



# MINNESOTA IMPRESSIONISTS

# Minnesota Impressionists

**Albert A Gayle**

## **Minnesota Impressionists:**

*Minnesota Impressionists* Rena Neumann Coen, 1996 Includes biographical information of twenty seven Minnesota artists Impressionism John I. Clancy, 2003 Defining an artistic era or movement is often a difficult task as one tries to group individualistic expressions and artwork under one broad brush Such is the case with impressionism which culls together the art of a multitude of painters in the mid 19th century including Monet C zanne Renoir Degas and van Gogh Basically impressionism involved the shedding of traditional painting methods The subjects of art were taken from everyday life as opposed to the pages of mythology and history In addition each artist painted to express feelings of the moment instead of hewing to time honoured standards This description of impressionism obviously is quite broad and can apply to a wide array of styles Nonetheless it remains a very important school in the annals of art Any current or budding art aficionado should become familiar with the impressionist movement and its impact on the art world This book presents a sweeping study of this artistic period from its origins to its manifestations in the works of some of art history s most revered painters Following this overview is a substantial and selective bibliography featuring access through author title and subject indexes

Minnesota Magazine, 1912 *Scenic Impressions* Estill Curtis Pennington, Martha R. Severens, 2015-12-16 The radical changes wrought by the rise of the salon system in nineteenth century Europe provoked an interesting response from painters in the American South Painterly trends emanating from Barbizon and Giverny emphasized the subtle textures of nature through warm color and broken brush stroke Artists subject matter tended to represent a prosperous middle class at play with the subtle suggestion that painting was indeed art for art s sake and not an evocation of the heroic manner Many painters in the South took up the stylistics of Tonalism Impressionism and naturalism to create works of a very evocative nature works which celebrated the Southern scene as an exotic other a locale offering refuge from an increasingly mechanized urban environment Scenic Impressions offers an insight into a particular period of American art history as borne out in seminal paintings from the holdings of the Johnson Collection of Spartanburg South Carolina By consolidating academic information on a disparate group of objects under a common theme and important global artistic umbrella Scenic Impressions will underscore the Johnsons commitment to illuminating the rich cultural history of the American South and advancing scholarship in the field specifically examining some forty paintings created between 1880 and 1940 including landscapes and genre scenes A foreword written by Kevin Sharp director of the Dixon Gallery and Gardens in Memphis Tennessee introduces the topic Two lead essays written by noted art historians Estill Curtis Pennington and Martha R Severens discuss the history and import of the Impressionist movement abroad and domestically and specifically address the school s influence on art created in and about the American South The featured works of art are presented in full color plates and delineated in complementary entries written by Pennington and Severens Also included are detailed artist biographies illustrated by photographs of the artists extensive documentation and indices Featured artists include Wayman Adams Colin Campbell

Cooper Elliott Daingerfield G Ruger Donoho Harvey Joiner John Ross Key Blondelle Malone Lawrence Mazzanovich Paul Plaschke Hattie Saussy Alice Ravenel Huger Smith Anthony Thieme and Helen Turner     California Impressionism William H. Gerdts, Will South, 1998 Lavishly illustrated meticulously researched and gracefully written this definitive study of California's distinctive style of impressionism surveys the movement's sources abroad its most influential artists and the critical responses to the style 248 illustrations 201 in color     *A Companion to Impressionism* André Dombrowski, 2028-08-14 The 21st century's first major academic reassessment of Impressionism providing a new generation of scholars with a comprehensive view of critical conversations Presenting an expansive view of the study of Impressionism this extraordinary volume breaks new thematic ground while also reconsidering established questions surrounding the definition chronology and membership of the Impressionist movement In 34 original essays from established and emerging scholars this collection considers a diverse range of developing topics and offers new critical approaches to the interpretation of Impressionist art Focusing on the 1860s to 1890s this Companion explores artists who are well represented in Impressionist studies including Monet Renoir Degas and Cassatt as well as Morisot Caillebotte Bazille and other significant yet lesser known artists The essays cover a wide variety of methodologies in addressing such topics as Impressionism's global predominance at the turn of the 20th century the relationship between Impressionism and the emergence of new media the materials and techniques of the Impressionists and the movement's exhibition and reception history Part of the acclaimed Wiley Blackwell Companions to Art History series this important new addition to scholarship in this field Reevaluates the origins chronology and critical reception of French Impressionism Discusses Impressionism's account of modern identity in the contexts of race nationality gender and sexuality Explores the global reach and influence of Impressionism in Europe the Middle East East Asia North Africa and the Americas Considers Impressionism's relationship to the emergence of film and photography in the 19th century Considers Impressionism's representation of the private sphere as compared to its depictions of public issues such as empire finance and environmental change Addresses the Impressionist market and clientele period criticism and exhibition displays from the late 19th century to the middle of the 20th century Features original essays by academics curators and conservators from around the world including those from France Germany the United States the United Kingdom Japan Turkey and Argentina The Wiley Blackwell Companion to Impressionism is an invaluable text for students and academics studying Impressionism and late 19th century European art Post Impressionism modern art and modern French cultural history     Before the Museums Came Leo J. Harris, 2013-03-05 Before the Museums Came A Social History of the Fine Arts in the Twin Cities gives an engaging portrayal of the fine arts scene of Minneapolis and St Paul Minnesota in the United States spanning from the appearance of the earliest artists in 1835 to the opening of the first permanent museum the Minneapolis Institute of Arts in 1915 Readers will learn about the institutions and organizations that were created in support of the fine arts the early art exhibitions and events and the

collectors dealers and artists whose efforts made all of that come to fruition. The text enriched and supplemented by reproductions of artworks photographs of various personages exhibition venues studios art galleries catalogues and ephemera presents a clear understanding of the period and breaks new ground for future scholars to research. Leo John Harris had pursued three different careers before retiring to follow yet another vocation this time as a writer. He served in the U S Department of State and Foreign Service he was an international lawyer and he founded a niche publishing house devoted to books on the arts history and popular culture. In his retirement he has written articles and books on philately the arts and regional history and this passion has now resulted in a well researched and richly illustrated publication.

*Twenty-first-century Perspectives on Nineteenth-century Art* Petra ten-Doesschate Chu,Laurinda S. Dixon,2008 This book presents an interdisciplinary and inclusive view of nineteenth century art observed from the vantage point of the new twenty first century. The areas of expertise represented by the thirty essays herein span the full range of nineteenth century studies and include discussions of such artistic styles as realism impressionism romanticism and art nouveau as well as early twentieth century movements that owe their formative influence to the nineteenth century. Topics span the historical gamut from revivalism to the roots of modernism considering along the way such themes as the depiction of women Orientalism art criticism evolutionary theory political propaganda history painting landscape and national identity. Aspects of art display public monuments and international exhibitions shed light on the roles of government and individuals in the dissemination of artistic styles and subject matter. Unique in this collection is an emphasis on the marketing of art both in America and abroad which considers the important financial and commercial issues that continue to influence viewers beliefs and perceptions. Most important this book demonstrates that the rich field of nineteenth century studies continues to inspire discovery and creativity. Publisher description     Arts ,1997     Impressionism Susie Brooks,2019 First published in Great Britain in 2018 by Wayland Verso     The Walker Art Galleries, Minneapolis, Minnesota R. H. Adams,Walker Art Center,1927     Paintings by the Impressionists Desmond Fitzgerald,American Art Association,1927     The Impressionists and the Salon (1874-1886) Honoring the Centennial of the First Impressionist Exhibition ,1974     Minnesota Marine Art Museum Catalog Leo Reginald Smith,Marilyn Smith,Minnesota Marine Art Museum,2011-05-20     Bibliographic Guide to Art and Architecture New York Public Library. Art and Architecture Division,2001     The Art of the Impressionists Janice Anderson (Writer on art),1994

**Henry James and Impressionism** James J. Kirschke,1981     **The American Impressionists in the Garden** May Brawley Hill,2010 At the end of the nineteenth century American artists demonstrated a preference for gardens as artistic motifs as well as a growing appreciation of the art of gardening itself. The range of color and the variation in form and silhouette made the garden a compelling subject for a large number of painters inclined toward the Impressionist style. Early twentieth century America witnessed a mania for the garden and the interest in the art of gardening dominated many aspects of domestic life. Publications and articles offered gardening advice for Americans while also asserting that the art of

gardening paralleled the art of painting. The exhibition catalog *The American Impressionists in the Garden* explores the theme of the garden in American art and society of the late nineteenth and early twentieth centuries. May Brawley Hill's essay discusses a range of themes including the Impressionist fascination for gardens, the history of garden design, comparisons between European and American garden paintings, images of women and the art colony movement, as well as providing detailed readings of the specific gardens painted and cultivated by these artists. Besides the forty four color plates depicting European and American gardens by American artists, the catalog includes some historic photographs of artists in garden settings. These allow the reader to examine the relationship between the garden as photographed and the garden as painted. The catalog looks at garden paintings from Holland, France, Italy and England and from different regions in the United States including the Northeast, Southeast, Southwest and West Coast. Garden sculpture was an essential element of garden design and the catalog also features images of a number of small scale bronzes and other statuary for garden environments. This book has been developed to accompany a 2010 exhibition at Cheekwood Botanical Garden and Museum of Art.

**Great Lakes and Midwest Catalog** Partners Book Distributing, 2007     [The Women Impressionists](#) Russell T. Clement, Annick Houze, Christiane Erbolato-Ramsey, 2000-02-28 This reference organizes and describes the primary and secondary literature surrounding Mary Stevenson Cassatt, Berthe Morisot, Eva Gonzal s and Marie Bracquemond, four major women Impressionist artists. The Impressionist group included several women artists of considerable ability whose works and lives were largely ignored until the advent of feminist art criticism in the early 1970s. They studied, worked and exhibited with their male counterparts including Degas, Manet, Monet and Pissarro. The entries provide extensive coverage of the careers, critical reception, exhibition history and growing reputations of these four female artists and discuss women Impressionists in general as they shared the challenges of becoming accepted as professional artists in late 19th century society. Containing nearly 900 citations of manuscripts, books, articles, reproductions, films, exhibitions and reviews, this unique sourcebook will appeal to both art and women's studies scholars. Each artist receives a biographical sketch, chronology, information about individual and group exhibitions and reviews, and a primary and secondary bibliography which captures details about the artist's life, career and relationship with other artists. An art works index and names index complete the volume.

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