

15 A American Landscape 1930 Picturing America

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On Zion's mount - Jared Farmer 2009-06-30
On Zion's Mount shows how, paradoxically, the Mormons created their homeland at the expense of the local Indians—and how they expressed their sense of belonging by investing Mt.

Timpanogos with “Indian” meaning.
[A Head Start on Picturing America, Resource Guide](#) - 2009

American Landscape and Genre Paintings in

the New-York Historical Society: Naegele-Yorke and unidentified artists - New-York Historical Society 1982

Pioneers of American Landscape Design - Catalog of Landscape Records in the United States (Project) 1993

Picturing America - 2008

Postcard America - Jeffrey L. Meikle
2016-01-20

This illustrated history of the colorized linen postcards of the 1930s and '40s is “an incredible tour . . . A veritable treasure trove of American culture” (Crave Online). From the Great Depression through the early postwar years, any postcard sent in America was more than likely a “linen” card. Colorized in vivid, often exaggerated hues and printed on card stock embossed with a linen-like texture, linen postcards celebrated the American scene with

views of majestic landscapes, modern cityscapes, roadside attractions, and other notable features. These colorful images portrayed the United States as shimmering with promise, quite unlike the black-and-white worlds of documentary photography or Life magazine. Linen postcards were enormously popular, with close to a billion printed and sold. Postcard America offers the first comprehensive study of these cards and their cultural significance. Drawing on the production files of Curt Teich & Co. of Chicago, the originator of linen postcards, Jeffrey L. Meikle reveals how photographic views were transformed into colorized postcard images—often by means of manipulation—adding and deleting details or collaging bits and pieces from several photos. He presents two extensive portfolios of postcards—landscapes and cityscapes—that comprise a representative iconography of linen postcard views. For each image, Meikle explains the postcard’s subject, describes aspects of its

production, and places it in social and cultural contexts. In the concluding chapter, he shifts from historical interpretation to a contemporary viewpoint, considering nostalgia as a motive for collectors and others who are fascinated today by these striking images.

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 "Shiney" 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.

Carl W. Peters - Richard H. Love 1999

Throughout his life Peters depicted the ordinary places and people of America. From Rochester to Rockport, Peters made an amazingly coherent group of fascinating, masterful American pictures.

[Picturing Victorian America](#) - Nancy Finlay
2012-01-01

Winner of the Ewell L. Newman Award from the American Historical Print Collectors Society (2009) Winner of the Betty M. Linsley Award from the Association for the Study of Connecticut History (2010) This is the first book-length account of the pioneering and prolific Kellogg family of lithographers, active in Connecticut for over four decades. Daniel Wright Kellogg opened his print shop on Main Street in Hartford five years before Nathaniel Currier

went into a similar business in New York and more than twenty-five years before Currier founded his partnership with James M. Ives, yet Daniel and his brothers Elijah and Edmund Kellogg have long been overshadowed by the Currier & Ives printmaking firm. Editor Nancy Finlay has gathered together eight essays that explore the complexity of the relationships between artists, lithographers, and print, map, and book publishers. Presenting a complete visual overview of the Kelloggs' production between 1830 and 1880, [Picturing Victorian America](#) also provides museums, libraries, and private collectors with the information needed to document the Kellogg prints in their own collections. The first comprehensive study of the Kellogg prints, this book demands reconsideration of this Connecticut family's place in the history of American graphic and visual arts. CONTRIBUTORS: Georgia B. Barnhill, Lynne Zacek Bassett, Candice C. Brashears, Nancy Finlay, Elisabeth

Hodermarsky, Richard C. Malley, Sally Pierce, Michael Shortell, Kate Steinway.

A History of US - Joy Hakim 1999

A History of US is the story of the history of the United States written especially for all ages to enjoy. From the hunting and fishing tribes that first crossed the Bering Strait to the civil rights movement and 20th-century attempts to define America, the 11 books in the series make history an exciting adventure story.

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.

Last of the Mohicans, The - James Fenimore Cooper

Two beautiful sisters make a perilous journey

through the wilderness to Fort William Henry at the height of the French and Indian War, accompanied by Hawkeye, the frontier scout, and his Mohican companions, Chingachcook and Uncas.

War, Peace, and All that Jazz - Joy Hakim
2002-09

Chronicles the history of the United States from the end of World War I through the Great Depression, to the end of World War II.

Humbug! - Wendy Jean Katz 2020-02-04

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; exposés of the fraudulent trade in Old Masters works; and the efforts of socialists, freethinkers, and bohemians to reject the authority of the past.

Antiques - 2004-11

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, Bénédict-Augustin Morel, Louis Pasteur, Élisée 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, Émile Gallé, František Kupka, Pablo Picasso, Carles Mani y Roig, 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.

The Color of Law: A Forgotten History of How Our Government Segregated America - Richard Rothstein 2017-05-02

New York Times Bestseller • Notable Book of the Year • Editors' Choice Selection One of Bill Gates' "Amazing Books" of the Year One of Publishers Weekly's 10 Best Books of the Year Longlisted for the National Book Award for Nonfiction An NPR Best Book of the Year Winner of the Hillman Prize for Nonfiction Gold Winner • California Book Award (Nonfiction) Finalist • Los Angeles Times Book Prize (History) Finalist • Brooklyn Public Library Literary Prize This "powerful and disturbing history" exposes how American governments deliberately imposed racial segregation on metropolitan areas nationwide (New York Times Book Review). Widely heralded as a "masterful" (Washington Post) and "essential" (Slate) history of the

modern American metropolis, Richard Rothstein's *The Color of Law* offers "the most forceful argument ever published on how federal, state, and local governments gave rise to and reinforced neighborhood segregation" (William Julius Wilson). Exploding the myth of de facto segregation arising from private prejudice or the unintended consequences of economic forces, Rothstein describes how the American government systematically imposed residential segregation: with undisguised racial zoning; public housing that purposefully segregated previously mixed communities; subsidies for builders to create whites-only suburbs; tax exemptions for institutions that enforced segregation; and support for violent resistance to African Americans in white neighborhoods. A groundbreaking, "virtually indispensable" study that has already transformed our understanding of twentieth-century urban history (Chicago Daily Observer), *The Color of Law* forces us to face the obligation to remedy our

unconstitutional past.

On the Road Again - William Wyckoff 2011-10-17

In On the Road Again, William Wyckoff explores Montana's changing physical and cultural landscape by pairing photographs taken by state highway engineers in the 1920s and 1930s with photographs taken at the same sites today. The older photographs, preserved in the archives of the Montana Historical Society, were intended to document the expenditure of federal highway funds. Because it is nearly impossible to photograph a road without also photographing the landscape through which that road passes, these images contain a wealth of information about the state's environment during the early decades of the twentieth century. To highlight landscape changes -- and continuities -- over more than eighty years, Wyckoff chose fifty-eight documented locations and traveled to each to photograph the exact same view. The pairs of old and new photos and accompanying interpretive essays presented here tell a vivid

story of physical, cultural, and economic change.

Wyckoff has grouped his selections to cover a fairly even mix of views from the eastern and western parts of the state, including a wide assortment of land use settings and rural and urban landscapes. The photo pairs are organized in thirteen visual themes, such as forested areas, open spaces, and sacred spaces, which parallel landscape change across the entire American West. A close, thoughtful look at these photographs reveals how crops, fences, trees, and houses shape the everyday landscape, both in the first quarter of the twentieth century and in the present. The photographs offer an intimate view into Montana, into how Montana has changed in the past eighty years and how it may continue to change in the twenty-first century. This is a book that will captivate readers who have, or hope to have, a tie to the Montana countryside, whether as resident or visitor. Regional and agricultural historians, geographers and geologists, and rural and urban

planners will all find it fascinating.

The Art of George Ames Aldrich - Wendy Greenhouse 2013-07-09

A highly regarded impressionist-style artist, George Ames Aldrich drew on his years of experience living and studying in Europe to create beautiful landscape paintings. His life and work are explored in this gorgeous book. Many of the artist's finest creations, some representing French subjects and others depicting the midwestern steel industry and American landscapes, are included in this book. It features color reproductions, along with other archival and contextual images. Essays by Michael Wright and Wendy Greenhouse explore in detail Aldrich's life, influences, sources of inspiration, and art historical context. Exploiting a wide variety of sources, Wright and Greenhouse have discovered exciting new information about the artist and his times.

The Great War in Hollywood Memory, 1918-1939 - Michael Hammond 2019-12-01

Assesses how America's film industry remembered World War I during the interwar period. This is the definitive account of how America's film industry remembered and reimagined World War I from the Armistice in 1918 to the outbreak of World War II in 1939. Based on detailed archival research, Michael Hammond shows how the war and the sociocultural changes it brought made their way into cinematic stories and images. He traces the development of the war's memory in films dealing with combat on the ground and in the air, the role of women behind the lines, returning veterans, and through the social problem and horror genres. Hammond first examines movies that dealt directly with the war and the men and women who experienced it. He then turns to the consequences of the war as they played out across a range of films, some only tangentially related to the conflict itself. Hammond finds that the Great War acted as a storehouse of motifs and tropes drawn upon in

the service of an industry actively seeking to deliver clearly told, entertaining stories to paying audiences. Films analyzed include *The Big Parade*, *Grand Hotel*, *Hell's Angels*, *The Black Cat*, and *Wings*. Drawing on production records, set designs, personal accounts, and the advertising and reception of key films, the book offers unique insight into a cinematic remembering that was a product of the studio system as it emerged as a global entertainment industry. "Hammond's intelligent and insightful account of the formation of cinematic treatments of the Great War in America constitutes a major addition to the critical literature on film. It acts as a prism through which to see refracted multiple themes central to the social and cultural history of the interwar years." — Jay Winter, author of *War beyond Words: Languages of Memory from the Great War to the Present* *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.

Book Review Digest - 1989

Excerpts from and citations to reviews of more than 8,000 books each year, drawn from coverage of 109 publications. *Book Review Digest* provides citations to and excerpts of reviews of current juvenile and adult fiction and nonfiction in the English language. Reviews of the following types of books are excluded: government publications, textbooks, and technical books in the sciences and law. Reviews of books on science for the general reader, however, are included. The reviews originate in a group of selected periodicals in the humanities, social sciences, and general science published in the United States, Canada, and Great Britain. - Publisher.

Cars for Comrades - Lewis H. Siegelbaum
2011-08-15

The automobile and Soviet communism made an odd couple. The quintessential symbol of American economic might and consumerism never achieved iconic status as an engine of Communist progress, in part because it posed an awkward challenge to some basic assumptions of Soviet ideology and practice. In this rich and often witty book, Lewis H. Siegelbaum recounts the life of the Soviet automobile and in the process gives us a fresh perspective on the history and fate of the USSR itself. Based on sources ranging from official state archives to cartoons, car-enthusiast magazines, and popular films, *Cars for Comrades* takes us from the construction of the huge "Soviet Detroit," emblems of the utopian phase of Soviet planning, to present-day Togliatti, where the fate of Russia's last auto plant hangs in the balance. The large role played by American businessmen and engineers in the checkered history of Soviet

automobile manufacture is one of the book's surprises, and the author points up the ironic parallels between the Soviet story and the decline of the American Detroit. In the interwar years, automobile clubs, car magazines, and the popularity of rally races were signs of a nascent Soviet car culture, its growth slowed by the policies of the Stalinist state and by Russia's intractable "roadlessness." In the postwar years cars appeared with greater frequency in songs, movies, novels, and in propaganda that promised to do better than car-crazy America. Ultimately, Siegelbaum shows, the automobile epitomized and exacerbated the contradictions between what Soviet communism encouraged and what it provided. To need a car was a mark of support for industrial goals; to want a car for its own sake was something else entirely. Because Soviet cars were both hard to get and chronically unreliable, and such items as gasoline and spare parts so scarce, owning and maintaining them enmeshed citizens in networks

of private, semi-illegal, and ideologically heterodox practices that the state was helpless to combat. Deeply researched and engagingly told, this masterful and entertaining biography of the Soviet automobile provides a new perspective on one of the twentieth century's most iconic—and important—technologies and a novel approach to understanding the history of the Soviet Union itself.

Barnstorming the Prairies - Jason Weems
2015-12-29

To Midwesterners tucked into small towns or farms early in the twentieth century, the landscape of the American heartland reached the horizon—and then imagination had to provide what lay beyond. But when aviation took off and scenes of the Midwest were no longer earthbound, the Midwestern landscape was transformed and with it, Jason Weems suggests in this book, the very idea of the Midwest itself. Barnstorming the Prairies offers a panoramic vista of the transformative nature and power of

the aerial vision that remade the Midwest in the wake of the airplane. This new perspective from above enabled Americans to conceptualize the region as something other than isolated and unchanging, and to see it instead as a dynamic space where people worked to harmonize the core traditions of America's agrarian character with the more abstract forms of twentieth-century modernity. In the maps and aerial survey photography of the Midwest, as well as the painting, cinema, animation, and suburban landscapes that arose through flight, Weems also finds a different and provocative view of modernity in the making. In representations of the Midwest, from Grant Wood's iconic images to the Prairie style of Frank Lloyd Wright to the design of greenbelt suburbs, Weems reveals aerial vision's fundamental contribution to regional identity—to Midwesternness as we understand it. Reading comparatively across these images, Weems explores how the cognitive and perceptual practices of aerial vision helped

to resymbolize the Midwestern landscape amid the technological change and social uncertainty of the early twentieth century.

The Gas Station in America - John A. Jakle
1994

"The first architect-designed gas station - a Pittsburgh Gulf station in 1913 - was also the first to offer free road maps; the familiar Shell name and logo date from 1907, when a British mother-of-pearl importer expanded its line to include the newly discovered oil of the Dutch East Indies; the first enclosed gas stations were built only after the first enclosed cars made motoring a year-round activity - and operating a service station was no longer a "seasonal" job; the system of "octane" rating was introduced by Sun Oil as a marketing gimmick (74 for premium in 1931)." "As the number of "true" gas stations continues its steady decline - from 239,000 in 1969 to fewer than 100,000 today - the words and images of this book bear witness to an economic and cultural phenomenon that was

perhaps more uniquely American than any other of this century."--Jacket.

America, History and Life - 2006

Article abstracts and citations of reviews and dissertations covering the United States and Canada.

Walker Evans: American Photographs - Lincoln Kirstein 2012

"More than any other artist, Walker Evans invented the images of an essential America that we have long accepted as fact, American Photographs, first published by The Museum of Modern Art in 1938, is the purest and most complete expression of his cool, unblinking vision. The eighty-seven photographs reproduced on its pages are as relevant and essential as ever, with Lincoln Kirstein's essay as their eloquent foil. American Photographs has been a key touch-stone for photographers and those who seek to understand the lyric potential of the medium, but it has often been out of print. This Seventy-Fifth-Anniversary Edition, with

sumptuous duotone plates complementing the elegant restraint of the original typography and design, makes Evans's landmark book available again. For the first time, digital technologies aid in emulating the precise cropping and finely tuned balance of the 1938 reproductions, capturing as never before the look and feel of the first edition."--cover jacket.

Picturing the Americas - Peter John Brownlee 2015-06

A bold and richly illustrated survey of the traditions and stylistic evolution of landscape painting in the Americas

The Last of the Mohicans - James Fenimore Cooper 1983-01-01

Two beautiful sisters make a perilous journey through the wilderness to Fort William Henry at the height of the French and Indian War, accompanied by Hawkeye, the frontier scout, and his Mohican companions, Chingachcook and Uncas.

Boston Lithography, 1825-1880 - Boston

Athenaeum 1991

Capturing the South - Scott L. Matthews
2018-10-26

In his expansive history of documentary work in the South during the twentieth century, Scott L. Matthews examines the motivations and methodologies of several pivotal documentarians, including sociologist Howard Odum, photographers Jack Delano and Danny Lyon, and music ethnographer John Cohen. Their work salvaged and celebrated folk cultures threatened by modernization or strived to reveal and reform problems linked to the region's racial caste system and exploitative agricultural economy. Images of alluring primitivism and troubling pathology often blurred together, neutralizing the aims of documentary work carried out in the name of reform during the Progressive era, New Deal, and civil rights movement. Black and white southerners in turn often resisted documentarians' attempts to turn

their private lives into public symbols. The accumulation of these influential and, occasionally, controversial documentary images created an enduring, complex, and sometimes self-defeating mythology about the South that persists into the twenty-first century.

Landscape and Images - John R. Stilgoe 2005
The proof, says Stilgoe, is all around us.

Ellen Shipman and the American Garden -
Judith B. Tankard 2018-05-01

Describes Shipman's remarkable life and fifty of her major works, including the Stan Hywet Gardens in Akron, Ohio; Longue Vue Gardens in New Orleans; and Sarah P. Duke Gardens at Duke University. Richly illustrated, this expanded edition reveals her ability to combine plants for dramatic impact and create spaces of the utmost intimacy.

Historical Painting Techniques, Materials, and Studio Practice - Arie Wallert 1995-08-24
Bridging the fields of conservation, art history, and museum curating, this volume contains the

principal papers from an international symposium titled "Historical Painting Techniques, Materials, and Studio Practice" at the University of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators worldwide—was organized by the Department of Art History at the University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and conservation institutions throughout the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the

painting methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English churches, Chinese paintings on paper and canvas, and Tibetan thangkas. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century.

American Art Colonies, 1850-1930 - Steve Shipp 1996

Item gives introductions to the colonies and then short biographies of the artists associated with them.

Corcoran Gallery of Art - Corcoran Gallery of Art 2011

This authoritative catalogue of the Corcoran Gallery of Art's renowned collection of pre-1945 American paintings will greatly enhance scholarly and public understanding of one of the finest and most important collections of historic American art in the world. Composed of more than 600 objects dating from 1740 to 1945.

Picturing America - Stephen J. Hornsby

2017-03-23

Shows maps of the United States of America and other geographical areas of the world.

Picturing Indians - Steven D. Hoelscher 2008

A landmark volume explores photographer Henry Hamilton Bennett's many-layered relationship with Wisconsin Dells Native peoples, the Ho-Chunk, places Bennett within the context of contemporary artists and photographers of American Indians, and examines the reception of this legacy by the Ho-Chunk. Simultaneous.

Representing and Imagining America - Davies

Philip John Davies 2019-06-01

In America, perhaps more than in any other western society, reality, legend and myth overlap. Americans have always been proprietorial about their country and its presentation. The international authors of this

book open a range of windows on our study of the USA. Covering issues of culture and society, literature, politics and history, ethnicity, ideology and democracy, they offer a unique analysis of the way in which we perceive and interpret a country which has become the only truly global force in politics and culture. See also: *Journal of Transatlantic Studies*
Photoscapes - Frédéric Pousin 2019-07-08
Landscape architecture and photography are closely interrelated, since the former is a constantly evolving thing that can be captured in stills, even eternalized, by photography. What role does photography play in landscape design? How does photography create a new context for landscape? The book investigates such questions in nine essays by North-American and French scientists, using landscape designs that were created from the 1950s to today.