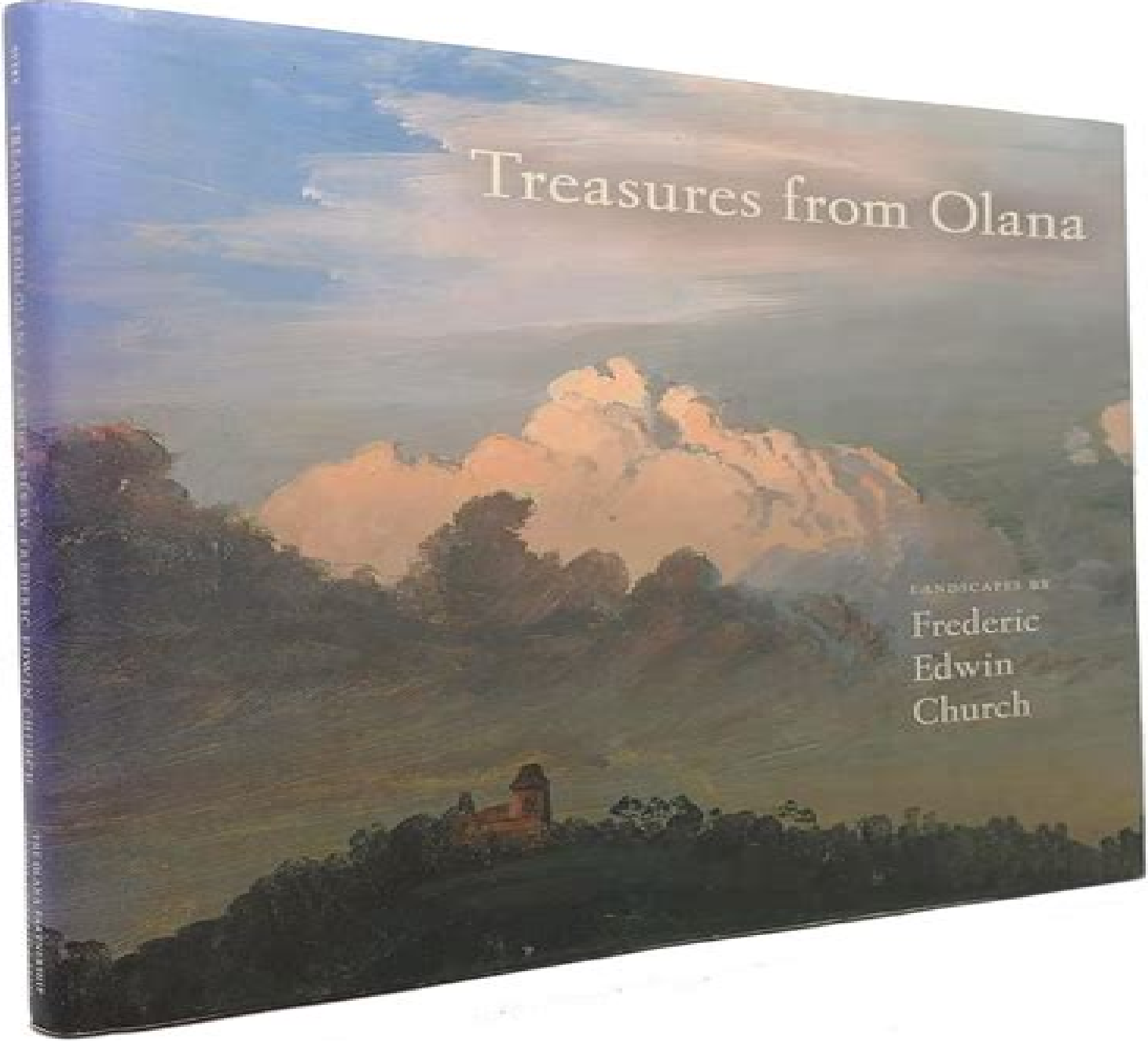




Treasures from Olana

LANDSCAPES BY
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Edwin
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Treasures From Olana Landscapes By Frederic Edwin Church

John Irvine Little



Treasures From Olana Landscapes By Frederic Edwin Church:

Treasures from Olana Frederic Edwin Church, Kevin J. Avery, 2005 The wide variety of selections from Frederic Edwin Church's collection of his own paintings shows the master in all phases of his career in sketches and finished paintings depicting the breadth of his subjects and the high technical skills that established him as an eminent and influential artist in his own time As works he held on to or reacquired and kept in his house during his lifetime they embody the heart of his artistic vision and convey a deeply personal slant As pictures he hung and lived with at Olana they tell the larger story of that extraordinary place and are as illuminating when seen in context as on their own from the Introduction Frederic Edwin Church 1826-1900 traveled the world captured its beauty in countless paintings and brought it home to live at Olana his castle on the Hudson The name was inspired by a reference Church found to a fortress or a treasury storehouse in ancient Persia This extraordinary selection of Church's paintings from his collection at Olana puts the most cherished of his treasures on full display in a volume that includes eighty color plates Church's paintings among the most acclaimed examples of art of the Hudson River School are found in museums and private collections around the globe However Church kept some of his art close by during his lifetime The rich collection that remains at Olana includes about seven hundred pieces including notebooks drawings and oils both sketches and completed canvases They cover the full range of Church's career chronologically and thematically The highlights from his personal collection are found in the touring exhibition that accompanies this book The introduction by John Wilmerding and a substantial essay by Kevin J Avery place the work into the context of Church's life and travels and examine Church's influences and the public reception of his art Throughout *Treasures from Olana* they discuss how profoundly Church's hilltop home and the surrounding landscape inspired and informed his work His paintings in turn illuminate Olana more than a century after his death The Olana Partnership Hudson N Y and New York State's Office of Parks Recreation and Historic Preservation Albany N Y organized *Treasures from Olana Landscapes* by Frederic Edwin Church **Treasures from Olana** Frederic Edwin Church, 2005 **Fashioning the**

Canadian Landscape John Irvine Little, 2018-04-13 Interpretations of Canada's emerging identity have been largely based on a relatively small corpus of literary writing and landscape paintings overlooking the influence of the British and American travel writers who published hundreds of books and articles that did much to fix the image of Canada in the popular imagination In *Fashioning the Canadian Landscape* J I Little examines how Canada much like the United States came to be identified with its natural landscape Little argues that in contrast to the American identification with the wilderness sublime however Canada's image was strongly influenced by the picturesque convention favoured by British travel writers This amply illustrated volume includes chapters ranging from Labrador to British Columbia some of which focus on such notable British authors as Rupert Brooke and Rudyard Kipling and others on talented American writers such as Charles Dudley Warner Based not only on the views of the landscape but on the racist descriptions of the Indigenous peoples and the romanticization

of the Canadian folk Little argues that the national image that emerged was colonialist as well as colonial in nature

Always Looking John Updike, 2012-11-27 A dazzling collection of remarkably elegant essays Newsday on art and the companion volume to the celebrated Just Looking and Still Looking from one of the most gifted American writers of the twentieth century In this book readers are treated to a collection in which the psychological concerns of the novelist drive the eye from work to work until a deep understanding of the art emerges The New York Times Book Review Always Looking opens with The Clarity of Things the Jefferson Lecture in the Humanities for 2008 Here in looking closely at individual works by Copley Homer Eakins Norman Rockwell and others the author teases out what is characteristically American in American art This talk is followed by fourteen essays most of them written for The New York Review of Books on certain highlights in Western art of the last two hundred years the iconic portraits of Gilbert Stuart and the sublime landscapes of Frederic Edwin Church the series paintings of Monet and the monotypes of Degas the richly patterned canvases of Vuillard and the golden extravagances of Klimt the cryptic triptychs of Beckmann the personal graffiti of Mir the verbal visual puzzles of Magritte and the monumental Pop of Oldenburg and Lichtenstein The book ends with a consideration of recent works by a living American master the steely sculptural environments of Richard Serra John Updike was a gallery goer of genius Always Looking is like everything else he wrote an invitation to look to see to apprehend the visual world through the eyes of a connoisseur

Voyages of the Self Barbara Novak, 2009-05-15 Barbara Novak is one of America's premier art historians the author of the seminal books American Painting of the Nineteenth Century and Nature and Culture the latter of which was named one of the Ten Best Books of the Year by The New York Times and was nominated for a National Book Critics Circle Award Now with Voyages of the Self this esteemed critic completes the trilogy begun with the two earlier works offering once again an exhilarating exploration of American art and culture In this book Novak explores several inspired pairings of key writers and painters drawing insightful parallels between such masters as John Singleton Copley and Jonathan Edwards Winslow Homer and William James Frederic Edwin Church and Walt Whitman and Jackson Pollock and Charles Olson Through these and other groupings Novak tracks the varied meanings of the self in America in which the most salient characteristics of each artist or writer is shown to draw from and in turn influence the larger map of American life Two major threads weaving through the book are the American preoccupation with the object and our continuing return to pragmatism Novak notes for instance how Copley's art mirrors the puritan denial of self found in Jonathan Edwards and how as colonial scientists they share an interest in sensation and observation She sees Winslow Homer and William James as practitioners of a pragmatic self grounded in an immediate experience that looks for concrete results Through such fruitful comparisons whether between Copley and Edwards or Lane and Emerson or Ryder and Dickinson Novak sheds unmatched light on our nation's artistic heritage Wonderfully illustrated with dozens of black and white pictures and sixteen full color plates here is a stunning work that yields a wealth of insight into American art and culture and concludes Novak's landmark trilogy

Thomas Cole's Journey Elizabeth Mankin Kornhauser, Tim Barringer, 2018-01-29 Thomas Cole 1801-1848 is celebrated as the greatest American landscape artist of his generation. Though previous scholarship has emphasized the American aspects of his formation and identity, never before has the British-born artist been presented as an international figure in direct dialogue with the major landscape painters of the age. Thomas Cole's *Journey* emphasizes the artist's travels in England and Italy from 1829 to 1832 and his crucial interactions with such painters as Turner and Constable. For the first time, it explores the artist's most renowned paintings, *The Oxbow* (1836) and *The Course of Empire* cycle (1834-36), as the culmination of his European experiences and of his abiding passion for the American wilderness. The four essays in this lavishly illustrated catalogue examine how Cole's first-hand knowledge of the British industrial revolution and his study of the Roman Empire positioned him to create works that offer a distinctive, even dissident, response to the economic and political rise of the United States, the ecological and economic changes then underway, and the dangers that faced the young nation. A detailed chronology of Cole's life, focusing on his European tour, retraces the artist's travels as documented in his journals, letters, and sketchbooks, providing new insight into his encounters and observations. With discussions of over seventy works by Cole as well as by the artists he admired and influenced, this book allows us to view his work in relation to his European antecedents and competitors, demonstrating his major contribution to the history of Western art.

The Story of a Forest Robert Kuhn McGregor, 2018-01-25 The re-established forests of the Upper Delaware exist as a living reminder of centuries of both exploitation and good intentions. Emerging after the last glaciation, they were first modified by Native Americans to promote hunting and limited agriculture. The forests began to disappear as Europeans cleared farmland and fed sawmills and tanneries. The advent of the railroad accelerated demand, and within 30 years, industry had consumed virtually every mature tree in the valley, leaving barren hillsides subject to erosion and flooding. Even as unchecked cutting continued, conservation efforts began to save what little remained. A century and a half later, a forest for the 21st century has emerged: an ecological patchwork protected by a web of governmental agencies, yet still subject to danger from humans.

Emotions in American History Jessica C. E. Gienow-Hecht, 2010 The study of emotions has attracted anew the interest of scholars in various disciplines, igniting a lively public debate on the constructive and destructive power of emotions in society as well as within each of us. Most of the contributors to this volume do not hail from the United States but look at the nation from abroad. They explore the role of emotions in history and ask how that exploration changes what we know about national and international history and, in turn, how that affects the methodological study of history. In particular, they focus on emotions in American history between the 18th century and the present, in war, in social and political discourse, as well as in art and the media. In addition to case studies, the volume includes a review of their fields by senior scholars who offer new insights regarding future research projects.

Lockwood de Forest Roberta A. Mayer, Lockwood De Forest, 2008 This is the first scholarly book on de Forest. It explores his career in the decorative arts by examining cultural context, material culture, biography, and

patronage Lockwood de Forest 1850 1932 is best known as an artistic decorator with a flair for designs based on the arts and crafts of the Middle East and India He began his career in partnership with Louis Comfort Tiffany By 1883 de Forest had his own business and successfully introduced the East Indian craft revival to the United States His interior designs and furnishings were embraced by some of the wealthiest families of the Gilded Age His family home at 7 East Tenth Street in New York City served as a designer showcase and was compared to Arab Hall a pinnacle of exotic design that was part of Frederic Lord Leighton s home and studio in Holland Park London Complemented by sixty color plates and 132 black and white illustrations Publisher description **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 Enigmatic Realm of **Treasures From Olana Landscapes By Frederic Edwin Church**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Treasures From Olana Landscapes By Frederic Edwin Church** a literary masterpiece penned by a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of people who partake in its reading experience.

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