

Inventing The Modern Artist Art And Culture In Gilded Age America

From the simple assertion that "words matter" in the study of visual art, this comprehensive but eminently readable volume gathers an extraordinary selection of words—painters and sculptors writing in their diaries, critics responding to a sensational exhibition, groups of artists issuing stylistic manifestos, and poets reflecting on particular works of art. Along with a broad array of canonical texts, Sarah Burns and John Davis have assembled an astonishing variety of unknown, little known, or undervalued documents to convey the story of American art through the many voices of its contemporary practitioners, consumers, and commentators. American Art to 1900 highlights such critically important themes as women artists, African American representation and expression, regional and itinerant artists, Native Americans and the frontier, popular culture and vernacular imagery, institutional history, and more. With its hundreds of explanatory headnotes providing essential context and guidance to readers, this book reveals the documentary riches of American art and its many intersecting histories in unprecedented breadth, depth, and detail.

This collection of original essays explores the rise of popular print media in China as it relates to the quest for modernity in the global metropolis of Shanghai from 1926 to 1945.

The author examines the ways in which artists and critics sought to construct a new identity in American art during the Gilded Age.

A beautifully illustrated look at the vogue for night landscapes amid the social, political, and technological changes of modern America The turn of the 20th century witnessed a surge in the creation and popularity of nocturnes and night landscapes in American art. In this original and thought-provoking book, Hélène Valance investigates why artists and viewers of the era were so captivated by the night. Nocturne examines works by artists such as James McNeill Whistler, Childe Hassam, Winslow Homer, Frederic Remington, Edward Steichen, and Henry Ossawa Tanner through the lens of the scientific developments and social issues that dominated the period. Valance argues that the success of the genre is connected to the resonance between the night and the many forces that affected the era, including technological advances that expanded the realm of the visible, such as electric lighting and photography; Jim Crow-era race relations; America's closing frontier and imperialism abroad; and growing anxiety about identity and social values amid rapid urbanization. This absorbing study features 150 illustrations encompassing paintings, photographs, prints, scientific illustration, advertising, and popular media to explore the predilection for night imagery as a sign of the times.

The Search for American Identity in the Gilded Age

Painting at the Threshold

Display and Retail at the Turn of the Twentieth Century

American Art and Real Estate in the Nineteenth Century

National Imaginaries, American Identities

New England Art and the Making of American Identity

The Gilded Age

"Beautifully written in an engaging style, this book provides a new perspective on turn-of-the-century American culture that nuances and complicates our vision of that historical moment. I have no doubt that it will become a classic text in American studies, the history of American art, and the study of visual culture."—Kathleen Pyne, author of Art and the Higher Learning Painting and Evolutionary Thought in Late Nineteenth-Century America "Michael Leja, one of our most original and acute historians of American art, has written an indispensable and lively study of what we might call the modern anxiety of seeing. He traces our inherently skeptical view of the world back to the turn of the last century, a golden age of hucksters, swindlers, quacks, humbugs, rascals, cheats, and confidence men, and shows how artists as diverse as Eakins and Duchamp fit into this new culture of suspicion. Leja's book breathes fresh life into the period."—Michael Kimmelman "Bringing together the strangest of bedfellows—paintings by Thomas Eakins, spirit photographs, William Harnett's still lifes, occult philosophies, Duchamp readymades—Leja uncovers a deep culture of suspicion and skepticism in America around 1900. As Americans grappled with the complexities of modern life, 'seeing was not believing,' he argues in this deeply researched and brilliantly provocative study."—Wanda M. Corn, author of The Great American Thing: Modern Art and National Identity, 1915-1935

The late nineteenth-century Biloxi potter, George Ohr, was considered an eccentric in his time but has emerged as a major figure in American art since the discovery of thousands of examples of his work in the 1960s. Currently, Ohr is celebrated as a solitary genius who foreshadowed modern art movements. While an intriguing narrative, this view offers a narrow understanding of the man and his work that has hindered serious consideration. Ellen J. Lippert, in her expansive study of Ohr and his Gilded Age context, counters this fable. The tumultuous historical moment that Ohr inhabited was a formative force in his life and work. Using primary documentation, Lippert identifies specific cultural changes that had the most impact on Ohr. Developments in visual display and the altered role of artists, the southerner redefined in the wake of the Civil War, interest in handicraft as an alternative to rampant mass production, emerging tenets of social thought seeking to remedy worker exploitation, and new assessments of morals and beauty as a result of collapsed ideals all played into the position of Ohr purposefully designed for himself. The second part of Lippert's study applies these observations to Ohr's body of work, interpreting his stylistic originality to be expressions of the contradictions and oppositions particular to late nineteenth-century America. Ohr threw his inspiration into being both the sophisticate and the "rube," the commercial huckster and the selfless artist, the socialist and the individualist, the "old-fashioned" craftsman and the "artist-genius." He created art pottery as both a salable commodity and a priceless creation. His work could be ugly and deformed (or even obscene) and beautiful. Lippert reveals that far from isolated, Ohr and his creations were very much products of his inspired engagement with the late nineteenth century.

Published in conjunction with a 2005-2007 exhibition organized by the Williams College Museum of Art, this volume addresses the rich topic of comparisons across theater, film, and the visual arts during the late 19th century and the beginning of the 20th. Seventeen essays are arranged in sections on early film and American artistic traditions. 183 colour & 100 black and white illustrations

The book builds an original argument for the department store as a significant site of design production, and therefore offers an alternative interpretation to the mainstream focus on consumption within retail history. Emily M. Orr presents a fresh perspective on the rise of modern urban consumer culture, of which the department store was a key feature. By investigating the production processes of display as well as fascinating information about display-making's tools and technologies, the skills of the displayman and the meaning and context of design decisions which shaped the final visual effect are revealed. In addition, the book identifies and isolates 'display' as a distinct moment in the life of the commodity, and understands it as an influential channel of mediation in the shopping experience. The assembly and interpretation of a diverse range of previously unexplored primary resources and archives yields fascinating new evidence, showing how display achieved an agency which transformed everyday objects into commodities and made consumers out of passersby.

John Sloan's Women

Skepticism and American Art from Eakins to Duchamp

American Women Modernists

Art and the Gothic Imagination in Nineteenth-century America

Painting the Dark Side

Redefining Gender in American Impressionist Studio Paintings

The Legacy of Robert Henri, 1910-1945

The interplay between art objects and the shaping of loyalties and identities in a formative phase of American culture is explored in this volume that offers a new interpretation of turn-of-the-century American art and its vision of the distinctive New England landscape and identity.

"Fascinating, illuminating, thrilling to read. Sarah Burns critically reframes the lives and works of key nineteenth-century American artists by turning away from social history and moving, ever so deftly, toward what might be called biography of the imagination."--Paul Staiti, Mount Holyoke College "Sarah Burns leads readers through the interior worlds of seven troubled nineteenth-century painters. With a splendid eye for historical detail, she probes relationships between the work of these tormented individuals and the national upheavals associated with slavery, immigration, industrialization, and women's rights. Painting the Dark Side explores the gothic strain in American art with luminous intelligence."--David Lubin, author of Picturing a Nation: Art and Social Change in Nineteenth-Century America "It is Sarah Burns's mission—and gift—to ask the really interesting questions about what has often been overlooked, underestimated, or otherwise minimized in nineteenth-century American painting. In this striking new book, she looks at works we thought we knew by artists like Thomas Cole, Albert Pinkham Ryder, and Thomas Eakins, discovering in their dark side the shadows that give form and depth to the standard 'sunny-side-up' version of American art history. This is the kind of original scholarship that endures."--Barbara Groseclose, author of Nineteenth-Century American Art "Burns's Painting the Dark Side reveals the pervasive darkness at the heart of nineteenth-century American life. In each fluent chapter, she couples imaginative readings of major pictures with contemporary social concerns—racial, political, and economic—all inflected by informed psychodynamic speculation. The book associates artists rarely, if ever, considered together. The result is an original and invigorating mapping of the mad, bad, and beautiful of the American pictorial gothic."--Marc Simpson, author of Uncanny Spectacle: The Public Career of the Young John Singer Sargent

"Many well-known artists, including Thomas Eakins and Winslow Homer, and lesser-known artists like Harriet Hosmer are closely examined, as is the art world of the time. In addition to discussing the free movement of American visual culture between 'high' and 'low', Barbara Groseclose interweaves nineteenth-century art criticism with current art history, to create a fascinating insight into the changing interpretations of American art of this period."--BOOK JACKET.

The Gilded Age—the time between Reconstruction and the Spanish-American War—marked the beginnings of modern America. The advertising industry became an important part of selling the American Dream. Americans dined out more than ever before, and began to take leisure activities more seriously. Women's fashion gradually grew less restrictive, and architecture experienced an American Renaissance. Twelve narrative chapters chronicle how American culture changed and grew near the end of the 20th century. Included are chapter bibliographies, a timeline, a cost comparison, and a suggested reading list for students. This latest addition to Greenwood's American Popular Culture Through History series is an invaluable contribution to the study of American popular culture. American Popular Culture Through History is the only reference series that presents a detailed, narrative discussion of U.S. popular culture. This volume is one of 17 in the series, each of which presents essays on Everyday America, The World of Youth, Advertising, Architecture, Fashion, Food, Leisure Activities, Literature, Music, Performing Arts, Travel, and Visual Arts

Pediatric Primary Care Case Studies

Materials, Practices, and Politics of Shine in Modern Art and Popular Culture

The Routledge Companion to Art and Disability

American Art and Early Film, 1880–1910

Women Artists & the Development of Modern American Art, 1870–1930

Inventing Modern

How a Radical Idea Changed Modern Art

The seven essays included in this volume move beyond the famed Ashcan School to recover the lesser known work of Robert Henri's women students. The contributors, who include well-known scholars of art history, American studies, and cultural studies demonstrate how these women participated in the "modernizing" of women's roles during this era.

Robin Veder's The Living Line is a radical reconceptualization of the development of late-nineteenth- and early-twentieth-century American modernism. The author illuminates connections among the histories of modern art, body cultures, and physiological aesthetics in early-twentieth-century American culture, fundamentally altering our perceptions about art and the physical, and the degree of cross-pollination in the arts. The Living Line shows that American producers and consumers of modernist visual art repeatedly characterized their aesthetic experience in terms of kinesthesia, the sense of bodily movement. They explored abstraction with kinesthetic sensibilities and used abstraction to achieve kinesthetic goals. In fact, the formalist approach to art was galvanized by theories of bodily response derived from experimental physiological psychology and facilitated by contemporary body cultures such as modern dance, rhythmic gymnastics, physical education, and physical therapy. Situating these complementary ideas and exercises in relation to enduring fears of neurostenia, Veder contends that aesthetic modernism shared industrial modernity's objective of efficiently managing neuromuscular energy. In a series of finely grained and interconnected case studies, Veder demonstrates that diverse modernists associated with the Armory Show, the Soci t Anonyme, the Stieglitz circle (especially O'Keeffe), and the Barnes Foundation participated in these discourses and practices and that "kin-aesthetic modernism" greatly influenced the formation of modern art in America and beyond. This daring and completely original work will appeal to a broad audience of art historians, historians of the body, and American culture in general.

From the American Revolution to the present, the United States has enjoyed a rich and persuasive visual culture. These images have constructed, sustained, and disseminated social values and identities, but this unwieldy, sometimes untidy form of cultural expression has received less systematic attention than other modes of depicting American life. Recently, scholars in the humanities have developed a new critical approach to reading images and the cultural work they perform. This practice, American cultural iconography, is generating sophisticated analyses of how images organize our public life. The contributions to this volume exhibit the extraordinary scope and interpretive power of this interdisciplinary study while illuminating the dark corners of the nation's psyche. Drawing on such varied texts and visual media as daguerreotypes, political cartoons, tourist posters, and religious artifacts, these essays explore how pictures and words combine to teach us who we are and who we are not. They examine mimesis in elegant portraits of black Freemasons, industrial-age representations of national parks, and postwar photographs of atomic destruction. They consider how visual culture has described and disclosed the politics of racialized sexuality, whether subconsciously affirming it in the shadows of film noir or deliberately contesting it through the interethnic incest of John Sayles's Lone Star. Students of literature, film, and history will find that these essays extend the frontier of American studies. The contributors are Maurice Wallace, Dennis Berthold, Alan Trachtenberg, Shirley Samuels, Jenny Franchot, Cecelia Tichi, Eric Lott, Bryan C. Taylor, and Jos é E. Lim ó n.

This book offers trans-historical and trans-national perspectives on the image of "the artist" as a public figure in the popular discourse and imagination. Since the rise of notions of artistic autonomy and the simultaneous demise of old systems of patronage from the late eighteenth century onwards, artists have increasingly found themselves confronted with the necessity of developing a public persona. In the same period, new audiences for art discovered their fascination for the life and work of the artist. The rise of new media such as the illustrated press, photography and film meant that the needs of both parties could easily be satisfied in both words and images. Thanks to these "new" media, the artist was transformed from a simple producer of works of art into a public figure. The aim of this volume is to reflect on this transformative process, and to study the specific role of the media themselves. Which visual media were deployed, to what effect, and with what kind of audiences in mind? How did the artist, critic, photographer and filmmaker interact in the creation of these representations of the artist's image?

Growing Up with X-Rays, Skyscrapers, and Tailfins

American Art to 1900

Nocturne

Modern Art and the Economy of Energy

Visions of Belonging

Art and Culture in Gilded Age America

Moving Pictures

In 1901, the sculptor Augustus Saint-Gaudens proclaimed in a letter to Will Low, "Health-is the thing!" Though recently diagnosed with intestinal cancer, Saint-Gaudens was revitalized by recreational sports, having realized midcareer "there is something else in life besides the four walls of an ill-ventilated studio." The Medicine of Art puts such moments center stage in order to consider the role of health and illness in the way art was produced and consumed. Not merely beautiful or entertaining objects, works by Gilded-Age artists such as John Singer Sargent, Abbott Thayer, and Augustus Saint-Gaudens are shown to function as balm for the ill, providing relief from physical suffering and pain. Art did so by blunting the edges of contagious disease through a process of visual translation. In painting, for instance, hacking coughs, bloody sputum, and bodily enervation were recast as signs of spiritual elevation and refinement for the tuberculous, who were shown with a pale, chalky pallor that signalled rarefied beauty rather than an alarming indication of death. Works of art thus redirected the experience of illness in an era prior to the life-saving discoveries that would soon become hallmarks of modern medical science to offer an alternate therapy. The first study to address the place of organic disease—cancer, tuberculosis, syphilis—in the life and work of Gilded-Age artists, this book looks at how well-known works of art were marked by disease and argues that art itself functioned in medicinal terms for artists and viewers in the late 19th century.

Mining various archives and newspaper repositories, Elizabeth Robins Pennell, Nineteenth-Century Pioneer of Modern Art Criticism provides the first full-length study of a remarkable woman and heretofore neglected art critic. Pennell, a prolific 'New Art Critic', helped formulate and develop formalist methodology in Britain at the end of the nineteenth century, which she applied to her mostly anonymous or pseudonymous reviews published in numerous American and British newspapers and periodicals between 1883 and 1923. A bibliography of her art criticism is included as an appendix. In addition to advocating an advanced way in which to view art, Pennell used her platform to promote the work of ?new? artists, including ?ouard Manet and Edgar Degas, which had only recently been introduced to British audiences. In particular, Pennell championed the work of James McNeill Whistler for whom she, along with her husband, the artist Joseph Pennell, wrote a biography. Examination of her contributions to the late Victorian art world also highlights the pivotal role of criticism in the production and consumption of art in general, a point which is often ignored.

A reconsideration of Church's works offering a sustained examination of the aesthetics of detail that fundamentally shaped 19th-century American landscape painting.

Focusing on early cinema's relationship with the pictorial arts, this pioneering study explores how cinema's emergence was grounded in theories of picture composition, craft and arts education – from magic lantern experiments in 1890s New York through to early Hollywood feature films in the 1920s. Challenging received notions that the advent of cinema was a celebration of mechanisation and a radical rejection of nineteenth-century traditions of representation, Kaveh Askari instead emphasises the overlap between craft traditions and modernity in early film. Opening up valuable new perspectives on the history of film as art, Askari links American silent cinema with the practice of teaching the public how to appreciate fine art; charts its entrance into arts education via art schools and university film courses; shows how concepts of artistic production entered films through a material interest in the studio; and examines the way in which Maurice Tourneur and Rex Ingram made early art films by shaping an image of the film director around the idea of the fine artist.

The Emphatically Queer Career of Artist Perkins Harnly and His Bohemian Friends: A Meg Harris Mystery

The Arts of Democracy

Disease and the Aesthetic Object in Gilded Age America

Art, Public Culture, and the State

Inventing Modern Art in Brazil

Inventing Abstraction, 1910-1925

Wallace Nutting and the Invention of Old America

Through the example of Central Pacific Railroad executives, Manufacturing the Modern Patron in Victorian California redirects attention from the usual art historical protagonists - artistic producers - and rewrites narratives of American art from the unfamiliar vantage of patrons and collectors. Neither denouncing, nor lionizing, nor dismissing its subjects, it demonstrates the benefits of taking art consumers seriously as active contributors to the cultural meanings of artwork. It explores the critical role of art patronage in the articulation of a new and distinctly modern elite class identity for newly ascendant corporate executives and financiers. These economic elites also sought to legitimate trends in industrial capitalism, such as mechanization, incorporation, and proletarianization, through their consumption of a diverse array of elite culture, including regional landscapes, panoramic and stop-motion photography, history paintings of the California Gold Rush, the architecture of Stanford University, and the design of domestic galleries. This book addresses not only readers in the art history and visual and material cultures of the United States, but also scholars of patronage studies, American Studies, and the sociology of culture. It tells a story still relevant to this new Gilded Age of the early 21st century, in which wealthy collectors dramatically shape contemporary art markets and institutions.

Thousands of women pursued artistic careers in the United States during the late nineteenth century. According to census figures, the number of women among the ranks of professional artists rose from 10 percent to nearly 50 percent between 1870 and 1890.

An exploration of the technology and drive that marked the first half of the twentieth century identifies cultural concepts that prompted unprecedented advancements, citing the author's own observations of the era's developments from the perspective of a child and a newcomer to America. By the author of The Engines of Our Ingenuity. (Technology)

Written by some of the most respected and accomplished scholars working in their fields, this volume illuminates the often contradictory impulses that have shaped the historical intersection of the arts, public culture, and the state in modern America.

"Cultural Philanthropy, Industrial Capital, and Social Authority "

The Art and Science of Detail

Night in American Art, 1890-1917

The Representation of the Struggling Artist in America, 1800–1865

"Elizabeth Robins Pennell, Nineteenth-Century Pioneer of Modern Art Criticism "

Painting Professionals

Mobility and Identity in US Genre Painting

Were late nineteenth-century gender boundaries as restrictive as is generally held? In Redefining Gender in American Impressionist Studio Paintings: Work Place/Domestic Space, Kirstin Ringelberg argues that it is time to bring the current re-evaluation of the notion of separate spheres to these images. Focusing on studio paintings by American artists William Merritt Chase and Mary Fairchild MacMonnies Low, she explores how the home-based painting studio existed outside of entrenched gendered divisions of public and private space and argues that representations of these studios are at odds with standard perceptions of the images, their creators, and the concept of gender in the nineteenth century. Unlike most of their bourgeois contemporaries, Gilded Age artists, whether male or female, often melded the worlds of work and home. Through analysis of both paintings and literature of the time, Ringelberg reveals how art history continues to support a false dichotomy; that, in fact, paintings that show women negotiating a complex combination of professionalism and domesticity are still overlooked in favor of those that emphasize women as decorative objects. Redefining Gender in American Impressionist Studio Paintings challenges the dominant interpretation of American (and European) Impressionism, and considers both men and women artists as active performers of multivalent identities.

This book examines the portrayal of themes of boundary crossing, itinerancy, relocation, and displacement in US genre paintings during the second half of the long nineteenth century (c. 1860-1910). Through four diachronic case studies, the book reveals how the high-stakes politics of mobility and identity during this period informed the production and reception of works of art by Eastman Johnson (1824-1906), Enoch Wood Perry, Jr. (1831-1915), Thomas Hovenden (1840-95), and John Sloan (1871-1951). It also complicates art history's canonical understandings of genre painting as a category that seeks to reinforce social hierarchies and emphasize more rooted connections to place by, instead, privileging portrayals of social flux and geographic instability. The book will be of interest to scholars working in art history, literature, American studies, and cultural geography.

Describes how late Victorian culture encouraged the evolution of art as a career, discussing such "inventions" as art therapy and bohemianism, and exploring artists' complicated and confused gender roles

The Routledge Companion to Art and Disability explores disability in visual culture to uncover the ways in which bodily and cognitive differences are articulated physically and theoretically, and to demonstrate the ways in which disability is culturally constructed. This companion is organized thematically and includes artists from across historical periods and cultures in order to demonstrate the ways in which disability is historically and culturally contingent. The book engages with questions such as: How are people with disabilities represented in art? How are notions of disability articulated in relation to ideas of normality, hybridity, and anomaly? How do artists use visual culture to affirm or subvert notions of the normative body? Contributors consider the changing role of disability in visual culture, the place of representations in society, and the ways in which disability studies engages with and critiques intersectional notions of gender, race, ethnicity, class, and sexuality. This book will be particularly useful for scholars in art history, disability studies, visual culture, and museum studies.

Sophisticate and Rube

Speculative Landscapes

Liangyou, Kaleidoscopic Modernity and the Shanghai Global Metropolis, 1926-1945

The Medicine of Art

Looking Askance

Picture Craft from the Magic Lantern to Early Hollywood

Designing the Department Store

Admired for his trompe l'oeil style, American painter William Harnett (1848-1892) was as intellectually ambitious as he was technically skilled. The first scholarly monograph on the artist, William Harnett's Curious Objects details Harnett's career-long effort to position still life as a serious art. Nika Elder elevates the significance of Harnett's academic training and questions his apparent turn away from it. Reading his still lifes in relation to wartime visual culture, literary realism, museum display, and industrial design, she shows how Harnett experimented with inanimate objects and pictorial techniques to represent the human condition without depicting the human body. His paintings illustrate late nineteenth-century American material culture, but they also represent Reconstruction, interiority, death and life, and the imagination. By engaging such lofty themes, Harnett reimagined history painting for the modern era. His work thus locates Gilded Age art and culture in the long shadow of the Civil War and its politics.

An exploration of the innovative, quintessentially Brazilian painter who merged modernism with the brilliant energy and culture of her homeland Tarsila do Amaral (1886-1973) was a central figure at the genesis of modern art in her native Brazil, and her influence reverberates throughout 20th- and 21st-century art. Although relatively little-known outside Latin America, her work deserves to be understood and admired by a wide contemporary audience. This publication establishes her rich background in European modernism, which included associations in Paris with artists Fernand Léger and Constantin Brancusi, dealer Ambroise Vollard, and poet Blaise Cendrars. Tarsila (as she is known affectionately in Brazil) synthesized avant-garde aesthetics with Brazilian subjects, creating stylized, exaggerated figures and landscapes inspired by her native country that were powerful emblems of the Brazilian modernist project known as Antropofagia. Featuring a selection of Tarsila's major paintings, this important volume conveys her vital role in the emerging modern-art scene of Brazil, the community of artists and writers (including poets Oswald de Andrade and Mário de Andrade) with whom she explored and developed a Brazilian modernism, and how she was subsequently embraced as a national cultural icon. At the same time, an analysis of Tarsila's legacy questions traditional perceptions of the 20th-century art world and asserts the significant role that Tarsila and others in Latin America had in shaping the global trajectory of modernism.

Speculative Landscapes offers the first comprehensive account of American artists' financial involvements in and creative responses to the nineteenth-century real estate economy. Examining the dealings of five painters who participated actively in this economy—Daniel Huntington, John Quidor, Eastman Johnson, Martin Johnson Heade, and Winslow Homer—Ross Barrett argues that the experience of property investment exposed artists to new ways of seeing and representing land, inspiring them to develop innovative figural, landscape, and marine paintings that radically reworked visual conventions. This approach moved beyond just aesthetics, however, and the book traces how artists creatively interrogated the economic, environmental, and cultural dynamics of American real estate capitalism. In doing so, Speculative Landscapes reveals how the provocative experience of land investment spurred painters to produce uniquely insightful critiques of the emerging real estate economy, critiques that uncovered its fiscal perils and social costs and imagined spaces outside the regime of private property.

A fascinating look at the art dealer Paul Durand-Ruel, revealing the crucial role he played in the development of French Impressionism'

The Living Line

A Documentary History

Tarsila Do Amaral

Thomas Eakins and the Uses of History

Homer, Eakins, and Anshutz: The Search for American Identity in the Gilded Age

Inventing the Modern Artist

Frederic Church

Shine allures and awakens desire. As a phenomenon of perception shiny things and materials fascinate and tantalize. They are a formative element of material culture, promising luxury, social distinction and the hope of limitless experience and excess. Since the early twentieth century the mass production, dissemination and popularization of synthetic materials that produce heretofore-unknown effects of shine have increased. At the same time, shine is subjectified as “glamor” and made into a token of performative self-empowerment. The volume illuminates genealogical as well as systematic relationships between material phenomena of shine and cultural-philosophical concepts of appearance, illusion, distraction and glare in bringing together renowned scholars from various disciplines.

This book analyzes how American painters, sculptors, and writers, active between 1800 and 1865, depicted their response to a democratic society that failed to adequately support them financially and intellectually.

"Challenging the cornerstone assumption of Sloan as a neutral spectator, Coco suggests the ways that he used art to define himself as both man and artist, at a time when the ideals of masculinity and artistic identity were at issue. Examining his self-admitted fear of women, she demonstrates how Sloan's perception of them, as potentially threatening to his manhood and his career, manifests itself subtextually in the fetishized nature of his windowed compositions."

The Emphatically Queer Career of Perkins Harnly is the story of a Nebraska-born artist (1901-1986) who over the course of his long-life crossed paths with a staggering array of famous and infamous personalities. He partied with Sarah Bernhardt. Was friends with Paul Swan, a.k.a. "The Most Beautiful Man in the World," (who made women swoon when he danced in his tiny leopard-skin tunic). Was the frequent houseguest of Rose O'Neill, the free-living artist who invented the Kewpie. And dedicated correspondent of William Seabrook, author and occasional cannibal who--for better or worse--introduced Americans to the zombie. The story follows Harnly's steps from remote farmlands of Nebraska through silent-era Hollywood, post-revolutionary Mexico, Depression-era New York, wartime Tinsel Town, queer Los Angeles during the repressive 1950s, and in the 1970s. And romping through Europe and South America, where Harnly indulged in his hobby of visiting the graves of the famous and infamous from Vladimir Lenin to Oscar Wilde, Queen Victoria, and Eva Peron. Sarah Burns uses archives of letters and interviews to bring the lives of Harnly and his circle of creative friends whose antics rival the infamous "bright young things" of England. Once you meet Harnly, you will never forget him.

Nineteenth-century American Art

Work Place/Domestic Space

William Harnett's Curious Objects

A Psychoanalysis of Vision

The Mediatization of the Artist

Making Movies into Art

The Cultural Work of American Iconography

The first book-length study to explore the Philadelphia realist artist's lifelong fascination with historical themes, this examination of Eakins reveals that he envisioned his artistic legacy in terms different from those by which twentieth-century art historians have typically defined his art.

Congregational minister, author, photographer & entrepreneur, Wallace Nutting collected, reproduced & marketed colonial American artefacts.

This book explores the development of abstraction from the moment of its declaration around 1912 to its establishment as the foundation of avant-garde practice in the mid-1920s. The book brings together many of the most influential works in abstractions early history to draw a cross-media portrait of this watershed moment in which traditional art was reinvented in a wholesale way. Works are presented in groups that serve as case studies, each engaging a key topic in abstractions first years: an artist, a movement, an exhibition or thematic concern. Key focal points include Vasily Kandinsky's ambitious Compositions V, VI and VII; a selection of Piet Mondrians work that offers a distilled narrative of his trajectory to Neo-plasticism; and all the extant Suprematist pictures that Kazimir Malevich showed in the landmark 0.10 exhibition in 1915.0Exhibition:

MoMA, New York, USA (23.12.2012-15.4.2013).

George Ohr

Still-Life Painting After the American Civil War

Paul Durand-Ruel and the Modern Art Market

Manufacturing the Modern Patron in Victorian California

Inventing Impressionism