



# Painting Gender, Constructing Theory

Marcia Brennan

The Alfred Stieglitz  
Circle and American  
Formalist Aesthetics

# Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics

**L Reisser**



## **Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics:**

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

**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

*Arthur Dove* Rachael Z. DeLue, 2016-03-16 Arthur Dove often credited as America's first abstract painter created dynamic and evocative images inspired by his surroundings from the farmland of upstate New York to the North Shore of Long Island But his interests were not limited to nature Challenging earlier accounts that view him as simply a landscape painter Arthur Dove Always Connect reveals for the first time the artist's intense engagement with language the nature of social interaction and scientific and technological advances Rachael Z DeLue rejects the traditional assumption that Dove can only be understood in terms of his nature paintings and association with photographer and gallerist Alfred Stieglitz and his circle Instead she uncovers deep and complex connections between Dove's work and his world including avant garde literature popular music meteorology mathematics aviation and World War II Arthur Dove also offers the first sustained account of Dove's Dadaesque multimedia projects and the first explorations of his animal imagery and the role of humor in his art Beautifully illustrated with works from all periods of Dove's career this book presents a new vision of one of America's most innovative and captivating artists and reimagines how the story of modern art in the United

States might be told     *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     **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 White     *Shared Intelligence* Barbara Buhler Lynes, Jonathan Weinberg, Georgia O'Keeffe Museum, 2011-03-09 Catalog of an exhibition opening at the Georgia O'Keeffe Museum on Feb 4 2011 and traveling to the Columbus Museum of Art and the Pennsylvania Academy of the Fine Arts     **Meanings of Abstract Art** Paul Crowther, Isabel Wünsche, 2012 This book explores the relation of abstract art to nature Traditional picturing and sculpture are based on conventions of resemblance between the work and that which it is a representation of Abstract works in contrast adopt alternative modes of visual representation or break down and reconfigure the mimetic conventions of pictorial art and sculpture Obviously this means that abstract art takes many different forms However this diversity should not mask some key structural features these center on two basic relations to nature understanding nature in the broadest sense to comprise the world of recognisable objects creatures organisms processes and states of affairs The first involves abstracting from nature to give selected aspects of it a new and extremely unfamiliar appearance The second involves abstract art as the affirmation of a relatively unconstrained natural creativity that issues in new autonomous forms that are not constrained by mimetic conventions Such creativity is often attributed to the power of the unconscious The book contains three categories of essays 1 those on classical modernism Mondrian Malevich Kandinsky Arp early American abstraction 2 those on post war abstraction Pollock Still Newman Smithson Noguchi Arte Povera Michaux postmodern developments and 3 those of a broader art historical and philosophical scope Provided by publisher     **Visions of Belonging** Julia B. Rosenbaum, 2006 In the late nineteenth and

early twentieth centuries depictions of New England flooded the American art scene Childe Hassam Willard Metcalf Theodore Robinson and Julian Weir and other well known artists produced images of quaint villages agricultural labor scenic rural churches and the distinctive New England landscape Julia B Rosenbaum asks why and how a range of artists including Impressionist and Modernist painters and sculptors and exhibitors fashioned this particular vision of New England in their work Against the backdrop of industrialization immigration and persistent post Civil War sectionalism many Americans yearned for national unity and identity As Rosenbaum finds New England emerged as symbolic of cultural and spiritual achievement and democratic values that served as an example for the nation By addressing the struggles for national unity the book offers a new interpretation of turn of the century American art Ultimately Visions of Belonging demonstrates how the local became so important to the national how art was crucial to the formation of national identity and how internal nation building takes place within the realm of culture as well as politics And even as later artists such as Georgia O Keeffe challenged New England s cultural hegemony the appeal of linking regional identity to national ideals continued in distinctive ways Beautifully illustrated with color plates and almost sixty halftones Visions of Belonging explores the interplay between art objects and the shaping of loyalties and identities in a formative phase of American culture It will appeal not only to art historians but also to anyone with an interest in nineteenth century studies the Gilded Age and Progressive Era American studies New England history and culture and American cultural and intellectual history [American Culture in the 1910s](#) Mark Whalan,2010-03-31 This book provides a fresh account of the major cultural and intellectual trends of the United State in the 1910s a decade characterised by war the flowering of modernism the birth of Hollywood and Progressive interpretations of culture and society Chapters on fiction and poetry art and photography film and vaudeville and music theatre and dance explore these developments linking detailed commentary with focused case studies of influential texts and events These range from Tarzan of the Apes to The Birth of a Nation from the radical modernism of Gertrude Stein and the Provincetown Players to the earliest jazz recordings A final chapter explores the huge impact of the First World War on cultural understandings of nationalism citizenship and propaganda Key Features three case studies per chapter featuring key texts genres writers and artists Detailed chronology of 1910s American Culture Bibliographies for each chapter Fifteen black and white illustrations **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      *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      Ashcan Art, Whiteness, and the Unspectacular Man Alexis L. Boylan, 2017-04-20 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      **Stieglitz and His Artists** Metropolitan Museum of Art (New York, N.Y.), Magdalena Dabrowski, 2011 A master photographer Alfred Stieglitz was also a visionary promoter and avid collector of modern American and European art from the first half of the 20th century This book is the first fully illustrated catalogue of works in the unparalleled Alfred Stieglitz Collection which was given to the Metropolitan Museum after Stieglitz's death      **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 quick 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

*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

*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 Susannah 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

**Foursome** Carolyn Burke, 2020-03-10 A captivating spirited account of the intense relationship among four artists whose strong personalities and aesthetic ideals drew them together pulled them apart and profoundly influenced the very shape of twentieth century art New York 1921 acclaimed photographer Alfred Stieglitz celebrates the success of his latest exhibition the centerpiece a series of nude portraits of his soon to be wife the young Georgia O Keeffe The exhibit acts as a turning point for the painter poised to make her entrance into the art scene There she meets Rebecca Salsbury the fianc of Stieglitz's protégé Paul Strand marking the start of a bond between the couples that will last more than a decade and reverberate throughout their lives In the years that followed O Keeffe and Stieglitz become the preeminent couple in American modern art spurring on each other's creativity Observing their relationship leads Salsbury to encourage new artistic possibilities for Strand and to rethink her own potential as an artist

**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 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

***Art and the Crisis of Marriage*** Vivien Green Fryd, 2003 Between the two world wars middle class America 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

## Unveiling the Power of Verbal Artistry: An Mental Sojourn through **Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics**

In a global inundated with displays and the cacophony of immediate transmission, the profound power and psychological resonance of verbal art usually fade into obscurity, eclipsed by the constant assault of noise and distractions. However, set within the lyrical pages of **Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics**, a interesting function of fictional elegance that pulses with fresh emotions, lies an unforgettable trip waiting to be embarked upon. Published by a virtuoso wordsmith, that mesmerizing opus books readers on an emotional odyssey, delicately revealing the latent possible and profound influence stuck within the intricate internet of language. Within the heart-wrenching expanse of this evocative examination, we will embark upon an introspective exploration of the book is key styles, dissect its captivating publishing style, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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### **Table of Contents Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics**

1. Understanding the eBook Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics
  - The Rise of Digital Reading Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics
  - Advantages of eBooks Over Traditional Books
2. Identifying Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform

- Popular eBook Platforms
  - Features to Look for in an Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics
  - User-Friendly Interface
4. Exploring eBook Recommendations from Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics
    - Personalized Recommendations
    - Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics User Reviews and Ratings
    - Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics and Bestseller Lists
  5. Accessing Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics Free and Paid eBooks
    - Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics Public Domain eBooks
    - Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics eBook Subscription Services
    - Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics Budget-Friendly Options
  6. Navigating Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics eBook Formats
    - ePub, PDF, MOBI, and More
    - Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics Compatibility with Devices
    - Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics Enhanced eBook Features
  7. Enhancing Your Reading Experience
    - Adjustable Fonts and Text Sizes of Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics
    - Highlighting and Note-Taking Painting Gender Constructing Theory The Alfred Stieglitz Circle And American

Formalist Aesthetics

- Interactive Elements Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics

8. Staying Engaged with Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics

- Joining Online Reading Communities
- Participating in Virtual Book Clubs
- Following Authors and Publishers Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics

9. Balancing eBooks and Physical Books Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics

- Benefits of a Digital Library
- Creating a Diverse Reading Collection Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics

10. Overcoming Reading Challenges

- Dealing with Digital Eye Strain
- Minimizing Distractions
- Managing Screen Time

11. Cultivating a Reading Routine Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics

- Setting Reading Goals Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics
- Carving Out Dedicated Reading Time

12. Sourcing Reliable Information of Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics

- Fact-Checking eBook Content of Painting Gender Constructing Theory The Alfred Stieglitz Circle And American Formalist Aesthetics
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development

- Exploring Educational eBooks

#### 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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