

The book cover features a detailed illustration of a landscape painter's workspace. In the foreground, a palette with various colors of paint and several brushes are visible. A large, rectangular piece of paper, which appears to be a sketch or a painting, is propped up by a wooden easel. The paper shows a landscape with a prominent evergreen tree and a body of water. The background of the cover is a soft, hazy landscape with mountains and a sky with light clouds. The overall color palette is warm, with earthy tones and soft blues.

The Painted Sketch

AMERICAN
IMPRESSIONS
FROM NATURE
1830-1880

Painted Sketch American Impressions From Nature 1830 1880

Peter H. Hassrick, Mindy N. Besaw



Painted Sketch American Impressions From Nature 1830 1880:

The Painted Sketch Eleanor Jones Harvey, 1998 The Painted Sketch is the first volume to focus on the sketches of major American artists of the period Eleanor Jones Harvey author and consulting curator of American Art for the Dallas Museum of Art follows the artists from field to studio examining the changing perception and growing public appreciation for these small works Her study is based on much new research as well as on her close analysis of existing resources **BOOK JACKET**

The Art of the Anthropological Diorama Noemie Etienne, 2021-09-08 Dioramas are devices on the frontier of different disciplines art anthropology and the natural sciences to name a few Their use developed during the nineteenth century following reforms aimed at reinforcing the educational dimension of museums While dioramas with human figures are now the subject of healthy criticism and are gradually being dismantled a thorough study of the work of artists and scientists who made them helps shed light on their genesis Among other displays this book examines anthropological dioramas of two North American museums in the early twentieth century the American Museum of Natural History in New York and the New York State Museum Sites of creation and mediation of knowledge combining painting sculpture photography and material culture dioramas tell a story that is always political

The Anatomy of Nature Rebecca Bedell, 2024-05-14 An illuminating account of the interplay between science religion and nature in nineteenth century landscape painting Geology was in vogue in nineteenth century America People crowded lecture halls to hear geologists speak and parlor mineral cabinets signaled social respectability and intellectual engagement This was also the heyday of the Hudson River School and many prominent landscape painters avidly studied geology Thomas Cole Asher Durand Frederic Church John F Kensett William Stanley Haseltine Thomas Moran and other artists read scientific texts participated in geological surveys and carried rock hammers into the field to collect fossils and mineral specimens As they crafted their paintings these artists drew on their geological knowledge to shape new vocabularies of landscape elements resonant with moral spiritual and intellectual ideas Rebecca Bedell contributes to current debates about the relationship among art science and religion by exploring this phenomenon She shows that at a time when many geologists sought to disentangle their science from religion American artists generally sidestepped the era's more materialist science particularly Darwinism They favored a conservative Christianized geology that promoted scientific study as a way to understand God Their art was both shaped by and sought to preserve this threatened version of the science And through their art they advanced consequential social developments including westward expansion scenic tourism the emergence of a therapeutic culture and the creation of a coherent and cohesive national identity This major study of the Hudson River School offers an unprecedented account of the role of geology in nineteenth century landscape painting It yields fresh insights into some of the most influential works of American art and enriches our understanding of the relationship between art and nature and between science and religion in the nineteenth century It will draw a broad audience of art historians Americanists historians of science and readers interested in the American natural

landscape *Political Economy, Race, and the Image of Nature in the United States, 1825-1878* Evan Robert Neely, 2024-05-01 *Political Economy Race and the Image of Nature in the United States 1825 1878* is an interdisciplinary work analyzing the historical origins of a dominant concept of Nature in the culture of the United States during the period of its expansion across the continent Chapters analyze the ways in which Nature became a discursive site where theories of race and belonging adaptation and environment and the uses of literary and pictorial representation were being renegotiated forming the basis for an ideal of the human and the nonhuman world that is still with us Through an interdisciplinary approach involving the fields of visual culture political economy histories of racial identity and ecocritical studies the book examines the work of seminal figures in a variety of literary and artistic disciplines and puts the visual culture of the United States at the center of intellectual trends that have enormous implications for contemporary cultural practice The book will be of interest to scholars working in art history visual culture American studies environmental studies ecocriticism critical race theory and semiotics *Painted Journeys* Peter H. Hassrick, Mindy N. Besaw, 2015-07 Artist explorer John Mix Stanley 1814 1872 one of the most celebrated chroniclers of the American West in his time was in a sense a victim of his own success So highly regarded was his work that more than two hundred of his paintings were held at the Smithsonian Institution where in 1865 a fire destroyed all but seven of them This volume featuring a comprehensive collection of Stanley s extant art reproduced in full color offers an opportunity and ample reason to rediscover the remarkable accomplishments of this outsize figure of nineteenth century American culture Originally from New York State Stanley journeyed west in 1842 to paint Indian life During the U S Mexican War he joined a frontier military expedition and traveled from Santa Fe to California producing sketches and paintings of the campaign along the way work that helped secure his fame in the following decades He was also appointed chief artist for Isaac Stevens s survey of the 48th parallel for a proposed transcontinental railroad The essays in this volume by noted scholars of American art document and reflect on Stanley s life and work from every angle The authors consider the artist s experience on government expeditions his solo tours among the Oregon settlers and western and Plains Indians and his career in Washington and search for government patronage as well as his individual works With contributions by Emily C Burns Scott Manning Stevens Lisa Strong Melissa Speidel Jacquelyn Sparks and Emily C Wilson the essays in this volume convey the full scope of John Mix Stanley s artistic accomplishment and document the unfolding of that uniquely American vision throughout the artist s colorful life Together they restore Stanley to his rightful place in the panorama of nineteenth century American life and art *Sketching the Adirondacks* Edward I. Pitts, 2025-05-16 In 1851 two aspiring landscape artists Jervis McEntee and Joseph Tubby set out for the Adirondacks on a sketching expedition that would test not only their mettle as artists but as outdoorsmen Heading into the still rugged wilderness not yet fully explored and sparsely inhabited the two artists ventured across about one hundred seventy miles of terrain sketching what they saw for future painting reference In *Sketching the Adirondacks* the artists unique journey is brought to life by author Edward Pitts who

drew on McEntee's journal to reimagine the expedition as a series of letters home to friends and family. These fictionalized letters, all richly annotated with historical facts and context about the region, recount the pair's real adventures and the artistic inspirations that inspired their work as Hudson River School artists. Following their trip, McEntee and Tubby were artists first, not natural outdoorsmen, and the letters describe the challenges they faced as well as many of the famous guides and Adirondack characters who assisted them during the trip. *Sketching the Adirondacks* renders McEntee and Tubby's journey in vivid detail and reveals how their artwork inspired so many others, blending a unique creative approach with rigorous historical accuracy.

George Inness and the Science of Landscape Rachael Z. DeLue, 2008-09-15 George Inness (1825-94) long considered one of America's greatest landscape painters, has yet to receive his full due from scholars and critics. A complicated artist and thinker, Inness painted stunningly beautiful, evocative views of the American countryside. Less interested in representing the details of a particular place than in rendering the subjective mystery of nature, Inness believed that capturing the spirit or essence of a natural scene could point to a reality beyond the physical, or, as Inness put it, the reality of the unseen. Throughout his career, Inness struggled to make visible what was invisible to the human eye by combining a deep interest in nineteenth-century scientific inquiry, including optics, psychology, physiology, and mathematics, with an idiosyncratic brand of mysticism. Rachael Ziady DeLue's *George Inness and the Science of Landscape*, the first in-depth examination of Inness's career to appear in several decades, demonstrates how the artistic, spiritual, and scientific aspects of Inness's art found expression in his masterful landscapes. In fact, Inness's practice was not merely shaped by his preoccupation with the nature and limits of human perception; he conceived of his labor as a science in its own right. This lavishly illustrated work reveals Inness as profoundly invested in the science and philosophy of his time and illuminates the complex manner in which the fields of art and science intersected in nineteenth-century America. Long awaited, this reevaluation of one of the major figures of nineteenth-century American art will prove to be a seminal text in the fields of art history and American studies.

New York: Art and Cultural Capital of the Gilded Age Margaret R. Laster, Chelsea Bruner, 2018-08-06 Fueled by a flourishing capitalist economy, undergirded by advancements in architectural design and urban infrastructure, and patronized by growing bourgeois and elite classes, New York's built environment was dramatically transformed in the 1870s and 1880s. This book argues that this constituted the formative period of New York's modernization and cosmopolitanism, the product of a vital self-consciousness and a deliberate intent on the part of its elite citizenry to create a world-class cultural metropolis reflecting the city's economic and political preeminence. The interdisciplinary essays in this book examine New York's late nineteenth-century evolution not simply as a question of its physical layout but also in terms of its radically new social composition, comprising the individuals, institutions, and organizations that played determining roles in the city's cultural ascendancy.

The Gilded Edge Eli Wilner, 2000 Consider the frame as a work of art itself. This in-depth examination of the beauty and diversity of antique American frames is comprised of diverse essays by

curators scholars artists and art lovers The craft of matching frame to work is beautifully illustrated in the 150 images

Nineteenth-century women illustrators and cartoonists Joanna Devereux,2023-05-16 Nineteenth century women illustrators and cartoonists provides an in depth analysis of fifteen women illustrators of the later nineteenth and early twentieth centuries Jemima Blackburn Eleanor Vere Boyle Marianne North Amelia Francis Howard Gibbon Mary Ellen Edwards Edith Hume Alice Barber Stephens Florence and Adelaide Claxton Marie Duval Amy Sawyer Eleanor Fortescue Brickdale Pamela Colman Smith and Olive Allen Biller The chapters consider these women s illustrations in the areas of natural history periodicals and books as well as their cartoons and caricatures Using diverse critical approaches the volume brings to light the works and lives of these important women illustrators and challenges the hegemony of male illustrators and cartoonists in nineteenth century visual and print culture *Indecent Exposures* Sarah Gordon,2015-10-27

Photographer Eadweard Muybridge 1830 1904 often termed the father of the motion picture presented his iconic Animal Locomotion series in 1887 Produced under the auspices of the University of Pennsylvania and encompassing thousands of photographs of humans and animals in motion the series included more than 300 plates of nude men and women engaged in activities such as swinging a baseball bat playing leapfrog and performing housework an astonishing fact given the period s standards of propriety In the first sustained examination of these nudes and the remarkable success of their production wide circulation and reception *Indecent Exposures* positions this revolutionary enterprise as central to crucial advancements of the modern era Muybridge s nudes ushered in new attitudes toward science and progress including Darwinian ideas about human evolution and hierarchy quickened debates over the role of photography and scientific investigation in art and offered innovative perspectives on the human body This fascinating story is copiously illustrated and includes many lesser known photographs published here for the first time **A Companion to American Art** John Davis,Jennifer A. Greenhill,Jason D.

LaFountain,2015-05-05 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 *The Grove Encyclopedia of American Art* Joan M. Marter,2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries *American Artist* ,2006 **Thomas Cole's Journey** Elizabeth Mankin Kornhauser,Tim Barringer ,2018-01-29 Thomas Cole 1801 1848 is celebrated as the greatest American landscape artist of his generation Though previous scholarship has emphasized the American aspects of his formation and identity never before has

the British born artist been presented as an international figure in direct dialogue with the major landscape painters of the age Thomas Cole's *Journey* emphasizes the artist's travels in England and Italy from 1829 to 1832 and his crucial interactions with such painters as Turner and Constable For the first time it explores the artist's most renowned paintings *The Oxbow* 1836 and *The Course of Empire* cycle 1834-36 as the culmination of his European experiences and of his abiding passion for the American wilderness The four essays in this lavishly illustrated catalogue examine how Cole's first hand knowledge of the British industrial revolution and his study of the Roman Empire positioned him to create works that offer a distinctive even dissident response to the economic and political rise of the United States the ecological and economic changes then underway and the dangers that faced the young nation A detailed chronology of Cole's life focusing on his European tour retraces the artist's travels as documented in his journals letters and sketchbooks providing new insight into his encounters and observations With discussions of over seventy works by Cole as well as by the artists he admired and influenced this book allows us to view his work in relation to his European antecedents and competitors demonstrating his major contribution to the history of Western art

Painting by Numbers Diana Seave Greenwald, 2021-02-16 A pathbreaking history of art that uses digital research and economic tools to reveal enduring inequities in the formation of the art historical canon *Painting by Numbers* presents a groundbreaking blend of art historical and social scientific methods to chart for the first time the sheer scale of nineteenth century artistic production With new quantitative evidence for more than five hundred thousand works of art Diana Seave Greenwald provides fresh insights into the nineteenth century and the extent to which art historians have focused on a limited and potentially biased sample of artwork from that time She addresses long standing questions about the effects of industrialization gender and empire on the art world and she models more expansive approaches for studying art history in the age of the digital humanities Examining art in France the United States and the United Kingdom Greenwald features datasets created from indices and exhibition catalogs that to date have been used primarily as finding aids From this body of information she reveals the importance of access to the countryside for painters showing images of nature at the Paris Salon the ways in which time consuming domestic responsibilities pushed women artists in the United States to work in lower prestige genres and how images of empire were largely absent from the walls of London's Royal Academy at the height of British imperial power Ultimately Greenwald considers how many works may have been excluded from art historical inquiry and shows how data can help reintegrate them into the history of art even after such pieces have disappeared or faded into obscurity Upending traditional perspectives on the art historical canon *Painting by Numbers* offers an innovative look at the nineteenth century art world and its legacy

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 *Music and the Skillful Listener* Denise Von Glahn, 2013-04-09 For Denise Von Glahn listening is that special quality afforded women who have been fettered for generations by the maxim be seen and not heard In *Music and the Skillful Listener* Von Glahn explores the relationship between listening and musical composition focusing on nine American women composers inspired by the sounds of the natural world Amy Beach Marion Bauer Louise Talma Pauline Oliveros Joan Tower Ellen Taaffe Zwilich Victoria Bond Libby Larsen and Emily Doolittle Von Glahn situates nature composing among the larger tradition of nature writing and argues that like their literary sisters works of these women express deeply held spiritual and aesthetic beliefs about nature Drawing on a wealth of archival and original source material Von Glahn skillfully employs literary and gender studies ecocriticism and ecomusicology and the larger world of contemporary musicological thought to tell the stories of nine women composers who seek to understand nature through music **American Painters on**

Technique Lance Mayer, Gay Myers, 2011 This is the first comprehensive study of an important but largely unknown part of the history of American art the materials and techniques used by American painters It is based on extensive research into primary and secondary sources including artist recipe books letters journals and painting manuals many of which are unpublished and or little known to scholars In interpreting this mass of evidence the authors have used the experience gained from having museums and private collectors Detailed information is provided on the methods of many painters including Benjamin West Gilbert Stuart Washington Allston Thomas Sully Thomas Cole and William Sidney Mount Among the important topics discussed are the quest for the secrets of the old masters which inspired experimentation with a surprising variety of materials how artists believed their paintings might change over time the application of brownish toning layers and the evolving self confidence of American experimenters and innovators during the second quarter of the nineteenth century Because many Americans wrote down what they learned in Europe the book provides new information for those studying European painting techniques as well *Hudson River School Visions* Sanford Robinson Gifford, 2003 Sanford Gifford American 1823 1880 a leading Hudson River School landscape painter and a founder of The Metropolitan Museum of Art was so esteemed by the New York art world that at his untimely death the Museum mounted a show of his work the first monographic exhibition accorded any artist and published a Memorial Catalogue that for nearly a century remained the principal source on his oeuvre Gifford's art which was inspired by the work of Thomas Cole the founder of the Hudson River School and by that of British artist J M W Turner and enriched by his travels in Europe from 1855 to 1857 and from 1868 to 1869 came to be called air painting for he made the ambient light of each scene color saturated and atmospherically potent the key to its expression His approach to painting and his unique style gave rise to a highly distinctive body of work with enchanting and mesmerizing effect This publication examines seventy paintings by the artist and includes comparative illustrations of related works by Gifford his Hudson River School mentors and colleagues and those painters in addition to Cole and Turner who exerted influence on his art including Frederic Edwin Church and John F Kensett The essays discuss

Gifford's place in the Hudson River School his numerous Catskill Mountain subjects his experiences and perceptions as a traveler both at home and abroad and the variety of his patrons Metropolitan Museum of Art website

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