

Painting Gender, Constructing Theory

Marcia Brennan

The Alfred Stieglitz Circle and American Formalist Aesthetics

# **Painting Gender Constructing Theory**

**Robin Kelsey** 

### **Painting Gender Constructing Theory:**

**Painting Gender, Constructing Theory** Marcia Brennan, 2001 Focusing on the key historical criticism and art works Brennan shows how the identities of all five Stieglitz circle artists were presented in terms of the masculinity and femininity and the heterosexuality and homosexuality thought to be embedded in their work Brennan also discusses Stieglitz's relation to competing artistic and critical movements including Thomas Hart Benton's regionalist art and Clement Greenberg's reformulation of formalism Jacket Thomas Hart Benton Justin Wolff, 2012-03-13 Born in Missouri at the end of the nineteenth century Thomas Hart Benton would become the most notorious and celebrated painter America had ever seen The first artist to make the cover of Time he was a true original an heir to both the rollicking populism of his father's political family and the quiet life of his Appalachian grandfather In his twenties he would find his calling in New York where he was drawn to memories of his small town youth and to visions of the American scene By the mid 1930s Benton's heroic murals were featured in galleries statehouses universities and museums and magazines commissioned him to report on the stories of the day Yet even as the nation learned his name he was often scorned by critics and political commentators many of whom found him too nationalistic and his art too regressive Even Jackson Pollock his once devoted former student would turn away from him in dramatic fashion A boxer in his youth Benton was guick to fight back but the widespread backlash had an impact and foreshadowed many of the artistic debates that would dominate the coming decades In this definitive biography Justin Wolff places Benton in the context of his tumultuous historical moment as well as in the landscapes and cultural circles that inspired him Thomas Hart Benton with compelling insights into Benton's art his philosophy and his family history rescues a great American artist from myth and hearsay and provides an indelibly moving portrait of an influential controversial and often misunderstood man American Women Modernists Robert Henri, Marian Wardle, Sarah Burns, Brigham Young University. Museum of Art, 2005 The seven essays included in this volume move beyond the famed Ashcan School to recover the lesser known work of Robert Henri's women students The contributors who include well known scholars of art history American studies and cultural studies demonstrate how these women participated in the modernizing of women s roles The Grove Encyclopedia of American Art Joan M. Marter, 2011 Arranged in alphabetical order these 5 during this era volumes encompass the history of the cultural development of America with over 2300 entries 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 **Creative Composites** Lauren Kroiz, 2012-09-06 Creative Composites provides an intelligent rigorous account of several under examined figures who gathered around the photographer Alfred Stieglitz and played important roles in the first American avant garde Drawing on rich archival sources Lauren Kroiz revisits the cultural debates of the period and constructs an intricate and convincing comparative analysis of the role that gender race and ethnicity and cultural nationalism played in the construction of American modernism This important historical and interpretive text represents a much needed contribution not only to the history of American art but also to American social and cultural history Marcia Brennan author of Curating Consciousness Mysticism and the Modern Museum Describing the associations between immigrant critics and artists enmeshed in the New York art world in the early twentieth century Kroiz skillfully demonstrates that American modernism reached beyond its European influences and was a deeply hybrid enterprise with multiple global and overlapping roots Kroiz is sure footed when seriously addressing works of art and marvelous at working through the issues around the ethnic identities of many of the key figures Illuminating a crucial and oft overlooked aspect of the history of American modernism this peripatetic and shifting multiculturalism Creative Composites is a timely deeply researched text that highlights the wealth of mixed ancestry in our cultural heritage Jessica May author of American Modern Documentary Photography by Abbott Evans and Bourke Art and the Crisis of Marriage Vivien Green Fryd, 2003 Between the two world wars middle class America White experienced a marriage crisis that filled the pages of the popular press Divorce rates were rising birthrates falling and women were entering the increasingly industrialized and urbanized workforce in larger numbers than ever before while Victorian morals and manners began to break down in the wake of the first sexual revolution Vivien Green Fryd argues that this crisis played a crucial role in the lives and works of two of America's most familiar and beloved artists Georgia O Keeffe 1887 1986 and Edward Hopper 1882 1967 Combining biographical study of their marriages with formal and iconographical analysis of their works Fryd shows how both artists expressed the pleasures and perils of their relationships in their paintings Hopper's many representations of Victorian homes in sunny tranquil landscapes for instance take on new meanings when viewed in the context of the artist s own tumultuous marriage with Jo and the widespread middle class fears that the

new urban multidwelling homes would contribute to the breakdown of the family Fryd also persuasively interprets the many paintings of skulls and crosses that O Keeffe produced in New Mexico as embodying themes of death and rebirth in response to her husband Alfred Stieglitz s long term affair with Dorothy Norman Art and the Crisis of Marriage provides both a penetrating reappraisal of the interconnections between Georgia O Keeffe s and Edward Hopper s lives and works as well as a vivid portrait of how new understandings of family gender and sexuality transformed American society between the wars in ways that continue to shape it today **Partisan Canons** Anna Brzyski,2007-10-08 Case studies that counter the idea of a transcendent art canon by demonstrating that the content of any and every canon is historically and culturally specific

Photography after Postmodernism David Bate, 2022-08-19 In life after postmodernism our conception of photography is not the same as before Photography After Postmodernism starts with this conception and explores what changes have affected photography its relation to social life and our image centred culture Engaging with the visual environment and issues that have emerged in the postmodern world David Bate introduces fresh approaches and analysis of photographs and their place within the aftermath of postmodernist thought The book shows how photographs circulate in an image world beyond their art or media origins that deeply affects our sense of time and relation to memory The role of archives dreams memories and time are deployed to develop and resituate arguments about photography made by Roland Barthes in Camera Lucida to further engage and understand our contemporary condition By considering how afterwardness is invoked in the developments of modern and contemporary photography Bate demonstrates the complex ways in which photographic images resonate across public and private spaces while carrying a slippage of meaning that is never quite fixed yet always contingent and social The approach shows how modernist photography was already invested in values that its discourse could not enunciate which resonates with much contemporary photography today Featuring a range of historical and contemporary images the book offers detailed and innovative readings of specific photographs which open new avenues of thought for those studying and researching visual culture and photography *Marsden Hartley and the West Heather* Hole, Georgia O'Keeffe Museum, 2007-01-01 A revelatory look at Hartley's New Mexico landscapes and the darker side of postwar American modernism Considered to be among the greatest early American modernists the painter Marsden Hartley 1877 1943 traveled the United States and Europe in his search for a distinctive American aesthetic His stay in New Mexico resulted in an extraordinary series of landscape paintings created in New Mexico New York and Europe between 1918 and 1924 that show an evolution in style and thinking that is important for understanding both Hartley's oeuvre and American modernism in the postwar years Marsden Hartley and the West examines this pivotal stage of the painter's career drawing upon his writings and providing illustrations of rarely seen and previously unpublished works The author considers Hartley s involvement with the Stieglitz circle and its soil and spirit philosophy the Taos art colony New York Dada and the impact of historical events such as World War I Within this setting she analyzes the pastels and oil paintings that suggest Hartley s

increasingly ambivalent response to the land Beginning with optimistic naturalistic views the New Mexico works grew progressively darker and more tumultuous increasingly reflecting a sense of loss brought on by war The paintings become a site where the landscapes of memory self and nation merge while reflecting broader modernist debates about American ness and a usable past *Modernism's Masculine Subjects* Marcia Brennan,2004 Rejecting the typical view of formalism s exclusive engagement with essentialized and purified notions of abstraction and its disengagement from issues of gender and embodiment Brennan explores the ways in which these categories were intertwined Historically and theoretically Jacket

Politics Unseen Ellen Macfarlane, 2025-01-07 In Politics Unseen Ellen Macfarlane radically reframes the pure photographs of California art photography society Group f 64 known for depicting Western landscapes fruits and vegetables flowers and faces By foregrounding f 64 members and their prints alliances across commercial political and artistic domains the book shatters entrenched understandings of the group as disinterested in contemporary events and unseats conceptions of its prints as icons of modernist purity Instead Politics Unseen argues the politics of f 64 s photographs become visible when interwar ideas about purity in the areas of eugenics racial essence nutrition colonialism and horticulture are interrogated Ultimately Politics Unseen alters perceptions not only of f 64 but also of what constituted a political image in 1930s America **Photography and the Art of Chance** Robin Kelsey, 2015-05-26 As anyone who has wielded a camera knows photography has a unique relationship to chance It also represents a struggle to reconcile aesthetic aspiration with a mechanical process Robin Kelsey reveals how daring innovators expanded the aesthetic limits of photography in order to Ashcan Art, Whiteness, and the Unspectacular Man Alexis L. Boylan, 2017-04-20 create art for a modern world Arriving in New York City in the first decade of the twentieth century six painters Robert Henri John Sloan Everett Shinn Glackens George Luks and George Bellows subsequently known as the Ashcan Circle faced a visual culture that depicted the urban man as a diseased body under assault Ashcan artists countered this narrative manipulating the bodies of construction workers tramps entertainers and office workers to stand in visual opposition to popular political and commercial cultures They did so by repeatedly positioning white male bodies as having no cleverness no moral authority no style and no particular charisma crafting with consistency an unspectacular man This was an attempt both radical and deeply insidious to make the white male body stand outside visual systems of knowledge to resist the disciplining powers of commercial capitalism and to simply be with no justification or rationale Ashcan Art Whiteness and the Unspectacular Man maps how Ashcan artists reconfigured urban masculinity for national audiences and reimagined the possibility and privilege of the unremarkable white male body thus shaping dialogues about modernity gender and race that shifted visual culture in the United States

**Fantasies of Precision** Ashley Lazevnick,2023-07-11 Redefining the artistic movement that helped shape American modernism In the early decades of the twentieth century a loose contingent of artists working in and around New York City gave rise to the aesthetic movement known as precisionism primarily remembered for its exacting depictions of skyscrapers

factories machine parts and other symbols of a burgeoning modernity Although often regarded as a singular group these artists were remarkably varied in their subject matter and stylistic traits Fantasies of Precision excavates the surprising ties that connected them exploring notions of precision across philosophy technology medicine and many other fields Bookended by discussions of the landmark First Biennial Exhibition of Painting at the Whitney Museum in 1932 this study weaves together a series of interconnected chapters illuminating the careers of Charles Sheeler Georgia O Keeffe and Charles Demuth Built on a theoretical framework of the writing of modernist poets Marianne Moore and William Carlos Williams Fantasies of Precision outlines an ethos of precision that runs through the diverse practices of these artists articulating how the broad range of enigmatic imagery they produced was underpinned by shared strategies of restraint humility and slowness Questioning straightforward modes of art historical classification Ashley Lazevnick redefines the concept that designated the precisionist movement Through its cross disciplinary approach and unique blend of historiography and fantasy Fantasies of Precision offers a comprehensive reevaluation of one of the defining movements of artistic modernism

**Seeing and Beyond** Deborah J. Johnson, David Ogawa, Kermit Swiler Champa, 2005 This volume is an exciting eclectic collection of essays in honor of Kermit S Champa a leading scholar of impressionism and critic of twentieth century art The lead essay by David Carrier is followed by others from several generations of scholars and museum curators trained by Professor Champa Together they cover an extremely wide historical range from the eighteenth to twenty first centuries and honor Professor Champa's own scholarly rigor methodological diversity and intellectual breadth through topics ranging from art history to cultural studies Jacket **Dada Culture** ,2016-08-01 How Dada is to break its cultural accommodation and containment today necessitates thinking the historical instances through revised application of critical and theoretical models The volume Dada Culture Critical Texts on the Avant Garde moves precisely by this motive bringing together writings which insist upon the continuity of the early twentieth century moment now at the start of the twenty first Engaging the complex and contradictory nature of Dada strategies instanced in the linguistic gaming and performativity of the movement s initial formation and subsequently isolating the specific from the general with essays focusing on Ball Tzara Serner Hausmann Dix Heartfield Schwitters Baader Cravan and the exemplary Duchamp the political philosophy of the avant garde is brought to bear upon our own contemporary struggle through critical theory to comprehend the cultural usefulness relevance validity and effective or otherwise oppositionality of Dada's infamous anti stance The volume is presented in sections that progressively point towards the expanding complexity of the contemporary engagement with Dada as what is often exhaustive historical data is forced to rethink realign and reconfigure itself in response to the analytical rigour and exercise of later twentieth century animal anarchic thought the testing and cultural placement of thoughts upon the virtual and the eventual implications for the once blissfully unproblematic idea of expression From the opening provocative proposition that historically Dada may have been the falsest of all false paths the volume rounds to dispute such

condemnation as demarcation continues not only of Dada's embeddedness in western culture but more precisely of the location of Dada culture Ten critical essays by Cornelius Partsch John Wall T J Demos Anna Schaffner Martin I Gaughan Curt Germundson Stephen C Foster Dafydd Jones Joel Freeman and David Cunningham are supplemented by the critical bibliography prepared by Timothy Shipe which documents the past decade of Dada scholarship and in so doing provides a valuable resource for all those engaged in Dada studies today In and Out of Sight Alix Beeston, 2018 Building on work in visual culture studies that emphasizes the interplay between still and moving images In and Out of Sight provides a new account of the relationship between photography and modernist writing revealing the conceptual space of literary modernism to be radically constructed around the instability of female bodies American Artists Engage the Built Environment, 1960-1979 Susanneh Bieber, 2023-07-31 This volume reframes the development of US American avant garde art of the long 1960s from minimal and pop art to land art conceptual art site specific practices and feminist art in the context of contemporary architectural discourses Susanneh Bieber analyzes the work of seven major artists Donald Judd Robert Grosvenor Claes Oldenburg Robert Smithson Lawrence Weiner Gordon Matta Clark and Mary Miss who were closely associated with the formal aesthetic innovations of the period While these individual artists came to represent diverse movements Bieber argues that all of them were attracted to the field of architecture the work of architects engineers preservationists landscape designers and urban planners because they believed these practices more directly shaped the social and material spaces of everyday life This book s contribution to the field of art history is thus twofold First it shows that the avant garde of the long 1960s did not simply develop according to an internal logic of art but also as part of broader sociocultural discourses about buildings and cities Second it exemplifies a methodological synthesis between social art history and poststructural formalism that is foundational to understanding the role of art in the construction of a more just and egalitarian society The book will be of interest to scholars working in art history architecture urbanism and environmental humanism Georgia O'Keeffe Nancy J. Scott, 2015-06-15 Georgia O Keeffe the most famous woman artist of American modernism and a pioneer in abstract art created a vision without precedent She expressed the grandeur of her world in the Southwest from the high desert mesas to the smallest flower with fierce independence And a separate world has risen up around her fame from the photographic nudes of her by Alfred Stieglitz to the iconic images of her years later set in the stunning landscapes of New Mexico In this book Nancy I Scott draws on extensive sources including many of O Keeffe s letters to offer a sensitive and incisive examination of her groundbreaking works their evolution and how their reception has been caught in conflicts between O Keeffe s inner self and public persona Following the young artist as her path breaking abstract charcoal landscapes caught the attention of gallery impresario Stieglitz Scott tells the story of their partnership of Stieglitz's nudes and the development of O Keeffe's early reputation as a sexually inspired Freudian minded artist Scott explores the independent expression that O Keeffe forged in opposition to the interpretations of her abstract work and the

hybrid space that O Keeffe s works came to inhabit Ultimately she blended the abstract with the real in interpretations of flowers bones shells rocks and landscapes which would become her hallmark subjects Unique to this biography is the inclusion of her letters which have only recently been made available They show that her words can be just as revelatory as her paintings and they offer the intimate voice of an artist alive in an era of great artistic development The result is a succinct yet comprehensive account of one of the most prolific and important artists of the twentieth century

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In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Painting Gender Constructing Theory**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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