



Looking At Art Landscape And Nature

Ernst van de Wetering



Looking At Art Landscape And Nature:

Landscape and Nature in Scandinavian Art MaryClaire Pappas, Tonje Haugland Sørensen, 2025-04-16 This edited volume foregrounds new and vital scholarship shaping Scandinavian art historical research on the representations of the natural world Contributors deconstruct the interlinking of people and land through critical readings of the Scandinavian representation of nature bringing to the fore how the traditional focus on the landscape as a manifestation of temperament has tended to obfuscate critical approaches to the representation of the landscape Making interdisciplinary connections this volume redresses the imbalance in scholarship on the region that often emphasizes teleological national narratives and instead situates encounters with nature and the landscape in relationship to more interdisciplinary perspectives Each chapter serves as a specific case study on topics ranging from circumpolar exploration and colonial practices deconstructing National Romanticism myths and contemporary artistic responses to the history of the politics of land The book will be of interest to scholars working in art history visual culture nature studies and environmental history Looking at the Landscapes The J. Paul Getty Museum, 2007-12-31 In this daylong symposium a group of international experts and scholars of nineteenth century art gathered to discuss Courbet's landscape oeuvre and debate his contribution to the history of modern painting in conjunction with the exhibition Courbet and the Modern Landscape The preface by Mary Morton and five papers presented here comprise the J Paul Getty Museum's first online only publication **Looking at Nature, Looking at Art** Dundee (Scotland). Museums & Art Galleries Department, 1991 Nature and Culture : American Landscape and Painting, 1825-1875, With a New Preface Barbara Novak Altschul Professor of Art History Barnard College and Columbia University (Emerita), 2007-01-05 In this richly illustrated volume featuring more than fifty black and white illustrations and a beautiful eight page color insert Barbara Novak describes how for fifty extraordinary years American society drew from the idea of Nature its most cherished ideals Between 1825 and 1875 all kinds of Americans artists writers scientists as well as everyday citizens believed that God in Nature could resolve human contradictions and that nature itself confirmed the American destiny Using diaries and letters of the artists as well as quotes from literary texts journals and periodicals Novak illuminates the range of ideas projected onto the American landscape by painters such as Thomas Cole Albert Bierstadt Frederic Edwin Church Asher B Durand Fitz H Lane and Martin J Heade and writers such as Ralph Waldo Emerson Henry David Thoreau and Frederich Wilhelm von Schelling Now with a new preface this spectacular volume captures a vast cultural panorama It beautifully demonstrates how the idea of nature served not only as a vehicle for artistic creation but as its ideal form An impressive achievement Barbara Rose The New York Times Book Review An admirable blend of ambition élan and hard research Not just an art book it bears on some of the deepest fantasies of American culture as a whole Robert Hughes Time Magazine **The Nature of Landscape** Han Lörzing, 2001 **Political Landscape** Martin Warnke, 1994 If a river runs through it somewhere there is bound to be a bridge Little in the landscape remains untouched by human hands and every

touch from the simplest ditch to the most intricate monument reveals a political decision or design This is how Martin Warnke one of Germany's leading art historians looks at landscape in this book which leads to a new way of seeing nature as we have appropriated represented and transformed it over time Covering nearly a thousand years and most of western Europe Political Landscape provides a compelling summary history of modern humanity's ill fated attempt to master nature

The New Art of Photographing Nature Art Wolfe, Martha Hill, 2013-04-02 A new spin on the classic guide to composing stunning images of nature and wildlife What is the difference between a good picture and a great one In this fully revised edition of the classic bestseller *The Art of Photographing Nature* master photographer Art Wolfe and former Audubon photo editor Martha Hill team up to explain the art of composing images of enduring beauty Against a backdrop of more than 250 photographs of nature wildlife and landscapes they share insights and advice about what works and what doesn't and how small changes can take an image from ordinary to extraordinary Throughout all new tips from digital imaging expert Tim Grey show readers how to make the most of digital technology whether by choosing the right color space understanding sensor size or removing distracting elements in post processing The result is an invaluable collection of expert advice updated for the modern age

Art Nature Dialogues John K. Grande, 2012-02-01 *Art Nature Dialogues* offers interviews with artists working with in and around nature and the environment The interviews explore art practices ecological issues and values as they pertain to the siting of works the use of materials and the ethics of artmaking John K Grande includes interviews with Hamish Fulton David Nash Bob Verschueren Herman de Vries Alan Sonfist Nils Udo Michael Singer Patrick Dougherty Ursula von Rydingsvard and others

Science, Technology and Culture Anne Balsamo, 2017-11-01 A special issue of the established journal *Cultural Studies* devoted to the study of culture in scientific and technological systems

"Art, Technology and Nature" Camilla Skovbjerg Paldam, 2017-07-05 Since 1900 the connections between art and technology with nature have become increasingly inextricable Through a selection of innovative readings by international scholars this book presents the first investigation of the intersections between art technology and nature in post medieval times

Transdisciplinary in approach this volume's 14 essays explore art technology and nature's shifting constellations that are discernible at the micro level and as part of a larger chronological pattern Included are subjects ranging from Renaissance wooden dolls science in the Italian art academies and artisanal epistemologies in the followers of Leonardo to Surrealism and its precursors in Mannerist grotesques and the Wunderkammer eighteenth century plant printing the climate and its artistic presentations from Constable to Olafur Eliasson and the hermeneutics of bioart In their comprehensive introduction editors Camilla Skovbjerg Paldam and Jacob Wamberg trace the Kantian heritage of radically separating art and technology and inserting both at a distance to nature suggesting this was a transient chapter in history Thus they argue the present renegotiation between art technology and nature is reminiscent of the ancient and medieval periods in which art and technology were categorized as aspects of a common area of cultivated products and their methods the Latin *ars* the Greek

technique an area moreover supposed to imitate the creative forces of nature

A Corpus of Rembrandt Paintings V Ernst van de Wetering, 2013-12-12 This volume is the fifth volume of A Corpus of Rembrandt Paintings a project devoted to all Rembrandt's paintings This is the work of The Rembrandt Research Project consisting of a group of scholars led since 1993 by Professor Ernst van de Wetering The project began in 1968 with the aim of separating Rembrandt's own paintings from the vast number of Rembrandtesque paintings made by his many apprentices and followers Having opted for a chronological approach to the cataloguing of Rembrandt's paintings from 1625 till 1642 in the first three volumes it was decided in 1993 to adopt a thematic approach for further volumes This was largely to facilitate the recognition of different hands The new approach yielded much more information not only about Rembrandt's working methods but also about the function and meaning of his works This expanded field of view meant that etchings and drawings with similar themes also needed to be included In 2005 Volume IV appeared devoted to Rembrandt's self portraits in painting etching and drawing Volume V consists of a catalogue and analysis of the so called small scale history and genre paintings That theme was chosen because this type of complex work shows a variety of full length protagonists acting in different narrative settings For this reason in the 17th century painting etching or drawing biblical and mythological scenes was looked upon as an artist's greatest challenge The choice of this theme proved to be highly fruitful in several ways Small scale history pieces reveal Rembrandt's artistic ambitions most clearly They also offer the authors a much more accurate view of the daily routine in Rembrandt's studio his apprentices mostly copied this type of work or used it as a starting point for their own As a result it was easier to distinguish the works by the master himself from those of his pupils All aspects of the skills necessary to create a pictorial illusion play a part in the creation of small figured history paintings These aspects were referred to as the basis of the noble art of painting in Rembrandt's days Two seventeenth century painter theoreticians discussed these principles systematically in two books which up till now have only sporadically been consulted in the context of 17th century studio practice Karel van Mander wrote his *Grond der edel vry schilder const* Basis of the Art of Painting in 1604 and Samuel van Hoogstraten produced his *Inleyding tot de hooge schoole der schilder konst* Academy of Painting in 1678 Van Hoogstraten was a pupil of Rembrandt between 1642 and 48 Comparing the two books and considering them in relation to Rembrandt's oeuvre gradually reveals his original views on painting and how these had developed during his career Thus the authors of this new Volume of A Corpus have gained an unexpected and profound insight into Rembrandt's ideas and approach to his art The basic aspects of painting included the following topics function and methods of drawing human proportions various positions poses and gestures of figures ways of arranging a scene's protagonists in a composition facial expressions of a variety of emotions light shadows and reflected light landscape and animals draperies and articles of clothing methods of painting and various characteristics and uses of colours The way these basic aspects were selected and dealt with presumed that the more practical side to the art of painting would be learned by the apprentice in the daily routine of his master's studio With the

development of art history in the nineteenth century the basic aspects of the art of painting listed above acquired the vague label of style However the seventeenth century categorization of the basic aspects provides a much more acute means of probing the views and criteria for judging a painting by Rembrandt and his contemporaries than the concept of style Volume V in the series *A Corpus of Rembrandt Paintings* breaks new ground from the point of view of art history not only in its approach to Rembrandt as an artist but more particularly to his thinking about painting Moreover a detailed comparison of Rembrandt's works and those by his apprentices who based their works on his led to a profound and detailed understanding of Rembrandt's views on pictorial quality In art historical literature quality usually does not feature prominently since it is regarded as being too subjective This comparative approach together with the analysis of seventeenth century categories of thought about painting have given the research on Rembrandt a new impetus at the same time allowing us to see more clearly through seventeenth century eyes That is why the new volume of the *Corpus* is an important publication not only for art historians but also for all who want to fully enjoy the numerous works of art that date back to the Dutch Golden Age now scattered in museums around the world

A History of China in the 20th Century Lü Peng, 2023-08-14 This book provides readers with rich context and detailed description leading to new perspectives on major historical events in China Positioned as a thought leader and highly acclaimed arts professional in China the author is able to give a historical account of China's twentieth century that is richly informed by its valent fields of political economy and cultural studies Western readers knowledge of China's twentieth century remains based on pioneering research of modern scholars such as Fairbank and Jonathan Spence In recent years however it is rare to see a complete history of China spanning the nineteenth and twentieth centuries which also includes the first two decades of the twenty first century This book contributes new narrative and perspective to this span of history Now as the Sino US trade conflict makes dramatic impact on a post COVID global economy readers have the need for a fresh understanding of how China came to be what it is today The author's groundbreaking work provides new insight provided by newly uncovered sources explaining how China came to be what it is today from a cultural and sociological perspective in a historical mode

Environmental Philosophy Christopher Belshaw, 2014-12-18 This introduction to the philosophy of the environment examines current debates on how we should think about the natural world and our place within it The subject is examined from a determinedly analytic philosophical perspective focusing on questions of value but taking in attendant issues in epistemology and metaphysics as well The book begins by considering the nature extent and origin of the environmental problems with which we need to be concerned Chapters go on to consider familiar strategies for dealing with environmental problems and then consider what sort of things are of direct moral concern examining in turn at animals non sentient life forms natural but non living things and deep ecology The final part of the book investigates notions of value natural beauty and the place of human beings in the scheme of things

Clark Hulings and the Art of Work James D. Balestrieri, 2024-11-01 This book is a backpack manifesto It tells the

story of a realist painter at a time when realism was not in vogue If you know Clark Hulings 1922 2011 this book presents him anew highlighting the beauty of his paintings and the thought and empathy behind them If you re new to Hulings this book introduces you to a working artist whose subject was work agricultural village and market work daily life in ancient places grappling with modernity in unique ways For artists this book will invigorate your practice as it discusses the education and process of a painter whose effort and work ethic took him to the summit of realist technique For the art historian this book secures Hulings s place in the continuum of European and American realism as portrait painter illustrator and fine artist and in light of key aspects of modernism that he adapted to his art **Placing Nature** Joan

Nassauer,2013-02-22 Landscape ecology is a widely influential approach to looking at ecological function at the scale of landscapes and accepting that human beings powerfully affect landscape pattern and function It goes beyond investigation of pristine environments to consider ecological questions that are raised by patterns of farming forestry towns and cities Placing Nature is a groundbreaking volume in the field of landscape ecology the result of collaborative work among experts in ecology philosophy art literature geography landscape architecture and history Contributors asked each other What is our appropriate role in nature How are assumptions of Western culture and ingrained traditions placed in a new context of ecological knowledge In this book they consider the goals and strategies needed to bring human dominated landscapes into intentional relationships with nature articulating widely varied approaches to the task In the essays novelist Jane Smiley ecologist Eville Gorham and historian Curt Meine each examine the urgent realities of fitting together ecological function and culture philosopher Marcia Eaton and landscape architect Joan Nassauer each suggest ways to use the culture of nature to bring ecological health into settled landscapes urban geographer Judith Martin and urban historian Sam Bass Warner geographer and landscape architect Deborah Karasov and ecologist William Romme each explore the dynamics of land development decisions for their landscape ecological effects artist Chris Faust s photographs juxtapose the crass and mundane details of land use with the poetic power of ecological pattern Every possible future landscape is the embodiment of some human choice Placing Nature provides important insight for those who make such choices ecologists ecosystem managers watershed managers conservation biologists land developers designers planners and for all who wish to promote the ecological health of their communities **The Soil of the South** ,1853 **Between Nature and Culture** Emily

Brady,Isis Brook,Jonathan Prior,2018-10-26 Within philosophy a new interest in aesthetics beyond the arts has encouraged the rapid growth of environmental aesthetics Within this literature however less attention has been given to the spaces and places that emerge from various nature culture interactions This has meant the relative neglect of types of environments to which the majority of people have access and interact with in a sustained manner In this respect these are the environments in which many of us understand and value nature Through a greater understanding of how humans interact with these environments and the types of relationships that emerge through this interaction we address seek to address this gap

Between Nature and Culture provides a systematic philosophical account of the main issues and problems that pertain to the aesthetics of modified environments as well as new insights concerning the generation and appreciation of landscapes and environments that fall between non human nature and human culture including gardens agricultural and ecologically restored landscapes and land and ecological art works *Aesthetics and Nature* Glenn Parsons,2023-11-02 The appreciation of nature and natural beauty demands our attention as environmental issues become ever more urgent In this timely introduction Glenn Parsons provides an overview of philosophical work on the aesthetics of nature identifying key conceptual questions clarifying central theories and analyzing the ethical ramifications of our experience of natural beauty Outlining five major approaches to understanding the aesthetic value of nature this second edition explores the aesthetic appreciation of nature as it occurs in wilderness in gardens and in the context of appreciating environmental art Now updated to cover recent developments in the field it includes A new chapter on the sublime the picturesque and the beautiful Expanded discussion of empirical and evolutionary accounts of nature appreciation as well as the appreciation of the environment in non Western cultures A new chapter on the aesthetic appreciation of animals An in depth analysis of the appreciation of nature through cinema and photography Discussion of the relation between environmental appreciation and climate change Combining a clear and engaging style with a sophisticated treatment of a fascinating subject *Aesthetics and Nature* explores the aesthetic dimension of humanity s relationship with our physical surroundings This a must read for anyone who cares about nature and the future of our environment *Nature and Ideology* Joachim Wolschke-Bulmahn,1997 The essays in this volume explore the broad range of ideas about nature reflected in twentieth century concepts of natural gardens and their ideological implications They also investigate garden designers use of earlier ideas of natural gardens and their relationship to the rich model that nature offers **The Ashgate Research Companion to Dutch Art of the Seventeenth Century** Wayne Franits,2017-07-05 Despite the tremendous number of studies produced annually in the field of Dutch art over the last 30 years or so and the strong contemporary market for works by Dutch masters of the period as well as the public s ongoing fascination with some of its most beloved painters until now there has been no comprehensive study assessing the state of research in the field As the first study of its kind this book is a useful resource for scholars and advanced students of seventeenth century Dutch art and also serves as a springboard for further research Its 19 chapters divided into three sections and written by a team of internationally renowned art historians address a wide variety of topics ranging from those that might be considered traditional to others that have only drawn scholarly attention comparatively recently

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