

Winslow Homer The Clark Collection

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The Dance Claimed Me Peggy Schwartz 2011-05-31 Pearl Primus (1919-1994) blazed onto the dance scene in 1943 with stunning works that incorporated social and racial protest into their dance aesthetic. In "The Dance Claimed Me," Peggy and Murray Schwartz, friends and colleagues of Primus, offer an intimate perspective on her life and explore her influences on American culture, dance, and education. They trace Primus's path from her childhood in Port of Spain, Trinidad, through her rise as an influential international dancer, an early member of the New Dance Group (whose motto was "Dance is a weapon"), and a pioneer in dance anthropology. Primus traveled extensively in the United States, Europe, Israel, the Caribbean, and Africa, and she played an important role in presenting authentic African dance to American audiences. She engendered controversy in both her private and professional lives, marrying a white Jewish man during a time of segregation and challenging black intellectuals who opposed the "primitive" in her choreography. Her political protests and mixed-race tours in the South triggered an FBI investigation, even as she was celebrated by dance critics and by contemporaries like Langston Hughes. For "The Dance Claimed Me," the Schwartzes interviewed more than a hundred of Primus's family members, friends, and fellow artists, as well as other individuals to create a vivid portrayal of a life filled with passion, drama, determination, fearlessness, and brilliance.

Corcoran Gallery of Art Corcoran Gallery of Art 2011 This authoritative catalogue of the Corcoran Gallery of Art's renowned collection of pre-1945 American paintings will greatly enhance scholarly and public understanding of one of the finest and most important collections of historic American art in the world. Composed of more than 600 objects dating from 1740 to 1945.

Black Gotham Carla L. Peterson 2011-01-01 Narrates the story of the elite African American families who lived in New York City in the nineteenth century, describing their successes as businesspeople and professionals and the contributions they made to the culture of that time period.

Winslow Homer: Crosscurrents Stephanie L. Herdrich 2022-04-04 This timely study of Winslow Homer highlights his imagery of the Atlantic world and reveals themes of racial, political, and natural conflict across his career. Long celebrated as the quintessential New England regionalist, Winslow Homer (1836–1910) in fact brushed a much wider canvas, traveling throughout the Atlantic world and frequently engaging in his art with issues of race, imperialism, and the environment. This groundbreaking publication focuses, for the first time, on the watercolors and oil paintings Homer made during visits to Bermuda, Cuba, coastal Florida, and the Bahamas—in particular, The Gulf Stream (1899), an iconic

painting long considered the most consequential of his career—revealing a lifelong fascination with struggle and conflict. The book also includes Homer's depictions of rural life and the sea, in which he grapples with the violence of nature, as well as his Civil War and Reconstruction paintings of the 1860s and 1870s, which explore the unresolved effects of the war on the landscape, soldiers, and the formerly enslaved. Recognizing the artist's keen ability to distill complex issues in his work, *Winslow Homer: Crosscurrents* upends popular conceptions and convincingly argues that Homer's work resonates with the challenges of the present day.

Winslow Homer and His Cullercoats Paintings David Tatham 2020-10-15 When Winslow Homer sailed to England in March of 1881, he was already well established as a leading member of his generation of American artists. Critics often referred to him as the "most American of American artists," combining praise with the implication that his work was provincial compared to that of his more European-trained American contemporaries. However, upon his return, after a year and a half spent in the seaside village of Cullercoats, Homer's work garnered rave reviews and gained a new appreciation among art dealers. In this book, Tatham's detailed account of Homer's time in Cullercoats offers a perceptive reappraisal of both the village's influence on his work and the paintings themselves. In his Cullercoats paintings, Homer took as his main subject the lives and labors of the village's women and their strong sense of community. In many ways, these paintings stand among Homer's most original and perceptive depictions of women, but they also display his masterly uses of watercolor. The Cullercoats paintings show Homer in a new light, and Tatham's revelatory account provides the long-overdue attention they deserve.

Cubism Metropolitan Museum of Art 2014-10-09 This beautifully illustrated volume tells the story of Cubism through twenty-two essays that explore the most significant private holding of Cubist art in the world today, the Leonard A. Lauder Collection, now a promised gift to The Metropolitan Museum of Art. The eighty works featured in this volume—by Georges Braque, Juan Gris, Fernand Léger, and Pablo Picasso—are among the most important and visually arresting in the movement's history. These masterpieces, critical to the development of Cubism, include such groundbreaking paintings as Braque's *Trees at L'Estaque*, considered one of the very first Cubist pictures; Picasso's *Still Life with Fan: "L'Indépendant,"* one of the first to introduce typography; Gris's noirish, uncanny *The Man at the Café*, one of his most celebrated collages; and Léger's uniquely ambitious *Composition (The Typographer)*. Written by renowned experts on this subject, the essays trace the evolution of Cubism from its origins in the still lifes, portraits, and collages of Braque and Picasso through the precisely delineated compositions by Gris that prefigure the Synthetic Cubism of the war years to Léger's distinctive intersections of spherical, cylindrical, and cubic forms that evoke the syncopated rhythms of modern life. Also included are a fascinating interview in which Leonard Lauder discusses his approach to collecting, an investigative essay on the information gleaned from the backs of the works themselves, and an authoritative catalogue that further establishes the lives of these magnificent objects. A publication to place alongside the great histories of Modernism, this comprehensive book will stand as the resource for understanding Cubism for many years to come. -

Bernard Berenson Rachel Cohen 2013-10-28 "Few would have predicted that Bernard Berenson, from a poor Lithuanian Jewish immigrant family, would rise above poverty. Yet Berenson left his crowded home near Boston's railyards and transformed himself into the world's most renowned expert on Italian Renaissance paintings, the owner of a beautiful villa and an immense private library in the hills outside Florence. The explosion of the Gilded Age art market and Berenson's work for dealer Joseph Duveen supported a luxurious life, but it came with painful costs: Berenson hid his origins and, though his attributions remain foundational, felt that he had betrayed his gifts as a critic and interpreter of

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paintings. This finely drawn portrait of Berenson, the first biography devoted to him in a quarter century, draws on new archival materials that bring out the significance of his secret business dealings and the central importance of several women in his life and work: his sister Senda Berenson; his wife Mary Berenson; his patron Isabella Stewart Gardner; his lover Belle da Costa Greene; his dear friend Edith Wharton, and the companion of his last forty years, Nicky Mariano. Rachel Cohen explores Berenson's inner world and extraordinary visual capacity while also illuminating the historical forces—new capital, the developing art market, persistent anti-Semitism, and the two world wars—that profoundly affected his life"--

The Clark Sterling and Francine Clark Art Institute 1996 The Sterling and Francine Clark Art Institute in Williamstown, Mass., which opened in 1955, was founded by an heir to the Singer sewing machine fortune, Robert Sterling Clark (1877-1956), who began collecting art in Paris in 1911. He had a strong interest in 19th-century painters, particularly the French impressionists and Americans Winslow Homer and John Singer Sargent, but the museum also has old-master paintings, prints, drawings, decorative arts, sculpture and illustrated books. Eighty-four of these are reproduced in fine color in this elegant volume. Included are such disparate works as *Virgin and Child Enthroned with Four Angels* by Piero della Francesca; the once immensely popular *Nymphs and Satyr* by Bouguereau; paintings by Monet, Renoir and other impressionists; decorative urns, cups and baskets in silver and porcelain; and a sheet of pen-and-ink animal studies by Albrecht Durer. The accompanying essays, by 10 current and former staff members, are insightful and readable. This is a splendid introduction to a small, delightful collection. 88 colour & 5 b/w illustrations

Exit Berlin Charlotte R. Bonelli 2014-04-29 "This remarkable collection of letters between German Jews trapped in Nazi Germany and their relatives in the United States offers rare insights into the challenges of an average American family responding to desperate requests for refuge and aid"--

Winslow Homer and the Pictorial Press David Tatham 2003-04-01 Winslow Homer (1836-1910), arguably the best-known American artist of the nineteenth century, created three distinctly different bodies of work in the course of his long career: paintings, book illustrations, and illustrations for the pictorial press, the magazine-like illustrated journals of his day. A number of books and exhibition catalogues have dealt with his career as a painter, and historian David Tatham treated all of Homer's work as an illustrator of literature in his *Winslow Homer and the Illustrated Book*. Now, ten years later, Tatham has completed a full, scholarly account of Homer's work for pictorial magazines such as *Harper's Weekly*, *Appleton's Monthly*, and *Every Saturday*. Homer's work for pictorial magazines is substantial, to say the least. It amounts to some 250 wood-engraved images published between 1857 and 1875. These wood engravings are collected assiduously and are exhibited frequently in museums. They differ from Homer's book illustrations in that they are independent from the texts; Homer chose and treated the great majority of his magazine subjects much as he did his paintings. They are, in essence, original works of graphic art. The illustrations reproduced here cover a remarkable range. They constitute the first substantial body of American art about the life of the city streets, the Thanksgiving and Christmas holidays, abolition, and the New Woman. They include compelling treatments of the Civil War, rural childhood, and wilderness. They also comprise an essential contribution to the study of one of the masters of American art.

Winslow Homer Marc Simpson 2013 Winslow Homer (1836-1910) is one of the core figures of 19th-century American art. While most well-known for his oil paintings of Civil War scenes and the windswept Atlantic coastline, Homer's oeuvre encompasses a variety of themes, ranging from childhood games through the life-and-death struggles of man and nature. The Clark Art Institute holds one of the greatest

collections of Homer's work across all media, including wood engravings, etchings, watercolors, drawings, and paintings from nearly all phases of his career. The collection was assembled predominately by Robert Sterling Clark (1877-1956), who purchased his first Winslow Homer painting in 1915, followed by Two Guides in 1916 and maintained a passion for the artist throughout the rest of his collecting career, acquiring the small oil *Playing a Fish* in 1955. This book examines Robert Sterling Clark as a collector of Homer and the Clark's extensive holdings of the artist. Over thirty entries discuss the role of individual works in Homer's oeuvre and their larger significance to the art world. An illustrated checklist provides information on titles, dates, and media for the entire collection. Distributed for the Sterling and Francine Clark Art Institute

Weatherbeaten Thomas Andrew Denenberg 2012 A celebration of the American painter's life and work in the region he loved best

From Ornament to Object Alina Alexandra Payne 2012 In the late 19th century, a centuries-old preference for highly ornamented architecture gave way to a budding Modernism of clean lines and unadorned surfaces. At the same moment, everyday objects—cups, saucers, chairs, and tables—began to receive critical attention. Alina Payne addresses this shift, arguing for a new understanding of the genealogy of architectural modernism: rather than the well-known story in which an absorption of technology and mass production created a radical aesthetic that broke decisively with the past, Payne argues for a more gradual shift, as the eloquence of architectural ornamentation was taken on by objects of daily use. As she demonstrates, the work of Adolf Loos and Le Corbusier should be seen as the culmination of a conversation about ornament dating as far back as the Renaissance. Payne looks beyond the usual suspects of philosophy and science to establish theoretical catalysts for the shift from ornament to object in the varied fields of anthropology and ethnology; art history and the museum; and archaeology and psychology.

Unpacking My Library Leah Price 2011-11-29 As words and stories are increasingly disseminated through digital means, the significance of the book as object—whether pristine collectible or battered relic—is growing as well. *Unpacking My Library: Writers and Their Books* spotlights the personal libraries of thirteen favorite novelists who share their collections with readers. Stunning photographs provide full views of the libraries and close-ups of individual volumes: first editions, worn textbooks, pristine hardcovers, and childhood companions. In her introduction, Leah Price muses on the history and future of the bookshelf, asking what books can tell us about their owners and what readers can tell us about their collections. Supplementing the photographs are Price's interviews with each author, which probe the relation of writing to reading, collecting, and arranging books. Each writer provides a list of top ten favorite titles, offering unique personal histories along with suggestions for every bibliophile. *Unpacking My Library: Writers and Their Books* features the personal libraries of Alison Bechdel, Stephen Carter, Junot Díaz, Rebecca Goldstein and Steven Pinker, Lev Grossman and Sophie Gee, Jonathan Lethem, Claire Messud and James Wood, Philip Pullman, Gary Shteyngart, and Edmund White.

Great French Paintings from the Clark Richard R. Brettell 2011 Published on the occasion of a series of exhibitions that will travel throughout North America, Europe, and Asia from Feb. 2011 to Feb. 2014.

American Paintings and Sculpture at the Sterling and Francine Clark Art Institute Margaret C. Conrads 1990 68 treasures of Massachusetts museum: Homer, Sargent, Cassatt, Inness, Remington in depth.

Winslow Homer and the Camera Frank H. Goodyear III 2018-01-01 A revelatory exploration of Winslow

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Homer's engagement with photography, shedding new light on his celebrated paintings and works on paper One of the greatest American painters of the 19th century, Winslow Homer (1836-1910) also maintained a deep engagement with photography throughout his career. Focusing on the important, yet often-overlooked, role that photography played in Homer's art, this volume exposes Homer's own experiments with the camera (he first bought one in 1882). It also explores how the medium of photography and the larger visual economy influenced his work as a painter, watercolorist, and printmaker at a moment when new print technologies inundated the public with images. Frank Goodyear and Dana Byrd demonstrate that photography offered Homer new ways of seeing and representing the world, from his early commercial engravings sourced from contemporary photographs to the complex relationship between his late-career paintings of life in the Bahamas, Florida, and Cuba and the emergent trend of tourist photography. The authors argue that Homer's understanding of the camera's ability to create an image that is simultaneously accurate and capable of deception was vitally important to his artistic practice in all media. Richly illustrated and full of exciting new discoveries, *Winslow Homer and the Camera* is a long-overdue examination of the ways in which photography shaped the vision of one of America's most original painters.

The Isabella Stewart Gardner Museum Boston, Mass. Isabella Stewart Gardner Museum 1995-01-01 "This book takes you through the collection gallery by gallery, illuminating the art and installations in each room"--From preface.

Winslow Homer in the Clark Collection Alexandra R. Murphy 1986

Breaking Waves Robert Burleigh 2021-06-01 When Winslow Homer watches the sea, he studies it patiently, making sure to notice every detail before bringing it to life again in his paintings. The fabled painter Winslow Homer always had a deep respect for the elemental power and beauty of the ever-changing ocean. Whenever he set up his easel, he was drawn back to its frothing waves smashing against rocks, gleaming like mirrors in the sunlight. He knew it took patience to get his painting just right to capture the life of the ocean. *Breaking Waves: Winslow Homer Paints the Sea* describes the artist's process from season to season, readers are shown the many blues, greys, browns, and golds that Winslow Homer used to depict the changing sea. Additional content in the back of the book further explains his work and passion for the ocean. A Junior Library Guild Gold Standard Selection

Space, Hope, and Brutalism Elain Harwood 2015-04-23 This is the first major book to study English architecture between 1945 and 1975 in its entirety. Challenging previous scholarship on the subject and uncovering vast amounts of new material at the boundaries between architectural and social history, Elain Harwood structures the book around building types to reveal why the architecture takes the form it does. Buildings of all budgets and styles are examined, from major universities to the modest café. The book is illustrated with stunning new photography that reveals the logic, aspirations, and beauty of hundreds of buildings throughout England, at the point where many are disappearing or are being mutilated. *Space, Hope, and Brutalism* offers a convincing and lively overview of a subject and period that fascinates younger scholars and appeals to those who were witnesses to this history.

Winslow Homer Sterling and Francine Clark Art Institute 2013 "Winslow Homer (1836-1910) is one of the core figures of 19th-century American art. While most well-known for his oil paintings of Civil War scenes and the windswept Atlantic coastline, Homer's oeuvre encompasses a variety of themes, ranging from childhood games through the life-and-death struggles of man and nature. The Clark Art Institute holds one of the greatest collections of Homer's work across all media, including wood engravings, etchings, watercolors, drawings, and paintings from nearly all phases of his career. The collection was assembled

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Childe Hassam, American Impressionist Helene Barbara Weinberg 2004 "This illustrated publication accompanies a major exhibition at the Metropolitan Museum, the first retrospective presentation of Hassam's work in a museum since 1972. Unique to this volume are an account of Hassam's lifelong campaign to market his art, a study of the frames he selected and designed for his paintings, and an unprecedented lifetime exhibition record. Included in addition are a checklist of works in the exhibition and a chronology of Hassam's life. All works in the exhibition as well as comparative materials are reproduced."--BOOK JACKET.

Worldly Gurus and Spiritual Kings Tamara I. Sears 2014-06-10 This pioneering book is the first full-length study of the matha, or Hindu monastery, which developed in India at the turn of the first millennium. Rendered monumentally in stone, the matha represented more than just an architectural innovation: it signaled the institutionalization of asceticism into a formalized monastic practice, as well as the emergence of the guru as an influential public figure. With entirely new primary research, Tamara I. Sears examines the architectural and archaeological histories of six little-known monasteries in Central India and reveals the relationships between political power, religion, and the production of sacred space. This important work of scholarship features scrupulous original measured drawings, providing a vast amount of new material and a much-needed contribution to the fields of Asian art, religious studies, and cultural history. In introducing new categories of architecture, this book illuminates the potential of buildings to reconfigure not only social and ritual relationships but also the fundamental ontology of the world.

A Collectors Taste M. Knoedler & Co 1954

Gods in Granite Robert L. McGrath 2001-03-01 Robert L. McGrath leads a tour of New Hampshire's White Mountains through art and illustration spanning three centuries. He surveys—often at an exhilarating pace—the topographic and metaphoric landscape of New Hampshire's White Mountains through the artistic and tourist life of the region as it appears in paintings and illustrations. Extending from the late eighteenth to the late twentieth century, he includes by far the most extensive collection of pictorial works relating to the White Mountains to date. Although the scenic beauty of the White Mountains attracted many of America's most significant artists during the nineteenth and twentieth centuries, such as Thomas Cole, Frank Stella, Winslow Homer, Fernand Leger, John Marin, and Marsden Hartley, no comprehensive account of this region's rich contribution to the history of American art has ever been published.

Winslow Homer An American Painter - DR.Ufuk ÇETİN DR.UFUK ÇETİN 2020-10-01

Watercolors by Winslow Homer Martha Tedeschi 2008-02-26 American painter Winslow Homer (1836–1910) created some of the most breathtaking and influential watercolors in the history of the medium. This handsome volume provides a comprehensive look at Homer's technical and artistic practice as a watercolorist, and at the experiences that shaped his remarkable development. Focusing on 25 rarely seen watercolors from the Art Institute's collection, along with 75 other related watercolors,

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gouaches, drawings, and paintings—including many of the artist’s characteristic subjects—the book proposes a new understanding of Homer’s techniques as they evolved over his career. Accessibly written essays consider each of the featured works in detail, examining the relationship between monochrome drawing and watercolor and the artist’s lifelong interest in new optical and color theories. In particular, they show how his sojourn in England—where he encountered leading British marine watercolorists and the dynamic avant-garde art scene—precipitated an abrupt change in technique and subject matter upon his return home. Conservators address the fragility of these watercolors, which are prone to fading due to light exposure, and demonstrate, through pioneering research on Homer’s pigments and computer-assisted imaging, how the works have changed over time. Several of Homer’s greatest watercolors are digitally “restored,” providing an exhilarating glimpse of the original impact of Homer’s groundbreaking color experiments.

The Age of Secrecy Daniel Jütte (Jutte) 2015-05-26 The fifteenth through the eighteenth centuries were truly an Age of Secrecy in Europe, when arcane knowledge was widely believed to be positive knowledge which extended into all areas of daily life. So asserts Daniel Jütte in this engrossing, vivid, and award-winning work. He maintains that the widespread acceptance and even reverence for this “economy of secrets” in premodern Europe created a highly complex and sometimes perilous space for mutual contact between Jews and Christians. Surveying the interactions between the two religious groups in a wide array of secret sciences and practices, the author relates true stories of colorful “professors of secrets” and clandestine encounters. In the process Jütte examines how our current notion of secrecy is radically different in this era of WikiLeaks, Snowden, etc., as opposed to centuries earlier when the truest, most important knowledge was generally considered to be secret by definition.

Winslow Homer in the Adirondacks David Tatham 2004-04-01 In this title, David Tatham demonstrates that Winslow Homer's 'Adirondack oils and watercolours constitute a highly original examination of the human race's relationship to the natural world at a time when long-established assumptions about humans, nature, and art itself were undergoing profound change.

Winslow Homer: American Passage William R. Cross 2022-04-12 The definitive life of the painter who forged American identity visually, in art and illustration, with an impact comparable to that of Walt Whitman and Mark Twain in poetry and prose—yet whose own story has remained largely untold. In 1860, at the age of twenty-four, Winslow Homer (1836–1910) sold Harper’s Weekly two dozen wood engravings, carved into boxwood blocks and transferred to metal plates to stamp on paper. One was a scene that Homer saw on a visit to Boston, his hometown. His illustration shows a crowd of abolitionists on the brink of eviction from a church; at their front is Frederick Douglass, declaring “the freedom of all mankind.” Homer, born into the Panic of 1837 and raised in the years before the Civil War, came of age in a nation in crisis. He created multivalent visual tales, both quintessentially American and quietly replete with narrative for and about people of all races and ages. Whether using pencil, watercolor, or, most famously, oil, Homer addressed the hopes and fears of his fellow Americans and invited his viewers into stories embedded with universal, timeless questions of purpose and meaning. Like his contemporaries Twain and Whitman, Homer captured the landscape of a rapidly changing country with an artist’s probing insight. His tale is one of America in all its complexity and contradiction, as he evolved and adapted to the restless spirit of invention transforming his world. In Winslow Homer: American Passage, William R. Cross reveals the man behind the art. It is the surprising story of a life led on the front lines of history. In that life, this Everyman made archetypal images of American culture, endowed with a force of moral urgency through which they speak to all people today. Includes Color Images and Maps

The Bridge at the Edge of the World James Gustave Speth 2008-10-01 How serious are the threats to our environment? Here is one measure of the problem: if we continue to do exactly what we are doing, with no growth in the human population or the world economy, the world in the latter part of this century will be unfit to live in. Of course human activities are not holding at current levels—they are accelerating, dramatically—and so, too, is the pace of climate disruption, biotic impoverishment, and toxification. In this book Gus Speth, author of *Red Sky at Morning* and a widely respected environmentalist, begins with the observation that the environmental community has grown in strength and sophistication, but the environment has continued to decline, to the point that we are now at the edge of catastrophe. Speth contends that this situation is a severe indictment of the economic and political system we call modern capitalism. Our vital task is now to change the operating instructions for today's destructive world economy before it is too late. The book is about how to do that.

The Fatal Land Matthew P. Dziennik 2015-01-01 "Matthew P. Dziennik has written a compelling account of the Scottish Highland soldier and his service in Great Britain's American colonies during the French and Indian War and America's Revolutionary War. In the middle to the late decades of the eighteenth century, the British state recruited more than twelve thousand soldiers from the Highlands of Scotland for the purpose of expanding and defending Britain's American empire, thereby transforming the most maligned region of the British Isles into a key sustainer of British imperialism. Dziennik's fascinating history corrects the mythologized image of the Highland soldier as a noble savage, a primitive if courageous relic of clanship, revealing instead how the Gaels used their military service to further their own interests in terms of material security and social status. Using both English and Gaelic sources, the author re-creates the experiences and the mindset of the Highland soldier in the New World and demonstrates in the process how a periphery of the British Isles became a center of the British Empire." -- [Tiré de la jaquette].

Speculative Landscapes Ross Barrett 2022-08-23 *Speculative Landscapes* offers the first comprehensive account of American artists' financial involvements in and creative responses to the nineteenth-century real estate economy. Examining the dealings of five painters who participated actively in this economy—Daniel Huntington, John Quidor, Eastman Johnson, Martin Johnson Heade, and Winslow Homer—Ross Barrett argues that the experience of property investment exposed artists to new ways of seeing and representing land, inspiring them to develop innovative figural, landscape, and marine paintings that radically reworked visual conventions. This approach moved beyond just aesthetics, however, and the book traces how artists creatively interrogated the economic, environmental, and cultural dynamics of American real estate capitalism. In doing so, *Speculative Landscapes* reveals how the provocative experience of land investment spurred painters to produce uniquely insightful critiques of the emerging real estate economy, critiques that uncovered its fiscal perils and social costs and imagined spaces outside the regime of private property.

Master Drawings David S. Brooke 1995

Winslow Homer Winslow Homer 1923

Robert Indiana Barbara Haskell 2013 An insightful and long overdue reassessment of the full scope of the career of Robert Indiana, who combined Pop Art, hard-edged abstraction, and language-based conceptualism

Nietzsche's Orphans Rebecca Mitchell 2016-01-05 A prevailing belief among Russia's cultural elite in the early twentieth century was that the music of composers such as Sergei Rachmaninoff, Aleksandr

Scriabin, and Nikolai Medtner could forge a shared identity for the Russian people across social and economic divides. In this illuminating study of competing artistic and ideological visions at the close of Russia's "Silver Age," author Rebecca Mitchell interweaves cultural history, music, and philosophy to explore how "Nietzsche's orphans" strove to find in music a means to overcome the disunity of modern life in the final tumultuous years before World War I and the Communist Revolution.

Always Looking John Updike 2012-11-27 In this posthumous collection of John Updike's art writings, a companion volume to the acclaimed *Just Looking* (1989) and *Still Looking* (2005), readers are again treated to "remarkably elegant essays" (*Newsday*) in which "the psychological concerns of the novelist drive the eye from work to work until a deep understanding of the art emerges" (*The New York Times Book Review*). *Always Looking* opens with "The Clarity of Things," the Jefferson Lecture in the Humanities for 2008. Here, in looking closely at individual works by Copley, Homer, Eakins, Norman Rockwell, and others, the author teases out what is characteristically "American" in American art. This talk is followed by fourteen essays, most of them written for *The New York Review of Books*, on certain highlights in Western art of the last two hundred years: the iconic portraits of Gilbert Stuart and the sublime landscapes of Frederic Edwin Church, the series paintings of Monet and the monotypes of Degas, the richly patterned canvases of Vuillard and the golden extravagances of Klimt, the cryptic triptychs of Beckmann, the personal graffiti of Miró, the verbal-visual puzzles of Magritte, and the monumental Pop of Oldenburg and Lichtenstein. The book ends with a consideration of recent works by a living American master, the steely sculptural environments of Richard Serra. John Updike was a gallery-goer of genius. *Always Looking* is, like everything else he wrote, an invitation to look, to see, to apprehend the visual world through the eyes of a connoisseur.

Winslow Homer Mary Judge 1986 Features seventy-five illustrations depicting Winslow Homer's work, from his early battlefield drawings during the Civil War and his scenic country watercolors, to his seascapes reflecting an increased concern with the abstract and expressive possibilities of art