

#### 15 A American Landscape 1930 Picturing America

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15 a American Landscape, 1930. 66PICTURING AMERICA ARTWORK, ESSAYS, AND ACTIVITIES. The only trace of humanity in Charles Sheeler’s austere. American Landscaps is a tiny figure scurrying across the railroad tracks. With one arm outstretched, he appears frozen in action, as if in a snapshot, precisely halfway between two uncoupled freight cars.

15 a American Landscape, 1930 - Picturing America

ditionally associated with a place of worship, or, in American painting, some awe-inspiring view of nature. But nature as a divine presence is absent; it is industry, with its cold and indiffer-ent factories, that prevails. CHARLES SHEELER |1883|1965| American Landscape, 1930 15-A Charles Sheeler (1883|1965), American Landscape, 1930, Oil on

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15 A American Landscape 1930 Picturing America 15 A American Landscape, 1930 - picturingamerica.neh.gov or, in American painting, some awe-inspiring view of nature But nature as a divine presence is absent; it is industry, with its cold and indifferent factories, that prevails

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15-A Charles Sheeler. American Landscape, 1930. Resource Book Chapter 15a Industrial Age (EDSITEment) The Rise of Labor (PBS)

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American Landscape, 1930. I. Related Documents from the National Archives. . Note: To access documents from the National Archives Catalog: ... Compare and Contrast: Compare and contrast the American Landscape painting of Charles Sheeler to an urban photograph of the |Pictures of American Cities| or |DOCUMERICA| series. What are the major ...

Art and Archives

Charles Sheeler American Landscape 1930. Not on view. Although the title American Landscape may evoke a rural scene, Sheeler’s subject here is the Ford Motor Company plant on the River Rouge near Detroit, Michigan. In 1927 he had photographed the plant extensively, and he would go on to examine it in works in a number of mediums.

Charles Sheeler. American Landscape. 1930 | MoMA

15-A Charles Sheeler, American Landscape, 1930 Charles Sheeler is recognized as one of the founders of American modernism and one of the master photographers of the 20th century. He studied painting under William Merritt Chase in Pennsylvania. In 1909, he went to Paris, just when the popularity of Cubism was skyrocketing.

15-A Charles Sheeler. American Landscape, 1930

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!American Landscape! was created in 1930 by Charles Sheeler in New Realism style. Find more prominent pieces of cityscape at Wikiart.org ∅ best visual art database.

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In 1930, he began painting oils of the plant, creating over the next six years American Landscape (1930, The Museum of Modern Art, New York), Classic Landscape (1931), River Rouge Plant (1932, Whitney Museum of American Art, New York), and City Interior (1936, Worcester Art Museum, Worcester, MA).

Classic Landscape - National Gallery of Art

Perhaps the most celebrated work of them all, Grant Wood’s iconic American Gothic (1930), has never left North American shores before. In the devastating wake of the Wall Street Crash, artists sought to capture the changes in urbanisation, industrialisation and immigration that pulsed across the country, resulting in one of the most vital periods for American artists in the 20th century.

America after the Fall: Painting in the 1930s | Exhibition ...

American Landscape (1930) Museum of Modern Art, New York. Charles Sheeler (1883-1965) Contents ∅ Biography ∅ Arts Training ∅ Photography and Painting: 1910s ∅ Precisionism ∅ Ford Motor Company’s River Rouge Plant ∅ 1930s ∅ 1940s and 1950s ∅ Exhibitions and Retrospectives ∅ Collections

Charles Sheeler, American Precisionist Painter, Photographer

American Culture During the 1930s The Second New Deal The End of the Depression The 1930s in the United States began with an historic low: more than 15 million Americans/fully one-quarter of all...

1930s - The Great Depression, FDR's New Deal & Culture ...

A world-class arts and learning centre, the Barbican pushes the boundaries of all major art forms including dance, film, music, theatre and visual arts.

Welcome to the Barbican | Barbican

Ben Nicholson OM, 1935 (white relief) 1935. Ben Nicholson was, with his second wife Barbara Hepworth, a leading figure in the international modern movement in Britain. With artists in continental Europe and North America such as Mondrian, Moholy-Nagy and Calder they worked together to achieve and promote an art that was abstract, synthesised with architecture and design.

1930 ∅ Display at Tate Britain | Tate

An America 1930s Truck . In A Snow Covered Landscape. Abandoned and Overgrown 1930s American Truck. A 1930s Model A Ford truck in the remote town of Eagle, Alaska on the Yukon River. ... Petaluma, California, USA - April 15, 2013: Front end of a 1930's American LaFrance Fire truck standing alongside more modern eq German metal toy ...

1930s Truck High Resolution Stock Photography and Images ...

American Images: Photography 1945-1980 10 May:30 Jun 1985. Painting in Newlyn. 1880-1930 / Patrick Heron 11 Jul:1 Sep 1985. Gwen John / Roderic O’Conor 12 Sep:10 Nov 1985. Nihonga / Karakuri Ningyo 28 Nov 1985:26 Jan 1986

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To most people, technology has been reduced to computers, consumer goods, and military weapons; we speak of "technological progress" in terms of RAM and CD-ROMs and the flatness of our television screens. In Human-Built World, thankfully, Thomas Hughes restores to technology the conceptual richness and depth it deserves by chronicling the ideas about technology expressed by influential Western thinkers who not only understood its multifaceted character but who also explored its creative potential. Hughes draws on an enormous range of literature, art, and architecture to explore what technology has brought to society and culture, and to explain how we might begin to develop an "ecotechnology" that works with, not against, ecological systems. From the "Creator" model of development of the sixteenth century to the "big science" of the 1940s and 1950s to the architecture of Frank Gehry, Hughes nimbly charts the myriad ways that technology has been woven into the social and cultural fabric of different eras and the promises and problems it has offered. Thomas Jefferson, for instance, optimistically hoped that technology could be combined with nature to create an Edenic environment; Lewis Mumford, two centuries later, warned of the increasing mechanization of American life. Such divergent views, Hughes shows, have existed side by side, demonstrating the fundamental idea that "in its variety, technology is full of contradictions, laden with human folly, saved by occasional benign deeds, and rich with unintended consequences." In Human-Built World, he offers the highly engaging history of these contradictions, follies, and consequences, a history that resurrects technology, rightfully, as more than gadgetry; it is in fact no less than an embodiment of human values.

David Rosand recounts the transformation of early American painters from provincial followers of the established traditions of Europe into some of the most innovative and influential artists in the world. Moving beyond simple descriptions of what distinguishes American art from other movements and forms, Rosand explores not only the status of artists and their relationship to their work but also the larger dialogue between the artist and society. He looks to the intensely studied portraits of America's early painters, especially Copley and Eakins, and the landscapes of Homer and Inness, among others. Each of these artists grappled with conflicting cultural attitudes and different expressive styles. He discusses the work of Davis, Gorky, de Kooning, Pollock, Rothko, and Motherwell and the subjects and themes that engaged them. Despite the indifference with which it was first met, American art flourished against the odds and founded the aesthetic consciousness that we equate with American art today. In this exhilarating study Rosand unearths the historical and artistic conditions that gave rise to the phenomenon of Abstract Expressionism.

This brilliant study of American art is again available with a new preface by the author, a few corrections in the text, and a revised and updated bibliography. Widely acclaimed for its perception and scholarship, the book concentrates on a number of leading artists, including Washington Allston, Thomas Cole, Asher B. Durand, Fitz Hugh Lane, William Sidney Mount, Winslow Homer, Thomas Eakins, and Albert Pinkham Ryder. Examining each artist in an individual essay, Barbara Novak presents key ideas on the nature of American art of the nineteenth century, framing these ideas with reference to the eighteenth and twentieth centuries and relating American art to American and European traditions. She draws provocative and original conclusions about the roles in American art of spiritualism and mathematics, analyzes not only the painting but nineteenth-century aesthetic theory as well, achieving a unique synthesis of art and literature. Brief biographies of forty-eight artists mentioned in the text are appended and furnish a valuable reference source.

In much the same way that views of the earth from the Apollo missions in the late 1960s and early 1970s led indirectly to the inauguration of Earth Day and the modern environmental movement, the dawn of aviation ushered in a radically new way for architects, landscape designers, urban planners, geographers, and archaeologists to look at cities and landscapes. As icons of modernity, airports facilitated the development of a global economy during the twentieth and early twenty-first centuries, reshaping the way people thought about the world around them. Professionals of the built environment awoke to the possibilities offered by the airports themselves as sites of design and by the electrifying new aerial perspective on landscape. In Flights of Imagination, Sonja Dimpelmann follows the evolution of airports from their conceptualization as landscapes and cities to modern-day plans to turn decommissioned airports into public urban parks. The author discusses landscape design and planning activities that were motivated, legitimized, and facilitated by the aerial view. She also shows how viewing the earth from above redirected attention to bodily experience on the ground and illustrates how design professionals understood the aerial view as simultaneously abstract and experiential, detailed and contextual, harmful and essential. Along the way, Dimpelmann traces this multiple dialectic from the 1920s to the land-camouflage activities during World War II, and from the environmental and landscape planning initiatives of the 1960s through today.

A unique look at America’s quest to carve out an artistic identity during the Depression Era through 50 masterpieces of painting, this fascinating catalogue chronicles the turbulent economic, political, and aesthetic climate of the 1930s. This decade was a supremely creative period in the United States, as the nation’s artists, novelists, and critics struggled through the Great Depression seeking to define modern American art. In the process, many painters challenged and reworked the meanings and forms of modernism, reaching no simple consensus. This period was also marked by an astounding diversity of work as artists sought styles—ranging from abstraction to Regionalism to Surrealism—that allowed them to engage with issues such as populism, labor, social protest, and to employ an urban and rural iconography including machines, factories, and farms. Seminal works by Edward Hopper, Grant Wood, Thomas Hart Benton, Georgia O’Keeffe, Aaron Douglas, Charles Sheeler, Stuart Davis, and others show such attempts to capture the American character. These groundbreaking paintings, highlighting the relationship between art and national experience, demonstrate how creativity, experimentation, and revolutionary vision flourished during a time of great uncertainty.

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