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MARQUIS MCKAYLA

Crimes Against Nature Cornell University Press

"The Hudson River School is really the first coherent school of American art and it helped shape the myths of the American landscape. The artists of the School, working from 1825 to 1875, infused the American landscape with the dreams and ambitions of a young nation poised for greatness. Beginning with the works of Thomas Cole, acknowledged founder and key figure in the establishment of the School, landscape art became the prevalent genre of nineteenth-century painting. Cole, whose dramatic and colorful landscapes are among the most impressive of the group, may be said to have been its leader during the its most active years. The work of over 20 artists is included here, with paintings by Henry Inman, Jasper Cropsey, Frederic E. Church, George Inness, Sanford Gifford, Martin Johnson Heade, Albert Bierstadt, William Stanley Haseltine, and Thomas Moran."

River Views of the Hudson River School Rizzoli Electa

The enduring influence of naturalist and explorer Alexander von Humboldt on American art, culture, and politics Alexander von Humboldt (1769-1859) was one of the most influential scientists and thinkers of his age. A Prussian-born geographer, naturalist, explorer, and illustrator, he was a prolific writer whose books graced the shelves of American artists, scientists, philosophers, and politicians. Humboldt visited the United States for six weeks in 1804, engaging in a lively exchange of ideas with such figures as Thomas Jefferson and the painter Charles Willson Peale. It was perhaps the most consequential visit by a European traveler in the young nation's history, one that helped to shape an emerging American identity grounded in the natural world. In this beautifully illustrated book, Eleanor Jones Harvey examines how Humboldt left a lasting impression on American visual arts, sciences, literature, and politics. She shows how he inspired a network of like-minded individuals who would go on to embrace the spirit of exploration, decry slavery, advocate for the welfare of Native Americans, and extol America's wilderness as a signature component of the nation's sense of self. Harvey traces how Humboldt's ideas influenced the transcendentalists and the landscape painters of the Hudson River School, and laid the foundations for the Smithsonian Institution, the Sierra Club, and the National Park Service. Alexander von Humboldt and the United States looks at paintings, sculptures, maps, and artifacts, and features works by leading American artists such as Albert Bierstadt, George Catlin, Frederic Church, and Samuel F. B. Morse. Published in association with the Smithsonian American Art Museum, Washington, DC Exhibition Schedule Smithsonian American Art Museum, Washington, DC September 18, 2020-January 3, 2021

The Hudson River School University of Washington Press

Sanford Gifford (American, 1823-1880), a leading Hudson River School landscape painter and a founder of The Metropolitan Museum of Art, was so esteemed by the New York art world that, at his untimely death, the Museum mounted a show of his work-the first monographic exhibition accorded any artist-and published a Memorial Catalogue that, for nearly a century, remained the principal source on his oeuvre. Gifford's art, which was inspired by the work of Thomas Cole, the founder of the Hudson River School, and by that of British artist J.M.W. Turner, and enriched by his travels in Europe (from 1855 to 1857, and from 1868 to 1869), came to be called "air painting," for he made the ambient light of each scene-color saturated and atmospherically potent-the key to its expression. His approach to painting and his unique style gave rise to a highly distinctive body of work with enchanting and mesmerizing effect. This publication examines seventy paintings by the artist and includes comparative illustrations of related works by Gifford, his Hudson River School mentors and colleagues, and those painters, in addition to Cole and Turner, who exerted influence on his art, including Frederic Edwin Church and John F. Kensett. The essays discuss Gifford's place in

the Hudson River School, his numerous Catskill Mountain subjects, his experiences and perceptions as a traveler both at home and abroad, and the variety of his patrons. -- Metropolitan Museum of Art website.

A Wilder Image Bright Yale University Press

"Shows how Thomas Cole's neglected Catskill Creek paintings cohere as a series and express the artist's deep attachment to place and region"--

Art Appreciation Fundacion Juan March

This major new volume revisits for the first time in over thirty years the world and the works of Asher B. Durand (1796-1886), one of the most important American artists of the nineteenth century. *Sanctified Landscape* Yale University Press

In this richly illustrated volume, featuring more than fifty black-and-white illustrations and a beautiful eight-page color insert, Barbara Novak describes how for fifty extraordinary years, American society drew from the idea of Nature its most cherished ideals. Between 1825 and 1875, all kinds of Americans--artists, writers, scientists, as well as everyday citizens--believed that God in Nature could resolve human contradictions, and that nature itself confirmed the American destiny. Using diaries and letters of the artists as well as quotes from literary texts, journals, and periodicals, Novak illuminates the range of ideas projected onto the American landscape by painters such as Thomas Cole, Albert Bierstadt, Frederic Edwin Church, Asher B. Durand, Fitz H. Lane, and Martin J. Heade, and writers such as Ralph Waldo Emerson, Henry David Thoreau, and Frederich Wilhelm von Schelling. Now with a new preface, this spectacular volume captures a vast cultural panorama. It beautifully demonstrates how the idea of nature served, not only as a vehicle for artistic creation, but as its ideal form. "An impressive achievement." --Barbara Rose, The New York Times Book Review "An admirable blend of ambition, elan, and hard research. Not just an art book, it bears on some of the deepest fantasies of American culture as a whole." --Robert Hughes, Time Magazine

The Hudson River and Its Painters Fulcrum Pub

Hudson River School artists shared an awe of the magnificence of nature as well as a belief that the untamed American scenery reflected the national character. In this new work, color reproductions of more than 115 paintings capture the beauty and illuminate the aesthetic and philosophical principles of the Hudson River School painters. The pieces included in this volume reflect a period (1825-1875) when American landscape painting was most thoroughly explored and formalized with personal, artistic, cultural, and national identifications. Judith Hansen O'Toole reveals the subtleties and quiet majesty of the works and discusses their shared iconography, the ways in which artists responded to one another's paintings, and how the paintings reflected nineteenth-century American cultural, intellectual, and social milieus. *Different Views* is also the first major study to examine closely the Hudson River School artists' practice of creating thematically related pairs and series of paintings. O'Toole considers painters' use of this method to express different moods and philosophical concepts. She observes artists' representations of landscape and their nuanced depictions of weather, light, and season. By comparing and contrasting Hudson River School paintings, O'Toole reveals differences in meaning, emotion, and cultural connotation. *Different Views* in Hudson River School Painting contains reproductions of works from a range of prominent and lesser-known artists, including Jasper Francis Cropsey, Sanford Robinson Gifford, Asher B. Durand, Frederic Edwin Church, Albert Bierstadt, John Frederic Kensett, and John William Casilear. The works come from a leading private collection and were recently exhibited at the Westmoreland Museum of American Art.

Different Views in Hudson River School Painting Dover Publications

This multidisciplinary book offers the first broad ecocritical review of American art and examines the environmental contexts of artistic practice from the colonial period to the present day. Tracing how visions of the environment have changed from the Native-European encounter to the emergence of

modern ecological activism, more than a dozen scholars and practitioners discuss how artists have both responded to and actively instigated changes in ecological understanding.

Knights of the Brush Gramercy Books

In these days of sensationalism, the images of the past often seem shadowy and rather vague. This work explores a period in American art and culture when both were infused with a strong sense of righteousness and the certainty that the artist must celebrate nature and the deity. The chapter headings--from "Seeing" to "Virtue," "Chivalry" to "Christendom"--echo the ideas expressed in the paintings, contrasting with what art critic Cooper sees as a cultural crisis in our times. Unfortunately, this work comes across as preachy and sentimental, perhaps because of the zealous morality of the time it examines. Still, the works of art, gathered from a wide variety of holdings, are an excellent record of a splendid age of landscape, and Cooper should be commended for preserving and evaluating these important records of a past era. One could only wish that the sense of moral judgment did not overwhelm the critical eye. Recommended for academic libraries and all libraries focusing on American art history. 58 colour & 2 b/w illustrations

Frederic Church's Olana on the Hudson Random House Value Publishing

Rare collection of Hudson River paintings, each accompanied by a delightful essay about the artist, the painting, the history and significance of the scene painted.

American Paradise Three Hills

Redefines McEntee's place in the history of nineteenth-century American landscape painting.

All that is Glorious Around Us Princeton University Press

A breathtaking selection of works from the largest and finest collection of Hudson River paintings in the world Hudson River School paintings are among America's most admired and well-loved artworks. Such artists as Thomas Cole, Frederic Church, and Albert Bierstadt left a powerful legacy to American art, embodying in their epic works the reverence for nature and the national idealism that prevailed during the middle of the nineteenth century. This book features fifty-seven major Hudson River School paintings from the collection of the Wadsworth Atheneum Museum of Art, recognized as the most extensive and finest in the world. Gorgeously and amply illustrated, the book includes paintings by all the major figures of the Hudson River School. Each work is beautifully reproduced in full color and is accompanied by a concise description of its significance and historical background. The book also includes artists' biographies and a brief introduction to American nineteenth-century landscape painting and the Wadsworth Atheneum's unique role in collecting Hudson River pictures.

Environmental History of the Hudson River Abrams

The lure of the natural world and the wild frontier—24 spectacular views of the Hudson River Valley and beyond. The 19th-century artists of the Hudson River School developed landscape painting into a grand, idyllic style. This well-chosen collection reproduces 24 of their finest paintings including *The Clove*, *Catskills*, and *Landscape Scene from the Last of the Mohicans*, Thomas Cole; *Kindred Spirits*, Asher Brown Durand; *Rocky Gorge*, George Hetzel; *Seal Rock*, Albert Bierstadt; *Shad Fishing on the Hudson*, Jasper Francis Cropsey; and *Twilight in the Wilderness*, Frederic Edwin Church. Paintings by Thomas Doughty, John William Casilear, John George Brown, Thomas Chambers, and John Frederick Kensett are also featured. These handsome cards will serve as distinctive message-bearers, delighting lovers of art and nature.

Hudson River School Visions Cognella Academic Publishing

Examines art from the Hudson River School, nineteenth-century artists whose work captured the American landscape, including selections from Albert Bierstadt, Frederic Church, Thomas Cole, and others; and featuring one hundred reproductions and fold-out pages.

Thomas Cole Metropolitan Museum of Art

Crimes against Nature reveals the hidden history behind three of the nation's first parklands: the Adirondacks, Yellowstone, and the Grand Canyon. Focusing on conservation's impact on local inhabitants, Karl Jacoby traces the effect of criminalizing such traditional practices as hunting, fishing, foraging, and timber cutting in the newly created parks. Jacoby reassesses the nature of

these "crimes" and provides a rich portrait of rural people and their relationship with the natural world in the late nineteenth and early twentieth centuries.

American Sublime Hudson Hills

Frances F. Dunwell presents a rich portrait of the Hudson and of the visionary people whose deep relationship with the river inspires changes in American history and culture. Lavishly illustrated with color plates of Hudson River School paintings, period engravings, and glass plate photography, *The Hudson* captures the spirit of the river through the eyes of its many admirers. It shows the crucial role of the Hudson in the shaping of Manhattan, the rise of the Empire State, and the trajectory of world trade and global politics, as well as the river's influence on art and architecture, engineering, and conservation.

Picturesque and Sublime Black Dome Press

Presents an imaginary journey back in time to the birth of the Hudson River and examines its history, pollution and clean-up, nearby Native American and European settlements, and the river's appeal as a tourist destination and literary subject.

Nature and Culture : American Landscape and Painting, 1825-1875, With a New Preface State University of New York Press

Hudson River School artists shared an awe of the magnificence of nature as well as a belief that the untamed American scenery reflected the national character. In this new work, color reproductions of more than 115 paintings capture the beauty and illuminate the aesthetic and philosophical principles of the Hudson River School painters. The pieces included in this volume reflect a period (1825-1875) when American landscape painting was most thoroughly explored and formalized with personal, artistic, cultural, and national identifications. Judith Hansen O'Toole reveals the subtleties and quiet majesty of the works and discusses their shared iconography, the ways in which artists responded to one another's paintings, and how the paintings reflected nineteenth-century American cultural, intellectual, and social milieus. *Different Views* is also the first major study to examine closely the Hudson River School artists' practice of creating thematically related pairs and series of paintings. O'Toole considers painters' use of this method to express different moods and philosophical concepts. She observes artists' representations of landscape and their nuanced depictions of weather, light, and season. By comparing and contrasting Hudson River School paintings, O'Toole reveals differences in meaning, emotion, and cultural connotation. *Different Views* in Hudson River School Painting contains reproductions of works from a range of prominent and lesser-known artists, including Jasper Francis Cropsey, Sanford Robinson Gifford, Asher B. Durand, Frederic Edwin Church, Albert Bierstadt, John Frederic Kensett, and John William Casilear. The works come from a leading private collection and were recently exhibited at the Westmoreland Museum of American Art.

The Hudson River School! Oxford University Press, USA

Creative Art: Methods and Materials educates readers about a variety of art methods and the ways different civilizations have used them in artistic expression. Each of the fourteen chapters is designed around a specific art method and material, and includes examples of art works and the artists who created them. Students learn about bronze casting, stone carving, clay sculpture, woodcuts and posters, glass work, and installation art. Each method is matched to artists both ancient and modern. Rather than adhering to a standard approach that focuses on white, male, European artists, the book broadens the student's perspective by including often overlooked female artists. Global in approach and comprehensive in coverage of arts forms, representations, and styles throughout history, *Creative Art* has been developed for sixteen-week courses in art appreciation, or introductory survey courses in art history.

The Painted Sketch Columbia University Press

Semi-facsimile and bilingual edition (English and Spanish) of the nine *Letters on Landscape Painting*, published by Durand in 1855 in *The Crayon* (the first periodical publication devoted to fine arts in America), in which he picked up his poetic and praxis art, combining the most spiritualized reflections with the most practical pictorial tips.

Best Sellers - Books :

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- [Dark Future: Uncovering The Great Reset's Terrifying Next Phase \(the Great Reset Series\) By Glenn Beck](#)
- [Chicka Chicka Boom Boom \(board Book\)](#)
- [The Psychology Of Money: Timeless Lessons On Wealth, Greed, And Happiness By Morgan Housel](#)
- [Hello Beautiful \(oprah's Book Club\): A Novel By Ann Napolitano](#)
- [The Summer I Turned Pretty \(summer I Turned Pretty, The\)](#)
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