

MARGARETTA M. LOVELL
A Visitable Past

VIEWS OF VENICE
BY AMERICAN ARTISTS
1860-1915

A Visitable Past Views Of Venice By American Artists 1860 1915

Margaretta M. Lovell



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A Visitable Past Margaretta M. Lovell,1989 **A Visitable Past** Margaretta M. Lovell,1989-04-13 In this ambitious and imaginative study Margaretta M Lovell analyzes the large body of accomplished sometimes startling often brilliant work of American artists drawn to Venice s ragged splendor in the last century Including major works by such diverse and talented painters as James McNeill Whistler John Singer Sargent and Maurice Prendergast these richly varied paintings portray sleepy canals architectural monuments and scenes of picturesque everyday life while they also reveal surprising aspects of American culture **John Singer Sargent** Richard Ormond,Elaine Kilmurray,1998 painted and displays dozens of

contemporary color photographs of the sites Book Jacket **Internationalizing the History of American Art** Barbara S. Groseclose,Jochen Wierich,2009 A collection of essays presenting international perspectives on the narratives and the practices grounding the scholarly study of American Art Provided by publisher *An American Painter in Venice* Rosella Mamoli Zorzi,2023-12-28 A biography of the American painter Ralph W Curtis 1854 1922 of the Boston family who bought the Palazzo Barbaro on the Grand Canal in Venice in 1885 After graduating at Harvard Curtis moved to Paris to study art with Carolus Duran where he met his distant cousin John S Sargent with whom he travelled to Holland to see Frans Hals s paintings He exhibited at the Paris salons at the Royal Academy of Arts in London and at the Venice Biennale in the 1880s At Palazzo Barbaro he met Robert Browning and Henry James as well as Venetian painters such as Ettore Tito and Antonio Mancini He travelled widely even to Japan and India His works cab be found in American Museums and private collections This is a revised and enlarged edition of Ralph W Curtis un pittore americano a Venezia Venice Supernova Edizioni 2019

Sargent, Whistler, and Venetian Glass Crawford Alexander Mann (III),2021-12-14 Murano Glass and its Collectors in Aesthetic America Melody Barnett Deusner Venetian Mosaics and Glass in the United States 1860 1917 Sheldon Barr Where Have Titian s Beauties Gone Sargent and Whistler on the Streets of Venice Stephanie Mayer Heydt Interweaving Worlds Antique and Revival Lace in Italy and in the United States 1872 1927 Diana Jocelyn Greenwold Sparks of Genius American Art and the Appeal of Modern Venetian Glass Crawford Alexander Mann III Biographies Brittany Emens Strupp Crawford Alexander Mann III **American Watercolor in the Age of Homer and Sargent** Kathleen A. Foster,Philadelphia Museum of Art,2017-01-01 The fascinating story of the transformation of American watercolor practice between 1866 and 1925 The formation of the American Watercolor Society in 1866 by a small dedicated group of painters transformed the perception of what had long been considered a marginal medium Artists of all ages styles and backgrounds took up watercolor in the 1870s inspiring younger generations of impressionists and modernists By the 1920s many would claim it as the American medium This engaging and comprehensive book tells the definitive story of the metamorphosis of American watercolor practice between 1866 and 1925 identifying the artist constituencies and social forces that drove the new popularity of the medium The major artists of the movement Winslow Homer John Singer Sargent William Trost Richards

Thomas Moran Thomas Eakins Charles Prendergast Childe Hassam Edward Hopper Charles Demuth and many others are represented with lavish color illustrations The result is a fresh and beautiful look at watercolor s central place in American art and culture **American Art** Yale University Art Gallery,2023-06-27 A tour through the Yale University Art Gallery s holdings of American art one of the most exceptional museum collections of its kind This volume presents an engaging selection of highlights and introduces readers to the richness and diversity of the Yale University Art Gallery s holdings of American art An introductory essay outlines pivotal moments in the three hundred year history of collecting exhibiting and teaching with American art at Yale and commemorates the fiftieth anniversary of the founding of the Friends of American Arts at Yale whose support continues to ensure the excellence of the collection The more than one hundred object entries that follow create a narrative that charts the multiplicity of experiences and accomplishments of artists and artisans living and working in North America from the earliest days of European settlement to the present Among the catalogued objects are works by some of the best known names in American art as well as recent acquisitions and masterpieces that represent diverse American identities A dazzling range of media is displayed including paintings and sculpture medals prints and drawings photographs jewelry furniture and decorative arts Each object is illustrated with a full page image and is accompanied by a one page discussion that focuses on its contribution to the history of American art Distributed for the Yale University Art Gallery **American Stories** Helene Barbara Weinberg,Carrie Rebora Barratt,2009 They also consider the artists responses to foreign prototypes travel and training changing exhibition venues and audience expectations The persistence of certain themes childhood marriage the family and the community the attainment and reinforcement of citizenship attitudes toward race the frontier as reality and myth and the process and meaning of making art underscores evolving styles and standards of storytelling Divided into four chronological sections the book begins with the years surrounding the American Revolution and the birth of the new republic when painters such as Copley Peale and Samuel F B Morse incorporated stories within the expressive bounds of portraiture During the Jacksonian and pre Civil War decades from about 1830 to 1860 Mount Bingham Lilly Martin Spencer and others painted genre scenes featuring lighthearted narratives that growing audiences for art could easily read and understand **Venice** Margaret Plant,2002-01-01 Margaret Plant presents a wide ranging cultural history of the city from the fall of the Republic in 1797 until 1997 showing how it has changed and adapted and how perceptions of it have shaped its reality **Sargent's Venice** Warren Adelson,John Singer Sargent,William H. Gerdtz,Richard Ormond,Elaine Kilmurray,Rosella Mamoli Zorzi,2006-01-01 Den amerikanske kunstner John Singer Sargents 1856 1925 skildringer af Venedig **Vistas de España** Mary Elizabeth Boone,2007-01-01 In the decades following the American Civil War and leading up to the First World War a definitive shift in power took place between Spain and the United States This original book explores American artists perceptions of Spain during this period of turmoil and demonstrates how their responses to Spanish art helped to answer emerging complex questions about American

national identity M Elizabeth Boone focuses on works by Thomas Eakins Mary Cassatt William Merritt Chase John Singer Sargent Robert Henri and other American artists who traveled to Spain to study the achievements of such great masters as Murillo Vel zquez and Goya The resulting American paintings some well known and others now largely forgotten provide intriguing insights not only into the 19th century American struggle to define itself as an imperial power but also into the relations between the United States and the Spanish speaking world today *After Whistler* Linda Merrill, Robyn Asleson, Lee Glazer, Lacey Taylor Jordan, John Siewert, Marc Simpson, Sylvia Yount, 2003-01-01 This illustrated book published to commemorate the centenary of the artist s death addresses Whistler s extraordinary legacy and establishes his pivotal place in the history of American art **San Marco, Byzantium, and the Myths of Venice** Henry Maguire, Robert S. Nelson, 2010 Henry Maguire emeritus professor of art history at Johns Hopkins University works on Byzantine and related cultures He has written extensively on Venetian art and the church of San Marco **A Touch of Blossom** Alison Mairi Syme, John Singer Sargent, 2010 Explores the art of John Singer Sargent in the context of nineteenth century botany gynecology literature and visual culture Argues that the artist was elaborating both a period poetics of homosexuality and a new sense of subjectivity anticipating certain aspects of artistic modernism Provided by publisher *Narrating the Landscape* Matthew N. Johnston, 2016-04-14 The American nineteenth century saw a largely rural nation confined to the Eastern Seaboard conquer a continent and spawn increasingly dense commercial metropolises This time of unprecedented territorial and economic growth has long been thought to find its most sweeping visual equivalent in the period s landscape paintings But as Matthew N Johnston shows the age s defining features were just as clearly captured in and motivated by visual material mass produced through innovations in printing technology Illustrated railroad and steamboat guidebooks tourist literature reports of geological surveys ethnographic studies all of these new print vehicles brought new meanings to the interplay of time space and place as American continental expansion peaked Instrumental to that project of national and industrial growth these commercial and scientific publications introduced readers travelers and citizens to a changing North American landscape made more accessible by new travel routes blazed between 1825 and 1875 More fundamentally as Johnston shows in his nuanced analysis by simulating new temporal frameworks through their presentation of landscape these print materials established new models of consumption and new kinds of knowledge critical to expansion Johnston relates these sources to traditional art historical subjects the landscapes of the Hudson River school luminist paintings by John Kensett and William Trost Richards Native portraits painted by George Catlin and photographs by Timothy O Sullivan to show how key discourses associated with expansion shifted away from picturesque strategies pairing imagery and narrative toward entirely new forms that gave temporal structure to viewers experience of an emerging modernity Revealing the crucial role of print and visual culture in shaping the nineteenth century United States *Narrating the Landscape* offers fresh insight into the landscapes Americans beheld and imagined in this formative era **American Paintings and Sculpture at**

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

The Cambridge History of the American Essay Christy Wampole, Jason Childs, 2023-12-14 From the country's beginning essayists in the United States have used their prose to articulate the many ways their individuality has been shaped by the politics social life and culture of this place The Cambridge History of the American Essay offers the fullest account to date of this diverse and complex history From Puritan writings to essays by Indigenous authors from Transcendentalist and Pragmatist texts to Harlem Renaissance essays from New Criticism to New Journalism The story of the American essay is told here beginning in the early eighteenth century and ending with the vibrant heterogeneous scene of contemporary essayistic writing The essay in the US has taken many forms nature writing travel writing the genteel tradition literary criticism hybrid genres such as the essay film and the photo essay Across genres and identities this volume offers a stirring account of American essayism into the twenty first century

American Drawings and Watercolors in the Metropolitan Museum of Art Stephanie L. Herdrich, John Singer Sargent, Helene Barbara Weinberg, Marjorie Shelley, Metropolitan Museum of Art (New York, N.Y.), 2000 The Museum's collection illuminates all aspects of Sargent's career The drawings and watercolors in particular reflect his activity outside the portrait studio his sojourns in Spain Morocco and elsewhere in North Africa and in the Middle East his enduring fascination with Venice his holidays in the Italian lake district and the Alps his tours of North America including Florida and the Rocky Mountains his visit as an official war artist to the western front in 1918 and his work as a muralist at the Boston Public Library the Museum of Fine Arts Boston and Harvard University's Widener Library

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Reading for Realism Nancy Glazener, 1997 Reading for Realism presents a new approach to U S literary history that is based on the analysis of dominant reading practices rather than on the production of texts Nancy Glazener's focus is the realist novel the most influential literary form of the nineteenth and twentieth centuries a form she contends was only made possible by changes in the expectations of readers about pleasure and literary value By tracing readers collaboration in the production of literary forms Reading for Realism turns nineteenth century controversies about the realist romance and sentimental novels into episodes in the history of readership It also shows how works of fiction by Rebecca Harding Davis Henry James Nathaniel Hawthorne and others participated in the debates about literary classification and reading that in turn created and shaped their audiences Combining reception theory with a materialist analysis of the social formations in which realist reading practices circulated Glazener's study reveals the elitist underpinnings of literary realism At the book's center is the Atlantic group of magazines whose influence was part of the cultural machinery of the Northeastern urban bourgeoisie and crucial to the development of literary realism in America Glazener shows how the promotion of realism by this group of publications also meant a consolidation of privilege primarily in terms of class gender race and region for the audience it served Thus American realism so often portrayed as a

quintessentially populist form actually served to enforce existing structures of class and power

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