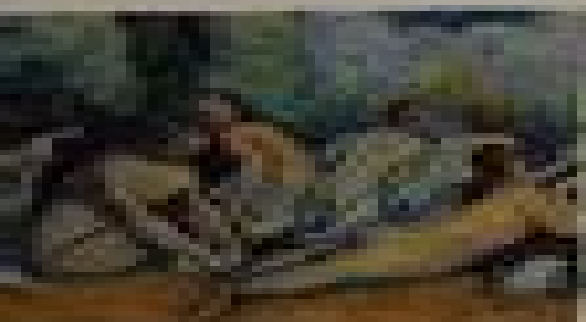
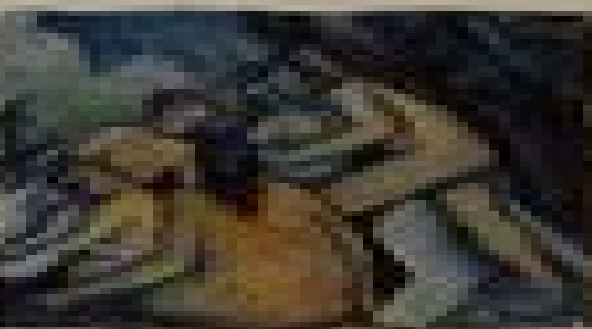


Gendering landscape art



Edited by Steven Adams & Anna Gruetzner Robins

Gendering Landscape Art

Paul Smith



Gendering Landscape Art:

Gendering Landscape Art Steven Adams, Anna Gruetzner Robins, 2000 While gender has been the subject of extensive critical inquiry the debate has focused primarily on the human particularly the female body The spaces bodies occupy and the ways in which those spaces are depicted in landscape art has not however been subject to investigation This book is the first sustained attempt to fill this gap in art history *Gendering Landscape Art* Steven Adams, 2000 While gender has been the subject of extensive critical enquiry the debate has focused primarily on the human particularly the female body The spaces bodies occupy and the ways in which those spaces are depicted in landscape art has not however been subject to investigation This book is the first sustained attempt to fill this gap in art history Using approaches informed by cultural studies feminism and psychoanalysis this collection of essays charts the ways in which artists from the late eighteenth century to the present have used notions of femininity and masculinity to understand and interpret the landscape and how it is represented *Designing America's Waste Landscapes* Mira Engler, 2004-05-31 Publisher Description **Beyond Wilderness** John O'Brian, 2007-09-30 The great purpose of landscape art is to make us at home in our own country was the nationalist maxim motivating the Group of Seven's artistic project The empty landscape paintings of the Group played a significant role in the nationalization of nature in Canada particularly in the development of ideas about northernness wilderness and identity In this book John O Brian and Peter White pick up where the Group of Seven left off They demonstrate that since the 1960s a growing body of both art and critical writing has looked beyond wilderness to re imagine landscape in a world of vastly altered political technological and environmental circumstances By emphasizing social relationships changing identity politics and issues of colonial power and dispossession contemporary artists have produced landscape art that explores what was absent in the work of their predecessors Beyond Wilderness expands the public understanding of Canadian landscape representation tracing debates about the place of landscape in Canadian art and the national imagination through the twentieth century to the present Critical writings from both contemporary and historically significant curators historians feminists media theorists and cultural critics and exactly reproduced artworks by contemporary and historical artists are brought together in productive dialogue Beyond Wilderness explains why landscape art in Canada had to be reinvented and what forms the reinvention took Contributors include Benedict Anderson Cornell Grant Arnold Vancouver Art Gallery Rebecca Belmore Jody Berland York Eleanor Bond Concordia Jonathan Bordo Trent Douglas Cole Marlene Creates Marcia Crosby Malaspina Greg Curnoe Ann Davis Nickle Arts Museum Leslie Dawn Lethbridge Shawna Dempsey Christos Dikeakos Peter Doig Rosemary Donegan OCAD Stan Douglas Paterson Ewen Robert Fones Northrop Frye Robert Fulford General Idea Rodney Graham Reesa Greenberg Gu Xiong British Columbia Cole Harris British Columbia Richard William Hill Middlesex Robert Houle Andrew Hunter Waterloo Lynda Jessup Queen's Zacharias Kunuk Igloolik Isuma Productions Johanne Lamoureux Montreal Robert Linsley Waterloo Barry Lord Lord Cultural Resources

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Presenting and Representing Environments Graham Humphrys, Michael Williams, 2006-01-27 The presentation and representation of the environment occurs throughout academia and across all news media The strict protocols of science often clash with environmental information available from sources that dwell on subjective aesthetic emotional and personal sensitivities This book challenge the reader as student teacher researcher or policy maker to reflect critically on the ways that environments are studied interpreted presented and represented in education and public policy **Ireland on Show** Fintan Cullen, 2017-07-05 Looking past the apparent lack of a sustainable Irish display culture this book demonstrates that there is a very full story to tell of the way Ireland displayed its art from the late eighteenth to the early twentieth century Ireland on Show analyzes the impact of the display of art as a significant political and cultural feature in the make up of nineteenth century Ireland and in how Ireland was viewed beyond its own shores in particular in Great Britain and the United States Fintan Cullen directs much needed critical attention and analysis to a subject that has been largely overlooked from an Irish perspective This study moves beyond museums to address the range of art institutions in Irish cities that displayed art from the Royal Hibernian Academy founded in the 1820s to Hugh Lane s Municipal Art Gallery opened in Dublin in 1908 Throughout the book explores the battle between the display of a unionist ethos and a nationalist point of view a constant that resurfaces over the period By highlighting the tension between unionist and nationalist viewpoints Cullen uses the display of art to investigate the complexities of Irish cultural life before the founding of the Free State

The Work of Art Anthea Callen, 2015-02-15 In *The Work of Art* Anthea Callen analyzes the self portraits portraits of fellow artists photographs prints and studio images of prominent nineteenth century French Impressionist painters exploring the emergence of modern artistic identity and its relation to the idea of creative work Landscape painting in general she argues and the plein air oil sketch in particular were the key drivers of change in artistic practice in the nineteenth century leading to the Impressionist revolution Putting the work of artists from Courbet and C zanne to Pissaro under a microscope Callen examines modes of self representation and painting methods paying particular attention to the painters touch and mark making Using innovative methods of analysis she provides new and intriguing ways of understanding material practice within its historical moment and the cultural meanings it generates Richly illustrated with 180 color and black and white images *The Work of Art* offers fresh insights into the development of avant garde French painting and the concept of the modern artist *Gender and Rural Geography* Jo Little, 2017-09-29 *Gender and Rural Geography* explores the relationship between

gender and rurality Feminist theory gender relations and sexuality have all become central concerns of geographical research and significant progress has been made in terms of our understanding of both the broad relationship between gender and geography and the more detailed differences in the lives of men and women over space The development of feminist perspectives and the study of gender relations in geography has however been fairly uneven over the discipline Both theoretical and empirical work on gender has tended to be concentrated within social and cultural geography Moreover it has been directed largely towards the urban sphere The Art of Impressionism Anthea Callen,2000-01-01 Drawing on scientific studies of pigments and materials artists treatises colourmen s archives and contemporary and modern accounts Anthea Callen demonstrates how raw materials and paintings are profoundly interdependent She analyses the material constituents of oil painting and the complex processes of making entailed in all aspects of artistic production discussing in particular oil painting methods for landscapists and the impact of plein air light on figure painting studio practice and display Insisting that the meanings of paintings are constituted by and within the cultural matrices that produced them Callen argues that the real modernity of the Impressionist enterprise lies in the painters material practices BOOK JACKET

Handbook of Gender in Archaeology Sarah Milledge Nelson,2006-07-13 The pursuit of gender in the archaeological record is explored in this exciting new collection of essays by renowned archaeologists and gender theorists These essays place gender in the context of the past by approaching the data in light of the previous decades of gender research Issues such as tool making hunting and evolution take on new meaning as the contributors examine the impact of gender worldwide They do so in terms of the theories methods and ways of teaching and learning amassed through archaeological data These essays provide insight into the study of gender in archaeology and will prove valuable to the scholarship of gender based theory **Cézanne** Alex Danchev,2012 A major biography the first comprehensive new assessment to be published in decades of the brilliant work and restless life of Paul Cezanne the most influential painter of his time whose vision revolutionized the role of the painter Shifting Grounds Kate Morris,2019-03-22 Foregrounds the importance of landscape within twenty first century Indigenous art A distinctly Indigenous form of landscape representation is emerging among contemporary Indigenous artists from North America For centuries landscape painting in European art typically used representational strategies such as single point perspective to lure viewers and settlers into the territories of the old and new worlds In the twentieth century abstract expressionism transformed painting to encompass something beyond the visual world and later minimalism and the Land Art movement broadened the genre of landscape art to include sculptural forms and site specific installations In Shifting Grounds art historian Kate Morris argues that Indigenous artists are expanding and reconceptualizing the forms of the genre expressing Indigenous attitudes toward land and belonging even as they draw upon mainstream art practices The resulting works evoke all five senses from the overt sensuality of Kay WalkingStick s tactile paintings to the eerie soundscapes of Alan Michelson s videos to the immersive environments of Kent Monkman s dioramas

this art resonates with a fully embodied and embedded subjectivity Shifting Grounds explores themes of presence and absence survival and vulnerability memory and commemoration and power and resistance illuminating the artists engagement not only with land and landscape but also with the history of representation itself Expressions of Nationhood in Bronze & Stone Síghle Bhreathnach-Lynch,2019-06-21 At the time of his death in 1945 Albert Power was the leading nationalist sculptor in the Irish Free State yet within a few decades he was almost forgotten This first major examination of his life and career tells of one artist s contribution to national identity before and after political independence In sculpture at that time the emphasis was on creating a pantheon of new Irish heroes by means of monumental and portrait commissions Power s work however sprang from deeply held nationalist beliefs and he felt that subject matter alone was insufficient to ensure a distinctive Irish art Wherever possible he deliberately chose native stone believing that this best conveyed a nationalist sentiment such as the limestone he used in the beloved monument to Padraic Conaire in Galway His political commissions from 1922 onward reveal the new State s desire for a national political and cultural identity and in this book Power s sculpture is explored both at the time of its production and within the broader context of writers and artists who wished to contribute to the new nation s cultural identity a legacy that modern Ireland enjoys today **Truth in Serial Form** Malika Maskarinec,2023-04-27 This volume has its starting point in the veritable explosion of serialized formats in all of forms representation from painting to printing beginning in the mid nineteenth century and the well known fascination with series in biology mathematics music art or literature The new media culture of the late nineteenth century very much shaped by these serialized formats sees itself confronted with questions of truthfulness in new and profound ways just as perhaps the accelerated rhythm anonymity and broadened accessibility of new media today have created new possibilities for the dissemination of misinformation and conversely give us cause to interrogate anew our notions of truthfulness By examining both the formal operations of both aesthetic and scientific objects in a series form and the historical context of their publication or presentation the contributions in this volume examine the often strained but yet immensely productive relationship between the way in which a series negotiates questions of truthfulness both by reference to the rules established in its series form or by means of its serial format This volume provides ten detailed cases of the series form from the history of science and journalism and the history of painting photography and literature as well Women, Art and Money in Late Victorian and Edwardian England Maria Quirk,2019-05-16 Women Art and Money in England establishes the importance of women artists commercial dealings to their professional identities and reputations in the late nineteenth and early twentieth centuries Grounded in economic social and art history the book draws on and synthesises data from a broad range of documentary and archival sources to present a comprehensive history of women artists professional status and business relationships within the complex and changing art market of late Victorian England By providing new insights into the routines and incomes of women artists and the spaces where they created exhibited and sold their art this book challenges

established ideas about what women had to do to be considered professional artists More important than a Royal Academy education or membership to exhibiting societies was a woman's ability to sell her work This meant that women had strong incentive to paint in saleable popular and middlebrow genres which reinforced prejudices towards women's naturally inferior artistic ability prejudices that continued far into the twentieth century From shining a light on the difficult to trace pecuniary arrangements of little researched artists like Ethel Mortlock to offering new and direct comparisons between the incomes earned by male and female artists and the genres commissions and exhibitions that earned women the most money *Women Art and Money* is a timely contribution to the history of women's working lives that is relevant to a number of scholarly disciplines

Cézanne, Murder, and Modern Life Andrzej Dombrowski, 2013 Cézanne Murder and Modern Life changes the way we think about and see Cézanne's entire oeuvre Dombrowski's arguments are convincing and bold especially on the theme of murder as a vehicle for representation Modern Olympia has never before been so satisfactorily analyzed Susan Sidlauskus Rutgers University author of *Cézanne's Other: The Portraits of Hortense* Exciting and intelligent Cézanne Murder and Modern Life will be important for modernists and essential for scholars of Cézanne early Impressionism and painting in the 1860s Dombrowski shows us a Cézanne we did not know Nancy Locke author of *Manet and the Family Romance*

Art, Nation and Gender Síghle Bhreathnach-Lynch, 2018-01-18 This title was first published in 2003 The essay collection explores the conjunctions of nation gender and visual representation in a number of countries including Ireland Scotland Britain Canada Finland Russia and Germany during the nineteenth and twentieth centuries The contributors show visual imagery to be a particularly productive focus for analysing the intersections of nation and gender since the nation and nationalism as abstract concepts have to be embodied in ways that make them imaginable especially through the means of art They explore how allegorical female figures personify the nation across a wide range of visual media from sculpture to political cartoons and how national architectures may also be gendered They show how through such representations art reveals the ethno cultural bases of nationalisms Through the study of such images the essays in this volume cast new light on the significance of gender in the construction of nationalist ideology and the constitution of the nation state In tackling the conjunctions of nation gender and visual representation the case studies presented in this publication can be seen to provide exciting new perspectives on the study of nations of gender and the history of art The range of countries chosen and the variety of images scrutinised create a broad arena for further debate

Masterpieces of European Painting, 1800-1920, in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Kathryn Calley Galitz, 2007 *The Substance and the Shadow* Paul Smith, 2007-10-15 In 1878 the author Marius Roux a noted friend of Emile Zola and Paul Cézanne published *La proie et l'ombre* a little known roman clef featuring a thinly disguised Cézanne as the main character Germain Rambert The text prominently features several conversations drawn from famous Impressionist discussions on the nature of art *La proie et l'ombre* offers a unique insight into the thoughts and lives of the Impressionists Cézanne scholar Paul Smith

has resurrected this all but forgotten novel recognizing its value in expanding our understanding of the Impressionists world in general and Cézanne's in particular This translation titled *The Substance and the Shadow* also brings to the foreground the effects of a burgeoning capitalist economy on the artistic practices of the period With changes in the Salon and the dealer system art in France was no longer reserved for the privileged few and artists increasingly found themselves attempting to appeal to the merchant classes Art had become a commercial endeavor in ways never before imagined and the story details Roux's and by extension Cézanne's attempts to cope with the shift In a substantial introductory essay Paul Smith discusses the nature of the roman clef and its use as a historical document and provides an examination of the relationship between Roux's characters and their real life counterparts

Ireland in Focus Eóin Flannery, Michael Griffin, 2009-06-01

From an analysis of the Guinness brand's reflection of Irish identity to an exploration of murals and film portrayals of political prisoners this pioneering collection of essays seeks to present Ireland's relationship to visual culture as a whole While other works have explored the imagistic history of Ireland most have restricted their lens to a single form of visual representation *Ireland in Focus* is the first book to address the diverse range of visual representations of national and communal identity in Ireland The contributors examine the politics of visual representation from both historical and contemporary perspectives Drawing from the areas of cultural theory postcolonial studies art criticism documentary and archival history and gender studies the essays provide novel insights on a variety of visual cultural forms including film theater photography landscape art political murals and the visual iconography of commercial marketing Bringing together established scholars and emerging young critics in the field *Ireland in Focus* breaks new ground in showcasing the essential dynamism of visual culture and its relationship to Irish studies

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