



Thomas Eakins The Rowing Pictures

Joan M. Marter



Thomas Eakins The Rowing Pictures:

THOMAS EAKINS: THE ROWING PICTURES. Helen A. Cooper,1996 Thomas Eakins Helen A. Cooper,Martin A. Berger,Christina Currie,Yale University. Art Gallery,Amy B. Werbel,1996 Published on the occasion of the launch of the touring exhibition of the same name organised by the Yale University Art Gallery New Haven held between June 1996 and May 1997 **Thomas Eakins - the Rowing Pictures** Helen A. Cooper,Thomas Eakins,National Gallery of Art (Washington, D.C.),1996 **THOMAS EAKINS: THE ROWING PICTURES [EXHIBITION CATALOGUE]** YALE UNIVERSITY ART GALLERY|NATIONAL GALLERY OF ART|THE CLEVELAND MUSEUM OF ART.,1996 **Thomas Eakins. The rowing pictures : National Gallery of Art, Washington,D.C. June 23 - September 29,1996; Yale University Art Gallery, New Haven October 11,1996 - January 14, 1997; The Cleveland Museum of Art February 19 - May 15,1997** Helen A. Cooper,1996 **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 **Rowing News** ,1996-12-15 Eakins Revealed Henry Adams,2005-05 This book not only unveils new facts about Eakins s life more important it makes sense for the first time of the enigmas of his work BOOK JACKET **The Grove Encyclopedia of American Art** Joan M. Marter,2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries

Rowing Against the Current Barry Strauss,2001-04-17 In the midst of the standard dreary midlife crisis complete with wine tasting courses yoga classes and a failed attempt at a first novel forty year old Barry Strauss falls unexpectedly and passionately in love with rowing a sport in which a twenty seven year old is a has been Strauss a professor of classics and history writes about the unanticipated delights of an affair that like so many others begins as a casual dalliance and develops into a full blown obsession Drawn to the sport in part because of his affinity for Greek antiquity he develops a love for old boathouses a longing for rivers at dawn a thirst to test himself and ultimately a renewed sense of self reliance as someone who had experienced sports humiliation as far back as Little League suddenly finds himself bursting into athleticism at an unlikely age From the awe inspiring feats of the war bound Greek triremes with their crews of 172 men rowing on three levels to the solitary pride of finishing a first race in which he gets stuck in the weeds and has to be fished out Barry Strauss shows us why there is nothing absolutely nothing half as much worth doing as simply messing about in boats Homer,

Eakins, and Anshutz: The Search for American Identity in the Gilded Age Randall C. Griffin, 2004 Randall Griffin's book examines the ways in which artists and critics sought to construct a new identity for America during the era dubbed the Gilded Age because of its leaders' taste for opulence. Artists such as Winslow Homer, Thomas Eakins, and Thomas Anshutz explored alternative American themes and styles but widespread belief in the superiority of European art led them and their audiences to look to the Old World for legitimacy. This rich, never-resolved contradiction between the native and autonomous on the one hand and on the other the European and borrowed serves as the armature of Griffin's innovative look at how and why the world of art became a key site in the American struggle for identity. Not only does Griffin trace the interplay of issues of nationalism, class, and gender in American culture but he also offers insightful readings of key paintings by Eakins and other canonical artists. Further, Griffin shows that by 1900 the nationalist project in art and criticism had helped open the way for the formulation of American modernism. Homer, Eakins, and Anshutz will be of importance to all those interested in American culture as well as to specialists in art history and art criticism.

Seeing Through Paintings Andrea Kirsh, Rustin S. Levenson, 2000-01-01 This prize-winning book offers the only comprehensive discussion available on materials, techniques, and condition issues in Western easel paintings from medieval times to the present. An essential handbook for the pro and also a beautifully illustrated primer for the layperson, Kirsh and Levenson teach the most valuable lessons about painting of all: how meanings, material, and techniques are bound up together. John Walsh, former director, J. Paul Getty Museum. Every element of Kirsh and Levenson's book is smart, concise, and informative. It is the essential book on its subject. Kenneth Baker, San Francisco Examiner Chronicle. A long overdue book with direct relevance for modern students of the history of art. Libby Sheldon, Burlington Magazine.

The Revenge of Thomas Eakins Sidney Kirkpatrick, 2006-03-28 Thomas Eakins was misunderstood in life; his brilliant work earned little acclaim, and hidden demons tortured and drove him. Yet the portraits he painted more than a century ago captivate us today, and he is now widely acclaimed as the finest portrait painter our nation has ever produced. This book recounts the artist's life in fascinating detail, drawing on a treasure trove of Eakins' family correspondence and papers that have only recently been discovered. Never before has Thomas Eakins's story been told with such drama, clarity, and accuracy. Sidney Kirkpatrick sets the painter's life and art in the wider context of the changing world he devoted himself to portraying, and he also addresses the artist's private life, the contradictory impulses, obsessions, and possible psychological illness that fired his work. Kirkpatrick underscores Eakins's unflinching integrity as an artist and discloses how his profound appreciation of the beauty of the human form was both the source of his greatness and ultimately of his undoing. Nevertheless, the author observes, Eakins has had his revenge: inspiring a new generation of realist painters and gaining the recognition that eluded him in life.

Boathouse Row Dotty Brown, 2016-11-21 The history of Philadelphia's Boathouse Row is both wide and deep. Dotty Brown, an avid rower and former editor at the Philadelphia Inquirer, immersed herself in boathouse archives to provide a comprehensive history of rowing in Philadelphia. She takes

readers behind the scenes to recount the era when rowing was the spectator sport of its time and the subject of Thomas Eakins early artwork through the heyday of the famed Kelly dynasty and the fight for women to get the right to row Yes it really was a fight and it took generations to win With more than 160 photographs a third of them in full color Boathouse Row chronicles the waves of change as various groups of different races classes and genders fought for access to water and the sport Chapters also discuss the architectural one upmanship that defined Boathouse Row after Frank Furness designed the stunning and eclectic Undine Barge Club and the regattas that continue to take place today on the Schuylkill River including the forgotten forces that propelled high school rowing Beautifully written and illustrated Boathouse Row will be a keepsake for rowers and spectators alike

The Medicine of Art Elizabeth L. Lee, 2021-12-30 In 1901 the sculptor Augustus Saint Gaudens proclaimed in a letter to Will Low Health is the thing Though recently diagnosed with intestinal cancer Saint Gaudens was revitalized by recreational sports having realized midcareer there is something else in life besides the four walls of an ill ventilated studio The Medicine of Art puts such moments center stage in order to consider the role of health and illness in the way art was produced and consumed Not merely beautiful or entertaining objects works by Gilded Age artists such as John Singer Sargent Abbott Thayer and Augustus Saint Gaudens are shown to function as balm for the ill providing relief from physical suffering and pain Art did so by blunting the edges of contagious disease through a process of visual translation In painting for instance hacking coughs bloody sputum and bodily enervation were recast as signs of spiritual elevation and refinement for the tuberculous who were shown with a pale chalky pallor that signalled rarefied beauty rather than an alarming indication of death Works of art thus redirected the experience of illness in an era prior to the life saving discoveries that would soon become hallmarks of modern medical science to offer an alternate therapy The first study to address the place of organic disease cancer tuberculosis syphilis in the life and work of Gilded Age artists this book looks at how well known works of art were marked by disease and argues that art itself functioned in medicinal terms for artists and viewers in the late 19th century

On Beauty and Being Just Elaine Scarry, 2013-03-21 Have we become beauty blind For two decades or more in the humanities various political arguments have been put forward against beauty that it distracts us from more important issues that it is the handmaiden of privilege and that it masks political interests In On Beauty and Being Just Elaine Scarry not only defends beauty from the political arguments against it but also argues that beauty does indeed press us toward a greater concern for justice Taking inspiration from writers and thinkers as diverse as Homer Plato Marcel Proust Simone Weil and Iris Murdoch as well as her own experiences Scarry offers up an elegant passionate manifesto for the revival of beauty in our intellectual work as well as our homes museums and classrooms Scarry argues that our responses to beauty are perceptual events of profound significance for the individual and for society Presenting us with a rare and exceptional opportunity to witness fairness beauty assists us in our attention to justice The beautiful object renders fairness an abstract concept concrete by making it directly available to our sensory perceptions With

its direct appeal to the senses beauty stops us transfixes us fills us with a surfeit of aliveness In so doing it takes the individual away from the center of his or her self preoccupation and thus prompts a distribution of attention outward toward others and ultimately she contends toward ethical fairness Scarry author of the landmark *The Body in Pain* and one of our bravest and most creative thinkers offers us here philosophical critique written with clarity and conviction as well as a passionate plea that we change the way we think about beauty

Aesthetic Theory: Essential Texts for Architecture and Design Mark Foster Gage, 2011-10-18 A collection of pivotal ideas about beauty from throughout history with an introduction and critical headnotes This collection of writings on beauty includes selections from twenty key philosophers and theoreticians spanning two millennia Plato Aristotle Vitruvius Alberti Kant Burke Fiedler Nietzsche Wilde Bergson Bell Scott Benjamin Bataille Sontag Jameson Scarry Nehamas Zangwill Freedberg and Gallese With an introduction and critical headnotes explaining the importance of each text Mark Foster Gage offers a framework for a provocative history of ideas about beauty as they relate to contemporary thinking on architecture and design In a world increasingly defined by sumptuous visuality the concepts of beauty and visual sensation are not mere intellectual exercises but standards that define the very nature of design practice across disciplines and that are essential to the emerging worlds of design and architecture in the twenty first century

The Oxford Handbook of Sports History Robert Edelman, Wayne Wilson, 2017 Practiced and watched by billions sport is a global phenomenon Sport history is a burgeoning sub field that explores sport in all forms to help answer fundamental questions that scholars examine This volume provides a reference for sport scholars and an accessible introduction to those who are new to the sub field

Masterpieces of American Painting in the Metropolitan Museum of Art Margaretta M. Salinger, Metropolitan Museum of Art (New York, N.Y.), 1986 One hundred masterpieces from the Metropolitan Museum of Art

Vitalist Modernism Fae Brauer, 2023-02-28 This book reveals how when where and why vitalism and its relationship to new scientific theories philosophies and concepts of energy became seminal from the fin de si cle until the Second World War for such Modernists as Sophie Taeuber Arp Hugo Ball Juliette Bisson Eva Carri re Salvador Dal Robert Delaunay Marcel Duchamp Edvard Munch Picasso Yves Tanguy Gino Severini and John Cage For them Vitalism entailed the conception of life as a constant process of metamorphosis impelled by the free flow of energies imaginings intuition and memories unconstrained by mechanistic materialism and chronometric imperatives to generate what the philosopher Henri Bergson aptly called Creative Evolution Following the three main dimensions of Vitalist Modernism the first part of this book reveals how biovitalism at the fin de si cle entailed the pursuit of corporeal regeneration through absorption in raw nature wholesome environments aquatic therapies electromagnetism heliotherapy modern sports particularly rugby water sports the Olympic Games and physical culture to energize the human body and vitalize its life force This is illuminated by artists as geoculturally diverse as Gustave Caillebotte Thomas Eakins Munch and Albert Gleizes The second part illuminates how simultaneously Vitalism became aligned with anthroposophy esotericism

magnetism occultism parapsychology spiritism theosophy and what Bergson called psychic states alongside such new sciences as electromagnetism radiology and the Fourth Dimension as captured by such artists as Juliette Bisson Giacomo Balla Albert Besnard Umberto Boccioni Eva Carri re John Gerrard Keulemans L szl Moholy Nagy James Tissot Albert von Schrenck Notzing and Picasso During and after the devastation of the First World War the third part explores how Vitalism particularly Bergson s theory of becoming became associated with Dadaist Neo Dadaist and Surrealist notions of amorality atemporality dysfunctionality entropy irrationality inversion negation and the nonsensical captured by Hans Arp Charlie Chaplin Theo Van Doesburg Kazimir Malevich Kurt Schwitters and Vladimir Tatlin alongside Cage s concept of Nothing After investigating the widespread engagement with Bergson s philosophies and Vitalism and art by Anarchists Marxists and Communists during and after the First World War it concludes with the official rejection of Bergson and any form of Vitalism in the Soviet Union under Stalin This book will be of vital interest to gallery exhibition and museum curators and visitors plus readers and scholars working in art history art theory cultural studies modernist studies occult studies European art and literature health histories of science philosophy psychology sociology sport studies heritage studies museum studies and curatorship

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