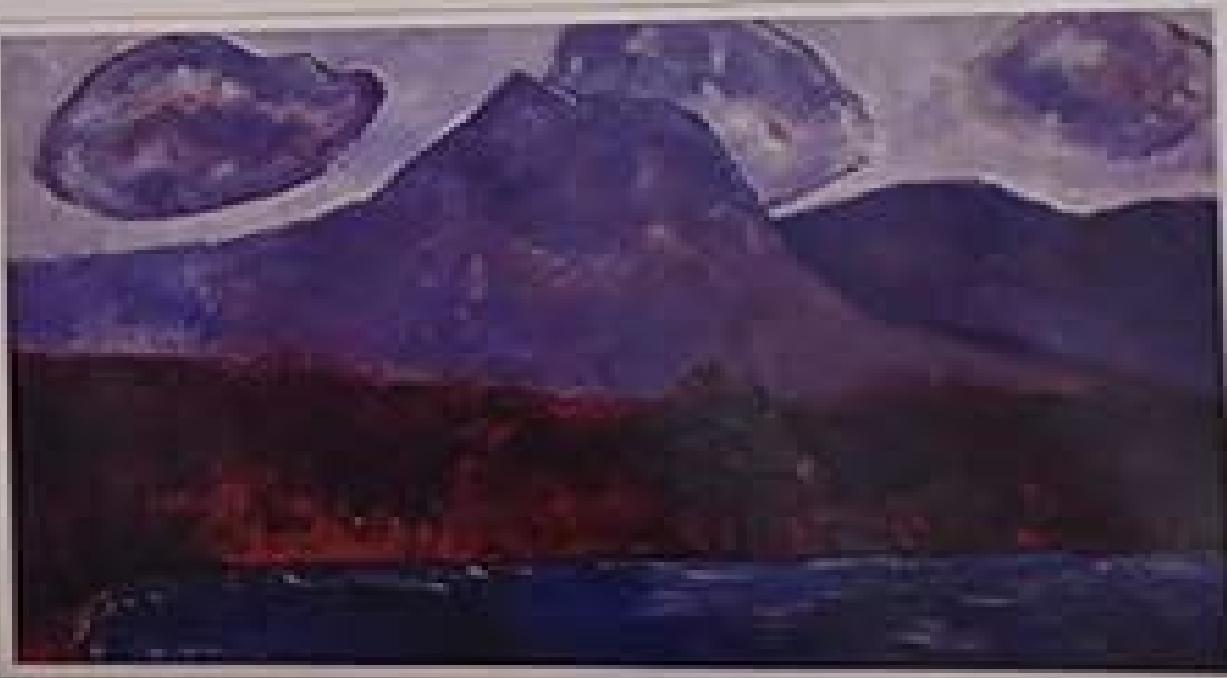


PINNACLES & PYRAMIDS

THE ART OF MARSDEN HARTLEY



Jeanne Hokin

BOX OF PASSIONS

THE ART OF MARSDEN HARTLEY

Pinnacles And Pyramids The Art Of Marsden Hartley

Jeanne Hokin

Pinnacles And Pyramids The Art Of Marsden Hartley:

Pinnacles and Pyramids Jeanne Hokin,1993-01-01 **Pinnacles & Pyramids; the Art of Marsden Hartley** Jeanne Hokin,1987 *Marsden Hartley* Wadsworth Atheneum Museum of Art, Hartford, Connecticut,Marsden Hartley,Elizabeth Mankin Kornhauser,Ulrich Birkmaier,Patricia McDonnell,2002-01-01 Marsden Hartley 1877 1943 was a painter poet writer and pioneer of American modernism Born in Lewiston Maine he lived a peripatetic life working in Paris Berlin New York Mexico New Mexico Bermuda and elsewhere before returning to Maine in 1934 This superbly illustrated book encompasses the extraordinary range and depth of Hartley s creative output Some one hundred and five of his works landscapes still lifes portraits and abstract paintings demonstrate the visual power for which Hartley gained acclaim as well as the development of his art over the course of his thirty five year career The book gathers together the most recent scholarship on Hartley s work discussing such topics as the artist s working methods his self portraits the influence of Cezanne on his work and Hartley s attitudes toward Native Americans A chronology of his life is included and each painting is accompanied by a full catalogue entry This book also serves as the catalogue of an exhibition organized by the Wadsworth Atheneum Museum of Art and traveling to the Phillips Collection Washington D C and the Nelson Atkins Museum of Art Kansas City BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved *Marsden Hartley and the West* Heather Hole,Georgia O'Keeffe Museum,2007-01-01 A revelatory look at Hartley s New Mexico landscapes and the darker side of postwar American modernism Considered to be among the greatest early American modernists the painter Marsden Hartley 1877 1943 traveled the United States and Europe in his search for a distinctive American aesthetic His stay in New Mexico resulted in an extraordinary series of landscape paintings created in New Mexico New York and Europe between 1918 and 1924 that show an evolution in style and thinking that is important for understanding both Hartley s oeuvre and American modernism in the postwar years *Marsden Hartley and the West* examines this pivotal stage of the painter s career drawing upon his writings and providing illustrations of rarely seen and previously unpublished works The author considers Hartley s involvement with the Stieglitz circle and its soil and spirit philosophy the Taos art colony New York Dada and the impact of historical events such as World War I Within this setting she analyzes the pastels and oil paintings that suggest Hartley s increasingly ambivalent response to the land Beginning with optimistic naturalistic views the New Mexico works grew progressively darker and more tumultuous increasingly reflecting a sense of loss brought on by war The paintings become a site where the landscapes of memory self and nation merge while reflecting broader modernist debates about American ness and a usable past *Marsden Hartley* Donna Cassidy,2005 A provocative new reading of the great American avant garde arist Marsden Hartley s late work *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 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 Cezanne 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

Pinnacles &

Pyramids Jeanne Hokin,1993 Looking into Walt Whitman: American Art, 1850-1920 ,2006 *Marsden Hartley* Bruce Robertson,1995-03 Hartley was an artist who went through spectacular changes in style and subject matter His first works were transcendental post Impressionist mountain views his last ones included forceful and sensual studies of young athletes This seeming inconsistency reflected a nature deeply divided between love and repression he sublimated his feelings in mountain landscapes and expressed them directly in the late figure paintings His finest works are those that eulogize the great lost loves of his life such as Karl von Freyburg a German officer killed at the beginning of World War One Considered to be his most important contribution to modern art Hartley s abstract funerary portraits of Freyburg combine personal symbolism eroticized objects state power and private tragedy to powerful effect a fusion of parts no other Cubist attempted

The Modern West Emily Ballew Neff,Barry Holstun Lopez,2006-01-01 A fascinating and novel exploration of the transformative role played by the American West in the development of modernism in the United States Drawing extensively from various disciplines including ethnology geography geology and environmental studies this groundbreaking book addresses shifting concepts of time history and landscape in relation to the work of pioneering American artists during the first half of the 20th century Paintings watercolors and photographs by renowned artists such as Frederic Remington Georgia O Keeffe Ansel Adams Thomas Hart Benton Dorothea Lange and Jackson Pollock are considered alongside American Indian ledger drawings tempuras and Dineh sandpaintings Taken together these works document the quest to create a specifically American art in the decades prior to World War II The Modern West begins with a captivating meditation on the relationship

between human culture and the physical landscape by Barry Lopez who traveled the West in the artists footsteps Emily Ballew Neff then describes the evolving importance of the West for American artists working out a radically new aesthetic response to space and place from artist explorers on the turn of the century frontier to visionaries of a Californian arcadia to desert luminaries who found in its stark topography a natural equivalent to abstraction Beautifully illustrated and handsomely designed this book is essential to anyone interested in the West and the history of modernism in American art

Seeking the Spiritual Townsend Ludington, 1998 Marsden Hartley 1877 1943 was a writer and a spiritual seeker as well as a distinguished American painter In his introduction to this generously illustrated volume Townsend Ludington explores the relationships among Hartley s art poetry and essays He traces the philosophical and literary sources that nourished the artist s evolving spiritual consciousness Raised in Lewiston Maine Hartley felt at odds with life A voracious reader he educated himself and became enamored of the transcendentalists Ralph Waldo Emerson and Henry David Thoreau and particularly of Walt Whitman He began spending winters in New York City where he met and was befriended by Alfred Stieglitz He visited Europe but remained restless for the right physical environment Eventually returning to New England Hartley painted in Dogtown Massachusetts in the low hills behind the port of Gloucester and the stark landscape there stimulated some of his most famous paintings Throughout his career Hartley painted landscapes and seascapes in which he tried to convey his sense of the wonder of earth at the same time attempting to articulate the spiritual awareness that came to him in the magic of dreams Consciously representative of modernism Hartley strove to express as Wallace Stevens said not ideas about the thing but the thing itself He believed that the acts of reading writing and painting gave significance to the world accessible to his senses This book is published with the cooperation of the Ackland Museum in Chapel Hill North Carolina and the Babcock Galleries in New York City

Object Lessons in American Art Horace D. Ballard,Kirsten Pai Buick,Ellery E. Foutch,Jeffrey Richmond-Moll,Rebecca Zorach,2023-03-28 A rich exploration of American artworks that reframes them within current debates on race gender the environment and more Object Lessons in American Art explores a diverse gathering of Euro American Native American and African American art from a range of contemporary perspectives illustrating how innovative analysis of historical art can inform enhance and afford new relevance to artifacts of the American past The book is grounded in the understanding that the meanings of objects change over time in different contexts and as a consequence of the ways in which they are considered Inspired by the concept of the object lesson the study of a material thing or group of things in juxtaposition to convey embodied and underlying ideas Object Lessons in American Art examines a broad range of art from Princeton University s venerable collections as well as contemporary works that imaginatively appropriate and reframe their subjects and style situating them within current social cultural and artistic debates on race gender the environment and more Distributed for the Princeton University Art Museum *Somehow a Past* Marsden Hartley,1997 Marsden Hartley 1877 1943 is best known as an American modernist and pioneering artist and writer of the

early 20th century This autobiographical account of his life is the most revealing document he left about his personal life and relationships but has never been published before SOMEHOW A PAST is compelling both as historical document and as personal narrative 45 illustrations **Ansel Adams** Anne Hammond, Ansel Adams, 2002-01-01 Despite his significance little scholarly attention has been paid to Adams's contributions as an artist or his place in photographic history This handsome book addresses this gap by looking beyond his reputation as a Sierra Club environmentalist and examining in depth his life as an artist and the complexities of his creative vision 80 illustrations *Gods in Granite* Robert L. McGrath, 2001-03-01 Robert L McGrath leads a tour of New Hampshire's White Mountains through art and illustration spanning three centuries He surveys often at an exhilarating pace the topographic and metaphoric landscape of New Hampshire's White Mountains through the artistic and tourist life of the region as it appears in paintings and illustrations Extending from the late eighteenth to the late twentieth century he includes by far the most extensive collection of pictorial works relating to the White Mountains to date Although the scenic beauty of the White Mountains attracted many of America's most significant artists during the nineteenth and twentieth centuries such as Thomas Cole Frank Stella Winslow Homer Fernand Léger John Marin and Marsden Hartley no comprehensive account of this region's rich contribution to the history of American art has ever been published **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 *A Strange Mixture* Sascha T. Scott, 2015-01-21 Attracted to the rich ceremonial life and unique architecture of the New Mexico pueblos many early

twentieth century artists depicted Pueblo peoples places and culture in paintings These artists encounters with Pueblo Indians fostered their awareness of Native political struggles and led them to join with Pueblo communities to champion Indian rights In this book art historian Sascha T Scott examines the ways in which non Pueblo and Pueblo artists advocated for American Indian cultures by confronting some of the cultural legal and political issues of the day Scott closely examines the work of five diverse artists exploring how their art was shaped by and helped to shape Indian politics She places the art within the context of the interwar period 1915 30 a time when federal Indian policy shifted away from forced assimilation and toward preservation of Native cultures Through careful analysis of paintings by Ernest L Blumenschein John Sloan Marsden Hartley and Awa Tsireh Alfonso Roybal Scott shows how their depictions of thriving Pueblo life and rituals promoted cultural preservation and challenged the pervasive romanticizing theme of the vanishing Indian Georgia O Keeffe s images of Pueblo dances which connect abstraction with lived experience testify to the legacy of these political and aesthetic transformations Scott makes use of anthropology history and indigenous studies in her art historical narrative She is one of the first scholars to address varied responses to issues of cultural preservation by aesthetically and culturally diverse artists including Pueblo painters Beautifully designed this book features nearly sixty artworks reproduced in full color

Concerning

Expressionism ,1998 *The Collections of the Nelson-Atkins Museum of Art* Nelson-Atkins Museum of Art,Margaret C. Conrads,2007 Showcasing one of the nation s finest collections of American art this remarkable two volume set features 267 exceptional paintings reproduced in full color and illuminated with never before published research findings Works span American history from the colonial period through the close of World War II and are by many of the nation s best known artists including Mary Cassatt Thomas Cole Childe Hassam Winslow Homer Edward Hopper and Georgia O Keeffe Pre 1900 subject strengths reside in portraiture with canvases by John Singleton Copley John Singer Sargent and Henry Ossawa Tanner still lifes by John Peto and Severin Roesin and landscapes from the brushes of Frederic Edwin Church Martin Johnson Heade Fitz Henry Lane Thomas Moran and others Scenes and portraits by artists including John Steuart Curry Robert Henri Peter Hurd Maurice Prendergast and John Sloan provide honest enduring assessments of early 20th century American life A stunning sample of early Modernism is seen in important canvasses by Albert Bloch Stuart Davis Arthur Dove and Marsden Hartley to name a few Volume 1 includes 140 extended essays on the most important canvases in the collection which are represented in full page color reproductions Volume 2 reproduces in color all the works in the collection and is accompanied by thorough technical notes based on recent object examination complete provenance listings of directly related works and exhaustive exhibition and publication histories American Paintings is an outstanding resource and a beautifully illustrated record of our country s history and culture *American Paintings from the Montgomery Museum of Fine Arts* Montgomery Museum of Fine Arts,Margaret Lynne Ausfeld,Charles C. Eldredge,Mark M. Johnson,2006

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