



GEORGE INNESS

and the Science of Landscape

Rachael Ziady DeLue

George Inness And The Science Of Landscape

Sarah Kate Gillespie



George Inness And The Science Of Landscape:

George Inness and the Science of Landscape Rachael Z. DeLue, 2008-09-15 George Inness 1825-94 long considered one of America's greatest landscape painters has yet to receive his full due from scholars and critics. A complicated artist and thinker, Inness painted stunningly beautiful evocative views of the American countryside. Less interested in representing the details of a particular place than in rendering the subjective mystery of nature, Inness believed that capturing the spirit or essence of a natural scene could point to a reality beyond the physical or, as Inness put it, the reality of the unseen. Throughout his career, Inness struggled to make visible what was invisible to the human eye by combining a deep interest in nineteenth-century scientific inquiry including optics, psychology, physiology, and mathematics with an idiosyncratic brand of mysticism. Rachael Ziady DeLue's *George Inness and the Science of Landscape*, the first in-depth examination of Inness's career to appear in several decades, demonstrates how the artistic, spiritual, and scientific aspects of Inness's art found expression in his masterful landscapes. In fact, Inness's practice was not merely shaped by his preoccupation with the nature and limits of human perception; he conceived of his labor as a science in its own right. This lavishly illustrated work reveals Inness as profoundly invested in the science and philosophy of his time and illuminates the complex manner in which the fields of art and science intersected in nineteenth-century America. Long awaited, this reevaluation of one of the major figures of nineteenth-century American art will prove to be a seminal text in the fields of art history and American studies.

George Inness and the Visionary Landscape Adrienne Baxter Bell, 2015-01-13 The essential book on the innovative American landscape painter with a new preface by the author. A rare, valuable, and luminously illustrated monograph. Booklist: This eloquent examination of Inness's most important paintings illuminates the artist's philosophical and religious preoccupations. It provides an overview of his life and situates Inness within the contexts of key issues in American history, such as the Hudson River School, Transcendentalism, Swedenborgianism, and the work of William James. It explains for the first time how Inness treated landscape painting as a form of philosophical inquiry that could communicate his holistic belief in the unity of nature and spirit. Bell's handsomely illustrated, eloquently written, and well-documented text considerably expands previous scholarship. A first-rate study. Highly recommended. Choice. **George Inness and the Visionary**

Landscape Adrienne Baxter Bell, George Inness, 2003 The American landscape painter George Inness 1825-1894 was one of the most thoughtful and inventive artists of his generation. Moved to Tears Rebecca Bedell, 2018-11-13 In this volume, Bedell examines received ideas about sentimental art, countering its association with trite and saccharine Victorian kitsch. She argues that major American artists from John Trumbull and Charles Willson Peale in the eighteenth century and Asher Durand and Winslow Homer in the nineteenth to Henry Ossawa Tanner and Frank Lloyd Wright in the early twentieth produced what was understood in their time as sentimental art: art intended to develop empathetic bonds and to express or elicit social affections including sympathy, compassion, nostalgia, and patriotism. **Follies in America** Kerry Dean

Carso,2021-08-15 *Follies in America* examines historicized garden buildings known as follies from the nation's founding through the American centennial celebration in 1876. In a period of increasing nationalism, follies such as temples, summerhouses, towers, and ruins brought a range of European architectural styles to the United States. By imprinting the land with symbols of European culture, landscape gardeners brought their idea of civilization to the American wilderness. Kerry Dean Carso's interdisciplinary approach in *Follies in America* examines both buildings and their counterparts in literature and art, demonstrating that follies provide a window into major themes in nineteenth-century American culture, including tensions between Jeffersonian agrarianism and urban life, the ascendancy of middle-class tourism and gentility, and social-class aspirations.

Six Stories from the End of Representation James Elkins,2008 *Six Stories* is a radically new look at the intersection of science and art through failed images.

How the New World Became Old Caroline Winterer,2024-10-01 *How the New World Became Old* tells the extraordinary story of how Americans discovered that the New World was not just old; it was a place rooted in deep time. In this panoramic book, Caroline Winterer traces the history of an idea that today lies at the heart of the nation's identity as a place of primordial natural beauty. Europeans called America the New World, and literal readings of the Bible suggested that Earth was only six thousand years old. Winterer takes readers from glacier-capped peaks in Yosemite to Alabama slave plantations and canal works in upstate New York, describing how naturalists, explorers, engineers, and ordinary Americans unearthed a past they never suspected—a history more ancient than anyone ever could have imagined. Drawing on archival evidence ranging from unpublished field notes and letters to early stratigraphic diagrams, *How the New World Became Old* reveals how the deep-time revolution ushered in profound changes in science, literature, art, and religion, and how Americans came to realize that the New World might in fact be the oldest world of all.

Antebellum American Pendant Paintings Wendy N. E. Ikemoto,2017-07-06 *Antebellum American Pendant Paintings: New Ways of Looking* marks the first sustained study of pendant paintings—discrete images designed as a pair. It opens with a broad overview that anchors the form in the medieval diptych, religious history, and aesthetic theory, and explores its cultural and historical resonance in the 19th-century United States. Three case studies examine how antebellum American artists used the pendant format in ways revelatory of their historical moment and the aesthetic and cultural developments in which they partook. The case studies on John Quidor's *Rip Van Winkle and His Companions at the Inn Door* (1839) and *The Return of Rip Van Winkle* (1849) and Thomas Cole's *Departure and Return* (1837) shed new light on canonical antebellum American artists and their practices. The chapter on Titian Ramsay Peale's *Kilauea by Day* and *Kilauea by Night* (1842) presents new material that pushes the

geographical boundaries of American art studies toward the Pacific Rim The book contributes to American art history the study of a characteristic but as yet overlooked format and models for the discipline a new and productive framework of analysis focused on the fundamental yet complex way images work back and forth with one another **Picture Ecology**

Alan C. Braddock, Maura Coughlin, T. J. Demos, Rachael Z. DeLue, Mónica Domínguez Torres, Finis Dunaway, Stephen F. Eisenman, Emily Gephart, De-nin D. Lee, Gregory Levine, Anne McClintock, James Nisbet, Andrew Patrizio, Sugata Ray, Greg M. Thomas, 2021-10-26 Seeking a broad reexamination of visual culture through the lenses of ecocriticism environmental justice and animal studies this compendium offers a diverse range of art historical criticism formulated within an ecological context Picture Ecology brings together scholars whose contributions extend chronologically and geographically from 11th century Chinese painting to contemporary photography of California wildfires The book's 17 interdisciplinary essays provide a dynamic cross cultural approach to an increasingly vital area of study emphasizing the environmental dimensions inherent in the content and materials of aesthetic objects Picture Ecology provides valuable new approaches for considering works of art in ways that are timely intellectually stimulating and universally significant **The Blackwell Companion to Religion in America**

Philip Goff, 2010-03-25 This authoritative and cutting edge companion brings together a team of leading scholars to document the rich diversity and unique viewpoints that have formed the religious history of the United States A groundbreaking new volume which represents the first sustained effort to fully explain the development of American religious history and its creation within evolving political and social frameworks Spans a wide range of traditions and movements from the Baptists and Methodists to Buddhists and Mormons Explores topics ranging from religion and the media immigration and piety though to politics and social reform Considers how American religion has influenced and been interpreted in literature and popular culture Provides insights into the historiography of religion but presents the subject as a story in motion rather than a snapshot of where the field is at a given moment [A Companion to American Cultural History](#) Karen

Halttunen, 2008-04-15 A Companion to American Cultural History offers a historiographic overview of the scholarship with special attention to the major studies and debates that have shaped the field and an assessment of where it is currently headed 30 essays explore the history of American culture at all analytic levels Written by scholarly experts well versed in the questions and controversies that have activated interest in this burgeoning field Part of the authoritative Blackwell Companions to American History series Provides both a chronological and thematic approach topics range from British America in the Eighteenth Century to the modern day globalization of American Culture thematic approaches include gender and sexuality and popular culture **The Early American Daguerreotype** Sarah Kate Gillespie, 2016-02-19 The American daguerreotype as something completely new a mechanical invention that produced an image a hybrid of fine art and science and technology The daguerreotype invented in France came to America in 1839 By 1851 this early photographic method had been improved by American daguerreotypists to such a degree that it was often referred to as the American process The

daguerreotype now perhaps mostly associated with stiffly posed portraits of serious visaged nineteenth century personages was an extremely detailed photographic image produced through a complicated process involving a copper plate light sensitive chemicals and mercury fumes It was as Sarah Kate Gillespie shows in this generously illustrated history something wholly and remarkably new a product of science and innovative technology that resulted in a visual object It was a hybrid with roots in both fine art and science and it interacted in reciprocally formative ways with fine art science and technology Gillespie maps the evolution of the daguerreotype as medium and as profession from its introduction to the ascendancy of the American process tracing its relationship to other fields and the professionalization of those fields She does so by recounting the activities of a series of American daguerreotypists including fine artists scientists and mechanical tinkerers She describes for example experiments undertaken by Samuel F B Morse as he made the transition from artist to inventor how artists made use of the daguerreotype both borrowing conventions from fine art and establishing new ones for a new medium the use of the daguerreotype in various sciences particularly astronomy and technological innovators who drew on their work in the mechanical arts By the 1860s the daguerreotype had been supplanted by newer technologies Its rise and fall represents an early instance of the ever constant stream of emerging visual technologies

Haunted Visions Charles Colbert, 2011-05-10

Spiritualism emerged in western New York in 1848 and soon achieved a wide following due to its claim that the living could commune with the dead In Haunted Visions Spiritualism and American Art Charles Colbert focuses on the ways Spiritualism imbued the making and viewing of art with religious meaning and in doing so draws fascinating connections between art and faith in the Victorian age Examining the work of such well known American artists as James Abbott McNeill Whistler William Sydney Mount and Robert Henri Colbert demonstrates that Spiritualism played a critical role in the evolution of modern attitudes toward creativity He argues that Spiritualism made a singular contribution to the sanctification of art that occurred in the latter half of the nineteenth century The faith maintained that spiritual energies could reside in objects and thus works of art could be appreciated not only for what they illustrated but also as vessels of the psychic vibrations their creators impressed into them Such beliefs sanctified both the making and collecting of art in an era when Darwinism and Positivism were increasingly disenchanting the world and the efforts to represent it In this context Spiritualism endowed the artist's profession with the prestige of a religious calling in doing so it sought not to replace religion with art but to make art a site where religion happened

A Companion to American Art John Davis, Jennifer A. Greenhill, Jason D. LaFountain, 2015-05-05

A Companion to American Art presents 35 newly commissioned essays by leading scholars that explore the methodology historiography and current state of the field of American art history Features contributions from a balance of established and emerging scholars art and architectural historians and other specialists Includes several paired essays to emphasize dialogue and debate between scholars on important contemporary issues in American art history Examines topics such as the methodological stakes in the writing of American art history changing ideas about what

constitutes Americanness and the relationship of art to public culture Offers a fascinating portrait of the evolution and current state of the field of American art history and suggests future directions of scholarship **Fight the Power!** Janice D. Hamlet, Robin R. Means Coleman, 2009 Shelton Jackson Spike Lee is one of the most culturally influential and provocative film directors of the twentieth and twenty first centuries Bringing together seminal writings from classic scholarship to new research this book focuses on this revolutionary film auteur and cultural provocateur to explore contemporary questions around issues of race politics sexuality gender roles filmmaking commercialism celebrity and the role of media in public discourse Situating Lee as an important contributor to a variety of American discourses the book highlights his commitment to exploring issues of relevance to the Black community His work demands that his audiences take inventory of his and their understandings of the complexities of race relations the often deleterious influence of media messages the long term legacy of racism the liberating effects of sexual freedom the controversies that arise from colorism the separatist nature of classism and the cultural contributions and triumphs of historical figures This book seeks to stimulate continued debate by examining the complexities in Lee s various sociopolitical claims and their ideological impacts **American Paintings at Harvard** Theodore E. Stebbins, Melissa Renn, 2008-01-01 This volume features nearly 500 paintings watercolors pastels and miniatures from Harvard University s storied yet little known collection of American art These works many unpublished are drawn from the Harvard Art Museums the University Portrait Collection the Peabody Museum of Archaeology and Ethnology and other entities and date from the early colonial years to the mid 19th century Highlights include a rare group of 17th century portraits along with important paintings by Robert Feke John Singleton Copley Charles Willson Peale Gilbert Stuart and Washington Allston in addition to works depicting western and Native American subjects by Alexandre de Batz Henry Inman and Alfred Jacob Miller among others Each work is accompanied by scholarly commentary that draws on extensive new research as well as a complete exhibition and reference history An introduction by Theodore E Stebbins Jr describes the history of the collection Lavishly illustrated in color this compendium is a testament to the nation s oldest collection of American art and an essential resource for scholars and collectors alike *Arthur Dove* Rachael Z. DeLue, 2016-03-16 Arthur Dove often credited as America s first abstract painter created dynamic and evocative images inspired by his surroundings from the farmland of upstate New York to the North Shore of Long Island But his interests were not limited to nature Challenging earlier accounts that view him as simply a landscape painter *Arthur Dove Always Connect* reveals for the first time the artist s intense engagement with language the nature of social interaction and scientific and technological advances Rachael Z DeLue rejects the traditional assumption that Dove can only be understood in terms of his nature paintings and association with photographer and gallerist Alfred Stieglitz and his circle Instead she uncovers deep and complex connections between Dove s work and his world including avant garde literature popular music meteorology mathematics aviation and World War II Arthur Dove also offers the first sustained account of Dove s Dadaesque multimedia

projects and the first explorations of his animal imagery and the role of humor in his art Beautifully illustrated with works from all periods of Dove's career this book presents a new vision of one of America's most innovative and captivating artists and reimagines how the story of modern art in the United States might be told For America Jeremiah William McCarthy, Diana Thompson, 2019-01-01 Featuring paintings by American icons like Winslow Homer and Thomas Eakins this book illustrates the ways American artists have viewed themselves their peers and their painted worlds over 200 years

Variations in Christian Art Diane Apostolos-Cappadona, 2024-01-25 The artistic traditions of four major Christian denominations are examined and outlined in detail in this groundbreaking volume that presents the first synthesis of the artistic contributions of those traditions Diane Apostolos Cappadona has curated a volume that presents four single authored contributions in one place broadening the study of Christian art beyond Roman Catholic Orthodox and protestant traditions to consider these more recent Christian approaches in close and expert detail Rachel Epp Buller examines art in the Mennonite tradition Mormon art is considered by Heather Belnap Quaker contributions by Rowena Loverance and Swedenborgian art by Diane Apostolos Cappadona Each writer presents elements of the theology of their chosen tradition through the prism of the artists and artistic works that they have selected Alongside mainstream artistic figures such as William Blake less known figures come to the fore and the volume features color illustrations that support and underline the theological and artistic themes presented in each section of the book Together these studies of artistic presentations in these four traditions will be a much need means of filling a gap in the study of Christian art **The Hudson River to Niagara Falls** Samuel Dorsky Museum of Art, 2009-07-23 This catalog features forty five paintings from the permanent collection of the New York Historical Society newly restored and available here together for the first time From the mouth of the Hudson River north to the Adirondacks and west to Niagara Falls these paintings by Thomas Cole Asher B Durand John W Casilear Jasper Cropsey Albert Bierstadt and George Inness and others depict the landscapes historic sites natural wonders and waterways of New York State The catalog also includes important essays by guest curator Dr Linda S Ferber the Museum Director of the New York Historical Society and one of the country's preeminent scholars and authorities on the art of this period and art and architectural historian Dr Kerry Carso Associate Professor of Art History at SUNY New Paltz This catalog is the third in a trilogy of publications and exhibitions produced at the Samuel Dorsky Museum of Art celebrating the Hudson River School of painting The exhibition and catalog are part of Art and The River a series of exhibitions publications and events that celebrate the Hudson Fulton Champlain Quadricentennial which commemorates the 400th anniversary of Henry Hudson's voyage of discovery of the Hudson River

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George Inness And The Science Of Landscape Introduction

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