



LOOK AWAY

Reality and Sentiment in Southern Art

ESTILL CURTIS PENNINGTON

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**Estill Curtis Pennington, Martha R.
Severens**



Look Away Reality And Sentiment In Southern Art:

A Southern Collection, 1993-02-01 A Southern Collection presents select masterworks from the permanent collection of the Morris Museum of Art on the occasion of the institution's inaugural exhibition Drawn from a comprehensive survey collection of painting in the South from the late eighteenth century to the present day the museum's opening exhibit explores an artistic terrain as rich and diverse as the South itself arranged in categories that reflect critical chronological developments in the art world A survey of painting activity in the South begins with the travels of itinerant portrait artists working prior to the Civil War At the same time landscape painting encompasses a sensitive response to the swamps bayous and fertile fields of the South Late in the nineteenth century strong and vivid genre painting competes with the nostalgic effects realized by Southern impressionists whose shimmering liquid images are invested with an elusive spirit of place In this century those strains of realism and naturalism that characterize the classic body of Southern writing appear in the representational art of painters who defied the modern abstract dictum And finally the exciting compelling works of a current generation of both self taught artists and sophisticated contemporary painters complete this fascinating though sometimes neglected chapter in American art history

Look Away Estill Curtis Pennington, 1989 Draws together prevailing ideas on southern art lifestyle and literature to capture the spirit of a place

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

Southern/Modern Jonathan Stuhlman, Martha R. Severens, 2023-04-19 Inspired by a companion exhibition Southern Modern is the first book to survey progressive art created in the American South during the first half of the twentieth century Featuring twelve essays this lavishly illustrated volume includes all the works from the exhibition and assesses a broader body of contextual pieces to offer a fascinating multipronged look at modernism's thriving presence in the South until now something largely overlooked in histories of American art Contributors take a broad view of the region considering artists working in the states below the Mason Dixon Line and those bordering the Mississippi River It examines the central roles played by women and artists of color providing a fuller richer and more accurate overview of the artistic activity in the region than has been previously presented The book is structured around key themes including the embrace of

high modernism the importance of emerging university programs and artist colonies the depiction of rural and urban modern life and the role of artists from the South who left and artists from outside the region who came to the South seeking new subjects Contributors are Daniel Belasco Katelyn D Crawford William Underwood Eiland William R Ferris Shawnya Harris Todd A Herman Karen Towers Klacsmann Leo G Mazow Christopher C Oliver Jeffrey Richmond Moll Martha R Severens Jonathan Stuhlman Rebecca VanDiver and Jonathan Frederick Walz

Gullah Images, 2020-05-22 Paintings magisterial and universal that capture the essence of a vibrant African American community In his art Jonathan Green paints the world of his childhood and an ode to a people imbued with a profound respect for the dignity and value of others the Gullah people of the South Carolina barrier islands His canvases beloved for their sense of jubilation and rediscovery evoke the meaning of community in Gullah society and display a reverence for the rich visual oral and spiritual traditions of its culture His art also reveals a keen awareness of the interpersonal social and natural environments in which we live The 180 images assembled in this collection showcase the meaning purpose and beauty that Green finds in the small but critical tasks of life His work elevates the everyday preparing morning meals doing the wash accomplishing farming chores finishing a day's work relaxing in the evening and celebrates the social and religious community dances baptisms weddings funerals Green allows his audience the space and silence to observe people unobtrusively as they pursue life's mission of labor love and belonging and as they work in harmony with nature's mysterious ever changing fabric While Green's paintings speak specifically to his own upbringing they transcend racial cultural and ethnic boundaries thus allowing individuals of all backgrounds to recall fond memories and to reflect on the place that purpose and dignity hold in their lives In addition to a foreword by Pat Conroy essays by Bettye J Mbitha Parker Smith Lynn Robertson and Ronne Hartfield complement Green's images They tell of the vitality of the Gullah community the progression of Green's career and the authenticity of his work

Romancing the Gullah in the Age of Porgy and Bess Kendra Y. Hamilton, 2024-06-15 Romancing the Gullah in the Age of Porgy and Bess is a literary and cultural history of a place the Gullah Geechee Coast a four state area that's one of only a handful of places that can truly be said to be the cradle of Black culture in the United States Romancing the Gullah seeks to fill a gap and correct the maps While there is a veritable industry of books on literary Charleston and on the lowcountry along with a plenitude of Gullah inspired studies in history anthropology linguistics folklore and religion there has never been a comprehensive study of the region's literary influence particularly in the years of the Great Migration and the Harlem and Charleston Renaissance By giving voice to artists and culture makers on both sides of the color line uncovering buried histories and revealing secret connections between races amid official practices of Jim Crow Romancing the Gullah sheds new light on an only partially told tale A labor of love by a Charleston insider the book imparts a lively and accessible overview of its subject in a manner that will satisfy the book lover and the scholar

The Civil War and American Art Eleanor Jones Harvey, Smithsonian American Art Museum, 2012-12-03 Collects the best artwork created before during and following the Civil War in the years between

1859 and 1876 along with extensive quotations from men and women alive during the war years and text by literary figures including Emily Dickinson Mark Twain and Walt Whitman 15 000 first printing

Artistic Responses to Travel in the Western Tradition Sarah J. Lippert, 2018-04-17 In an era when ease of travel is greater than ever it is also easy to overlook the degree to which voyages of the body and mind have generated an outpouring of artistry and creativity throughout the ages Exploration of new lands and sensations is a fundamental human experience This volume in turn provides a stimulating and adventurous exploration of the theme of travel from an art historical perspective Topical regions are covered ranging from the Grand Tour and colonialism to the travels of Hadrian in ancient times and Georgia O Keeffe s journey to the Andes from Vasari s Neoplatonic voyages to photographing nineteenth century Japan The scholars assembled consider both imaginary travel as well as factual or embellished documentation of voyages The essays are far reaching spatially and temporally but all relate to how art has documented the theme of travel in varying media across time and as illustrated and described by writers artists and illustrators The scope of this volume is far reaching both chronologically and conceptually thereby appropriately documenting the universality of the theme to human experience

Baby-boom Daydreams Douglas Bourgeois, Dan Cameron, Estill Curtis Pennington, David S. Rubin, 2003 This monograph features the work of Douglas Bourgeois a figurative artist whose meticulously detailed paintings and sculptural assemblages present icons of popular culture as well as ordinary people from Louisiana s diverse populations Bourgeois work often portrays religious imagery and environmental concerns and the political issues expressed in the rock and roll and movies he loves He fuses private fantasy with a kind a social document exploring everything from racial tensions to violence both domestic and public The artist like the figures he depicts searches for magic or spiritual qualities in everyday life Ultimately he and his art seek redemption 65 colour 21 b w illustrations

Expressions of Place John R. Kemp, 2016-09-27 Expressions of Place embarks on a journey across the rural and urban landscapes of Louisiana via the talents of thirty seven artists located all around the state Many are acclaimed professionals whose paintings are included in major private and public collections regionally and nationally Others have found their followings closer to home All however strive to express impressions of the land with artistic styles that range from traditional to the symbolic and almost totally abstract Such a variety of interpretation becomes possible in a landscape that changes from dark cypress shrouded bayous trembling earth grassy prairies the gritty streets of inner city New Orleans to vast wind swept coastal marshes and the piney hills of north and central Louisiana Rather than stand as an encyclopedia catalog or history of the visual arts in Louisiana Kemp s book is instead a celebration of the state s evocative landscape in the work of accomplished contemporary artists It includes an introductory essay which places these creators and their works in historical context Expressions of Place provides readers with individual essays and biographical sketches in which the artists in their own words give insight as to what they paint how they paint where they paint and why they are drawn to the Louisiana landscape Particularly inspiring the artists discuss their interpretations of that landscape directly

with the viewing audience Expressions of Place remains as much about the landscape of the artists imaginations as it is about the land itself With each painting they have created visual poetry of a land and environment that has become a defining part of their lives

Visual Art and the Urban Evolution of the New South Deborah C. Pollack, 2015-01-18 Visual Art and the Urban Evolution of the New South recounts the enormous influence of artists in the evolution of six southern cities Atlanta Charleston New Orleans Louisville Austin and Miami from 1865 to 1950 In the decades following the Civil War painters sculptors photographers and illustrators in these municipalities employed their talents to articulate concepts of the New South aestheticism and Gilded Age opulence and to construct a visual culture far beyond providing pretty pictures in public buildings and statues in city squares As Deborah C Pollack investigates New South proponents such as Henry W Grady of Atlanta and other regional leaders she identifies cultural strivers philanthropists women s organizations entrepreneurs writers architects politicians and dreamers who united with visual artists to champion the arts both as a means of cultural preservation and as mechanisms of civic progress Aestheticism made popular by Oscar Wilde s southern tours during the Gilded Age was another driving force in art creation and urban improvement Specific art works occasionally precipitated controversy and incited public anger yet for the most part artists of all kinds were recognized as providing inspirational incentives for self improvement civic enhancement and tourism art appreciation and personal fulfillment through the love of beauty Each of the six New South cities entered the late nineteenth century with fractured artistic heritages Charleston and Atlanta had to recover from wartime devastation The infrastructures of New Orleans and Louisville were barely damaged by war but their social underpinnings were shattered by the end of slavery and postwar economic depression Austin was not vitalized until after the Civil War and Miami was a post Civil War creation Pollack surveys these New South cities with an eye to understanding how each locale shaped its artistic and aesthetic self perception across a spectrum of economic political gender and race issues She also discusses Lost Cause imagery present in all the studied municipalities While many art history volumes concerning the South focus on sultry landscapes outside the urban grid Visual Art and the Urban Evolution of the New South explores the art belonging to its cities whether exhibited in its museums expositions and galleries or reflective of its parks plazas marketplaces industrial areas gardens and universities It also identifies and celebrates the creative urban humanity who helped build the cultural and social framework for the modern southern city

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 American Heritage Society's Americana ,1991 *Mastered by the Clock* Mark M. Smith,2000-11-09 Mastered by the Clock is the first work to explore the evolution of clock based time consciousness in the American South Challenging traditional assumptions about the plantation economy s reliance on a premodern nature based conception of time Mark M Smith shows how and why southerners particularly masters and their slaves came to view the clock as a legitimate arbiter of time Drawing on an extraordinary range of eighteenth and nineteenth century archival sources Smith demonstrates that white southern slaveholders began to incorporate this new sense of time in the 1830s Influenced by colonial merchants fascination with time thrift by a long held familiarity with urban public time by the transport and market revolution in the South and by their own qualified embrace of modernity slaveowners began to purchase timepieces in growing numbers adopting a clock based conception of time and attempting in turn to instill a similar consciousness in their slaves But forbidden to own watches themselves slaves did not internalize this idea to the same degree as their masters and slaveholders found themselves dependent as much on the whip as on the clock when enforcing slaves obedience to time Ironically Smith shows freedom largely consolidated the dependence of masters as well as freedpeople on the clock **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.

Library Journal, 1997 **A Golden Haze of Memory** Stephanie E. Yuhl, 2006-03-08

Charleston, South Carolina, today enjoys a reputation as a destination city for cultural and heritage tourism. In *A Golden Haze of Memory*, Stephanie E. Yuhl looks back to the crucial period between 1920 and 1940 when local leaders developed Charleston's trademark image as America's Most Historic City. Eager to assert the national value of their regional cultural traditions and to situate Charleston as a bulwark against the chaos of modern America, these descendants of old-line families downplayed Confederate associations and emphasized the city's colonial and early national prominence. They created a vibrant network of individual artists, literary figures, and organizations such as the all-white Society for the Preservation of Negro Spirituals that nurtured architectural preservation, art, literature, and tourism while appropriating African American folk culture. In the process, they translated their selective and idiosyncratic personal, familial, and class memories into a

collective identity for the city The Charleston this group built Yuhl argues presented a sanitized yet highly marketable version of the American past Their efforts invited attention and praise from outsiders while protecting social hierarchies and preserving the political and economic power of whites Through the example of this colorful southern city Yuhl posits a larger critique about the use of heritage and demonstrates how something as intangible as the recalled past can be transformed into real political economic and social power

Southern Splendor Marc R. Matrana, Robin S. Lattimore, Michael W. Kitchens, 2018-03-22 Few things evoke thoughts and memories of the past more than a house from a bygone era and few places are identified and symbolized more by historic dwellings than the American South Plantation houses built with columned porticos and wide porches stout chimneys large rooms and sweeping staircases survive as legacies of both a storied and troubled past These homes are at the heart of a complex web of human relationships that have shaped the social and cultural heritage of the region for generations Despite their commanding appearance the region's plantation houses have proven to be fragile relics of history vulnerable to decay neglect and loss Today only a small percentage of the South's antebellum treasures survive In *Southern Splendor Saving Architectural Treasures of the Old South* historians Marc R. Matrana Robin S. Lattimore and Michael W. Kitchens explore almost fifty houses built before the Civil War that have been authentically restored or preserved Methodically examined are restoration efforts that preserve not only homes and other structures but also the stories of those living in or occupying those homes The authors discuss the challenges facing specific plantation homes and their preservation Featuring over 275 stunning photographs as well as dozens of firsthand accounts and interviews with those involved in the preservation of these historic properties *Southern Splendor* describes the leading role the South has played since the nineteenth century in the historic preservation movement in this country

New York Magazine, 1987-08-17 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

The Southern Quarterly, 1990

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