

Chapter 1 : American art, : towards independence (Book,) [blog.quintoapp.com]

American Art, has 2 ratings and 1 review. Monica said: Exhibitions, however beautiful or edifying, are temporary, and if they do not provide a.

This lesson covers one of the most exciting year spans in architecture, “ Seismic changes occurred in the areas of: During these years many people moved from the country to the city. This industrialization caused the creation of new building types. During the late eighteenth century, the Western world experienced two massive revolutions—the American Revolution and the French Revolution. Monarchies declined in power, and democratic governments were created. Religious and aristocratic patronage gave way to more commissions by democratic governments and wealthy, self-made individuals. Advancements were made in building materials, transportation, and machinery. Traditional materials such as brick and stone were replaced by ferrous metals iron and steel and glass. Architects and designers attempted to mitigate their training with the demands of modern life—evidenced not only—in architecture itself, but also in architectural texts, interior designing, excavations, and urban design, some of which will be covered in this lecture. Advancements in these categories ultimately put the building profession irrevocably on the path towards twentieth-century modern architecture. The starting point of this lesson presupposes that students will be aware of trends in Baroque and Rococo architecture, but it makes sense to start with a review: Show your class a slide containing images of iconic works of Baroque and Rococo architecture. Begin the review with some of these prompts: Describe the formal characteristics of Baroque and Rococo architecture. Who were the patrons? Describe the dominant ideologies and values of the cultures that produced these works. To what sources did they look? You students may be surprised to learn that the flamboyant qualities of Baroque and Rococo architecture that they learned to recognize and appreciate in previous lectures came under fire in the mid-eighteenth century for their perceived abuses of freedom—combining Classical elements in unorthodox ways—and invention, such as the creation of new capitals. Looking at these works from a second-half-of-the-eighteenth-century standpoint serves the dual purpose of acting as the segue from last lecture to this one and also setting the architectural stage for the current lecture. The underlying geometry becomes lost among the aspects that mesmerize viewers: An oval room on the upper-level, this salon was used by a princess of the Rohan-Soubise dynasty for entertaining. The walls dematerialize, punctuated by windows, doors, and large mirrors. Extensive amounts of gilt ornamentation cover the walls and frames openings. Themes to stress throughout the lecture include progress, building type, materials and technology. For an explanation of materials, see Harley J. This book provides an excellent overview of the tools used to prepare building materials and terminology. For American architectural history, I recommend a series of survey texts as well as sources that are more focused upon specific artists or structures. Johns Hopkins University Press, “a wonderful text about colonial and early American architecture. The State Capitols of the U. Harcourt Brace Jovanovich, Sheehan, Museums in the German Art World: Cosmopolitanism and Reform in British Design. Metropolitan Museum of Art by Praeger Publishers, Content Suggestions The layout of this lecture is designed to underscore the international and intercontinental spread of architectural ideas. In most instances, I give two examples to illustrate a particular stylistic movement—one European and one American. Optional works are indented underneath to supplement certain topics. I have also included asides about materials and other topics, which can be useful. In an hour and fifteen minutes, you should be able to cover the following works of architecture: Latrobe, Charles Bulfinch, and Thomas U. Though not a single unified movement, it was founded on the belief in progress and in the power of reason. Recent achievements in science encouraged the notion that, through the acquisition of knowledge and the application of reason social, intellectual, and moral reforms could be affected. The impact of the Enlightenment on the arts took various forms. Some artists paid homage to science, others studied the classical past. The later impacts architecture more acutely. By , there was a growing discontent with the gaudy Baroque and Rococo architecture highlighted above. Critics thought that these features placed the emphasis in the wrong places and architecture required a much needed return to its primitive origins. The image also includes the Scamozzi Ionic capital Scamozzi Ionic capitals

flare out at the corners when the two sides come together. Built of wood—both living trees and cut—the space was created using a limited number of elements: All of these elements are not decorated. This image served as a rallying point to galvanize people to return to a perceivably purer architecture. It should be stated here that Laugier and his supporters did not feel that the only structures that should be built were primitive wooden huts. Instead, they promoted the idea that if a historical source was emulated, it should be from a culture that practiced pure architecture. The older the civilization, the purer architecture they created. Using this logic, Greek architecture was superior to Roman, as Greek civilization was older. One publication that did the most to spread an awareness of Greek architecture was *The Antiquities of Athens*: Conceived during the Enlightenment, when there was interest in ancient cultures, the work was subsidized and published by the Society of Dilettanti an English group of men who had all partook in the Grand Tour. Sir Joshua Reynolds was a member of the group who painted several portraits of its members. This text is noteworthy for containing the first meticulously measured drawings of ancient Greek architecture, giving the Western world access to their natural architectural perfection. To make the text as accurate as possible, Stuart and Revett spent four years—5 documenting architectural monuments in and around Athens before returning to England to begin the publishing process. Located near the acropolis, this monument was erected around BCE to commemorate an athletic or choral victory. This circular structure is thirteen feet high, made of marble, and around the exterior are six engaged Corinthian columns—some of the earliest of that type. Now lost is a tripod trophy that at one point surmounted the monument. A visual and ideological counterpoint to the pursuit of a more pure architectural source is the picturesque landscape garden Stourhead located in Wiltshire, England, the vision of banker Sir Henry Hoare. Hoare aimed to make mimic the painted landscapes found in the paintings of French Baroque painters Claude Lorrain and Nicholas Poussin. Along the way, one was supposed to stop at certain points to admire views and pavilions constructed in differing architectural styles. Palladian architect Henry Flitcroft was commissioned to construct several pavilions for Stourhead: Politically, the full embodiment of Enlightenment ideals was reached during the American and French Revolutions that took place at the end of the eighteenth century and the early part of the nineteenth century. The United States Capitol c. The federal building was envisioned as a seventeen-room brick building that would house the legislative branch of government. The fact that the U. Capitol was originally envisioned as a brick building may come as a surprise for students, who by this time are used to seeing European architecture constructed of fine stone. At the turn of the nineteenth century, American architects and builders were still uncomfortable and quite untrained in using this material. The lack of confidence architects and builders had for building stone was balanced by their assurance in using brick. On the eastern seaboard, it was a material that that been in use since the first brick building was the Fourth Jamestown Church—Jamestown was founded in Despite having many different creators William Thornton, B. Latrobe, Charles Bulfinch and Thomas U. Construction of the Capitol pushed American builders out of their material comfort zones. Originally proposed as a brick structure, it was decided that ashlar masonry should be used for the exterior. For the vaulting, Thomas Jefferson wanted to use wood, but Latrobe pushed for masonry. Nineteenth century architecture is memorable for its quick succession of historical revival styles, including the Greek Revival, the Gothic Revival, and the Queen Anne Style a. I hope to give a sense of the complexity of the nineteenth century architectural situation by highlighting select architectural examples, architectural texts, and new building types. The museum is a large box with eighteen fluted Ionic columns in front, surmounted by a smaller box. The most direct visual source would be the Athenian stoa poikile, the ancient covered colonnade in the agora. This building did much to revitalize the heart of the city. Second, Schinkel carefully controlled the viewing experience of this building. As one approached the palace the trees would frame a view of the Cathedral. Upon crossing the bridge and entering the southern end of the Pleasure Garden, the view of the Altes Museum would finally be visible. Internally, Schinkel forcefully argued for the rotunda, a space he felt would prepare visitors to experience the building and view works of art. Other architects opted for a more direct quotation of Greek architecture. Well-trained Strickland was trained by B. Henry Latrobe, whom we met above with the U. In the Capitol, Strickland referenced a different order Doric, Ionic, Corinthian in each main section of the building. Working from the ground upwards, the Capitol had a Doric basement, Ionic porticos, and a Corinthian tower. The Erechtheum

the Acropolis, Athens, Greece inspired the Ionic porticos, and Strickland used plates of the Choric Monument of Lysicrates found in *The Antiquities of Athens* as inspiration for the lantern for his building. Strickland modified the forms of the ancient original with windows to suit modern needs. The Old Palace of Westminster was almost completely destroyed by fire in 1834. On August 18, 1834, a Royal Commission was issued to rebuild the Palace and debate ensued over its appropriate style. Two main camps emerged:

Chapter 2 : European and American Architecture (1750-1800) | Art History Teaching Resources

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The confines of the Industrial Revolution also had their influence on Romanticism, which was in part an escape from modern realities; indeed, in the second half of the 19th century, "Realism" was offered as a polarized opposite to Romanticism. Romanticism elevated the achievements of what it perceived as heroic individualists and artists, whose pioneering examples would elevate society. It also legitimized the individual imagination as a critical authority, which permitted freedom from classical notions of form in art. Irving advocated for writing as a legitimate career, and argued for laws to protect writers from copyright infringement. He was named Washington after the hero of the American revolution which had just ended, George Washington, and attended the first presidential inauguration of his namesake in Washington. Irving was educated privately, studied law, and began to write essays for periodicals. He travelled in France and Italy in 1806, wrote whimsical journals and letters, then returned to New York City to practice law -- though by his own admission, he was not a good student, and in 1809, he barely passed the bar. In 1810 he went to the Continent, living in Germany and France for several years, and was then in Spain and became attaché at the US embassy in Madrid. Although he became a best-selling author, he never really fully developed as a literary talent, he has retained his reputation as the first American man of letters. Irving also advocated for writing as a legitimate career, and argued for stronger laws to protect writers from copyright infringement. William Cullen Bryant was born on November 3, 1796, in a log cabin near Cummington, Massachusetts; the home of his birth is today marked with a plaque. He was the second son of Peter Bryant, a doctor and later a state legislator, and Sarah Snell. Bryant and his family moved to a new home when he was two years old. The William Cullen Bryant Homestead, his boyhood home, is now a museum. After just two years at Williams College, he studied law in Worthington and Bridgewater in Massachusetts, and he was admitted to the bar in 1818. He then began practicing law in nearby Plainfield, walking the seven miles from Cummington every day. On one of these walks, in December 1815, he noticed a single bird flying on the horizon; the sight moved him enough to write "To a Waterfowl". Bryant developed an interest in poetry early in life. The Fireside Poets The Fireside poets also called the "schoolroom" or "household" poets were the first group of American poets to rival British poets in popularity in either country. In general, these poets preferred conventional forms over experimentation, and this attention to rhyme and strict metrical cadences made their work popular for memorization and recitation in classrooms and homes. Lowell and Whittier, both outspoken liberals and abolitionists, were known for their journalism and work with the fledgling Atlantic Monthly. They did not hesitate to address issues that were divisive and highly charged in their day, and in fact used the sentimental tone in their poems to encourage their audience to consider these issues in less abstract and more personal terms. His first wife, Mary Potter, died in 1820 after a miscarriage. His second wife, Frances Appleton, died in 1825 after sustaining burns when her dress caught fire. After her death, Longfellow had difficulty writing poetry for a time and focused on his translation. He died in 1862. He became the most popular American poet of his day and also had success overseas. He has been criticized, however, for imitating European styles and writing specifically for the masses. Transcendentalists believed that society and its institutions - particularly organized religion and political parties - ultimately corrupted the purity of the individual. They had faith that man is at his best when truly "self-reliant" and independent. It is only from such real individuals that true community could be formed. Emerson was born in Boston, Massachusetts in 1803. His father was a Unitarian minister who died when young Emerson was only eight. Emerson began keeping journals at a young age, these journals would in turn provide him with a wealth of material for his later works. He entered Harvard College after studying classics at Boston Latin School, and graduated in 1825, continuing to the Divinity School there in 1826. At the time, American academics were undergoing controversy as translations of Hindu and Buddhist poetry were making the rounds as well as works from German critics. This controversy can be seen to be of much influence on

Emerson as his thought developed through his later works. Emerson continued to question Christian faith and in he resigned his post. The death of Ellen Louisa a few years after their marriage also influenced his religious beliefs and most likely influenced this decision as well. He moved to Concord, Massachusetts and spent years travelling and studying. It was in Paris at a botanical exhibition that Emerson found a calling as a naturalist and when he returned to the United States he took part in lecturing as a part of the lyceum movement. He also married his second wife, Lydia Jackson in with whom he would have four children. He writes in the introduction: Undoubtedly we have no questions to ask which are unanswerable. We must trust the perfection of the creation so far, as to believe that whatever curiosity the order of things has awakened in our minds, the order of things can satisfy. He acts it as life, before he apprehends it as truth. In like manner, nature is already, in its forms and tendencies, describing its own design. Let us interrogate the great apparition, that shines so peacefully around us. Let us inquire, to what end is nature? All science has one aim, namely, to find a theory of nature. We have theories of races and of functions, but scarcely yet a remote approach to an idea of creation. We are now so far from the road to truth, that religious teachers dispute and hate each other, and speculative men are esteemed unsound and frivolous. But to a sound judgment, the most abstract truth is the most practical. Whenever a true theory appears, it will be its own evidence. Its test is, that it will explain all phenomena. Now many are thought not only unexplained but inexplicable; as language, sleep, madness, dreams, beasts, sex. Emerson continued to give speeches along with beginning to gain notoriety as an essayist. A couple notable ones in the period of the late s and into the 40s attacked dependence on continental thought, "The American Scholar" and he created even more controversy with his "Divinity School Address. As it appears to us, and as it has appeared for ages, it is not the doctrine of the soul, but an exaggeration of the personal, the positive, the ritual. It has dwelt, it dwells, with noxious exaggeration about the person of Jesus. The soul knows no persons. It invites every man to expand to the full circle of the universe, and will have no preferences but those of spontaneous love. The sublime is excited in me by the great stoical doctrine, Obey thyself. That which shows God in me, fortifies me. When it was launched in the later eighteenth century, The Gothic featured accounts of terrifying experiences in ancient castles – experiences connected with subterranean dungeons, secret passageways, flickering lamps, screams, moans, bloody hands, ghosts, graveyards, and the rest. His own life was marred by tragedy at an early age his parents died before he was three years old and in his oft-quoted works we can see his darkly passionate sensibilities – a tormented and sometimes neurotic obsession with death and violence and overall appreciation for the beautiful yet tragic mysteries of life. They who dream by day are cognizant of many things which escape those who dream only by night. He has been the subject of numerous biographers and has significantly influenced many other authors even into the 21st Century. He had a brother named William Henry and sister Rosalie After the death of his parents Edgar was taken in by Frances d. Young Edgar traveled with the Allans to England in and attended school in Chelsea. In he was back in Richmond where he attended the University of Virginia and studied Latin and poetry and also loved to swim and act. While in school he became estranged from his foster father after accumulating gambling debts. Now living in their last place of residence, a cottage in the Fordham section of the Bronx in New York City, Virginia died in Poe turned to alcohol more frequently and was purportedly displaying increasingly erratic behavior. A year later he became engaged to his teenage sweetheart from Richmond, Elmira Royster. The story starts as an adventure for a young Nantucket stowaway on a whaling ship but soon turns into a chilling tale of mutiny, murder, and cannibalism. There are conflicting accounts surrounding the last days of Edgar Allan Poe and the cause of his death. Some say he died from alcoholism, some claim he was murdered, and various diseases have also been attributed. Most say he was found unconscious in the street and admitted to the Washington College Hospital in Baltimore, Maryland. He died soon after, on 7 October , and was buried unceremoniously in an unmarked grave in the Old Westminster Burying Ground of Baltimore. A bas-relief bust of Poe adorns the marble and granite monument which is simply inscribed with the birth and death dates of Poe although his birth date is wrong , Maria, and Virginia who, in , was reinterred with her husband and mother.

Chapter 3 : "s | Music in American History

Published in connection with the exhibition held at Yale University Art Gallery, April 3 - May 23, , and at the Victoria and Albert Museum, July 15 - September 26, , this book contains five essays on American art and culture.

In *The Interrupted Sleep*, he depicts a simple scene of play between a shepherd and shepherdess. After it was displayed at the Salon of , the painting hung in a chateau belonging to Madame de Pompadour, the mistress of Louis the XV. Jan 1, *Painted between Jean-Baptiste Greuze* French, *Indolence* was one of four pieces that Greuze displayed at the Salon of He is notable for his use of textures and tones of color. It was painted for the Duke de Choiseul, and Panini painted the duke and himself into the painting. Mengs is particularly known for his care and attention to detail despite the grandness of his paintings. It is the ceiling fresco of the Villa Albani. Jan 1, *Diana and Cupid* Pompeo Girolamo Batoni Italian, *Diana and Cupid* is a pendant to a portrait painted for Sir Humphrey Morice; the portrait uses the same Roman countryside found in this painting as a background. Here, Diana withholds a hunting bow from Cupid. The figure of Diana is fashioned after the statue of the sleeping Ariadne in the Vatican. This is the last of a large number of paintings of Madame done by the most notable painters of the day. The head was inserted into the paint via a rectangle of canvas and is most likely taken from real life, while the rest of the painting was finished in May , the month after she died. Jan 1, *Portrait of a Young Man* Pompeo Girolamo Batoni Italian Painted between The identity of the young man in this portrait is unknown but is most likely French. At the height of his career, Batoni was the most sought-after portrait painter. Jan 1, *Minerva* Clodion Claude Michel French *Minerva* combines the features of several ancient sculptures, specifically the *Minerva Giustiniani* in the Vatican. Here she wears a helmet and Greek chiton. Her right hand once contained a spear, but it has been lost. The left hand holds a shield. Jan 1, *Augustin Pajou* French Completed between - The two terracotta busts contrast one another: The wood heads have long been lost. Jan 1, *Angelica Kauffman* Austrian painted between Kauffman identified herself primarily as a history painter, even though women at the time were often denied the essential training necessary to be successful in the field. In this self-portrait, she paints herself with portfolio and charcoal, and her clothing is classical rather than fashionable. In doing so, she distances herself from society and fashion, claiming her primary identify as an artist rather than as a woman. He painted the particular portrait from memory five years later, and it became the first true representation of Washington available in Europe. Jan 1, *Maternity* Benjamin West American West was much more well known for his historical paintings, but *Maternity* represents one of his most careful drawings. This is an unusual piece for West because of its more allegorical subject, rather than his traditional historical topics. Some suspect this was intended as an engraving but no print of *Maternity* is known. Socrates was accused of denying the gods and corrupting the youth through his ideas; he was told to renounce his beliefs or die by drinking hemlock. The temple of Jupiter Capitolinus dominates the background. A *Funeral of Patrocles* was intended as a pendant was not finished. The landscape itself is to be the focus for the viewer, while the villa and figures are intended to indicate a time period. The drawing is related to a painting Reinhart made but is not considered to be done in preparation of the painting. It is its own piece of work. Jan 1, *Plaster model for Cupid and Psyche* Antonio Canova Italian The story of *Cupid and Psyche* is one of the most well known classical myths and became the inspiration of many artists and painters. In this sculpture, Cupid is accepting Psyche, depicted with butterfly wings, back into his arms. Jan 1, *Jean-Antoine Houdon* French Completed between Houdon is famous for his many sculptures and busts of famous inventors, philosophers, and political figures of the Enlightenment. Additionally, his sculptures were used as models for U. This oil on paper painting falls within the neoclassical movement and demonstrates the fine attention to changes in textures and temperature.

Chapter 4 : Brief Timeline of American Literature and Events:

Get this from a library! American art: towards independence ; [published in connection with the exhibition held at Yale University Art Gallery, New Haven, Connecticut, April 3 - May 23, , the Victoria and Albert Museum, London, July 15 -

September 26, J.

Chapter 5 : - American Art, Towards Independence by Malcolm Gladwell

Pennsylvania-born painter Benjamin West travels to Italy to study art and becomes a celebrated artist in London. Benjamin West's Self Portrait () courtesy of Carol L. Gerten (Jackson)'s site at the University of North Carolina.

Chapter 6 : Brief Timeline of American Literature and Events

Dell Upton's Architecture in the United States (Oxford University Press,) is divided into chapters that address American architecture through the lenses of community, nature, technology, money and art.

Chapter 7 : Fine Art , The Classical Era timeline | Timetoast timelines

, American art, towards independence: exhibition guide / Victoria and Albert Museum [The Museum] [London] Wikipedia Citation Please see Wikipedia's template documentation for further citation fields that may be required.

Chapter 8 : Small Landscape | Smithsonian American Art Museum

Benjamin West (American) West was much more well known for his historical paintings, but Maternity represents one of his most careful drawings. This is an unusual piece for West because of its more allegorical subject, rather than his traditional historical topics.

Chapter 9 : The Romantic Period () - American Literature: The Dream

The titles featured here from to have had a profound effect on American life, but they are by no means the only influential or best ones.