



# LOOK AWAY

*Reality and Sentiment in Southern Art*

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ESTILL CURTIS PENNINGTON

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# Look Away Reality And Sentiment In Southern Art

**M Mark**



## **Look Away Reality And Sentiment In Southern Art:**

A Southern Collection ,1993-02-01 A Southern Collection presents select masterworks from the permanent collection of the Morris Museum of Art on the occasion of the institution's inaugural exhibition Drawn from a comprehensive survey collection of painting in the South from the late eighteenth century to the present day the museum's opening exhibit explores an artistic terrain as rich and diverse as the South itself arranged in categories that reflect critical chronological developments in the art world A survey of painting activity in the South begins with the travels of itinerant portrait artists working prior to the Civil War At the same time landscape painting encompasses a sensitive response to the swamps bayous and fertile fields of the South Late in the nineteenth century strong and vivid genre painting competes with the nostalgic effects realized by Southern impressionists whose shimmering liquid images are invested with an elusive spirit of place In this century those strains of realism and naturalism that characterize the classic body of Southern writing appear in the representational art of painters who defied the modern abstract dictum And finally the exciting compelling works of a current generation of both self taught artists and sophisticated contemporary painters complete this fascinating though sometimes neglected chapter in American art history

**Look Away** Estill Curtis Pennington,1989 Draws together prevailing ideas on southern art lifestyle and literature to capture the spirit of a place The New Encyclopedia of Southern Culture Judith H. Bonner,Estill Curtis Pennington,Charles Reagan Wilson,2013-01-14 From the Potomac to the Gulf artists were creating in the South even before it was recognized as a region The South has contributed to America's cultural heritage with works as diverse as Benjamin Henry Latrobe's architectural plans for the nation's Capitol the wares of the Newcomb Pottery and Richard Clague's tonalist Louisiana bayou scenes This comprehensive volume shows how through the decades and centuries the art of the South expanded from mimetic portraiture to sophisticated responses to national and international movements The essays treat historic and current trends in the visual arts and architecture major collections and institutions and biographies of artists themselves As leading experts on the region's artists and their work editors Judith H Bonner and Estill Curtis Pennington frame the volume's contributions with insightful overview essays on the visual arts and architecture in the American South

**Gullah Images** ,2020-05-22 Paintings magisterial and universal that capture the essence of a vibrant African American community In his art Jonathan Green paints the world of his childhood and an ode to a people imbued with a profound respect for the dignity and value of others the Gullah people of the South Carolina barrier islands His canvases beloved for their sense of jubilation and rediscovery evoke the meaning of community in Gullah society and display a reverence for the rich visual oral and spiritual traditions of its culture His art also reveals a keen awareness of the interpersonal social and natural environments in which we live The 180 images assembled in this collection showcase the meaning purpose and beauty that Green finds in the small but critical tasks of life His work elevates the everyday preparing morning meals doing the wash accomplishing farming chores finishing a day's work relaxing in the evening and celebrates

the social and religious community dances baptisms weddings funerals Green allows his audience the space and silence to observe people unobtrusively as they pursue life's mission of labor love and belonging and as they work in harmony with nature's mysterious ever-changing fabric While Green's paintings speak specifically to his own upbringing they transcend racial cultural and ethnic boundaries thus allowing individuals of all backgrounds to recall fond memories and to reflect on the place that purpose and dignity hold in their lives In addition to a foreword by Pat Conroy essays by Bettye J Mbitha Parker Smith Lynn Robertson and Ronne Hartfield complement Green's images They tell of the vitality of the Gullah community the progression of Green's career and the authenticity of his work      Southern/Modern Jonathan Stuhlman, Martha R. Severens, 2023-04-19 Inspired by a companion exhibition Southern Modern is the first book to survey progressive art created in the American South during the first half of the twentieth century Featuring twelve essays this lavishly illustrated volume includes all the works from the exhibition and assesses a broader body of contextual pieces to offer a fascinating multipronged look at modernism's thriving presence in the South until now something largely overlooked in histories of American art Contributors take a broad view of the region considering artists working in the states below the Mason Dixon Line and those bordering the Mississippi River It examines the central roles played by women and artists of color providing a fuller richer and more accurate overview of the artistic activity in the region than has been previously presented The book is structured around key themes including the embrace of high modernism the importance of emerging university programs and artist colonies the depiction of rural and urban modern life and the role of artists from the South who left and artists from outside the region who came to the South seeking new subjects Contributors are Daniel Belasco Katelyn D Crawford William Underwood Eiland William R Ferris Shawnya Harris Todd A Herman Karen Towers Klacsmann Leo G Mazow Christopher C Oliver Jeffrey Richmond Moll Martha R Severens Jonathan Stuhlman Rebecca VanDiver and Jonathan Frederick Walz      **Baby-boom Daydreams** Douglas Bourgeois, Dan Cameron, Estill Curtis Pennington, David S. Rubin, 2003 This monograph features the work of Douglas Bourgeois a figurative artist whose meticulously detailed paintings and sculptural assemblages present icons of popular culture as well as ordinary people from Louisiana's diverse populations Bourgeois work often portrays religious imagery and environmental concerns and the political issues expressed in the rock and roll and movies he loves He fuses private fantasy with a kind of social document exploring everything from racial tensions to violence both domestic and public The artist like the figures he depicts searches for magic or spiritual qualities in everyday life Ultimately he and his art seek redemption 65 colour 21 b/w illustrations      *A Golden Haze of Memory* Stephanie E. Yuhl, 2006-03-08 Charleston South Carolina today enjoys a reputation as a destination city for cultural and heritage tourism In *A Golden Haze of Memory* Stephanie E Yuhl looks back to the crucial period between 1920 and 1940 when local leaders developed Charleston's trademark image as America's Most Historic City Eager to assert the national value of their regional cultural traditions and to situate Charleston as a bulwark against the chaos of modern America these

descendants of old line families downplayed Confederate associations and emphasized the city's colonial and early national prominence. They created a vibrant network of individual artists, literary figures, and organizations such as the all-white Society for the Preservation of Negro Spirituals that nurtured architectural preservation, art, literature, and tourism while appropriating African American folk culture. In the process, they translated their selective and idiosyncratic personal, familial, and class memories into a collective identity for the city. The Charleston this group built, Yuhl argues, presented a sanitized yet highly marketable version of the American past. Their efforts invited attention and praise from outsiders while protecting social hierarchies and preserving the political and economic power of whites. Through the example of this colorful southern city, Yuhl posits a larger critique about the use of heritage and demonstrates how something as intangible as the recalled past can be transformed into real political, economic, and social power.

*Romancing the Gullah in the Age of Porgy and Bess*  
Kendra Y. Hamilton, 2024-06-15  
*Romancing the Gullah in the Age of Porgy and Bess* is a literary and cultural history of a place, the Gullah Geechee Coast, a four-state area that's one of only a handful of places that can truly be said to be the cradle of Black culture in the United States. *Romancing the Gullah* seeks to fill a gap and correct the maps. While there is a veritable industry of books on literary Charleston and on the lowcountry, along with a plenitude of Gullah-inspired studies in history, anthropology, linguistics, folklore, and religion, there has never been a comprehensive study of the region's literary influence, particularly in the years of the Great Migration and the Harlem and Charleston Renaissance. By giving voice to artists and culture makers on both sides of the color line, uncovering buried histories, and revealing secret connections between races amid official practices of Jim Crow, *Romancing the Gullah* sheds new light on an only partially told tale. A labor of love by a Charleston insider, the book imparts a lively and accessible overview of its subject in a manner that will satisfy the book lover and the scholar. **Library Journal**, 1997 **The Southern Quarterly**, 1990 Lessons in Likeness

Estill Curtis Pennington, 2011  
Between 1802, when the young Kentucky artist William Edward West began to paint portraits while on a downriver journey, and 1920, when the last of Frank Duveneck's students worked in Louisville, a large number of notable portrait artists were active in Kentucky and the Ohio River Valley. In *Lessons in Likeness: Portrait Painters in Kentucky and the Ohio River Valley, 1802-1920*, Estill Curtis Pennington charts the course of those artists as they painted a variety of sitters drawn from both urban and rural society. The work is illustrated, when possible, from The Filson Historical Society collection of some four hundred portraits, representing one of the most extensive holdings available for study in the region. Portraiture involves artists and subjects known as sitters, and is an art that combines elements of biography, aesthetics, and cultural history. Private portraits often attract an oral history that enlivens the more colorful aspects of local tradition and culture. Public portraits of towering figures such as George Washington, Henry Clay, and Abraham Lincoln were often reproduced in printed format to satisfy popular demand and subsequently attained an iconic, timeless status. *Lessons in Likeness* is organized in two parts. Part One, the cultural chronology, serves as a backdrop to the biographies of the portrait artists. This

section identifies stylistic sources and significant historical moments that influenced the artists and their milieus Rather than working in isolation portrait artists were connected to the world around them and influenced by prevailing trends in their trade Early in the nineteenth century for instance Matthew Jouett journeyed to Boston for study with Gilbert Stuart and upon his return to Kentucky painted in a style that subsequently influenced an entire generation Later artists notably Oliver Frazer and William Edward West studied the lessons of Thomas Sully in Philadelphia Sully popularized the lush warmly colored and highly flattering style of portraiture practiced by many of the itinerant artists whose careers were facilitated by the introduction of steam and rail travel The Civil War provoked a dramatic shift in the cultural terrain further augmented by the rise of photography and the emergence of academic art centers Painters who had previously worked with a master painter or learned on their own were now able to study at established schools especially in Cincinnati which became one of the leading centers for the teaching of art in late nineteenth century America Several of the teachers there Frank Duveneck and Thomas Satterwhite Noble in particular had firsthand experience with avant garde European styles notably the realism and naturalism practiced in Munich and Paris in the last quarter of the nineteenth century and then taught in the art schools of New York and Philadelphia Part Two profiles the artists from this area and period who have appeared in previous art historical literature and have an identifiable body of work represented in public and private collections Individual biographies provide details of the artists lives sources for further study and locations of works in public collections [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 [Scenic Impressions](#) Estill Curtis Pennington, Martha R. Severens, 2015-12-16 The radical changes wrought by the rise of the salon system in nineteenth century Europe provoked an interesting response from painters in the American South Painterly trends emanating from Barbizon and Giverny emphasized the subtle textures of nature through warm color and broken brush stroke Artists subject matter tended to represent a prosperous middle class at play with the subtle suggestion that painting was indeed art for art s sake and not an evocation of the heroic manner Many painters in the South took up the stylistics of Tonalism Impressionism and naturalism to create works of a very evocative nature works which celebrated the Southern scene as an exotic other a locale offering refuge from an increasingly mechanized urban environment Scenic Impressions offers an insight into a particular period of American art history as borne out in seminal paintings from the holdings of the Johnson Collection of Spartanburg South Carolina By consolidating academic information on a disparate group of objects under a common theme and important global artistic umbrella Scenic Impressions will underscore the Johnsons commitment to illuminating the rich cultural history of the American South and advancing scholarship in the field specifically examining some forty paintings created between 1880 and 1940 including landscapes and

genre scenes A foreword written by Kevin Sharp director of the Dixon Gallery and Gardens in Memphis Tennessee introduces the topic Two lead essays written by noted art historians Estill Curtis Pennington and Martha R Severens discuss the history and import of the Impressionist movement abroad and domestically and specifically address the school s influence on art created in and about the American South The featured works of art are presented in full color plates and delineated in complementary entries written by Pennington and Severens Also included are detailed artist biographies illustrated by photographs of the artists extensive documentation and indices Featured artists include Wayman Adams Colin Campbell Cooper Elliott Daingerfield G Ruger Donoho Harvey Joiner John Ross Key Blondelle Malone Lawrence Mazzanovich Paul Plaschke Hattie Saussy Alice Ravenel Huger Smith Anthony Thieme and Helen Turner     Expressions of Place John R. Kemp,2016-09-27 *Expressions of Place* embarks on a journey across the rural and urban landscapes of Louisiana via the talents of thirty seven artists located all around the state Many are acclaimed professionals whose paintings are included in major private and public collections regionally and nationally Others have found their followings closer to home All however strive to express impressions of the land with artistic styles that range from traditional to the symbolic and almost totally abstract Such a variety of interpretation becomes possible in a landscape that changes from dark cypress shrouded bayous trembling earth grassy prairies the gritty streets of inner city New Orleans to vast wind swept coastal marshes and the piney hills of north and central Louisiana Rather than stand as an encyclopedia catalog or history of the visual arts in Louisiana Kemp s book is instead a celebration of the state s evocative landscape in the work of accomplished contemporary artists It includes an introductory essay which places these creators and their works in historical context *Expressions of Place* provides readers with individual essays and biographical sketches in which the artists in their own words give insight as to what they paint how they paint where they paint and why they are drawn to the Louisiana landscape Particularly inspiring the artists discuss their interpretations of that landscape directly with the viewing audience *Expressions of Place* remains as much about the landscape of the artists imaginations as it is about the land itself With each painting they have created visual poetry of a land and environment that has become a defining part of their lives     *Mastered by the Clock* Mark M. Smith,2000-11-09 *Mastered by the Clock* is the first work to explore the evolution of clock based time consciousness in the American South Challenging traditional assumptions about the plantation economy s reliance on a premodern nature based conception of time Mark M Smith shows how and why southerners particularly masters and their slaves came to view the clock as a legitimate arbiter of time Drawing on an extraordinary range of eighteenth and nineteenth century archival sources Smith demonstrates that white southern slaveholders began to incorporate this new sense of time in the 1830s Influenced by colonial merchants fascination with time thrift by a long held familiarity with urban public time by the transport and market revolution in the South and by their own qualified embrace of modernity slaveowners began to purchase timepieces in growing numbers adopting a clock based conception of time and attempting in turn to instill a similar

consciousness in their slaves But forbidden to own watches themselves slaves did not internalize this idea to the same degree as their masters and slaveholders found themselves dependent as much on the whip as on the clock when enforcing slaves obedience to time Ironically Smith shows freedom largely consolidated the dependence of masters as well as freedpeople on the clock *New York Magazine*, 1987-08-17 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea *The Magazine Antiques*, 1992-10 [Light of Touch](#) Morris Museum of Art (Augusta, Ga.), Estill Curtis Pennington, 1993 *Calm in the Shadow of the Palmetto & Magnolia* Robert M. Hicklin, Charleston Renaissance Gallery (Charleston, S.C.), 2003 **Martha Wright Ambrose (1914-2000)** Roulhac Toledano, Scott Veazey, 2016 In 2003 Scott Veazey purchased the home of his lifelong friend and mentor New Orleans artist Martha Wright Ambrose and discovered a treasure trove of her art in a leaky garage Ambrose s work had been largely forgotten but a chance encounter between Veazey and award winning art and architectural historian and writer Roulhac Toledano brought revived interest in her art Thoroughly researching the artist s life in interviews published sources and archives Toledano and Veazey have filled in the story that is Martha Ambrose from her formal art education to her marriage and travels with fellow artist Jack Ambrose and her career as an artist teacher and activist in the New Orleans community Material collected and put into print here for the first time include information not only on and examples of Ambrose s work but also on her context as a twentieth century Southern Regional artist

This book delves into Look Away Reality And Sentiment In Southern Art. Look Away Reality And Sentiment In Southern Art is a vital topic that needs to be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Look Away Reality And Sentiment In Southern Art, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:
    - Chapter 1: Introduction to Look Away Reality And Sentiment In Southern Art
    - Chapter 2: Essential Elements of Look Away Reality And Sentiment In Southern Art
    - Chapter 3: Look Away Reality And Sentiment In Southern Art in Everyday Life
    - Chapter 4: Look Away Reality And Sentiment In Southern Art in Specific Contexts
    - Chapter 5: Conclusion
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  3. In chapter 2, the author will delve into the foundational concepts of Look Away Reality And Sentiment In Southern Art. This chapter will elucidate the essential principles that must be understood to grasp Look Away Reality And Sentiment In Southern Art in its entirety.
  4. In chapter 3, this book will examine the practical applications of Look Away Reality And Sentiment In Southern Art in daily life. This chapter will showcase real-world examples of how Look Away Reality And Sentiment In Southern Art can be effectively utilized in everyday scenarios.
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  6. In chapter 5, the author will draw a conclusion about Look Away Reality And Sentiment In Southern Art. The final chapter will summarize the key points that have been discussed throughout the book.
- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Look Away Reality And Sentiment In Southern Art.

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### Look Away Reality And Sentiment In Southern Art Introduction

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