

KATHLEEN PYNE

Art *and the* Higher Life

*Painting and Evolutionary Thought
in Late Nineteenth-Century America*



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Wendy Jean Katz



Art And The Higher Life Painting And Evolutionary Thought In Late Nineteenth Century America:

Art and the Higher Life Kathleen A. Pyne,1996-01-01 Late in the nineteenth century many Americans were troubled by the theories of Charles Darwin which contradicted both traditional Christian teachings and the idea of human supremacy over nature and by an influx of foreign immigrants who challenged the supremacy of the old Anglo Saxon elite In response many people drew comfort from the theories of philosopher Herbert Spencer who held that human society inevitably develops towards higher and more spiritual forms In this illuminating study Kathleen Pyne explores how Spencer s theories influenced a generation of American artists She shows how the painters of the 1880s and 1890s particularly John La Farge James McNeill Whistler Thomas Dewing and the Boston school and the impressionist painters of the Ten developed an art dedicated to social refinement and spiritual ideals and to defending the Anglo Saxon elite of which they were members This linking of visual culture to the problematic conditions of American life radically reinterprets the most important trends in late nineteenth century American painting

Art and the Higher Life Kathleen A. Pyne,1996 As the nineteenth century drew to a close many Americans were deeply troubled by the theories of Charles Darwin which contradicted both traditional Christian teachings and the general view of human supremacy over nature and by an influx of foreign immigrants who challenged the supremacy of the old Anglo Saxon elite In response many people drew comfort from the theories of British philosopher Herbert Spencer who held that human society inevitably develops towards higher and more spiritual forms In this illuminating study Kathleen Pyne explores how Spencer s theories came to influence a generation of American artists She shows how the painters of the 1880s and 1890s particularly John La Farge James McNeill Whistler Thomas Dewing and the Boston school and the impressionist painters of the Ten developed a kind of art that was dedicated to social refinement and spiritual ideals and to defending the embattled position of the Anglo Saxon elite of which they were members

Art and the Higher Life Kathleen Pyne,2010-07-22 Late in the nineteenth century many Americans were troubled by the theories of Charles Darwin which contradicted both traditional Christian teachings and the idea of human supremacy over nature and by an influx of foreign immigrants who challenged the supremacy of the old Anglo Saxon elite In response many people drew comfort from the theories of philosopher Herbert Spencer who held that human society inevitably develops towards higher and more spiritual forms In this illuminating study Kathleen Pyne explores how Spencer s theories influenced a generation of American artists She shows how the painters of the 1880s and 1890s particularly John La Farge James McNeill Whistler Thomas Dewing and the Boston school and the impressionist painters of the Ten developed an art dedicated to social refinement and spiritual ideals and to defending the Anglo Saxon elite of which they were members This linking of visual culture to the problematic conditions of American life radically reinterprets the most important trends in late nineteenth century American painting

Sargent, Whistler, and Venetian Glass Crawford Alexander Mann (III),2021-12-14 Murano Glass and its Collectors in Aesthetic America Melody Barnett Deusner Venetian Mosaics and Glass in

the United States 1860 1917 Sheldon Barr Where Have Titian's Beauties Gone Sargent and Whistler on the Streets of Venice Stephanie Mayer Heydt Interweaving Worlds Antique and Revival Lace in Italy and in the United States 1872 1927 Diana Jocelyn Greenwold Sparks of Genius American Art and the Appeal of Modern Venetian Glass Crawford Alexander Mann III Biographies Brittany Emens Strupp Crawford Alexander Mann III *Edward W. Redfield* Constance Kimmerle, Edward Willis Redfield, 2004-05-28 In this definitive study of Pennsylvania impressionism's leading artist Constance Kimmerle offers both an accessible biographical study of Edward Redfield 1869 1965 as well as a rich discussion of his role in the changes that swept the American art world of the late nineteenth and early twentieth centuries The Trans-Mississippi and International Expositions of 1898-1899 Wendy Jean Katz, 2018-02-01 The Trans Mississippi Exposition of 1898 celebrated Omaha's key economic role as a center of industry west of the Mississippi River and its arrival as a progressive metropolis after the Panic of 1893 The exposition also promoted the rise of the United States as an imperial power at the time on the brink of the Spanish American War and the nation's place in bringing civilization to Indigenous populations both overseas and at the conclusion of the recent Plains Indian Wars The Omaha World's Fair however is one of the least studied American expositions Wendy Jean Katz brings together leading scholars to better understand the event's place in the larger history of both Victorian era America and the American West The interdisciplinary essays in this volume cover an array of topics from competing commercial visions of the cities of the Great West to the role of women in the promotion of City Beautiful ideals of public art and urban planning and the constructions of Indigenous and national identities through exhibition display and popular culture Leading scholars T J Boisseau Bonnie M Miller Sarah J Moore Nancy Parezo Akim Reinhardt and Robert Rydell among others discuss this often misunderstood world's fair and its place in the Victorian era ascension of the United States as a world power **Empire on Display** Sarah J. Moore, 2013-05-31 The world's fair of 1915 celebrated both the completion of the Panama Canal and the rebuilding of San Francisco following the devastating 1906 earthquake and fire The exposition spotlighted the canal and the city as gateways to the Pacific where the American empire could now expand after its victory in the Spanish American War Empire on Display is the first book to examine the Panama Pacific International Exposition through the lenses of art history and cultural studies focusing on the event's expansionist and masculinist symbolism The exposition displayed evidence visual spatial geographic cartographic and ideological of America's imperial ambitions and accomplishments Representations of the Panama Canal play a central role in Moore's argument much as they did at the fair itself Embodying a manly empire of global dimensions the canal was depicted in statues and a gigantic working replica as well as on commemorative stamps maps murals postcards medals and advertisements Just as San Francisco's rebuilding symbolized America's will to overcome the forces of nature the Panama Canal represented the triumph of U S technology and sheer determination to realize the centuries old dream of opening a passage between the seas Extensively illustrated Moore's book vividly recalls many other features of the fair including a seventy five foot tall Uncle Sam American

railroads in their heyday in 1915 contributed a five acre scale model of Yellowstone complete with miniature geysers that erupted at regular intervals A mini Grand Canyon featured a village where some twenty Pueblo Indians lived throughout the fair Moore interprets these visual and cultural artifacts as layered narratives of progress civilization social Darwinism and manliness Much as the globe had ostensibly shrunk with the completion of the Panama Canal the Panama Pacific International Exposition compressed the world and represented it in miniature to celebrate a reinvigorated imperial masculine and technologically advanced nation As San Francisco bids to host another world s fair in 2020 Moore s rich analytic approach gives readers much to ponder about symbolism American identity and contemporary parallels to the past

Modernism's Masculine Subjects Marcia Brennan,2004 Rejecting the typical view of formalism s exclusive engagement with essentialized and purified notions of abstraction and its disengagement from issues of gender and embodiment Brennan explores the ways in which these categories were intertwined Historically and theoretically Jacket

The Life and Death of the Radical Historical Jesus David Burns,2013-02-28 This unconventional cultural history explores the lifecycle of the radical historical Jesus a construct created by the freethinkers feminists socialists and anarchists who used the findings of biblical criticism to mount a serious challenge to the authority of elite liberal divines during the Gilded Age and Progressive Era

The Living Line Robin Veder,2015-04-07 Robin Veder s *The Living Line* is a radical reconceptualization of the development of late nineteenth and early twentieth century American modernism The author illuminates connections among the histories of modern art body cultures and physiological aesthetics in early twentieth century American culture fundamentally altering our perceptions about art and the physical and the degree of cross pollination in the arts *The Living Line* shows that American producers and consumers of modernist visual art repeatedly characterized their aesthetic experience in terms of kinesthesia the sense of bodily movement They explored abstraction with kinesthetic sensibilities and used abstraction to achieve kinesthetic goals In fact the formalist approach to art was galvanized by theories of bodily response derived from experimental physiological psychology and facilitated by contemporary body cultures such as modern dance rhythmic gymnastics physical education and physical therapy Situating these complementary ideas and exercises in relation to enduring fears of neurasthenia Veder contends that aesthetic modernism shared industrial modernity s objective of efficiently managing neuromuscular energy In a series of finely grained and interconnected case studies Veder demonstrates that diverse modernists associated with the Armory Show the Soci t Anonyme the Stieglitz circle especially O Keeffe and the Barnes Foundation participated in these discourses and practices and that kin aesthetic modernism greatly influenced the formation of modern art in America and beyond This daring and completely original work will appeal to a broad audience of art historians historians of the body and American culture in general

Anglo-American Perceptions of Hellenism Tatiani Rapatzikou,2008-12-18 In this volume an attempt is made to tackle Hellenism as a global and transcultural entity Through an array of essays this book constitutes a comparative study of various literary cultural and

artistic trends as these develop throughout the course of the eighteenth nineteenth and twentieth centuries on both sides of the Atlantic Having been designed with the general as well as the specialized reader in mind this book will prove to be a valuable guide to scholars undergraduate and postgraduate students as well as to a broad spectrum of readers with an interest in comparative literature cultural history history of the classical heritage transatlantic studies English and American romantic modernist and postmodernist narratives Its diverse material falls under the umbrella terms of English Hellenisms and American Hellenisms with the intention of enhancing intercultural dialogue and understanding By embracing multivocality as proven by the number of articles it contains this book proves the tenacity diachronic and intercontinental appeal of Hellenism at the era of multiculturalism and globalization

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

Fifty Years of Good Reading University of Texas Press, 2000 50 years since founding the University of Texas they have witnessed major evolutions in the world of publishing

Housing the New Romans Katharine T. von Stackelberg, Elizabeth Macaulay-Lewis, 2017 In the last twenty years reception studies have significantly enhanced our understanding of the ways in which Classics has shaped modern Western culture but very little attention has been directed toward the reception of classical architecture *Housing the New Romans Architectural Reception and Classical Style in the Modern World* addresses this gap by investigating ways in which appropriation and allusion facilitated the reception of Classical Greece and Rome through the requisition and redeployment of classicizing tropes to create neo-Antique sites of dwelling in the 19th and early 20th centuries The volume across nine essays will cover both European and American iterations of place making including Sir John Soane's house in London the Hotel de Beauharnais in Paris and the Getty Villa in California By focusing on structures and places that are oriented towards private life houses hotels clubs tombs and gardens the volume directs the critical gaze towards diverse and complex sites of curatorial self-fashioning The goal of the volume is to provide a multiplicity of interpretative frameworks e.g. object agency enchantment

hyperreality memory infrastructure that may be applied to the study of architectural reception This critical approach makes *Housing the New Romans* the first work of its kind in the emerging field of architectural and landscape reception studies and in the hitherto textually dominated field of classical reception

Pageants and Processions Herman du Toit, 2009-10-02

Nowadays pageants often take the form of parades of effervescent young women competing for popular recognition in hyped up media events However these beauty pageants are a mere pastiche of the elaborate historical parades of the medieval period that took significant social religious or civic events and their protagonists as subjects Pageants were historically characterized by resplendent costuming and elaborate processions that were often given to much pomp and ceremony Pageantry has formed an important part of the civic life of most societies both ancient and modern serving a variety of cultural and political purposes The use of drama and public spectacle as an instrument of civic social and religious activism has recently become the focus of renewed academic inquiry The essays in this interdisciplinary anthology provide carefully researched insights into the phenomenon of pageantry over the centuries and across broad cultural boundaries

Eugenic Design Christina Cogdell, 2004 In 1939 *Vogue* magazine invited commercial designer Raymond Loewy and eight of his contemporaries including Walter Dorwin Teague Egmont Arens and Henry Dreyfuss to design a dress for the Woman of the Future as part of its special issue promoting the New York World's Fair and its theme The World of Tomorrow While focusing primarily on her clothing and accessories many commented as well on the future woman's physique predicting that her body and mind would be perfected through the implementation of eugenics Industrial designers' fascination with eugenics especially that of Norman Bel Geddes began during the previous decade and its principles permeated their theories of the modern design style known as streamlining In *Eugenic Design* Christina Cogdell charts new territory in the history of industrial design popular science and American culture in the 1930s by uncovering the links between streamline design and eugenics the pseudoscientific belief that the best human traits could and should be cultivated through selective breeding Streamline designers approached products the same way eugenicists approached bodies Both considered themselves to be reformers advancing evolutionary progress through increased efficiency hygiene and the creation of a utopian ideal type Cogdell reconsiders the popular streamline style in U.S. industrial design and proposes that in theory rhetoric and context the style served as a material embodiment of eugenic ideology With careful analysis and abundant illustrations *Eugenic Design* is an ambitious reinterpretation of one of America's most significant and popular design forms ultimately grappling with the question of how ideology influences design

Vanishing Paradise Elizabeth C. Childs, 2013-05-18 *Vanishing paradise* offers a fresh take on the modernist primitivism of the French painter Paul Gauguin the exoticism of the American John LaFarge and the elite tourism of the American writer Henry Adams Childs explores how these artists wrestled with the elusiveness of paradise and portrayed colonial Tahiti in ways both mythic and modern

Dreams and Visions Nancy van Deusen, 2010-01-13 Dreams and Visions have constituted an important topic and point of departure in the past but also

continue to play a present role in literature political thought economic theory and in the arts An essential historical topos Dreams and Visions the second in a series that projects past issues into the present brings significant contributions from an interdisciplinary spectrum of standpoints in order to discover fresh insights Perhaps this is the essence in any case of Vision to discover new fresh ways of conceptualizing a problem topic or historical enquiry which is the goal of this volume Contributors are Tamara Albertini David Bevington Eolene M Boyd MacMillan John N Crossley J Harold Ellens Wendy Furman Adams Robert W Hanning Virginia K Henderson Birgitta Lindros Wohl Ann R Meyer Ana M Montero Michael Murrin Wendy Petersen Boring Conrad Rudolph Nancy Van Deusen Joanna Woods Marsden and Meg Worley *Thinking Poetry* Peter Nicholls, Peter Boxall, 2016-03-16 This collection brings together some of the most prominent critics of contemporary poetry and some of the most significant poets working in the English language today to offer a critical assessment of the nature and function of poetic thought Working at once with questions of form literary theory and philosophy this volume gives an extraordinarily diverse original and mobile account of the kind of thinking that poetry can do The conviction that moves through the collection as a whole is that poetry is not an addition to thought nor a vehicle to express a given idea nor an ornamental language in which thinking might find itself couched Rather all the essays suggest that poetry itself thinks in ways that other forms of expression cannot thus making new intellectual political and cultural formulations possible This book was originally published as a special issue of Textual Practice **Whistler to Cassatt** Timothy J. Standring, 2021-01-01 A revelatory look at an underexplored chapter of American art which took place not on American soil but in France In the late nineteenth and early twentieth centuries American artists flocked to France in search of instruction critical acclaim and patronage Some including James McNeill Whistler John Singer Sargent and Mary Cassatt became highly regarded in the French press advancing their careers on both sides of the Atlantic Others notably William Merritt Chase John Twachtman Childe Hassam and Thomas Wilmer Dewing part of the association known as The Ten found success working in the style of the French Impressionists while Henry Ossawa Tanner Cecilia Beaux and Elizabeth Jane Gardner focused on genre and history subjects This richly illustrated volume offers a sophisticated examination of cultural and aesthetic exchange as it highlights many figures including artists of color and women who were left out of previous histories Celebrated scholars from both American and French institutions detail the complex history and diverse styles of these expatriate artists styles ranging from conservative academic modes to Tonalism and provide original perspectives on this fertile period of creativity expanding our understanding of what constitutes American art

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