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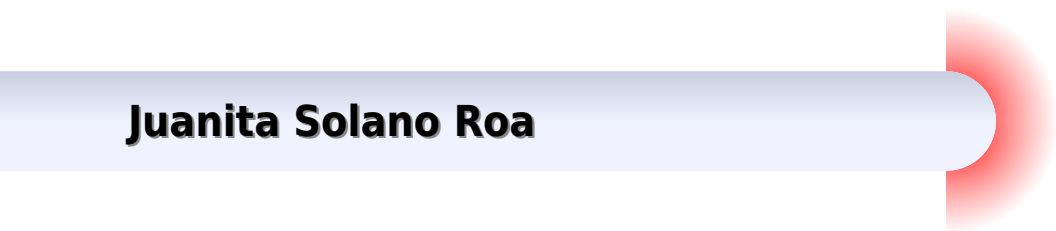
SKEPTICISM AND AMERICAN ART FROM EAKINS TO DUCHAMP

ASKANCE

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Juanita Solano Roa



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A Cultural History of Objects in the Age of Industry Carolyn White,2022-08-31 A Cultural History of Objects in the Age of Industry covers the period 1760 to 1900 a time of dramatic change in the material world as objects shifted from the handmade to the machine made The revolution in making and in consuming the things which were made impacted on lives at every scale from body to home to workplace to city to nation Beyond the explosion in technology scientific knowledge manufacturing trade and museums changes in class structure politics ideology and morality all acted to transform the world of objects The 6 volume set of the Cultural History of Objects examines how objects have been created used interpreted and set loose in the world over the last 2500 years Over this time the West has developed particular attitudes to the material world at the centre of which is the idea of the object The themes covered in each volume are objecthood technology economic objects everyday objects art architecture bodily objects object worlds Carolyn White is Professor at the University of Nevada Reno USA Volume 5 in the Cultural History of Objects set General Editors Dan Hicks and William Whyte

The Portrait's Subject Sarah Blackwood,2019-10-22 Between the invention of photography in 1839 and the end of the nineteenth century portraiture became one of the most popular and common art forms in the United States In The Portrait's Subject Sarah Blackwood tells a wide ranging story about how images of human surfaces came to signal expressions of human depth during this era in paintings photographs and illustrations as well as in literary and cultural representations of portrait making and viewing Combining visual theory literary close reading and archival research Blackwood examines portraiture's changing symbolic and aesthetic practices from daguerreotype to X ray Portraiture the book argues was a provocative art form used by writers artists and early psychologists to imagine selfhood as hidden deep and in need of revelation ideas that were then taken up by the developing discipline of psychology The Portrait's Subject reveals the underappreciated connections between portraiture's representations of the material human body and developing modern ideas about the human mind It encouraged figures like Frederick Douglass Nathaniel Hawthorne Thomas Eakins Harriet Jacobs and Henry James to reimagine how we might see inner life offering a rich array of metaphors and aesthetic approaches that helped reconfigure the relationship between body and mind exterior and interior In the end Blackwood shows how nineteenth century psychological discourse developed as much through aesthetic fabulation as through scientific experimentation

Negative Originals Juanita Solano Roa,2025-08-07 Juanita Solano Roa explores race and identity through photographic practices in late nineteenth century Medell n Colombia

Acting Out John Rohrbach,2020-06-30 Cabinet cards were America's main format for photographic portraiture throughout the last quarter of the nineteenth century Standardized at 6 x 4 inches they were just large enough to reveal extensive detail leading to the incorporation of elaborate poses backdrops and props Inexpensive and sold by the dozen they transformed getting one's portrait made from a formal event taken up once or twice in a lifetime into a commonplace practice shared with friends The cards reinforced middle class Americans sense of family They allowed people

to show off their material achievements and comforts and the best cards projected an informal immediacy that encouraged viewers to feel emotionally connected with those portrayed The experience even led sitters to act out before the camera By making photographs an easygoing fact of life the cards forecast the snapshot and today's ubiquitous photo sharing Organized by senior curator John Rohrbach *Acting Out* is the first ever in depth examination of the cabinet card phenomena Full color plates include over 100 cards at full size providing a highly entertaining collection of these early versions of the selfie and ultimately demonstrating how cabinet cards made photography modern Published in association with the Amon Carter Museum of American Art Tentative exhibition dates postponed due to COVID 19 Amon Carter Museum of American Art August 2020 Los Angeles County Museum of Art LACMA 2021

Object Lessons Sarah Anne Carter, 2018-07-12 *Object Lessons* How Nineteenth Century Americans Learned to Make Sense of the Material World examines the ways material things objects and pictures were used to reason about issues of morality race citizenship and capitalism as well as reality and representation in the nineteenth century United States For modern scholars an object lesson is simply a timeworn metaphor used to describe any sort of reasoning from concrete to abstract But in the 1860s object lessons were classroom exercises popular across the country Object lessons helped children to learn about the world through their senses touching and seeing rather than memorizing and repeating leading to new modes of classifying and comprehending material evidence drawn from the close study of objects pictures and even people In this book Sarah Carter argues that object lessons taught Americans how to find and comprehend the information in things from a type metal fragment to a whalebone sample Featuring over fifty images and a full color insert this book offers the object lesson as a new tool for contemporary scholars to interpret the meanings of nineteenth century material cultural and intellectual life

Frederic Church Jennifer Raab, 2015-01-01 A reconsideration of Church's works offering a sustained examination of the aesthetics of detail that fundamentally shaped 19th century American landscape painting

The Duchamp Book Gavin Parkinson, 2008-05 Marcel Duchamp 1887 1968 was without doubt one of the most controversial artists of the twentieth century Associated with cubism Dada and Surrealism his invention of the readymade led him to produce some of the most iconic works of his era While he is often cited as the most influential artist of his generation and is seen by many to be the progenitor of much of the conceptual and postmodern art of today the writing published to date on Duchamp is often obscure and mired in theory Extensively illustrated and featuring Duchamp's own writings *The Duchamp Book* provides a much needed accessible introduction to the artist

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 Looking Askance Michael Leja, 2004-10-04 Michael Leja offers a new specifically visual model for understanding American art in the decades before and after 1900 **Thomas Eakins and the Cultures of Modernity** Alan C. Braddock, 2009-03-31 Thomas Eakins and the Cultures of Modernity is the first book to situate Philadelphia's greatest realist painter in relation to the historical discourse of cultural difference In this study Alan C Braddock reveals that modern anthropological perceptions of culture which many art historians attribute to Eakins did not become current until after the artist's death in 1916 Braddock finds in the work of Thomas Eakins a lifelong engagement with aesthetic and social currents that extended well beyond his native city of Philadelphia indicating the persistence of a worldly sensibility long after he had concluded his formative studies in Europe during the 1860s Braddock shows how Eakins developed a localized cosmopolitanism all his own based in Philadelphia but tapped into a global field of visual production Jacket Still Looking John Updike, 2005-11-08 From a master of American letters and the author of the acclaimed Rabbit series comes a richly illustrated book of eighteen insightful essays about American art written while he was the art critic at The New York Review of Books Remarkably elegant little essays dense in thought and perception but offhandedly casual in style Their brevity makes more acute the sense of regret one feels to see them end Newsday When in 1989 a collection of John Updike's writings on art appeared under the title Just Looking a reviewer in the San Francisco Chronicle commented He refreshes for us the sense of prose opportunity that makes art a sustaining subject to people who write about it In the sixteen years since Just Looking was published he continued to serve as an art critic mostly for The New York Review of Books and from fifty or so articles has selected for this book eighteen that deal with American art After beginning with early American portraits landscapes and the transatlantic career of John Singleton Copley Still Looking then considers the curious case of Martin Johnson Heade and extols two late nineteenth century masters Winslow Homer and Thomas Eakins Next it discusses the eccentric pre moderns James McNeill Whistler and Albert Pinkham Ryder the competing American Impressionists and Realists in the early twentieth century and such now historic avant garde figures as Alfred Stieglitz Marsden Hartley Arthur Dove and Elie Nadelman Two appreciations of Edward Hopper and appraisals of Jackson Pollock and Andy Warhol round out the volume America speaks through its artists As Updike states in his introduction The dots can be connected from Copley to Pollock the same tense engagement with materials the same demand for a morality of representation can be discerned in both

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