

## 1: American Artists: Artcyclopedia

*American Painting of the Nineteenth Century: Realism, Idealism, and the American Experience With a New Preface*  
*American Painting in the Nineteenth Century explores what makes American art different from European art.*

Read More East of the Mississippi exhibition features numerous special events and programming East of the Mississippi: The exhibition will be accompanied by numerous lectures, gallery talks, noontime tours, and a movie series highlighting landscape in film. Music by Blato Zlato Lecture: Nineteenth-Century American Landscape Photography. Music by Marcus Akinlana Lecture: Music byâ€ Read More Noontime Talk: East of the Mississippi: Nineteenth-Century American Landscape Photography with an emphasis on landscape. Noontime Talks are brief, casual discussions on exhibitions or works of art in the galleries given byâ€ Read More Noontime Talk: Nineteenth-Century American Landscape Photography with an emphasis on the business of being a photographer. Noontime Talks are brief, casual discussions on exhibitions or works of artâ€ Read More Noontime Talk: The photographs represent the first exhibition solely devoted to nineteenth-century photograph in the eastern half of the United States. Read More Noontime Talk: Nineteenth-Century American Landscape Photography with an emphasis on industry and agriculture. Noontime Talks are brief, casual discussions on exhibitions or works of art in theâ€ Read More Noontime Talk: Louisiana Connections in East of the Mississippi: Nineteenth-Century American Landscape Photography with a particular emphasis on its connection to Louisiana. East of the Mississippi marks the first exhibition of nineteenth-century photography from the eastern half of the United States. O Brother, Where Art Thou? Curator Russell Lord will lead visitors through the new exhibition East of the Mississippi: Nineteenth-Century American Landscape Photography, and families can participate in the Art on the Spot activity table.

## 2: Nineteenth-Century American Landscapes at the Morse Museum, Orlando, Florida

*October 9, - March 2, The 19th century was the golden age of landscape painting in Europe and America. Three aesthetic concepts established during the Romantic era divided the natural world into categories: the Pastoral, the Picturesque, and the Sublime.*

Of particular interest, however, is his choice of the phrase "endless panorama. With imagery on long, curved panels and canvases whose very shape emphasized the bounty of vision, the horizon-exaggerating medium was usually viewed in a rotunda, where audiences would be barraged by degrees of hyper-realistic imagery. Those partaking of this wildly popular form of entertainment reported the dazzling sensation of being immersed in an all-enveloping environment. In , John Vanderlyn produced the elaborate Panorama: Message and medium were distinctively intertwined. Indeed, the unbound, moving panorama matched nineteenth-century American metaphors of progress, freedom, growth, and optimism. By the second decade of the nineteenth century, panorama carried secondary meanings of "continuous passing scene" and "an unbroken view of the whole surrounding region," and by the s, panoramic, meaning "commanding a view of the whole landscape," entered the vernacular. These writers sought to put in verse the optical and imaginative potential of human vision, as well as the rewards for those who took the time to scan the bounty of nature. In his poem "Monument Mountain," for example, Bryant comments that "Thou who wouldst Ascend our rocky mountains Shall feel a kindred with that loftier world To which thou art translated, and partake The enlargement of thy vision. In Descent from the Mountains, , Robert Street demonstrates the manner in which landscape painters also sought to "enlarge vision. Works like Descent from the Mountains utilize meticulous modeling and deeply receding vistas to emphasize the grandeur of nature and the hope and historical promise of republicanism and popular Christianity. Encouraged by ever-popular guidebooks and related tourist literature, individuals could attain a sort of "visual etiquette," armed with which they sought to appreciate such natural attractions as Niagara Falls, the White Mountains, and the Catskill and Allegheny ranges. Momentarily stopping under the tree, the male figure gestures into the distance, as if comprehending the entirety of the scene before him and instructing his female companion on the best way to appreciate the view. Like actual tourists of the period, who were frequently instructed to climb to those precipices offering the most expansive view, the figures extend their gaze across the broad sweeping vista of mountains, plains, river, and foliage. Wallach points out that excursionists went to great lengths to find precipices that, once ascended, would grant the viewer this dizzying elation. With the rapid development of the genre of landscape painting in the nineteenth century, however, artists increasingly catered to the taste for such panoramic views, and audiences could entertain themselves visually and imagine exotic terrains without actually traveling to them. Although looking at art was not a surrogate for immersion in the landscape, American audiences could certainly experience panoramic sensations similar to those proscribed in the landscape literature and reported by tourists. Landscape paintings, that is, were a vehicle for "the enlargement of thy vision. Often called "Big Slide" and "Great Slide," Rogers Slide -- from which one can see all the way to Vermont -- for example, is described in several guidebooks. In River Bend, Rogers Slide, and other works in the Snowiss collection, translucent layers of light tones create an ethereal haze on the horizon, suggesting a spatial recession beyond what is actually seen on the canvas. These blurred lines function as vanishing points in the perspectival systems of many of these paintings, connoting hope and potential, as well as infinite progression to sites the beholder cannot at present see. About the time Bricher painted Low Tide, topographical engineers working for the U. Geological Survey commented on the deceptive nature and strange effects of blurred vision. The vogue for all-enveloping, expansive vision persisted well into the twentieth century. As in several landscape paintings reproduced in this book, the uninterrupted horizon extends the width of the canvas, luring our gaze across its expanse. The thin stretch of sky is rendered majestic -- if not ethereal -- by the light painterly tones with which it is modeled. Like other well-known American landscape paintings from the decades around the turn of the century, Ice on the Hudson reduces the composition to a series of horizontal bands whose thin elongation exaggerates the width of the vista. More than the above-mentioned painters, however, Hassam

offsets the pastoral mood with the presence of industry and commerce, signaled by the factory and smokestacks just right of center on the far bank of the river. The rich broken brushwork, rendering the scene a tableau of converging tones, yields the sense of an easy give-and-take between these two regions -- that is, between nature and civilization. In this logic, the factory becomes another abstract form, harmonizing with other irregular shapes like the floating ice in the foreground in an airy mosaic of atmosphere and color. Homer, conversely, flattens the perspective and guides the diagonals not in the direction of a distant vanishing point but, rather, directly toward the viewer, eliminating the possibility of detached observation. The close observation of nature, meticulously rendered with carefully applied washes, adds to the sense of a vast, overpowering force. Late nineteenth-century audiences on both sides of the Atlantic were accustomed to depictions of waves breaking on shorelines by such artists as Bricher and Alexander Harrison. In their works, waters are placid and largely unthreatening, the lighting romantic and often ethereal. Nineteenth-century Americans made an equation between seeing and knowing, that is, between looking and possessing. The leisure to look, so celebrated by Street and romanticized by Bricher, is challenged in *Sea and Rocks*. The tables are now turned, with the painting disabling the beholder from visually taking hold of the landscape; rather, in this case, the forces of nature dominate the viewer. A crucial difference between images by the latter trio and those by Hudson River School artists concerns what is encapsulated in the panoramic gaze. Here, our eyes quickly move beyond the rhythmic triad of masts in the middle ground toward the immensity suggested by the horizon. Where the earlier generation created a pictorial inventory of flora and fauna, often romanticizing nature and rendering it nostalgic, twentieth-century modernists reckoned with the reality of the inhabited American landscape. Still, for all their horizontal elongation, many early American modernist pieces present views that are neither vast nor unobstructed. Modernists often intimate but do not represent "plenty;" the "more" and the "merrier" are frequently conceptual, not actual. Yet herein rests the hope of American modernism, as well as the promise of its forebears: That insatiable appetite for more is as old as the republic itself. As early as , Thomas Jefferson noted the "immensity of land courting the industry of the husbandman," his words only an early version of what would soon be repeated refrains equating "more" with "merrier," and "peace" with "plenty. Consider, for example, John F. It is not land -- as in the original moving panorama -- but fruit -- grapes and peaches -- that engulf us in this variation on voracious vision. Simultaneously appealing to our senses of touch, taste, and sight, the fruit seems to overflow from the basket, plate, and stone surface, as if on the verge of bursting forth from its fictive two-dimensional space. In the background, at upper right, a landscape is allotted only a part of the pictorial space, its abundance replaced by the all-enveloping still life in the foreground. It is a tribute to the richness and variety of the Snowiss collection that we are able to trace a narrowly circumscribed theme in American art and culture from the early republic into the twentieth century through a representative selection of artworks. As the images in the present volume amply demonstrate, the Snowiss collection indeed supports the exploration of several other topics in American painting, from the industrial revolution to popular entertainment to the lure of foreign lands. This drive permeates the art represented here and has played a crucial role in the development of the Snowiss collection. Kennedy Galleries, , n. Oxford English Dictionary, 2nd ed. Historical Aspects of Virtual Reality," Leonardo 32 History of a Mass Medium, trans. Deborah Lucas Schneider New York: See Oettermann, , The Pennsylvania State University Press, , See also Oettermann, Oxford English Dictionary, see entries for "panorama" and "panoramic. Manifest Destiny and American Landscape Painting c. Smithsonian Institution Press, , Cornell University Press, and William H. Truettner and Alan Wallach, Thomas Cole. Landscape into History Washington, D. National Museum of American Art, For similar contemporary landscape paintings depicting a well-dressed couple pointing to the middle ground and distance, see Charles Fraser, Trenton Falls, c. Nygren with Bruce Robertson, Views and Visions: American Landscape before Washington, D. Literally "like a picture," picturesque has two time-honored but contested meanings. Some travelers deemed the picturesque to inhere physically within a landscape, a pleasing condition generated by the admixture of various terrains and natural features. Holyoke," in David C. Yale University Press, , especially , See for example Alfred B. Doolady, , Such illumination fills in the gaps of banal existence with that which has yet to happen, what Bloch calls "not-yet-conscious" and the "not-yet-become. Zipes and Frank Mecklenberg Cambridge, Mass.:

## NINETEENTH-CENTURY AMERICAN LANDSCAPE PAINTING pdf

The MIT Press, , xi-xliii. Geological Survey Washington, D. Hudson Hills Press, , especially 34, National Gallery of Art, , Wallach, , is probably the most insightful investigation of this dynamic. See Boime and Sayre, The Cleveland Museum of Art, , Leo Marx, The Machine in the Garden. Oxford University Press, Hollinger and Charles Capper, eds. Oxford University Press, , BasicBooks, , Read more articles and essays concerning this institutional source by visiting the sub-index page for the Palmer Museum of Art in Resource Library Magazine. Search for more articles and essays on American art in Resource Library. This page was originally published in in Resource Library Magazine.

## 3: 19th Century | Highlights | Smithsonian American Art Museum

*While until American art was largely derivative of European styles, Thomas Cole and the Hudson River School would develop a distinctive style of painting that highlighted the American landscape, a subject that was later explored and imbued with nationalist themes by Albert Bierstadt during his travels through the American West.*

Not only did the Edenic portrayal of America give it the status of a promised land, but also turned into a country where true equality--among the European settlers at least--could prevail, and freedom could exist in as pure a form as ever existed in Europe. Peggy Wayburn of the University of California states that "the wilderness of the continent made obsolete and alien the old ideas of rank, caste, and inherited aristocracy. As Turner would argue in his thesis, the obstacles presented by the wilderness fostered the beloved American traits of independence, ingenuity, pragmatism, and resourcefulness, and the existence of a rolling frontier line which was constantly redrawn and redefined both geographically and politically at each stage of western expansion continually reaffirmed national faith in democracy and equality. By the time Turner delivered his speech that romanticized the frontier in the American consciousness, the country had already moved into the Industrial era. Powerful businessmen throughout the country amassed overwhelming fortunes by exploiting the resources of the land. Eastern cities sprawled in every direction as the boom of industry attracted rural citizens and immigrants alike with the promise of employment and prosperity. New York, Philadelphia, Boston, and Chicago were on a collision course with the Twentieth century as crime, poverty, disease, and pollution plagued their streets. The vast lands of the west shimmered with that old Edenic promise of pre-industrial days, and the west itself became an industry. The west reaffirmed the existence of the American identity and promised that it was still as robust as ever. In painting, Romantic art returned to the idealized landscape, but not the landscapes of classical civilizations. Instead, painters like Bierstadt, Church, and Moran used their keen observations of the West to transform it into the promised land of America. Almost every landscape painting done by these artists is devoid of any sign of human civilization, European or other, and instead focuses exclusively on the supremacy of the landscape. To the artists, the idealization of nature was merely technique; they wished to convey the impressions of the wilderness they saw. But for eastern audiences which had never seen such places, these paintings were supposed to be documentaries which accurately reflected the land as it appeared before the human eye. The disjunction between the two perceptions of nature in art created confusion which turned the mythology of the American wilderness into the mythology of the West. Since wilderness had earned its place in American consciousness as both the source of our national identity and the guarantor of American prosperity, the impressive scenes of Bierstadt and Moran illustrated that the West was America. As long as we had the wild land of the West, America was assured of continued success and a secure national identity. Nature in the Capitol Between the prosperity of the east and the wilderness of the west, Americans felt that they had at last combined within their culture the very best of nature and civilization. Nonetheless, the contrasting views of nature are troubling. On one hand, the wilderness is the font of national traits and the foundation of a national identity; on the other, the exploitation and depletion of the wilderness helped build cities and make millionaires. America maintained this complex relationship with nature well into the Twentieth century. The Capitol contains both the idealized landscapes of early American painting as well as the Romantic images of late-Nineteenth century painting. The first congressional acquisitions of landscape painting for the Capitol were the powerful images of the American west done by painter Thomas Moran. Moran had accompanied two geological surveys to the West and provided visual images of the unbelievable descriptions that surveyors and travellers alike were reporting in letters to the east.

## 4: Hudson River School - Wikipedia

*Nineteenth-Century American Landscapes January 16, through January 27, Many American painters of the late 19th century withdrew from cities to the pristine beauty of forests, rivers, and rural life.*

## 5: 19th Century American Art | Artsy

Asher Durand's painting *Dover Plains, Dutchess County, New York* presents an idyllic landscape where man and nature coexist. George Catlin's original *Indian Gallery*, a collection of more than 100 paintings that capture the "manners and customs" of Plains Indian tribes in the 1830s, is one of the museum's treasures.

## 6: Exhibition | Kemper Art Museum

*Continental Shift: Nineteenth Century American and Australian Landscape Painting* is the result of an innovative partnership between the Art Gallery of Western Australia, the Terra Foundation for American Art, the University of Western Australia, and University of Melbourne's Ian Potter Museum of Art.

## 7: Compass for Surveyors: 19th Century American Landscapes | LACMA

During the nineteenth century, American culture demonstrated a particularly strong relationship between art and literature; Hudson River School painters and our nation's poets were united by their shared appreciation for the natural landscape and an interest in the philosophical teachings of Transcendentalism as the movement swept through the United States.

## 8: William & Mary - Alan Wallach

Exchanges between landscape artists and photographers in the mid-nineteenth century moved the new medium toward more aesthetic concerns. A number of photographers — including John Moran and Charles and Edward Bierstadt — had close ties to the art world and worked side by side in nature with painters, while others often chose the same picturesque sites beloved by artists.

## 9: Visual art of the United States - Wikipedia

Jervis McEntee is a somewhat lesser-known figure of the nineteenth-century American art world, but his particular type of landscape painting is distinguished. McEntee was born in Rondout, New York in 1825, and by age 22, he had exhibited his first painting at the National Academy of Design in New York City.

*The City, entrepreneurship, and insurance Clive Trebilcock The complete essays of Mark Twain [pseud.] Antonin Cyril Stojan, apostle of church unity Careers and continuing education Sexuality and teshuva : Leviticus 18 (1997) Powdered activated carbon treatment Christian social thought John Molony and David M. Thompson Himmlers Jewish Tailor Natures Pain Killers Mathematical Systems Theory I Shortwave radio listening with the experts The Perfume of the Lady in Black (Dedalus European Classics Series) Firsts under the wire Section-by-section analysis and explanation of provisions of H.R. 5710, the Social security amendments of An ordered existence The men of the nineties Chevy and Gmc G-Series Vans 1967-1986 Gas and Diesel Shop Manual Staying Out of Tax Trouble Through Understanding Taxes for Small Businesses Taking Care Of My Hands And Feet Stronger abs and back A trail of plant evidence Reforms, panaceas, inventions, fads Johnny Bright, Champion Giving academic presentations second edition Fire, water, and earth Ki Shifting course on Iran The vitality of Browning. Rebellion in the veins Corduroys Busy Street (Corduroy (Board Book)) Alternating currents of criticism and conformity Vital Records of the Greenbush Reformed Church Angiogenesis Inhibitors and Stimulators The Nutley papers Undertale art book 4chan Modern Jewish attitudes to the concept of myth Wout Jac. van Bekkum Protecting a core service The printing of The grand duke: notes toward a Gilbert bibliography, by J. B. Jones. 1967. Ing strategies for middle school Arizona territory cook book Andrew, the first to follow*