



15a CHARLES SHEELLER
American Landscape, 1930



15 A American Landscape 1930 Picturing America

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15 A American Landscape 1930 Picturing America:

A Head Start on Picturing America ,2009 Resource guide supports the Picturing America program which encourages children to learn about art and history by observing and talking about art works Picturing America ,2008 *The Urban Department Store in America, 1850-1930* Dr Louisa Iarocci,2014-12-28 In the late nineteenth century the urban department store arose as a built artifact and as a social institution in the United States While the physical building type is the foundation of this comprehensive architectural study Iarocci reaches beyond the analysis of the brick and mortar to reconsider how the spaces of selling were culturally produced spaces as well as the product of interrelated economic social technological and aesthetic forces *Picturing America* Stephen J. Hornsby,2017-03-23 Instructive amusing colorful pictorial maps have been used and admired since the first medieval cartographer put pen to paper depicting mountains and trees across countries people and objects around margins and sea monsters in oceans More recent generations of pictorial map artists have continued that traditional mixture of whimsy and fact combining cartographic elements with text and images and featuring bold and arresting designs bright and cheerful colors and lively detail In the United States the art form flourished from the 1920s through the 1970s when thousands of innovative maps were mass produced for use as advertisements and decorative objects the golden age of American pictorial maps Picturing America is the first book to showcase this vivid and popular genre of maps Geographer Stephen J Hornsby gathers together 158 delightful pictorial jewels most drawn from the extensive collections of the Library of Congress In his informative introduction Hornsby outlines the development of the cartographic form identifies several representative artists describes the process of creating a pictorial map and considers the significance of the form in the history of Western cartography Organized into six thematic sections Picturing America covers a vast swath of the pictorial map tradition during its golden age ranging from Maps to Amuse to Maps for War Hornsby has unearthed the most fascinating and visually striking maps the United States has to offer Disney cartoon maps college campus maps kooky state tourism ads World War II promotional posters and many more This remarkable charming volume s glorious full color pictorial maps will be irresistible to any map lover or armchair traveler "The Urban Department Store in America, 1850-1930 " Louisa Iarocci,2017-07-05 In the late nineteenth century the urban department store arose as a built artifact and as a social institution in the United States While the physical building type is the foundation of this comprehensive architectural study Louisa Iarocci reaches beyond the analysis of the bricks and mortar to reconsider how the spaces of selling were culturally produced spaces as well as the product of interrelated economic social technological and aesthetic forces The agenda of the book is three fold to address the lack of a comprehensive architectural study of the nineteenth century department store in the United States to expand the analysis of the commercial city as a built and represented entity and to continue recent scholarly efforts that seek to understand commercial space as a historically specific and a conceptually perceived construct The Urban Department Store in America 1850 1930 acts as a corrective to a current

imbalance in the historiography of this retailing institution that tends to privilege its role as an autonomous modern building type. Instead, Iarocci documents the development of the department store as an urban institution that grew out of the built space of the city and the lived spaces of its occupants.

The Architecture of the Wire Carlotta Daro, 2025-04-22

A visually inspiring architectural history of the wire and its representations that illuminates the relationship between telecommunications technology and architecture. The Architecture of the Wire explores the development of telecommunications infrastructure and its impact on the architectural and urban culture of the modern age from poles, wires, and cables to micro architectures such as the trolleyphone and the telephone booth. Starting with the intrepid worldwide infrastructures of the late nineteenth century, Carlotta Daro proposes a new history that explores the multiple links and crossroads of such technical things with architecture and art. Based on extensive research of North American company archives and French institutional ones and drawing on secondary literature in art and architectural history, media studies, and the history of technology, Daro examines the aesthetic implications of material objects that have forever changed our urban, rural, and domestic environments.

Picturing Evolution and Extinction Fae Brauer, 2015-10-05

With the increasing loss of biological diversity in this Sixth Age of Mass Extinction, it is timely to show that devolutionary paranoia is not new but rather stretches back to the time of Charles Darwin. It is also an opportune moment to show how human-driven extinction, as designated by the term Anthropocene, has long been acknowledged. The halcyon days of European industrial progress, colonial expansion, and scientific revolution trumpeted from the Great Exhibition of 1851 until the Dresden International Hygiene Exhibition of 1930 were constantly marred by fears of rampant degeneration, depopulation, national decline, environmental devastation, and racial extinction. This is demonstrated by the discourses of catastrophism charted in this book that percolated across Europe in response to the theories of Darwin and Jean Baptiste Lamarck as well as Marcellin Berthelot, Camille Flammarion, Ernst Haeckel, Louis Landouzy, Félix Le Dantec, Cesare Lombroso, Thomas Huxley, Benoite Augustin Morel, Louis Pasteur, Lise Reclus, Rudolf Steiner, and Wilhelm Wundt among others. This book presents pioneering explorations of the interrelationship between these discourses and modern visual cultures and the ways in which the picturing of evolution and extinction by artists as diverse as Roger Broders, Albert Besnard, Fernand Cormon, Hélène Dufau, Mile Gall František Kupka, Pablo Picasso, Carlos Mani, Yroig Sophie Taeuber, and Vasilii Vatagin betrayed anxieties subliminally festering over degeneration alongside latent hopes of regeneration. Following Darwin's concept of evolution as Janus-faced, the dialectical interplay of evolution and extinction and degeneration and regeneration is explored in modern visual cultures in Australia, America, Britain, France, Germany, Russia, Spain, and Switzerland at significant spatio-temporal junctures between 1860 and 1930. By unravelling the picturing of the dread of alcoholism, cholera, dysentery, tuberculosis, typhoid, and rabies alongside phobias of animalism, criminality, hysteria, impotency, and ecological disaster, each chapter makes an original contribution to this new field of scholarship. By locating these discourses and visual cultures within the golden age of Neo-Lamarckism, they

also reveal how regeneration was pictured as the Janus face of degeneration able to facilitate evolution through the inheritance of beneficial characteristics in propitious environments In striking such an uplifting note amidst the dissonant cacophony of catastrophism this book reveals why the art and science of Transformism proved so appealing in France as elsewhere and why visual cultures of regeneration became as dominant in the twentieth century as the picturing of degeneration had been in the nineteenth century It also illuminates the paradoxical inversion that occurred in the twentieth century when devolution became equivalent to evolution for many Modernists Hence whilst this book opens with the picturing of indigenous people in Australia and North America as doomed races by the first publication of Darwin's *On The Origin of Species* it closes with the quest by 1930 for a regenerative suntan as dark as the skin of those indigenous people

Antebellum American Pendant Paintings Wendy N. E. Ikemoto, 2017-07-06 *Antebellum American Pendant Paintings* New Ways of Looking marks the first sustained study of pendant paintings discrete images designed as a pair It opens with a broad overview that anchors the form in the medieval diptych religious history and aesthetic theory and explores its cultural and historical resonance in the 19th century United States Three case studies examine how antebellum American artists used the pendant format in ways revelatory of their historical moment and the aesthetic and cultural developments in which they partook The case studies on John Quidor's *Rip Van Winkle and His Companions at the Inn Door* of Nicholas Vedder 1839 and *The Return of Rip Van Winkle* 1849 and Thomas Cole's *Departure and Return* 1837 shed new light on canonical antebellum American artists and their practices The chapter on Titian Ramsay Peale's *Kilauea by Day and Kilauea by Night* 1842 presents new material that pushes the geographical boundaries of American art studies toward the Pacific Rim The book contributes to American art history the study of a characteristic but as yet overlooked format and models for the discipline a new and productive framework of analysis focused on the fundamental yet complex way images work back and forth with one another

Picturing Indians Steven D. Hoelscher, 2008 Having built his reputation on his photographs of the Dells steep gorges and fantastic rock formations H H Bennett turned his camera upon the Ho Chunk and thus began the many layered relationship The interactions between Indian and white man photographer and photographed suggested a relationship in which commercial motives and friendly feelings mixed though not necessarily in equal measure

Resurrecting Tenochtitlan Delia Cosentino, Adriana Zavala, 2023-05-16 How Mexican artists and intellectuals created a new identity for modern Mexico City through its ties to Aztec Tenochtitlan

Bibliographic Guide to Art and Architecture New York Public Library. Art and Architecture Division, 1975

Picturing Faith Colleen McDannell, 2004-01-01 Henri Peyre 1901 1988 a giant figure in French studies did more to introduce Americans to the modern literature and culture of French than any other person Sterling Professor and chair of the French Department of Yale University for more than four decades Peyre was also the author of forty four books a brilliant speaker and a mentor to two generations of students He left enormous legacies as both teacher and scholar Peyre also left a large and fascinating body of correspondence This collection of his letters

documents the era in which he lived His lively letters also bear witness to the vast network of his friends and colleagues including such major post war literary figures as Robert Penn Warren Andre Gide and Andre Malraux **Framing America** Frances Kathryn Pohl,2008 Abstract **Humbug!** Wendy Jean Katz,2020-02-04 One of Hyperallergic s Top Ten Art Books for 2021 Approximately 300 daily and weekly newspapers flourished in New York before the Civil War A majority of these newspapers even those that proclaimed independence of party were motivated by political conviction and often local conflicts Their editors and writers jockeyed for government office and influence Political infighting and their related maneuvers dominated the popular press and these political and economic agendas led in turn to exploitation of art and art exhibitions Humbug traces the relationships class animosities gender biases and racial projections that drove the terms of art criticism from the emergence of the penny press to the Civil War The inexpensive penny papers that appeared in the 1830s relied on advertising to survive Sensational stories satire and breaking news were the key to selling papers on the streets Coverage of local politicians markets crime and personalities including artists and art exhibitions became the penny papers lifeblood These cheap papers though unquestionably part of the period s expanding capitalist economy offered socialists working class men bohemians and utopianists a forum in which they could propose new models for American art and society and tear down existing ones Arguing that the politics of the antebellum press affected the meaning of American art in ways that have gone unrecognized Humbug covers the changing politics and rhetoric of this criticism Author Wendy Katz demonstrates how the penny press s drive for a more egalitarian society affected the taste and values that shaped art and how the politics of their art criticism changed under pressure from nativists abolitionists and expansionists Chapters explore James Gordon Bennett s New York Herald and its attack on aristocratic monopolies on art the penny press s attack on the American Art Union an influential corporation whose Board purchased artworks from living artists exhibited them in a free gallery and then distributed them in an annual five dollar lottery expos s of the fraudulent trade in Old Masters works and the efforts of socialists freethinkers and bohemians to reject the authority of the 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

Tales from the Easel, 2004 Tales from the Easel features seventy full color reproductions that convey the expressive allusive powers of narrative painting Though they range widely in subject and setting all of the paintings gathered here are rendered in a representational or realistic style Carrying moral social or patriotic messages the paintings are meant to teach enlighten or inspire Then again the paintings can also tweak the very conventions that define them with results that range from the delightfully idiosyncratic to the visionary Thomas Hart Benton Winslow Homer Andrew Wyeth and Jacob Lawrence are just some of the household names whose work appears in Tales from the Easel Others like Elihu Vedder and Lilly Martin Spencer are less well known but still vital to the development of narrative painting While some of the artists including George Caleb Bingham and Paul Cadmus were classically trained self taught painters such as Carlos Shoney Moon and Thomas Waterman Wood are also represented American rivers cities and battlefields are among the native surroundings shown in many of the paintings However artists also looked elsewhere for settings to Europe the Holy Land or even some imagined realm Charles C Eldredge's essay discusses the rich and varied sources of American narrative painting from literature and history to childhood and domestic life and an essay by William Underwood Eiland provides a discussion of the southern tale telling tradition Artist biographies by Reed Anderson and Stephanie J Fox appear opposite the paintings adding further context Tales from the Easel a companion volume to the national touring exhibit of the same name is a stunning reminder of a tradition in American painting that has endured across two centuries and numerous art movements

Thomas Hart Benton and the American Sound Leo G. Mazow, Thomas Hart Benton, 2012 Argues that musical imagery in the art of American painter Thomas Hart Benton was part of a larger belief in the capacity of sound to register and convey meaning Provided by publisher

Boston Lithography, 1825-1880 Boston Athenaeum, Sally Pierce, Catharina Slautterback, 1991

[How Outer Space Made America](#) Daniel Sage, 2016-04-29 In this innovative book Daniel Sage analyses how and why American space exploration reproduced and transformed American cultural and political imaginations by appealing to and to an extent organizing the transcendence of spatial and temporal frontiers In so doing he traces the development of a seductive and powerful yet complex and unstable American geographical imagination the transcendental state Historical and indeed contemporary space exploration is despite some recent notable exceptions worthy of more attention across the social sciences and humanities While largely engaging with the historical development of space exploration it shows how contemporary cultural and social and indeed geographical research themes including national identity critical geopolitics gender technocracy trauma and memory can be informed by the study of space exploration

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.

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