



VISIONS OF BELONGING

*New England Art
and the Making of American Identity*

JULIA B. ROSENBAUM

Visions Of Belonging New England Art And The Making Of American Identity

David K. Leff



Visions Of Belonging New England Art And The Making Of American Identity:

Visions of Belonging Julia B. Rosenbaum, 2006 In the late nineteenth and early twentieth centuries depictions of New England flooded the American art scene Childe Hassam Willard Metcalf Theodore Robinson and Julian Weir and other well known artists produced images of quaint villages agricultural labor scenic rural churches and the distinctive New England landscape Julia B Rosenbaum asks why and how a range of artists including Impressionist and Modernist painters and sculptors and exhibitors fashioned this particular vision of New England in their work Against the backdrop of industrialization immigration and persistent post Civil War sectionalism many Americans yearned for national unity and identity As Rosenbaum finds New England emerged as symbolic of cultural and spiritual achievement and democratic values that served as an example for the nation By addressing the struggles for national unity the book offers a new interpretation of turn of the century American art Ultimately *Visions of Belonging* demonstrates how the local became so important to the national how art was crucial to the formation of national identity and how internal nation building takes place within the realm of culture as well as politics And even as later artists such as Georgia O Keeffe challenged New England s cultural hegemony the appeal of linking regional identity to national ideals continued in distinctive ways Beautifully illustrated with color plates and almost sixty halftones *Visions of Belonging* explores the interplay between art objects and the shaping of loyalties and identities in a formative phase of American culture It will appeal not only to art historians but also to anyone with an interest in nineteenth century studies the Gilded Age and Progressive Era American studies New England history and culture and American cultural and intellectual history **Amateur Movie Making** Martha J. McNamara, Karan

Sheldon, 2017-06-20 A compelling regional and historical study that transforms our understanding of film history *Amateur Movie Making* demonstrates how amateur films and home movies stand as testaments to the creative lives of ordinary people enriching our experience of art and the everyday Here we encounter the lyrical and visually expressive qualities of films produced in New England between 1915 and 1960 and held in the collections of Northeast Historic Film a moving image repository and study center that was established to collect preserve and interpret the audiovisual record of northern New England Contributors from diverse backgrounds examine the visual aesthetics of these films while placing them in their social political and historical contexts Each discussion is enhanced by technical notes and the analyses are also juxtaposed with personal reflections by artists who have close connections to particular amateur filmmakers These reflections reanimate the original private contexts of the home movies before they were recast as objects of study and artifacts of public history

Mobility and Identity in US Genre Painting Lacey Baradel, 2020-12-30 This book examines the portrayal of themes of boundary crossing itinerancy relocation and displacement in US genre paintings during the second half of the long nineteenth century c 1860 1910 Through four diachronic case studies the book reveals how the high stakes politics of mobility and identity during this period informed the production and reception of works of art by Eastman Johnson 1824

1906 Enoch Wood Perry Jr 1831 1915 Thomas Hovenden 1840 95 and John Sloan 1871 1951 It also complicates art history's canonical understandings of genre painting as a category that seeks to reinforce social hierarchies and emphasize more rooted connections to place by instead privileging portrayals of social flux and geographic instability The book will be of interest to scholars working in art history literature American studies and cultural geography *A Companion to American Art* John Davis, Jennifer A. Greenhill, Jason D. LaFountain, 2015-01-30 *A Companion to American Art* presents 35 newly commissioned essays by leading scholars that explore the methodology historiography and current state of the field of American art history Features contributions from a balance of established and emerging scholars art and architectural historians and other specialists Includes several paired essays to emphasize dialogue and debate between scholars on important contemporary issues in American art history Examines topics such as the methodological stakes in the writing of American art history changing ideas about what constitutes Americanness and the relationship of art to public culture Offers a fascinating portrait of the evolution and current state of the field of American art history and suggests future directions of scholarship *The Routledge Companion to Art and the Formation of Empire* Emily C. Burns, Alice M. Rudy Price, 2025-05-30 This companion comprises essays that analyze interactions between art and global imperial relationships from 1800 to World War II The essays in this volume expose and add to historical layers of meaning in their discussions of art and empire Found across much of the globe sites of sedimentary rock allegorize the dynamics of art and empire and frame the section structure for this book Twenty two authors unpack imperial layers in a variety of global and historical contexts through case studies that center art and visual and material culture The authors show how art and aesthetics have operated as tools of empire Interpreting a comprehensive array of media as well as inter media dialogues they analyze and intervene in how we remember and examine entwinements between empire and aesthetic practices In this volume's attention to the role of art in imperial formation as well as the legacy of colonization the essays disentangle sediments of culture as they are moved and shaped by homogenizing forces of empire showing that the aesthetics of empire inflect not only individuals makers and economies but also practices of circulation and collecting The book will be of interest to graduate students researchers and professors and may be used in classes focused on art history imperialism and colonialism [Landscape in American Guides and View Books](#) Herbert Gottfried, 2013 *Landscape in American Guides and View Books* Visual History of Touring and Travel is vested in the American relationship to landscape and the role guidebooks and view books played in touring and travel experiences including immigration Early in the history of the republic the relationship to landscape turns visual that is landscapes inspire artistic responses in the form of written descriptions and visual representations The predominant element is the scene From the 1820s on scenic thinking within an emerging industrial economy characterizes a major cultural and social development As immigration increases within the country and from abroad publishers and trade groups create souvenir guidebooks and view books to facilitate the movement of people and to encourage economic

expansion and tourism Guide and view book analysis centers on pictures of landscape transformations and includes the cultural basis of scenes changing from pastoral and picturesque expressions to the documentation of managed views The general acceptance of managed views as replacements for romantic ones illustrates a commitment to landscapes that denote utility and the influence of commercial and industrial urban centers on American life Guidebook and view book imagery composed of durable schemas promotes visual thinking across social classes and time The primary medium for souvenirs is the photograph which printing methods like photolithography transform into printed products The visual history of touring and travel is part of America's first visual culture as well as the social formation of landscape the emergence of a collective vision among souvenir producers and consumers and the role visual information plays in landscape commentary which is the literary context for printed souvenirs **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

Rare Light Anne E. Dawson, 2016-03-15 Winner of the Ruth Emery Award 2018 Rare Light is a collection of essays exploring little known facets of the life and career of a major American Impressionist painter J Alden Weir 1852-1919 painted some of his finest canvases while living in Windham in eastern Connecticut's picturesque Quiet Corner and this rural location played a crucial role in Weir's artistic development The four essays that comprise this book offer in depth contextual information about the architecture culture environment and history of the region allowing us to see Connecticut as it appeared in Weir's lifetime Interweaving photos paintings and letters some never before published Rare Light documents the artist's sense of Windham as a place for social gatherings physical and psychic rest and art making Taken together the essays celebrate the interconnectedness of art architecture family history and place Includes essays by Charles Burlingham Jr Rachel Carley Anne E Dawson and Jamie Eves *The Weir Family, 1820-1920* Marian Wardle, Brigham Young University. Museum of Art, 2011 The first major study to examine the artistic output of Robert Walter Weir and his two sons John Ferguson Weir and Julian Alden Weir Mapping Impressionist Painting in Transnational Contexts Emily C. Burns, Alice M. Rudy Price, 2021-05-03 This book offers microhistories related to the transnational circulations of impressionism in the late nineteenth and early twentieth centuries The contributors rethink the role of French impressionism in shaping these iterations by placing France within its global and imperialist context and arguing that impressionism might be framed through the mobility studies concept of constellations of mobility Artists engaging with impressionism in France as in other global contexts relied on responded to appropriated and resisted elements of form and content based on fluid and interconnected political realities and market structures Written by scholars and curators the chapters demand reconsideration of impressionism as a historical construct and the meanings assigned to that term This project frames future discussion in art history cultural studies and global studies on the politics of appropriating impressionism **Sight Unseen** Andrew Menard, 2018-09-01 John C Fremont was the most celebrated explorer of his era In 1842 on the first of five

expeditions he would lead to the Far West Fr mont and a small party of men journeyed up the Kansas and Platte Rivers to the Wind River Range in Wyoming At the time virtually this entire region was known as the Great Desert and many Americans viewed it and the Rocky Mountains beyond as natural barriers to the United States After Congress published Fr mont s official report of the expedition however few doubted the nation should expand to the Pacific The first in depth study of this remarkable report Sight Unseen argues that Fr mont used both a radical form of art and an imaginary map to create an aesthetic desire for expansion He not only redefined the Great Desert as a novel and complex environment but on a summit of the Wind River Range he envisioned the Continental Divide as a feature that would unify rather than impede a larger nation In addition to provoking the great migration to Oregon and providing an aesthetic justification for the National Park system Fr mont s report profoundly altered American views of geography progress and the need for a transcontinental railroad By helping to shape the very notion of Manifest Destiny the report became one of the most important documents in the history of American landscape

The American Bourgeoisie J. Rosenbaum, S. Beckert, 2010-12-20 This volume engages a fundamental disciplinary question about this period in American history how did the bourgeoisie consolidate their power and fashion themselves not simply as economic leaders but as cultural innovators and arbiters It also explains how culture helped Americans form both a sense of shared identity and a sense of difference

Country Acres and Cul-de-Sacs Jay Gitlin, 2018-10-16 In 1938 the first year of its publication Connecticut Circle magazine covered the opening of the Merritt Parkway in June a devastating hurricane in September and a transformative election in November that saw Raymond Baldwin replace Governor Wilbur Cross on the brink of WWII Covering the news recreation literary figures and politicians and above all the achievements and products of the state Connecticut Circle entertained promoted and projected the image of a bustling state with more than its share of creative citizens and renowned institutions of higher learning Its readership included not only proud Nutmeggers but potential tourists and more than a few Mr and Mrs Blandings contemplating the state s board of realtors hoped a potential move from New York City to an ancient colonial homestead made newly accessible via the Merritt Parkway or the New Haven Railroad The magazine was saturated with ads and articles that presaged the state s residential and suburban future and people and events of this dramatic time come alive in this large collection of articles from Connecticut Circle magazine as Connecticut defines itself for the modern era With an illuminating introduction and context setting headnotes for its thirteen sections this volume provides a wealth of fascinating articles for anyone seeking to reminisce and understand the values that pushed Connecticut into the postwar world

Marsden Hartley's Maine Donna M. Cassidy, Elizabeth Finch, Randall R. Griffey, 2017-03-13 Marsden Hartley had a lifelong personal and aesthetic engagement with Maine where he was born in 1877 and where he died at age sixty six As an important member of the artistic circle promoted by Alfred Stieglitz Hartley began his career by painting the mountains of western Maine He subsequently led a peripatetic life traveling throughout Europe and North America and only occasionally visiting his native state By midlife

however his itinerant existence had taken an emotional toll and he confided to Stieglitz that he wanted so earnestly a place to be Finally returning to the state in his later years he transformed his identity from urbane sophisticate to the painter from Maine But while Maine has played a clear and defining role in Hartley s art not until now has this relationship been studied with the breadth and richness it warrants p p1 margin 0 0px 0 0px 0 0px 0 0px font 14 0px Verdana Marsden Hartley s Maine is the first in depth discussion of Hartley s complex and shifting relationship to his native state Illustrated with works from throughout the painter s career it provides a nuanced understanding of Hartley s artistic range from the exhilarating Post Impressionist landscapes of his early years to the late roughly rendered paintings of Maine and its people The absorbing essays examine Hartley s view of Maine as a place of light and darkness whose spirit imbued his art which encompassed buoyant coastal views mournful mountain vistas and portraits of Mainers An illustrated chronology provides an overview of Hartley s life juxtaposing major personal incidents with concurrent events in Maine s history For Hartley who was strongly influenced by such artists as Paul C zanne Winslow Homer and Albert Pinkham Ryder Maine was an enduring source of inspiration one powerfully intertwined with his past his cultural milieu and his desire to create a regional expression of American modernism American Holiday Postcards, 1905-1915 Daniel Gifford,2013-08-29 In the early 20th century postcards were one of the most important and popular expressions of holiday sentiment in American culture Millions of such postcards circulated among networks of community and kin as part of a larger American postcard craze However their uses and meanings were far from universal This book argues that holiday postcards circulated primarily among rural and small town Northern white women with Anglo Saxon and Germanic heritages Through analysis of a broad range of sources Daniel Gifford recreates the history of postcards to account for these specific audiences and reconsiders the postcard phenomenon as an image based conversation among exclusive groups of Americans A variety of narratives are thus revealed the debates generated by the Country Life Movement the empowering manifestations of the New Woman the civic privileges of whiteness and the role of emerging technologies From Santa Claus to Easter bunnies flag waving turkeys to gun toting cupids holiday postcards at first seem to be amusing expressions of a halcyon past Yet with knowledge of audience and historical conflicts this book demonstrates how the postcard images reveal deep divides at the height of the Progressive Era *Collecting Early Modern Art (1400-1800) in the U.S. South* Lisandra Estevez,2021-04-09 This volume gathers together recent research from leading scholars specializing in the history of collecting American Southern art collections both public and private contain rich and representative holdings of Renaissance and Baroque art which remain understudied compared to the collections bracketing the east and west coasts of the United States This anthology considers how these works of art were acquired for both prominent public and private collections how they have been curated and displayed in exhibitions and how they have also been preserved historically Individual essays address a variety of art media representative of the early modern period in Europe and the Americas Case studies of specific works of art collections and collectors address the broad geographic scope

of Southern collections inclusive of Washington DC the Carolinas Georgia Alabama Louisiana Arkansas and Texas

Cartographic Expeditions and Visual Culture in the Nineteenth-Century Americas Ernesto Capello, Julia B.

Rosenbaum, 2020-11-16 During the nineteenth century gridding graphing and surveying proliferated as never before as nations and empires expanded into hitherto unknown territories Though nominally geared toward justifying territorial claims and collecting scientific data expeditions also produced vast troves of visual and artistic material This book considers the explosion of expeditionary mapping and its links to visual culture across the Americas arguing that acts of measurement are also aesthetic acts Such visual interventions intersect with new technologies with sociopolitical power and conflict and with shifting public tastes and consumption practices Several key questions shape this examination What kinds of nineteenth century visual practices and technologies of seeing do these materials engage How does scientific knowledge get translated into the visual and disseminated to the public What are the commonalities and distinctions in mapping strategies between North and South America How does the constitution of expeditionary lines reorder space and the natural landscape itself The volume represents the first transnational and hemispheric analysis of nineteenth century cartographic aesthetics and features the multi disciplinary perspective of historians geographers and art historians **Brahmin Capitalism** Noam

Maggor, 2017-02-20 Noam Maggor shows how the moneyed elite in Gilded Age Boston leveraged their wealth to forge transcontinental networks of commodities labor and transportation With the decline of cotton based textile manufacturing these gentleman bankers found new business opportunities in the mines railroads and industries of the Great West

Hidden in Plain Sight David K. Leff, 2012-07-10 The art of discovering cultural and natural treasures in everyday landscapes In the course of the mundane routines of life we encounter a variety of landscapes and objects either ignoring them or looking without interest at what appears to be just a tree stone anonymous building or dirt road But the deep traveler according to Hartford Courant essayist David K Leff doesn't make this mistake Instead the commonplace elements become the most important By learning to see the magic in the mundane we not only enrich daily life with a sense of place we are more likely to protect and make those places better Over his many years working at the Connecticut Department of Environmental Protection and writing about the state's landscape Leff gained unparalleled intimacy while traveling its byways and back roads In *Hidden in Plain Sight* Leff's essays and photographs take us on a point by point journey revealing the rich stories behind many of Connecticut's overlooked landmarks from the Merritt Parkway and Cornwall's Cathedral Pines to roadside rock art and centuries old milestones *Forgotten Voices* Carolyn Wakeman, 2019-10-15 An inclusive early history of an iconic New England church The history inscribed in New England's meetinghouses waits to be told There colonists gathered for required worship on the Sabbath for town meetings and for court hearings There ministers and local officials many of them slave owners spoke about salvation liberty and justice There women before the Civil War found a role and a purpose outside their households This innovative exploration of a coastal Connecticut town birthplace of two governors

and a Supreme Court Chief Justice retrieves the voices preserved in record books and sermons and the intimate views conveyed in women's letters Told through the words of those whose lives the meetinghouse shaped *Forgotten Voices* uncovers a hidden past It begins with the displacement of Indigenous people in the area before Europeans arrived continues with disputes over worship and witchcraft in the early colonial settlement and looks ahead to the use of Connecticut's most iconic white church as a refuge and sanctuary Relying on the resources of local archives the contents of family attics and the extensive records of the Congregational Church this community portrait details the long ignored genocide and enslaved people and reshapes prevailing ideas about history's makers Meticulously researched and including 75 color illustrations *Forgotten Voices* will be of interest to anyone exploring the roots of community life in New England The book is the joint project of the Old Lyme meetinghouse and the Florence Griswold Museum The museum will host a major exhibit in 2019/2020 exploring the role of the meetinghouse

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