

RAVE REVIEWS

American Art and Its Critics, 1826–1925



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Rave Reviews American Art And Its Critics 1826 1925

**Eleanor Jones Harvey, Smithsonian
American Art Museum**



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Rave Reviews Avis Berman,2000 A history of American art and its criticism as seen through the eyes of contemporary viewers and critics "Exhibiting Outside the Academy, Salon and Biennial, 1775-1999 " Andrew Graciano,2017-07-05 In recent years there has been increasing scholarly interest in the history of museums academies and major exhibitions There has been however little to no sustained interest in the histories of alternative exhibitions single artwork solo artist artist mounted entrepreneurial privately funded ephemeral etc with the notable exception of those publications that deal with situations involving major artists or those who would become so for example J L David s exhibition of Intervention of the Sabine Women 1799 and The First Impressionist Exhibition of 1874 despite the fact that these sorts of exhibitions and critical scholarship about them have become commonplace and no less important in the contemporary art world The present volume uses and contextualizes eleven case studies to advance some overarching themes and commonalities among alternative exhibitions in the long modern period from the late eighteenth to the late twentieth centuries and beyond These include the issue of control in the interrelation and elision of the roles of artist and curator and the relationship of such alternative exhibitions to the dominant modes structures of display and cultural ideology **A Companion to Nineteenth-Century Art** Michelle Facos,2018-09-10 A comprehensive review of art in the first truly modern century A Companion to Nineteenth Century Art contains contributions from an international panel of noted experts to offer a broad overview of both national and transnational developments as well as new and innovative investigations of individual art works artists and issues The text puts to rest the skewed perception of nineteenth century art as primarily Paris centric by including major developments beyond the French borders The contributors present a more holistic and nuanced understanding of the art world during this first modern century In addition to highlighting particular national identities of artists A Companion to Nineteenth Century Art also puts the focus on other aspects of identity including individual ethnic gender and religious The text explores a wealth of relevant topics such as the challenges the artists faced how artists learned their craft and how they met clients the circumstances that affected artist s choices and the opportunities they encountered and where the public and critics experienced art This important text Offers a comprehensive review of nineteenth century art that covers the most pressing issues and significant artists of the era Covers a wealth of important topics such as ethnic and gender identity certain general trends in the nineteenth century an overview of the art market during the period and much more Presents novel and valuable insights into familiar works and their artists Written for students of art history and those studying the history of the nineteenth century A Companion to Nineteenth Century Art offers a comprehensive review of the first modern era art with contributions from noted experts in the field Painting by Numbers Diana Seave Greenwald,2021-02-16 An innovative application of economic methods to the study of art history demonstrating that new insights can be uncovered by using quantitative and qualitative methods together which sheds light on longstanding disciplinary inequities Lightning

Man Kenneth Silverman, 2010-04-07 In this brilliantly conceived and written biography Pulitzer Prize winning Kenneth Silverman gives us the long and amazing life of the man eulogized by the New York Herald in 1872 as perhaps the most illustrious American of his age Silverman presents Samuel Morse in all his complexity There is the gifted and prolific painter more than three hundred portraits and larger historical canvases and pioneer photographer who gave the first lectures on art in America became the first Professor of Fine Arts at an American college New York University and founded the National Academy of Design There is the republican idealist prominent in antebellum politics who ran for Congress and for mayor of New York But most important there is the inventor of the American electromagnetic telegraph which earned Morse the name Lightning Man and brought him the fame he sought In these pages we witness the evolution of the great invention from its inception as an idea to its introduction to the world an event that astonished Morse's contemporaries and was considered the supreme expression of the country's inventive genius We see how it transformed commerce journalism transportation military affairs diplomacy and the very shape of daily life ushering in the modern era of communication But we discover as well that Morse viewed his existence as accursed rather than illustrious his every achievement seeming to end in loss and defeat his most ambitious canvases went unsold his beloved republic imploded into civil war making it unlivable for him and the commercial success of the telegraph engulfed him in lawsuits challenging the originality and ownership of his invention Lightning Man is the first biography of Samuel F B Morse in sixty years It is a revelation of the life of a fascinating and profoundly troubled American genius

Paintings and Sculpture in the Collection of the National Academy of Design: 1826-1925 David Bernard Dearing, National Academy of Design (U.S.), 2004 This is the first installment of a fully illustrated catalogue of the Academy's priceless collection of paintings and sculptures

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 [Indianapolis Monthly](#) ,2001-06

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York society couple portrayed in the John Singer Sargent painting an architect and an heiress who became passionate reformers Contemporaries of the Astors and Vanderbilts they grew up together along the shores of bucolic Staten Island linked by privilege her grandparents built the world s fastest clipper ship while his family owned most of Murray Hill Theirs was a world filled with mansions balls summer homes and extended European vacations This fascinating biography re creates the glittering world of Edith Minturn and Isaac Newton Phelps Stokes and reveals how their love for each other was matched by their dedication to others Newton became a passionate preserver of New York history and published the finest collection of Manhattan maps and views in a six volume series Edith became the face of the age when Daniel Chester French sculpted her for Chicago s Columbian Exposition a colossus intended to match the Statue of Liberty s grandeur But beyond their life of prominence and prestige Edith and Newton battled together on behalf of New York s poor and powerless and through it all sustained a strong rooted marriage From the splendid cottages of the Berkshires to the salons of 1890s Paris *Love Fiercely* tells the real life story behind Mr and Mrs I N Phelps Stokes one of the Gilded Age s most famous works of art With an impressive amount of research behind every page Zimmerman manages to capture the sweeping drama of the turn of the century as well as the compelling story of a couple who knew how to love fiercely Her superb pacing and gripping narrative will appeal to all who enjoy history biography and real life romance *Library Journal* **Indianapolis Monthly**

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narrative stories and lively urbane coverage of Indy's cultural landscape Indianapolis Monthly ,2001-04 Indianapolis Monthly is the Circle City's essential chronicle and guide an indispensable authority on what's new and what's news Through coverage of politics crime dining style business sports and arts and entertainment each issue offers compelling narrative stories and lively urbane coverage of Indy's cultural landscape **The American Art-Union** Kimberly A. Orcutt,2024-08-06 The first comprehensive treatment in seventy years of the American Art Union's remarkable rise and fall For over a decade the New York based American Art Union shaped art creation display and patronage nationwide Boasting as many as 19 000 members from almost every state its meteoric rise and its sudden and spectacular collapse still raise a crucial question Why did such a successful and influential institution fail The American Art Union reveals a sprawling and fascinating account of the country's first nationwide artistic phenomenon creating a shared experience of visual culture art news and criticism and a direct experience with original works For an annual fee of five dollars members of the American Art Union received an engraving after a painting by a notable US artist and the annual publication Transactions 1839 49 and later the monthly Bulletin 1848 53 Most importantly members names were entered in a drawing for hundreds of original paintings and sculptures by most of the era's best known artists Those artworks were displayed in its immensely popular Free Gallery Unfortunately the experiment was short lived Opposition grew and a cascade of events led to an 1852 court case that proved to be the Art Union's downfall Illuminating the workings of the American art market this study fills a gaping lacuna in the history of nineteenth century US art Kimberly A Orcutt draws from the American Art Union's records as well as in depth contextual research to track the organization's decisive impact that set the direction of the country's paintings sculpture and engravings for well over a decade Forged in cultural crosscurrents of utopianism and skepticism the American Art Union's demise can be traced to its nature as an attempt to create and control the complex system that the early nineteenth century art world represented This study breaks the organization's activities into their major components to offer a structural rather than chronological narrative that follows mounting tensions to their inevitable end The institution was undone not by dramatic outward events or the character of its leadership but by the character of its utopianist plan Poe and the Visual Arts Barbara Cantalupo,2015-06-10 Although Edgar Allan Poe is most often identified with stories of horror and fear there is an unrecognized and even forgotten side to the writer He was a self declared lover of beauty who from childhood's hour had not seen As others saw Poe and the Visual Arts is the first comprehensive study of how Poe's work relates to the visual culture of his time It reveals his deep worship of all beauty which resounded in his earliest writing and never entirely faded despite the demands of his commercial writing career Barbara Cantalupo examines the ways in which Poe integrated visual art into sketches tales and literary criticism paying close attention to the sculptures and paintings he saw in books magazines and museums while living in Philadelphia and New York from 1838 until his death in 1849 She argues that Poe's sensitivity to visual media gave his writing a distinctive graphicality and shows how despite his association with the macabre his enduring

love of beauty and knowledge of the visual arts richly informed his corpus [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 *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 **The New York Market for French Art in the Gilded Age, 1867-1893** Leanne M. Zalewski, 2022-12-15 This transatlantic study analyses a missing chapter in the history of art collecting the first art market bubble in the United States In the decades following the Civil War French art monopolized art collections across the United States During this Gilded Age picture rush the commercial art system art dealers galleries auction houses exhibitions museums art journals press coverage art histories and collection catalogues established a strong foothold it has not relinquished to this day In addition a pervasive concern for improving aesthetics and providing the best contemporary art to educate the masses led to the formation not only of private art collections but also of institutions such as the Metropolitan Museum of Art and to the publication of art histories Richly informed by collectors and art dealers diaries letters stock books journals and hitherto neglected art histories *The New York Market for French Art in the Gilded Age 1867 1893* offers a fresh perspective on this trailblazing era **The Representation of the Struggling Artist in America, 1800-1865** Erika Schneider, 2015-04-23 *The Representation of the Struggling Artist in America 1800 1865* analyzes how American painters sculptors and writers active between 1800 and 1865 depicted their response to a democratic society that failed to adequately support them financially and intellectually Without the traditional European forms of patronage from the church or the crown American artists faced unsympathetic countrymen who were unaccustomed to playing the role of patron and less than generous in rewarding creativity It was in this unrewarding landscape that American artists in the first half of the nineteenth century employed the struggling or starving artist image to satirize the country's lack of patronage and immortalize their own struggles Through an examination of artists journals letters and biographies as well as the development of art academies and exhibition venues this study traces the evolution of a young nation that went from considering artists as mere craftsmen to recognizing them as important members of a civilized society

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