

## 15 A American Landscape 1930 Picturing America

This volume provides a comprehensive catalog of how various ethnic groups in the United States of America have differently shaped their cultural landscape. Author John Cross links an overview of the spatial distributions of many of the ethnic populations of the United States with highly detailed discussions of specific local cultural landscapes associated with various ethnic groups. This book provides coverage of several ethnic groups that were omitted from previous literature, including Italian-Americans, Chinese-Americans, Japanese-Americans, and Arab-Americans, plus several smaller European ethnic populations. The book is organized to provide an overview of each of the substantive ethnic landscapes in the United States. Between its introduction and conclusion, which looks towards the future, the chapters on the various ethnic landscapes are arranged roughly in chronological order, such that the timing of the earliest significant surviving landscape contribution determines the order the groups will be viewed. Within each chapter the contemporary and historical spatial distribution of the ethnic groups are described, the historical geography of the group's settlement is reviewed, and the salient aspects of material culture that characterize or distinguish the group's ethnic landscape are discussed. *Ethnic Landscapes of America* is designed for use in the classroom as a textbook or as a reader in a North American regional course or a cultural geography course. This volume also can function as a detailed

## Acces PDF 15 A American Landscape 1930 Picturing America

summary reference that should be of interest to geographers, historians, ethnic scholars, other social scientists, and the educated public who wish to understand the visible elements of material culture that various ethnic populations have created on the landscape.

Between the two world wars, middle-class America experienced a "marriage crisis" that filled the pages of the popular press. Divorce rates were rising, birthrates falling, and women were entering the increasingly industrialized and urbanized workforce in larger numbers than ever before, while Victorian morals and manners began to break down in the wake of the first sexual revolution. Vivien Green Fryd argues that this crisis played a crucial role in the lives and works of two of America's most familiar and beloved artists, Georgia O'Keeffe (1887-1986) and Edward Hopper (1882-1967). Combining biographical study of their marriages with formal and iconographical analysis of their works, Fryd shows how both artists expressed the pleasures and perils of their relationships in their paintings. Hopper's many representations of Victorian homes in sunny, tranquil landscapes, for instance, take on new meanings when viewed in the context of the artist's own tumultuous marriage with Jo and the widespread middle-class fears that the new urban, multidwelling homes would contribute to the breakdown of the family. Fryd also persuasively interprets the many paintings of skulls and crosses that O'Keeffe produced in New Mexico as embodying themes of death and rebirth in response to her husband Alfred Stieglitz's long-term affair with Dorothy Norman. Art

and the Crisis of Marriage provides both a penetrating reappraisal of the interconnections between Georgia O'Keeffe's and Edward Hopper's lives and works, as well as a vivid portrait of how new understandings of family, gender, and sexuality transformed American society between the wars in ways that continue to shape it today.

Sources are the raw material of History, but whereas the written word has traditionally been seen as the principal source, historians now recognize the value of sources beyond text. In this new edition of History and Material Culture, contributors consider a range of objects – from an eighteenth-century bed curtain to a twenty-first-century shopping trolley – which can help historians develop new interpretations and new knowledge about the past. Containing two new chapters on healing objects in East Africa and the shopping trolley in the social world, this book examines a variety of material sources from around the globe and across centuries to assess how such sources can be used to study the distant and the recent past. In a revised introduction, Karen Harvey discusses some of the principal issues raised when historians use material culture, particularly in the context of 'the material turn', and suggests some initial steps for those unfamiliar with these kinds of sources. While the sources are discussed from interdisciplinary perspectives, the emphasis of the book is on what historians stand to gain from using material culture, as well as what historians have to offer the broader study of material culture. Clearly written and accessible, this book is

## Acces PDF 15 A American Landscape 1930 Picturing America

the ideal introduction to the opportunities and challenges of researching material culture, and is essential reading for all students of historical theory and method.

"The first architect-designed gas station - a Pittsburgh Gulf station in 1913 - was also the first to offer free road maps; the familiar Shell name and logo date from 1907, when a British mother-of-pearl importer expanded its line to include the newly discovered oil of the Dutch East Indies; the first enclosed gas stations were built only after the first enclosed cars made motoring a year-round activity - and operating a service station was no longer a "seasonal" job; the system of "octane" rating was introduced by Sun Oil as a marketing gimmick (74 for premium in 1931)." "As the number of "true" gas stations continues its steady decline - from 239,000 in 1969 to fewer than 100,000 today - the words and images of this book bear witness to an economic and cultural phenomenon that was perhaps more uniquely American than any other of this century."--Jacket.

Spaulding provides a full biography and a critical analysis of the work of the man who introduced the general public to photography as art.

"Shows how the developers of Highland Park in Dallas and River Oaks in Houston were trying to create better living conditions in a countryside atmosphere away from the uncontrolled development that had blighted late 19th-century and early 20th-century urban neighborhoods in Texas. Also explores why planned suburban and community growth failed at the city-wide level and remained confined to elite suburbs. Also looks at

## Acces PDF 15 A American Landscape 1930 Picturing America

subdivisions in Fort Worth, San Antonio, Amarillo, Wichita Falls, Beaumont, Galveston, and Port Arthur to provide information on how city planners worked with landscape architects to incorporate infrastructure improvements, coordinate landscape planning, and employ such legal devices as restrictive covenants to shape elite space coherently. The work of Texas' foremost suburban house architects, such as C.D. Hill, William Ward Watkin, and John F. Staub, is also analyzed"--

This authoritative catalogue of the Corcoran Gallery of Art's renowned collection of pre-1945 American paintings will greatly enhance scholarly and public understanding of one of the finest and most important collections of historic American art in the world. Composed of more than 600 objects dating from 1740 to 1945.

For 60 years, Fletcher Steele practised landscape architecture as a fine art, designing nearly 700 gardens. Often brilliant, always original, Steele's work is considered by many as a link between 19th century beaux arts formalism & modern landscape design.

The first full cultural history of the ultimate modern structure: the airport, revealed as never before ... Since its origins in the muddy fields of flying machines, the airport has arguably become one of the defining institutions of modern life. In *Naked Airport*, critic Alastair Gordon ranges from global geopolitics to action movies to the daily commute, showing how airports have changed our sense of time, distance, travel, style, and even the way cities are built and business is done. Gordon introduces the people who shaped this place of sudden transportation: pilots like Charles Lindberg, architects like Eero Saarinen, politicians like Fiorello La Guardia, and Hitler, who built Berlin's Tempelhof as a showcase for Fascist power.

## Acces PDF 15 A American Landscape 1930 Picturing America

He describes the airport's futuristic contributions, such as credit cards, in the form of fly-now-pay-later schemes, and he charts its shift in popular perception, from glamorous to infuriating. Finally, he analyzes the airport's function in war and peace—its gatekeeper role controlling immigration, its appeal to revolutionaries since the hijackings of the 1960s, and its new frontline position in the struggle against terror. Compelling and accessible, *Naked Airport* is an original history of a long-neglected yet central creation of modern reality and imagination. The only compact yet comprehensive survey of environmental and cultural forces that have shaped the visual character and geographical diversity of the settled American landscape. The book examines the large-scale historical influences that have molded the varied human adaptation of the continent's physical topography to its needs over more than 500 years. It presents a synoptic view of myriad historical processes working together or in conflict, and illustrates them through their survival in or disappearance from the everyday landscapes of today.

An illustrated history of landscape architecture in the Midwest features in-depth profiles of such pioneering figures as Frederick Law Olmsted, Jens Jensen, Adolph Strauch, and others who celebrated the unique features of the native midwestern landscape in their designs for the various locales in the U.S. heartland. Reprint.

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

## Acces PDF 15 A American Landscape 1930 Picturing America

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.

"This updated book on the brain's natural learning process offers practical methods for teaching all students to take responsibility for their own success"-- Provided by publisher. The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such

## Acces PDF 15 A American Landscape 1930 Picturing America

as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their works to receive in-depth coverage in this volume include: \* Clifford Odets: *Waiting for Lefty* (1935), *Awake and Sing!* (1935) and *Golden Boy* (1937); \* Lillian Hellman: *The Children's Hour* (1934), *The Little Foxes* (1939), and *Days to Come* (1936); \* Langston Hughes: *Mulatto* (1935), *Mule Bone* (1930, with Zora Neale Hurston) and *Little Ham* (1936); \* Gertrude Stein: *Doctor Faustus Lights the Lights* (1938), *Four Saints in Three Acts* (written in 1927, published in 1932) and *Listen to Me* (1936). The nineteenth century was the great age of landscape painting in Europe and America. In an era of rapid industrialization and transformation of landscape, pictures of natural scenes were what people wanted most to display in their homes. The most popular and marketable pictures, often degenerating into kitsch, showed a wilderness with a pond or a lake in which obtrusive signs of industry and civilization had been edited out. Inspired by Romantic ideas of the uniqueness of the nation, pictorial and literary art was supposed to portray the «soul» of the nation and the spirit of place, a view commonly adopted by cultural and art historians on both sides of the Atlantic. *Arcadian Waters and Wanton Seas* argues that nationalistic or exceptionalist interpretations disregard deep-rooted iconological traditions in transatlantic culture. Depictions and ideas of nature go back to the classical ideas of Arcadia and Eden in which fountains, ponds, lakes, rivers, and finally the sea itself are central elements. Following their

## Acces PDF 15 A American Landscape 1930 Picturing America

European colleagues, American artists typically portrayed the American Arcadia through the classical conventions. *Arcadian Waters and Wanton Seas* adopts the interdisciplinary and comparative methodological perspectives that characterize American studies. The book draws on art history, cultural history, literature, and the study of the production and use of visual images, and will serve well as a textbook for courses on American studies or cultural history of the Western world.

*Picturing America* America's history through our nation's art  
A Head Start on Picturing America  
Resource Guide  
A Little More Freedom  
African Americans Enter the Urban Midwest, 1860-1930  
Urban Life and Urban Landscape

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.

The Museum of Modern Art is known for its prescient focus on the avant-garde art of Europe, but in the first half of the twentieth century it was also acquiring work by Stuart Davis, Georgia O'Keeffe, Charles Sheeler, Alfred Stieglitz, and other, less well-known American artists whose work sometimes fits awkwardly under the avant garde umbrella. American Modern presents a fresh look at MoMA's holdings of American art from that period. The still lifes, portraits, and urban, rural, and industrial landscapes vary in style, approach, and medium: melancholy images by Edward Hopper and Andrew Wyeth bump against the eccentric landscapes of Charles Burchfield and the Jazz Age sculpture of Elie Nadelman. Yet a distinct sensibility emerges, revealing a side of the Museum that may surprise a good part of its audience and throwing light on the cultural preoccupations of the rapidly changing American society of the day.

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

## Acces PDF 15 A American Landscape 1930 Picturing America

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.

Published to accompany a major transatlantic exhibition, a tribute to U.S. landscape painting features more than one hundred works by the Hudson River School artists, complemented by three gatefolds, artist biographies, and essays on American landscape painting in the context of international traditions and national identity. (Fine Arts)

First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

Seeking Eden promotes an awareness of, and appreciation for, Georgia's rich garden heritage. Updated and expanded here are the stories of nearly thirty designed landscapes first identified in the early twentieth-century publication *Garden History of Georgia, 1733–1933*. Seeking Eden records each garden's evolution and history as well as each garden's current early twenty-first-century appearance, as beautifully documented in photographs. Dating from the mid-eighteenth to the early twentieth centuries, these publicly and privately owned gardens include nineteenth-century parterres, Colonial Revival gardens, Country Place–era landscapes, rock gardens, historic town squares, college campuses, and an urban conservation garden. Seeking Eden explores the significant impact of the women who envisioned and nurtured many of these special places; the role of professional designers, including J. Neel Reid, Philip Trammel Shutze, William C. Pauley, Robert B. Cridland, the Olmsted Brothers, Hubert Bond Owens, and Clermont Lee; and the influence of the garden club movement in Georgia in the early twentieth century. **FEATURED GARDENS:** Andrew Low House and Garden | Savannah Ashland Farm | Flintstone Barnsley Gardens | Adairsville Barrington Hall and Bulloch Hall | Roswell Battersby-Hartridge Garden | Savannah Beech Haven | Athens Berry College: Oak Hill and House o' Dreams | Mount Berry Bradley Olmsted Garden | Columbus Cator Woolford Gardens |

## Acces PDF 15 A American Landscape 1930 Picturing America

Atlanta Coffin-Reynolds Mansion | Sapelo Island Dunaway Gardens | Newnan vicinity Governor's Mansion | Atlanta Hills and Dales Estate | LaGrange Lullwater Conservation Garden | Atlanta Millpond Plantation | Thomasville vicinity Oakton | Marietta Rock City Gardens | Lookout Mountain Salubrity Hall | Augusta Savannah Squares | Savannah Stephenson-Adams-Land Garden | Atlanta Swan House | Atlanta University of Georgia: North Campus, the President's House and Garden, and the Founders Memorial Garden | Athens Valley View | Cartersville vicinity Wormsloe and Wormsloe State Historic Site | Savannah vicinity Zahner-Slick Garden | Atlanta

This book provides an insightful overview of the major cultural forms of 1930s America: literature and drama, music and radio, film and photography, art and design, and a chapter on the role of the federal government in the development of the arts. The intellectual context of 1930s American culture is a strong feature, whilst case studies of influential texts and practitioners of the decade - from *War of the Worlds* to *The Grapes of Wrath* and from Edward Hopper to the Rockefeller Centre - help to explain the cultural impulses of radicalism, nationalism and escapism that characterize the United States in the 1930s. Zoning and the road to federal legislation -- Losers and winners -- Conclusion: the road ahead.

The San Francisco Bay Area boasts one of the richest and most continuous traditions of landscape art in the entire country. Looking back over the past one hundred years, the contributors to this in-depth survey consider the diverse range of artists who have been influenced by the region's compelling union of water and land, peaks and valleys, and fog and sunlight. Paintings, sculpture, graphic arts, photography, landscape architecture, earthworks, conceptual art, and designs in city planning and architecture are all represented. The diversity reflects not just the glories of nature but also an exploration of what constitutes "landscape" in its broadest, most complete sense. Among the more than two hundred works of art are those by well-known artists and designers such as Bernard Maybeck, Diego Rivera, Dorothea Lange, Ansel Adams, Richard Diebenkorn, Joan Brown, Lawrence Halprin, and Christo. Lesser-known artists are here as well, resulting in an exceptional array of approaches to the natural environment. The essays also explore key themes in the Bay Area's landscape art tradition, including the ethnic perspectives that have played an essential role in the region's art. The inexhaustible ability of the land to stimulate different personal meanings is made clear in this volume, and the effect yields a deeper understanding of how art can shape our lives in ways both spiritual and practical, how the landscape without constantly merges with the landscape within. Published in association with The

Fine Arts Museums of San Francisco. The San Francisco Bay Area boasts one of the richest and most continuous traditions of landscape art in the entire country. Looking back over the past one hundred years, the contributors to this in-depth survey consider the diverse range of artists who have been influenced by the region's compelling union of water and land, peaks and valleys, and fog and sunlight. Paintings, sculpture, graphic arts, photography, landscape architecture, earthworks, conceptual art, and designs in city planning and architecture are all represented. The diversity reflects not just the glories of nature but also an exploration of what constitutes "landscape" in its broadest, most complete sense. Among the more than two hundred works of art are those by well-known artists and designers such as Bernard Maybeck, Diego Rivera, Dorothea Lange, Ansel Adams, Richard Diebenkorn, Joan Brown, Lawrence Halprin, and Christo. Lesser-known artists are here as well, resulting in an exceptional array of approaches to the natural environment. The essays also explore key themes in the Bay Area's landscape art tradition, including the ethnic perspectives that have played an essential role in the region's art. The inexhaustible ability of the land to stimulate different personal meanings is made clear in this volume, and the effect yields a deeper understanding of how art can shape our lives in ways both spiritual and practical, how the landscape without constantly merges with the landscape

within. Published in association with The Fine Arts Museums of San Francisco. These 13 perceptive portraits span the whole breadth of landscape design, from the post-ecological utopia of Michael Sorkin (New York/Vienna) to the urban pragmatism of the Roma Design group (San Francisco).

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. Traces the work of six forefront women designers from the early twentieth century including Beatrix Farrand, Martha Hutcheson, Marian Coffin, Ellen Shipman, Ruth Dean, and Annette Hoyt Flanders; in a visual survey that focuses on the Long Island projects that constituted a large portion of their careers. Reyner Banham (1922–88) was a prolific, iconoclastic critic of modern architecture, cities, and mass culture in Britain and the United States, and his provocative writings are inescapable in these areas. His 1971 book on Los Angeles was groundbreaking in what it told Californians about their own metropolis, and architects about what cities might be if freed from tradition. Banham's obsession with technology, and his talent for thinking the unthinkable, mean his work still resonates now, more than thirty years after his death. This book explores the full breadth of his career and his legacy, dealing not

only with his major books, but a wide range of his journalism and media outputs, as well as the singular character of Banham himself.

While many fields struggle to specify feminine contributions, the work of women has always played a fundamental role in American landscape architecture. Women claim responsibility for many landscape types now taken for granted, including community gardens, playgrounds, and streetscapes. This collection of essays by leaders in the discipline addresses the ways that gender has influenced the history, design practice and perception of landscapes. It highlights women's relation to landscape architecture, presents the professional efforts of women in the landscape realm, examines both the perception and experience of landscapes by women, and speculates on ways to re-imagine gender and the landscape.

Robert Frost, Elizabeth Bishop, and John Ashbery stand out among major American poets - all three shaped the direction and pushed the boundaries of contemporary poetry on an international scale. Drawing on biography, cultural history, and original archival research, MacArthur shows us that these distinctive poets share one surprisingly central trope in their oeuvres: the Romantic scene of the abandoned house. This book scrutinizes the popular notion of Frost as a deeply rooted New Englander, demonstrates that Frost had an underestimated influence on Bishop - whose preoccupation with houses and dwelling is the obverse of her obsession with travel - and questions dominant, anti-biographical readings of Ashbery as an urban-identified

## Acces PDF 15 A American Landscape 1930 Picturing America

poet. As she reads poems that evoke particular landscapes and houses lost and abandoned by these poets, MacArthur also sketches relevant cultural trends, including patterns of rural de-settlement, the transformation of rural economies from agriculture to tourism, and modern American s increasing mobility and rootlessness.

Why did African Americans move from the rural South to the metropolitan North? Scholars have shown that African Americans took part in the urbanization of American society between the Civil War and the Great Depression, but the racial dimensions of their migration have remained unclear. *A Little More Freedom* is the first study to trace African American locational choices during the crucial period when migrants created pathways that would shape mobility through the twentieth century and beyond. This book identifies an "age of the village" for black Midwesterners, when Civil War and postwar migrants distributed themselves evenly across the urban hierarchies of the region. Using four case studies of Washington Court House, Ohio; Springfield, Ohio; Springfield, Illinois; and Muncie, Indiana, Blocker shows what life was like for African Americans in small towns and small cities, thus illuminating the reasons why most blacks ultimately chose to leave such places in favor of metropolitan centers such as Chicago, Indianapolis, and Cleveland. Previous scholars have emphasized the role of racist white violence as the catalyst, but *A Little More Freedom* takes a more nuanced approach. Emphasis upon racist violence and Jim Crow has inadvertently tended to portray African Americans as victims and their migrations as flight from danger and

## Acces PDF 15 A American Landscape 1930 Picturing America

oppression. While not downplaying white racism, *A Little More Freedom* tries to recreate the threats and opportunities in urban places of different sizes as seen through the eyes of migrants.

*A Companion to the American West* is a rigorous, illuminating introduction to the history of the American West. Twenty-five essays by expert scholars synthesize the best and most provocative work in the field and provide a comprehensive overview of themes and historiography. Covers the culture, politics, and environment of the American West through periods of migration, settlement, and modernization Discusses Native Americans and their conflicts and integration with American settlers

A posthumous anthology of the author's art writings includes his 2008 lecture "The Clarity of Things" as well as fourteen essays on Western art and the characterization of American art.

[Copyright: d49cdd85723abf9aa3ffd1e77f7a93b1](https://www.pdfdrive.com/d49cdd85723abf9aa3ffd1e77f7a93b1)