy of words has be much more evident than ever. They have the capability to inspire, provoke, and ignite change. Such is the essence of the book **The Art Experience In Late Nineteenth Century America**, a literary masterpiece that delves deep to the significance of words and their affect our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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