

## 1: Abstract Expressionism, an introduction (article) | Khan Academy

*Robinson Jeffers and the American Sublime* is the most comprehensive and most substantial critical work ever devoted to the major American poet Robinson Jeffers (). Jeffers, the best known poet of California and the American West, particularly valorized the Big Sur region, making it his own as Frost did New England and Faulkner.

Landscape Painting in the United States, London: Tate Publishing, pp. As an introduction to this exhibition, *Kindred Spirits* is both a cherished, familiar image and a synopsis of the core characteristics associated with early nineteenth-century landscape painting in the United States. Compositionally, Durand used techniques inherited from the idealized seventeenth-century landscapes of Claude Lorraine, but the sensibility is decidedly contemporary and romantic. In fact, *Kindred Spirits* is a tribute to his friend and fellow painter Thomas Cole, who died unexpectedly in , and the poet William Cullen Bryant, a close friend of both Cole and Durand. The dual portrait of painter and poet in the pristine Catskill Mountains setting speaks to the importance that this generation of artists felt for the untouched natural beauty of the American landscape, as well as the reverence they expressed for wild, awe-inspiring imagery. This approach demonstrates the dependence of American painters on British pictorial traditions, as well as their eventual departure from those conventions in pursuit of a vision better suited to their native environment. The design of the exhibition followed the thematic structure of the catalogue, with each gallery devoted to a specific concept such as wilderness, transcendentalism, or exploration. In Minneapolis, the exhibition was designed around a muted palette of grays, blues, plums, and greens that showcased the often-vibrant hues of the landscapes depicted in the paintings. This served the viewer well, as the background did not compete with the paintings. In addition, the use of freestanding wall panels at gallery entrances created a surprising rhythm as the viewer moved from one space to the next. Although the effect is not quite the same as seeing it in a gas-lit room in post-Civil War New York City, it was nonetheless an important attempt at educating contemporary viewers about the nature of the mid-nineteenth-century art market in the United States. Church labeled many paintings "Great Pictures" because they were large in both scale and concept; and because the tag line attracted a wide audience to his exhibitions. Meticulous attention to flora and fauna combined with a remarkable mastery of panoramic spaces enabled Church to articulate his belief that the natural world was a reflection of the divine. Some paintings, such as *Rainy Season in the Tropics* or *Twilight in the Wilderness* of , may have had political overtones as well. Scholars, including co-curator Barringer, see both of these works as commentaries on the American Civil War. *Twilight in the Wilderness*, with its setting sun reflected in the blood-colored lake, is an intensely emotive image. *Rainy Season in the Tropics*, painted six years later, transports the viewer to a sunlit, rainbow-laden paradise, an expression of hope in post-war America. Didactic material for the exhibition drew from the catalogue and "with one unexplained exception" every painting had a detailed label. In spite of museum-world debates about whether or not to provide substantive labels, it would appear that viewers appreciate them thoroughly. There is also an advantage to layering didactic material such as labels, wall information plaques, and catalogue texts; it allows viewers to gradually deepen their understanding of the material as each level of information provides an increasingly detailed and scholarly critique. Viewers can choose to participate at whatever level suits them best. In this exhibition, a single theme defined each gallery, offering an intellectual structure for the display of the paintings. The New York Public Library. For those familiar with American landscape painting, this exhibition provided the opportunity of experiencing an impressive range of well-known images. Only then can the viewer appreciate the fact that the central image, *Consummation* fig. Details that are difficult to see in reproductions are more readily discernable as well. For example, the red-robed emperor returning from victorious conquest in *Consummation* stands out brilliantly in the original, whereas he appears only as a modest figure in even the best of reproductions. Stylistic changes are also more evident. Cole altered his technique in response to his subject, moving from the smoothly finished Claudian arcadia of *The Pastoral* to the scumbled paint of *Desolation*. Viewing all five paintings together prompts the question of interpretation. Certainly the artist intended his series as an allegory of empire building in general, but the question of whether or not it was also meant as a comment on specific empires

must be asked. His disenchantment with industrialization was well known and, as Barringer notes in the catalogue p. In his final painting of the series, *Desolation*, the artist reflected an unexpectedly grim outlook for a nation whose rhetoric promised life, liberty, and the pursuit of happiness. This is where American landscape painters of the nineteenth century part company with the British tradition that had sustained them initially. Issues of composition and technique take second place to the social and moral questions posed by the issue of slavery, the Indian Reform Act of , the annexation of vast territories west of the Mississippi River, and the gradual realization that the colonization of the American west meant an end to the wilderness. For many artists, the question was not about evoking a pre-industrial agricultural world or celebrating the dynamism of speed and steam, but about the morality of intentionally destroying an untainted wilderness. As Thomas Cole noted in his diary on July 6, This very newness brought a unique set of responsibilities to the American artist, and as the century progressed, the question of what those were became more and more pressing. Detroit Institute of Arts American landscape painters responded in a variety of ways. He tried to represent the beauty of that universal design in his exquisitely detailed panoramic paintings such as *Cotopaxi* fig. His contemporary, Sanford Robinson Gifford, evoked the untamed, luminous world of Maine in *The Wilderness of* , in which the only sign of human habitation is an Indian woman with a child on her back awaiting her husband as he glides home in a canoe. The image is carefully composed around Mount Katahdin, remote and serene against a gold-tinged sky. Like the woman on the shore, the viewer luxuriates, if only for a moment, in an American wilderness in which human beings lived in harmony with nature.

### 2: Robinson Jeffers and the American Sublime - Stanford Scholarship

*Robinson Jeffers and the American Sublime is the most comprehensive and most substantial critical work ever devoted to the major American poet Robinson Jeffers ( ). Jeffers, the best known poet of California and the American West, particularly valorized the Big Sur region, making it his own.*

First, some background – What is a frame? According to cognitive scientist George Lakoff and others, a frame is a conceptual structure used in thinking. This framing metaphor works because no one actually likes to pay taxes; it really is painful. However, thoughtful people recognize that it is necessary for the common good. But that is a secondary response. The reputation of the communicator is also an important cue in this process. It has since influenced theory in politics, communications, linguistics, and cognitive science, among many other fields. Another way to describe thematic reporting is that it shows that the misfortune of one or more individuals represents the exploitation of a whole group of people tenants, workers, would be voters, or at risk youth, for example. It makes plain that their reactions are caused by unfair or unjust or illegal conditions, set in motion by the behavior of powerful others. Be clear on your own values. Use the language of values, not of facts or statistics. Think strategically in terms of large moral goals. Unite and cooperate with other kinds of issue-based progressives whose values you share. Speak to the progressive base and to swing voters who share some of your values. What the Metaphor Project Offers: Some Knotty Issues in Framing 1. No serious framing expert believes that framing is a substitute for organizing or finding effective political candidates. Nor has any serious organizing or campaigning been effective without good framing of the issues at stake. For best results, effective issue framing must be fully integrated with movement or campaign building. Framing for quick results or long-term success? Some framing theorists feel that for best results, a whole system of widely agreed-upon progressive frames must be worked out and publicized for a long time, before we will be able to succeed with any of our own new frames. In the meantime, we must do what we can to come up with mainstream language that a broad cross-section of the liberal and progressive community can join in using – something like a big do-it-yourself experiment for the short-term, hopefully backed up by polls and focus group testing as we go along. Framing individual problems or issues versus framing to promote broad public policy? Leaders of the progressive movement are especially concerned about fostering framing that will promote broad public policy changes, rather than addressing a patchwork of single issues or the problems of individuals. To be most effective, we must keep these bigger goals in mind as we frame our own issues. Framing for progressives and their friends or framing to reach mainstream Americans? Activists have many different goals and audiences in their organizing. At times they may wish to activate their own constituencies, or those parts of the larger public who may already be sympathetic to their cause. At other times, they may need to reach as much of the voting public as possible and target public officials. Choosing the correct frames for the intended audience is vital to success. See About Speaking American for a brief overview of the different varieties of cultural narrative in America as framing sources. Many fields of study have contributed to American framing theory and continue to shed light on this particular topic – especially political science and American history. Share our site with others Our Book Susan C.

### 3: Janet Whitmore reviews American Sublime: Landscape Painting in the United States,

*Introduction: framing the American sublime --Heavenly meditations --Transcendental etudes --Darwinian redemptions --Configuring the California sublime --The sacrificial son --Democratic vistas --The cosmological sublime --Post mortem.*

Advocacy to get a problem on the agenda Analysis to aid decision Purposeful rhetoric This reading applies communication and rhetoric principles to the definition of policy problems and the analysis of policy solutions. How does public policy making begin? Typically, it starts with perception of a problem. Somebody perceives a condition in society or the environment to be wrong. Perceptions of a problem differ, so finding a solution often involves conflict. Or, it might enable cooperation. Problems come to public attention in various ways. Sometimes the problem chooses you. Something happens, you are affected by it, and you seek public action to address the problem. The triggering event might be large-scale, as when the destructive hurricanes Katrina and Rita damaged American coastal cities and states in After those storms, families of victims, local governments, and other collectives sought compensation or other action by federal government. In contrast, a triggering event might be small-scale, even personal and singular. Sometimes you choose the problem. For example, elected and appointed officials in government have authority to decide what is and is not a problem and which problems will receive attention. In the budgeting case Public Policy Process , a governor and state legislative committees exemplify this kind of chooser. The food safety case Public Policy Process shows a regulatory agency head putting milk labeling on the agenda. Outside government, a chooser might be an advocacy group or a coalition of groups that brings a problem to legislative attention. To influence policy making, the perception of a wrong is not enough. If public policy is to be a solution, the wrong must be defined as one that policy makers can address. For example, you might perceive that obesity is wrong because it harms individuals, but individual solutions cannot be legislated. However, if you define obesity as a public health problem, you can relate obesity to public health standards or to medical research in the causes of disease. Those are problems with broad societal significance that can be addressed by policy makers. Problem definition is important. As the logical first move in a policy process, problem definition sets debate; it also predicts solution. Different definitions lead to different solutions. For example, even though health authorities define obesity as a health problem, the numbers of overweight and obese people especially in the United States continue to rise. Why, you wonder, are people fat despite health warnings? Your question redefines the problem, thereby revealing different potential solutions. By focusing on the experience of people in everyday life, you expose another set of conditions relevant to obesity, behavioral issues such as eating habits, physiological issues such as genetics, cultural issues such as food preferences, economic conditions such as food costs, and economic interests such as food industry profits. You point to solutions involving consumers, educators, businesses, and industries rather than healthcare providers. Problem definition takes differences of perception into account. To a large degree, problem definition is subjective. Narrow and exclusive problem definition freezes possibility and invites competing solutions. Broad and inclusive definition imagines change and invites solution by a coalition. Purposeful rhetoric who am I? No matter how messy the process becomes, your action in a policy process is directed by your definition of the problem. How to define a policy problem Two purposes for defining a problem are presented in this chapter, getting a problem onto the public agenda Purpose A and aiding policy choice by analysis of solutions Purpose B. Arguably, the two do not belong together in a chapter on problem definition. Defining a problem is not solving it. From the perspective of communication, however, both defining problems and analyzing solutions rely on persuasion Stone. And so, they are presented here for instruction in purposeful rhetoric. In practice, when you are defining a problem, it is crucial to remain aware of your purpose and not to confuse the two purposes, advocacy and analysis. Ability to recognize problematic conditions and to define a policy problem they present. For a recognized problem, ability to define policy options and offer criteria for decision. Individual or collective; local or broader in impact; well-known or unrecognized; widely discussed or little considered; past, present, or anticipated Strategy: Provide information necessary for your purpose Expect to be flexible in the writing process. Problem definition can be iterative. After completing a task, you might find that you must revise earlier work. Or, after

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defining a problem, you might find that you want to, or you must, redefine it because conditions have changed or you have gained more knowledge. Summary and Looking Forward This reading tells you that problem definition is fundamental in policy work, that problems can be defined differently, and, so, persuasive argumentation is a valuable skill.

## 4: Post Mortem - Stanford Scholarship

*This book is devoted to the major American poet Robinson Jeffers (). Jeffers, the best known poet of California and the American West, particularly valorized the Big Sur region, making it his own as Frost did New England and Faulkner, Mississippi, and connecting it to the wider tradition of the American sublime in Emerson, Thoreau, and John Muir.*

This object is currently on view. The infinite botanical detail, the terrifying depths of the abyss, and the overwhelming sense of unlimited space combine to communicate a powerful sense of the sublime. Two figures in the left foreground pray in front of an archaic stone cross, colorful birds flocking in a palm tree above them. This scene is balanced on the right by cascades of water and a small lake. Snow-capped peaks in the background—Tungurahua on the left and the cone of Cotopaxi on the right—frame the distant view. The white-hot light of a centrally placed sun permeates a warm palette of sienna browns and lush greens. Church depicted various plant and animal species with exactness while imbuing the painting with an explicit Christian iconography, mirroring contemporary thinking about science and religion. In the Cotopaxi region of Ecuador both Humboldt and Church found in one locale perennial summers—the tropics—juxtaposed with ice-covered volcanic mountains. Abbeville Press, , The Museum of Modern Art, , Houghton, Mifflin, and Co. Eldredge, et al, American Originals, Foremost among them was Frederic Edwin Church — , who expanded the size and grandeur of his canvases and broadened their scope by traveling far afield. His adventurous spirit led him from the high peaks of the Andes to the icebergs of Newfoundland. His skills as an artist and showman complemented his dramatic compositions and spectacular use of light and color. The resulting paintings appealed to the expansionist, scientific, and religious sensibilities at mid-century and remain nationalistic icons of America and her art. During his time with Cole, Church honed his painting skills through close observation of nature, sketching the quintessential American landscape, the Hudson River Valley. That same year he was elected the youngest associate of the National Academy of Design, and the following year he earned the rank of academician. His theories lent themselves to romantic interpretation and became popular with artists of the mid-nineteenth century as they grappled with the confluence of divinity and science. The artist sketched the complex ecosystems he encountered and his final canvases merged scientific precisionism with Judeo-Christian themes. Church painted his South American canvases on a large scale in his studio and then exploited the spectacular subject matter through elaborate displays. During his career Church painted sixteen major works derived from his travels in South America. While Church found success with these subjects, still the majority of his works explored the majesty of American terrain. When it was unveiled it failed to find a buyer, an early indication, perhaps, of a shift of taste away from grandiose conceptions. Toward the end of his life, Church retired to Olana, just as enthusiasm for his kind of grand statement was fading. Tuckerman, Book of the Artists. The Luminist Movement, —, John Wilmerding, ed. Harper and Row, Art and Artists in Connecticut. Artists of the Nineteenth Century and Their Works. Cyclopedia Of Painters And Paintings. American Art And Art Collections. Reynolda House American Paintings. Abbeville Press Publishers, Metropolitan Museum of Art, Living In Our World: The Americas Raleigh, NC: Voorsanger, Catherine Hoover and John K. Art And The Empire City: The Metropolitan Museum of Art, American landscape and painting, Oxford University Press, , cover art and plate 6. The Passage to Cosmos: Alexander von Humboldt and the shaping of American. University of Chicago Press, Frederic Church and the Landscape Oil Sketch. Yale University Press, American Landscape and Marine Painter. Hudson River School Visions: Avery and Franklin Kelly. American Literature Society of Japan, Used as comparative image? Romantic Landscapes and Seascapes. Voyages of the self: Oxford University Press, Foundations of Art and Design. A Guide for the Realist Painter. The Luminist Movement, National Gallery of Art, The Pennsylvania State University Press, Landscape Painting from Tierra del Guego to the Arctic. Meyers, Kenneth John, with Kevin J. Carr, and Mercedes Volait. The Spirit and the Vision: Tourism and the American Landscape. The Landscapes of Frederic Edwin Church: Vision of an American Era. The Luminist Movement, — Kelly, Franklin, and Stephen Jay Gould. Frederic Edwin Church and the National Landscape. Smithsonian Institution Press, Kort, Pamela, and Max Hollein. Art and the Search for Origins. American Landscape and Painting, —

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A Social History of American Art. Book of the Artists. The Museum of Modern Art, William Middendorf II, purchased from Mrs.

### 5: Depicting a Sublime Wilderness | National Parks, Landscape Art & American Imagination

*Keywords: Robinson Jeffers, sublime, Kant, Emerson, Nietzsche, American West, Darwinism, physics, astronomy, Great War Stanford Scholarship Online requires a subscription or purchase to access the full text of books within the service.*

Facebook Framing the Sublime: Park architecture, as a sliver of human habitat in the wild, acts as a mediator between the sublime landscapes of parks and their human visitors, helping the park rangers and docents with their mission of interpretation. The dramatic portal of the Norris Museum, providing a curated entry sequence into the Geyser Basin at Yellowstone. The half-submerged Elieson Visitor center, with its picture windows strategically aimed at Denali. In this post, I argue that the role of national park architecture is, far beyond its purely functional aspects, to articulate a relationship between humans and nature particular to its historical moment. At its best, national park architecture, strategically deployed as a parergon to the scenery itself, amplifies the affective qualities of natural landscapes, reinforcing an emotional and intellectual connection between people and the park. The early era of park architecture was guided by a Victorian sensibility of grandeur and dominion over nature. Embodying at once a rugged pioneer spirit and a domesticating tendency, the first park lodges built by railroad companies tended to be enormous buildings that, in their size and affect, rivaled the natural monuments themselves and served as billboards for the concessioners. Their generally inward-looking, rustic-feeling spaces were often filled with domesticated, classified, and reinterpreted versions of the nature outside. This Disneylandesque tendency began to change with the turn toward the Rustic style, which favored more integrated, subdued relationships to nature, now viewed as an equal partner, rather than a rival, in design. Moreover, the commercial agenda for park development became supplanted by a need to educate visitors and interpret landscapes. A full transformation came with the postwar Mission 66 building campaign, when grandeur was abandoned entirely in favor of modernist, functional facilities that, in their total openness to the landscape and rejection of local, natural materials in favor of glass, steel, and concrete, denied either a struggle or partnership with nature. The buildings, designed for minimal affective qualities, thus reinforced the postwar pre-Silent Spring belief in a disconnect between human infrastructure and nature. Today, despite a confusingly eclectic mix of Rustic revival and modern sensibilities, there is a clear emerging trend toward a renewal of connection between building and site. Far from exercising dominion or highlighting their aloofness from the surrounding environment, park facilities from the last two decades highlight their dependence, both formally climatological considerations and vernacular influences and metabolically for energy, water, materials, etc on the surrounding environment. The blending of nature and architecture is achieved not through a dissolution and dematerialization of the architecture, nor through a domestication and appropriation of what is outside, but through a distortion of the forms and materials of buildings to fit those of the landscape. Architecture is brought on board to help the park impart lessons about sustainability in a way that can become a model for many other building types. The first buildings in the parks, intended as ritzy accommodations for an elite arriving by train for long-term stays in nature, were by definition commercial in nature, meant to attract clients from faraway cities. Postcard views of the sublime roofscape and gnarly wooden entrance posts of the Old Faithful Inn, built by the Northern Pacific Railroad and designed by Robert Reamer, were just as important as postcards of the geyser itself in generating tourism and revenue. As outposts of civilization in remote, wild areas, these lodges developed an aesthetic that was highly contained and inward-looking, one which related to what was outside in a highly mediated way. The grand seven-story lobby of the Old Faithful Inn, a fantasy land of gnarly wood and dizzying balustrades, is a world onto itself, a complex construction with textured wood, endless varieties of shingles, and patterned windows. Luckily, there is a stand-in. Right at the center of the space is a domesticated representation of the geyser: The drama of the geyser-like fireplace and twisting logs is taken to extremes here, yet it is ultimately contained by the heavy structure of the hotel. Here, a building designed as a gateway to the awesome wonder of the Grand Canyon boasts lobby spaces that are deliberately heavy, dark, and inward-looking. Just as at Old Faithful, it is a version of nature domesticated by rugged pioneers that manifests itself within. Taken together with the

eclectic combination of exterior elements—a Norwegian gabled entrance, a French mansard roof, and a pointy Victorian turret—these collections of exotica help to create a sense of spectacle and excitement. Having spent some time in the taxidermy-filled Rendezvous Room, the Victorian visitor could venture outside onto the terrace, where at last the canyon itself would open up, framed by the same set of Navajo-themed wood cutouts that adorned the interior. Here, even the canyon itself could be grasped within the containing geometry of the hotel. While a lobby full of taxidermied elk represents a very overt way of bringing wild nature owl detail at Timberline Lodge indoors, subsequent park lodges found more subtle and pedagogical ways of bringing snapshots of the park into their common spaces. A one-story complex of pioneer-style log cabins, the Bright Angel Lodge was a more rustic alternative to its glitzy predecessor. The lounge features the standard log cabin feel, but it is half-outward facing, with picture windows looking out to the canyon. The base of the hearth is formed by water-worn stones from the Colorado River, and higher levels represent higher strata from the canyon itself, culminating in Kaibab limestone at the top of the flue. Moreover, the lesson, once learned, is reinforced, as many of the pioneer cabins for guests to stay in also feature these geological chimneys. The fireplace is at once continuous with the tradition started by Reamer with his dramatic geyser-fireplace at Old Faithful Inn and a radical break toward a more intellectually-grounded, pedagogical park architecture. Interior of the Fishing Bridge Museum In the s, it was architect Albert Maier who picked up this banner of pedagogical park architecture and pioneered a new relationship between park buildings and landscape. They are laboratory manuals for use not only by the qualified student but by anybody and everybody. In his lectures and manuals, Maie Norris Museum Passageway r advised that park buildings be built with a prevailing horizontality, avoid straight lines, employ rough and rugged materials, and use oversized structural elements so as not to be out of scale with forests and mountains. Built right over the pathway from the parking lot to the geyser basin, it deliberately intercepts the visitors who find themselves funneled through its unreasonably heavy-feeling timber tunnel, intriguing their senses and inviting them to enter the side wings where geyser geology can be further explained. While the drama of a building like the Old Faithful Madison Museum Inn is still present, the affective power of this building is deliberately used to build up suspense and excitement around the main attraction of the geyser basin, not as an end in itself. The Fishing Bridge Museum, which appears to rise up out of a stone outcrop, also forms an interesting comparison to the Grand Hotels from the start of the century; here again there are antlers and taxidermy, but they are arranged to offer an educational experience rather than an exotic one. Instead of competing with the landscape or quietly inserting themselves into it, Rustic Style buildings actively resonated with the natural features present, ultimately creating a scenographic effect that was arguably even more imageable than the scenery alone. It thus achieves sympathy with natural surroundings and with the past. In a previous Ecoempathy post on mirror neurons , we explored how seeing products of writing, drawing, and craft activates mirror neurons that make us relive the process of ourselves producing those objects. It is no coincidence that it remains the historic style of choice and point of reference for park construction today. The idea that architecture should have an emotional effect akin to that of nature fell out of favor in the postwar period, however. In launching Mission 66, a decade-long effort to rebuild park facilities for increased visitation, parks service director Wirth explained that new park buildings were intended to blend into the landscape in a new way, not through their identification with natural features but through their plainness. While Rustic architecture drew attention to itself, these buildings would be practical and functional. In this sense they reversed the premise of prewar park museum design. Those rustic buildings were sited to form elements of pictorial landscape compositions but the outward stylistic or aesthetic appearance of the Mission 66 Visitor center—as long as it was minimal—was almost inconsequential; the architecture, ideally should be nearly transparent. This visitor center and administrative headquarters building, with its homogeneous expanses of glass, brick, and stone, its prevailing horizontality, and its complete lack of ornament and detail, does indeed remain quite quiet with respect to the landscape of the painted desert and the small courtyard it is sited around. The metal mullions and protruding steel beams, the large expanses of glass, and the bright white Maison Do-mino columns and slabs all evoke references to European modernism and industrial architecture, the reddish stone facing being the only nod to the site itself. The interpenetration of the main volumes of the complex, which gain transparency at key

junctures, creates some sense of spatial dynamism and interlock. Yet the building does not frame the landscape through these largely intellectual gestures—it frames its own massing as it wraps around its internal courtyard! They may be autonomous from the landscape, but the Neutra buildings cannot be said to be the invisible, inconspicuous structures the Mission 66 call for architects promised—they forcibly introduce their own new idiom into the landscape. The old Quarry Exhibit Hall was closed in July due to safety hazards. The Carnegie Quarry contains nearly 1, fossils. In addition to the fossil wall, the facility features exhibits about dinosaurs and other life from the Jurassic period. One particularly notable Mission 66 Project that managed to take the modern idiom to new expressive heights is the Quarry Visitor Center at Dinosaur National Monument, where Y-shaped steel beams were used to erect a curtain wall shed over an active excavation site, allowing visitors to gain a firsthand look at paleontology in action. Asked to architecturalize the exploration of dinosaur bones, the architects came up with a spatial sequence that leads visitors up a ramp through the inside a heavy concrete cylindrical exhibition space, culminating in the airy shed of the excavation site. The vast majority of Mission 66 structures, however, were built more in a far more simple and reserved language; visitor centers like those at Big Bend and The Everglades used a simple set of modernist tropes to convey a sense of simplicity and restraint. Here, the structure is enabling a new kind of experience with the landscape, but it itself becomes as invisible as possible in the process! Ultimately, the primary criticism leveled against Mission 66 Architecture was one focused precisely on what had been one of its primary goals: As Ethan Carr explains, critics of one of the first postwar park construction projects, the Jackson Lake Lodge at Grand Teton National Park, complained that the building was too big a presence, an eyesore that ought to be less prominent. Jackson Lake Lodge in the landscape But, he writes, this criticism was misplaced: They missed the pseudo-vernacular associations and historical references—the entire picturesque conception of park architecture—that enhanced their aesthetic enjoyment of national park landscapes. While not eschewing historic precedent, modern park architects have found new ways to evoke the naturalistic feel without simply copying the Rustic style. The form of the building, a mountain range of jagged roofs coming off of a quiet, contemplative courtyard, is a metaphor for the tectonic uplift of the Tetons themselves. The building is set up as an elaborate spatial sequence. Visitors begin their journey in a forest before wandering into the courtyard, ringed by a colonnade of massive tree trunks, where their view of the Tetons blends with the form of the roof itself. As visitors pass through the entrance vestibule, the architects write, they are compressed before emerging to a glorious postcard view: The architects end their description of the project with a decidedly ecoempathic statement: This is a building that is sensibly ordered and surprisingly evocative, shaped to the nature of the land and the people who visit it. All paths through the tall timbers and boulders ultimately lead to the framed view of the Tetons. The design represents a perfect example of the contribution that architecture can make to the experience of a landscape. The view of the Tetons from the meadow is spectacular enough, but how much more evocative it is when preceded by a tranquil garden of boulders and a dark, compressed entrance! Meant to be the replacement for a strident modernist Mission 66 construction long decried as an inappropriate intrusion into the wilderness, the building was designed from the beginning to blend into the tundra landscape and make minimal visual impact.

### 6: The American Sublime

*Harold Bloom's American Sublime The Daemon Knows: Literary Greatness and the American Sublime, Harold Bloom, Penguin Random House, pages.*

The Yale professor is a controversial visionary, a polarizing seer who has been recycling and reformulating parallel theories of creativity and influence, with slightly different foci and inflections, for his entire career, never seeming tiresome or repetitive. He demonstrates what is manifestly true about the best literary critics: He is a discerning Romantic in an age of banality and distraction, in a culture of proud illiteracy and historical unawareness. Bloom reminds us that to be faithful to tradition is to rework it, to keep it alive, and that tradition and innovation are yoked pairs, necessarily dependent on one another. Bloom has been cultivating the image and reputation of a prophet or mystic for decades. His stalwart defense of the Western canon is well known but widely misunderstood. His descriptive account is that the canon is fluid, not fixed—open, not closed. The literary canon is the product of evolution, a collection of the fittest works that have been selectively retained, surviving the onslaught of relentless competition. The merit of a work is not found in the identity of its author—his or her race, gender, or sexuality—but in the text proper, in the forms and qualities of the work itself. *Literary Greatness and the American Sublime*, examines ambitious and representative American authors, its chapters organized by curious pairings: This mostly male cast, a dozen progenitors of the American sublime, is not meant to constitute a national canon. For that, Bloom avers in his introduction, he envisions alternative selections, including more women: Its opposite is stasis, repose. Kenneth Burke, for instance, and Camille Paglia. My professors in graduate school, many of them anyway, chastised Bloom and dubbed him variously a reactionary, a racist, a misogynist, a bigot, or a simpleton; they discouraged his presence in my essays and papers, laughing him out of classroom conversation and dismissing his theories out-of-hand. Or else, stubbornly refusing to assess his theories on their own terms, they judged the theories in the light of their results: This left little room for newcomers, for egalitarian fads and fashions, and discredited or at least undermined the supposedly noble project of literary affirmative action. They will be forgotten, these dismissive pedants of the academy, having contributed nothing of lasting value to the economy of letters, while Bloom will live on, continuing to shock and upset his readers, forcing them to second-guess their judgments and tastes, their criteria for aesthetic value, challenging their received assumptions and thumping them over the head with inconvenient facts and radical common sense. Bloom, on the other hand, like his subjects, taps his inner daemon, invokes it and rides it where it travels, struggles against the anxiety of influence and displays all of the rhetorical power and play of the strong poets he worships. Samuel Johnson and Northrop Frye reverberate throughout his capacious tome, and for that matter his entire oeuvre. Those who view literary study as a profession requiring specialized and technical training, who chase tenure and peer approval, publishing in academic journals and gaining no wider audience than groveling colleagues, do not possess the originality, the foresight, or the brute imagination necessary to achieve enduring appeal. Reading, done right, is a profoundly personal activity, an exercise in solitary contemplation and possible revelation; writing, done right, is transference: Because I had an overemotional sensibility, I tended to need more affection from my parents and sisters than even they could sustain. Bloom is now He claims to have another book left in him, making this one his penultimate. His awesome and dedicated engagement with the best that has been thought and known in the world appears to have left him unafraid of the finish, of what comes next, as though literary intimacy and understanding have prepared him, equipped him, for the ultimate. It seems fitting, then, to quote him on this score and to end with a musing on the end: High literature endeavors to augment that span: My twelve authors center, for me, that proliferation of consciousness by which we go on living and finding our own sense of being.

### 7: Introduction to Political Framing

*One of the most famous works of art in America, Robert Smithson's Spiral Jetty transcends the "earth art" genre to*

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*which critics have consigned it, and has become an emblem of the American.*

### 8: sublime | Definition of sublime in English by Oxford Dictionaries

*American sublime that we shall see Didion, DeLillo and Auster consider in equal measure in their fiction - the fact that the American sublime, even when attributed to scenes of disaster, often reduces them to spectacles of popular entertainment.*

### 9: Harold Bloom's American Sublime | The American Conservative

*"Emerson may not have invented the American Sublime, yet he took eternal possession of it. You don't take a candle to see the sunrise, he wryly observes.*

*Prelude to the partition of West Africa. V. I. Graeco-Roman to early modern ethics Paleoclimatology (Series on Geology and Geophysics, No. 18) Ethics at the edges of life Edit a ument in Urdu books mustansar hussain tarar Pirate of the Far East History of Pakistan and its origins Economics in one lesson hazlitt Himalaya (Asia Colour Guides) Curriculum as collaborative planning and learning The beginning of the great tradition Angels and demons illustrated edition The problems we face, by A. Kaplan. Taylor introduction to error analysis How to Be a Better. Time Manager (How to Be Better Series) Merchants of grain The status of the International Court of Justice My moms a mortician Fish of the Seto inland sea Betty Crockers new boys and girls cook book. Earths Changing Coasts (Morris, Neil, Landscapes and People.) Trade secrets case digest Gothic and romantic crowds Jsr 286 specification Sedimentary Provenance and Petrogenesis Ode to the Welsh leek, The politics of potatoes, and other 17th century tales. Historical dictionary of Chinese theater The art of possibility How to write better in one hour Angel of destruction 21 secrets of self made millionaires Economics ina changing World Life of Charles T. Walker . William Shakespeare (Modern Critical Interpretations Series) A history of the fruit industry in Summerland The composition of Mekong River silt and its possible role as a source of plant nutrient in delta soils Revision of the land snails of the Paleozoic era, with descriptions of new species Commanding Spirits That Rule the Hearts of Men Study Guide Letter 10, Avery to Owen, November 17*