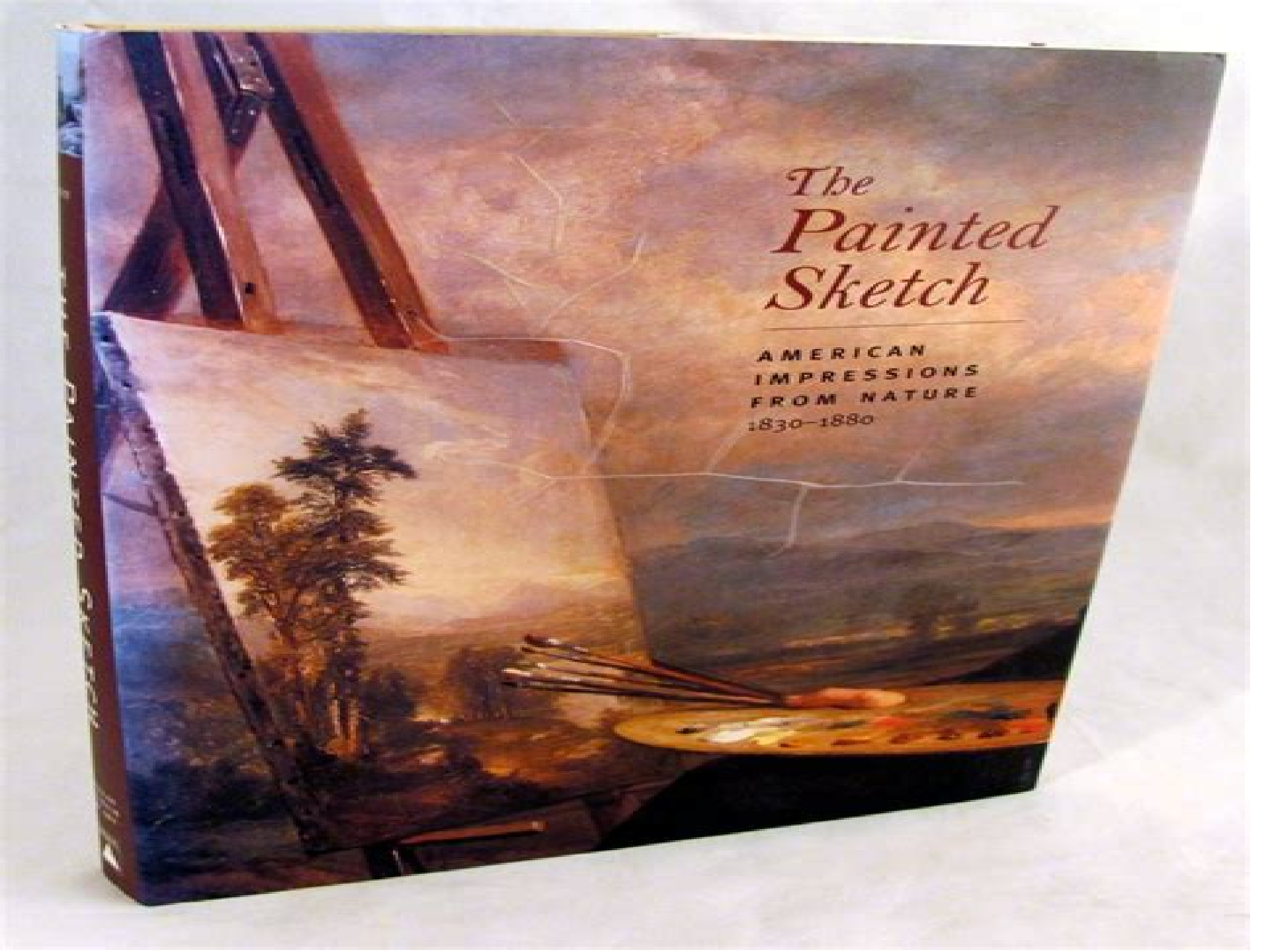


The book cover features a detailed illustration of a landscape painter's workspace. In the foreground, a palette with various colors of paint and several brushes are visible. A large, rectangular piece of paper, which appears to be a sketch or a painting, is propped up by a wooden easel. The paper shows 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 pastels.

The Painted Sketch

AMERICAN
IMPRESSIONS
FROM NATURE
1830-1880

Painted Sketch American Impressions From Nature 1830 1880

Rachael Z. DeLue



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**

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 **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

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

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

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

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

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

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

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