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# A Keener Perception Ecocritical Studies In American Art History

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Digging Earth

Manufacturing National Park Nature

Visual and Performing Arts Collaborations in Higher Education

Coral Empire

Wordsworth and the Green Romantics

Speculative Landscapes

The Environmental Crisis and Art

Strike Art

The Image of Environmental Harm in American Social Documentary Photography

Eco-Art History in East and Southeast Asia

A Concise Companion to Visual Culture

A Keener Perception

Routledge Handbook of Ecocriticism and Environmental Communication

A Companion to Benjamin Franklin

Art for Animals

A New Deal for Navajo Weaving  
Nature's Nation  
The Invention of the American Desert  
Handbook of Art and Global Migration  
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Handbook of Ecocriticism and Cultural Ecology  
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The Culture of Nature in the History of Design  
Southern/Modern  
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Living Oil  
Jaune Quick-to-See Smith

*A Keener Perception  
Ecocritical Studies In  
American Art History*

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## **GAGE WARE**

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**Digging Earth** UNM Press  
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.

Manufacturing National Park Nature

Duke University Press

Situated at the intersection of ecocriticism, affect studies, and Romantic studies, this collection breaks new ground on the role of emotions in Western environmentalism. Recent scholarship highlights how traffic between Romantic-era literature and science helped to catalyze Green Romanticism. Closer to our own moment, the affective turn reflects similar cross-disciplinary collaboration, as many scholars now see the physiological phenomenon of affect as a force central to how we develop conscious attitudes and commitments.

Together, these trends offer suggestive insights for the study of Green Romanticism. While critics have traditionally positioned Romantic Nature as idealized and illusory, Romantic representations of nature are, in fact, ambivalent, scientifically informed, and ethically engaged. They often reflect writers' efforts to capture the fleeting experience of affect, raising urgent questions about how nature evokes feelings, and what demands these sensations place upon the feeling subject. By focusing on the affective dimensions of Green Romanticism, Wordsworth and the Green Romantics advances a vision of Romantic ecology that complicates scholarly perceptions of Romantic Nature, as well as popular caricatures of the Romantics as na•ve

nature lovers. This collection will interest scholars and students of Romanticism, eighteenth- and nineteenth-century British literature, ecocriticism, affect studies, and those who work at the intersection of literature and science.

*Visual and Performing Arts*

*Collaborations in Higher Education* UBC Press

This multidisciplinary book offers the first broad ecocritical review of American art and examines the environmental contexts of artistic practice from the colonial period to the present day.

Tracing how visions of the environment have changed from the Native-European encounter to the emergence of modern ecological activism, more than a dozen scholars and practitioners discuss how artists have both responded to and

actively instigated changes in ecological understanding.

*Coral Empire* Univ of California Press

Wie lässt sich eine Kunstgeschichte denken, die prozessuale, performative und transkulturelle

Wanderungsbewegungen ins Zentrum ihrer theoretischen und methodischen Analysen rückt? Mit Beiträgen

international ausgewiesener Experten gibt das Handbuch erstmals Antworten

darauf, welche Konsequenzen das Zusammenwirken von Migration und Globalisierung für die

kunstwissenschaftliche Forschung, die kuratorische Praxis sowie die

künstlerische Produktion und Theorie

hat. Ziel der vielstimmigen Anthologie ist es, einen interdisziplinären Diskurs zum „migratory turn“ in der Kunstgeschichte

zu eröffnen.

### **Wordsworth and the Green**

**Romantics** Routledge

Drawing on novels, film, and photographs, *Living Oil* offers a literary and cultural history of modern environmentalism and petroleum in America.

**Speculative Landscapes** John Wiley & Sons

*Speculative Landscapes* offers the first comprehensive account of American artists' financial involvements in and creative responses to the nineteenth-century real estate economy. Examining the dealings of five painters who participated actively in this economy—Daniel Huntington, John Quidor, Eastman Johnson, Martin Johnson Heade, and Winslow Homer—Ross

Barrett argues that the experience of property investment exposed artists to new ways of seeing and representing land, inspiring them to develop innovative figural, landscape, and marine paintings that radically reworked visual conventions. This approach moved beyond just aesthetics, however, and the book traces how artists creatively interrogated the economic, environmental, and cultural dynamics of American real estate capitalism. In doing so, *Speculative Landscapes* reveals how the provocative experience of land investment spurred painters to produce uniquely insightful critiques of the emerging real estate economy, critiques that uncovered its fiscal perils and social costs and imagined spaces outside the regime of private property.

The Environmental Crisis and Art Univ of California Press

A Companion to American Art presents 35 newly-commissioned essays by leading scholars that explore the methodology, historiography, and current state of the field of American art history. Features contributions from a balance of established and emerging scholars, art and architectural historians, and other specialists Includes several paired essays to emphasize dialogue and debate between scholars on important contemporary issues in American art history Examines topics such as the methodological stakes in the writing of American art history, changing ideas about what constitutes "Americanness," and the relationship of art to public culture Offers a fascinating portrait of

the evolution and current state of the field of American art history and suggests future directions of scholarship  
*Strike Art* Routledge

"Examines the relationship between photography and medicine in American culture. Focuses on the American Civil War and postbellum Philadelphia to explore how medical models and metaphors helped establish the professional legitimacy of commercial photography while promoting belief in the rehabilitative powers of studio portraiture"--Provided by publisher.

*The Image of Environmental Harm in American Social Documentary Photography* Springer Nature

An unconventional history of Philadelphia that operates at the threshold of cultural and environmental



studies, *A Greene Country Towne* expands the meaning of community beyond people to encompass nonhuman beings, things, and forces. By examining a diverse range of cultural acts and material objects created in Philadelphia—from Native American artifacts, early stoves, and literary works to public parks, photographs, and paintings—through the lens of new materialism, the essays in *A Greene Country Towne* ask us to consider an urban environmental history in which humans are not the only protagonists. This collection reimagines the city as a system of constantly evolving constituents and agencies that have interacted over time, a system powerfully captured by Philadelphia artists, writers, architects, and planners

since the seventeenth century. In addition to the editors, contributors to this volume are Maria Farland, Nate Gabriel, Andrea L. M. Hansen, Scott Hicks, Michael Dean Mackintosh, Amy E. Menzer, Stephen Nepa, John Ott, Sue Ann Prince, and Mary I. Unger.

[Eco-Art History in East and Southeast Asia](#) Taylor & Francis

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**A Concise Companion to Visual Culture** Springer Nature

This innovative text recounts the history of photography through a series of thematically structured chapters. Designed and written for students studying photography and its history, each chapter approaches its subject by introducing a range of international, contemporary photographers and then contextualizing their work in historical terms. The book offers students an accessible route to gain an understanding of the key genres, theories and debates that are fundamental to the study of this rich and

complex medium. Individual chapters cover major topics, including: · Description and Abstraction · Truth and Fiction · The Body · Landscape · War · Politics of Representation · Form · Appropriation · Museums · The Archive · The Cinematic · Fashion Photography

Boxed focus studies throughout the text offer short interviews, curatorial statements and reflections by photographers, critics and leading scholars that link photography's history with its practice. Short chapter summaries, research questions and further reading lists help to reinforce learning and promote discussion. Whether coming to the subject from an applied photography or art history background, students will benefit from this book's engaging, example-led

approach to the subject, gaining a sophisticated understanding of international photography in historical terms.

*A Keener Perception* Taylor & Francis Examines the role that cinema played in imagining Hong Kong and Taiwan's place in the world

Routledge Handbook of Ecocriticism and Environmental Communication MIT Press Inspired by a companion exhibition, *Southern/Modern* is the first book to survey progressive art created in the American South during the first half of the twentieth century. Featuring twelve essays, this lavishly illustrated volume includes all the works from the exhibition and assesses a broader body of contextual pieces to offer a fascinating, multipronged look at modernism's

thriving presence in the South—until now, something largely overlooked in histories of American art. Contributors take a broad view of the region, considering artists working in the states below the Mason-Dixon Line and those bordering the Mississippi River. It examines the central roles played by women and artists of color, providing a fuller, richer, and more accurate overview of the artistic activity in the region than has been previously presented. The book is structured around key themes, including the embrace of "high" modernism, the importance of emerging university programs and artist colonies, the depiction of rural and urban modern life, and the role of artists from the South who left and artists from outside the

region who came to the South seeking new subjects. Contributors are Daniel Belasco, Katelyn D. Crawford, William Underwood Eiland, William R. Ferris, Shawnya Harris, Todd A. Herman, Karen Towers Klacsmann, Leo G. Mazow, Christopher C. Oliver, Jeffrey Richmond-Moll, Martha R. Severens, Jonathan Stuhlman, Rebecca VanDiver, and Jonathan Frederick Walz.

[A Companion to Benjamin Franklin](#) Seven Stories Press

The Culture of Nature in the History of Design confronts the dilemma caused by design's pertinent yet precarious position in environmental discourse through interdisciplinary conversations about the design of nature and the nature of design. Demonstrating that the deep entanglements of design and

nature have a deeper and broader history than contemporary discourse on sustainable design and ecological design might imply, this book presents case studies ranging from the eighteenth to the twenty-first century and from Singapore to Mexico. It gathers scholarship on a broad range of fields/practices, from urban planning, landscape architecture, and architecture, to engineering design, industrial design, furniture design and graphic design. From adobe architecture to the atomic bomb, from the bonsai tree to Biosphere 2, from pesticides to photovoltaics, from rust to recycling – the culture of nature permeates the history of design. As an activity and a profession always operating in the borderlands between human and non-human environments,

design has always been part of the environmental problem, whilst also being an indispensable part of the solution. The book ventures into domains as diverse as design theory, research, pedagogy, politics, activism, organizations, exhibitions, and fiction and trade literature to explore how design is constantly making and unmaking the environment and, conversely, how the environment is both making and unmaking design. This book will be of great interest to a range of scholarly fields, from design education and design history to environmental policy and environmental history.

[Art for Animals](#) Routledge

Climate change is a defining issue of our time for which the immediate as well as potential future scope causes enormous

impediments to human understanding and comprehension. It is argued here that humans ought to make wise use of their capacity of thinking, language, and communication in working on the task of responsible action. Required is nothing less than moving out of “thoughtlessness”, an unresponsiveness and ignorance in particular towards certain environmental problems. As human beings, we are a species on this planet that is uniquely capable to think and foresee potential consequences and hold power to induce change on our actions. It is up to human beings to confront challenges such as climate change, to consider what has been critically assessed in thought and reflect on potential responses. Crucial in this dialog is the ability to take the

standpoint of the other -- including that of species as well as ecosystems -- in human imagination. It also means to develop a sensibility for the other in making sense of the world that today is largely shaped by humans. Throughout history, narratives, stories, images, artistic expressions have all played a key role for imaginative ventures that allow the mind to imagine the past, present, and the future. Language and communication can serve comprehension of an issue like climate change and provide a path in developing responsible responses to abstract problems of complex global future dimensions.

A New Deal for Navajo Weaving  
 Cambridge Scholars Publishing  
 Introduction / Lyle Massey and James

Nisbet -- Desolate dreams / Joseph Masco -- Air, wind, breath, life : desertification and Will Wilson's AIR (Auto-Immune Response) / Jessica L. Horton -- Notes from bioteknika / Albert Narath -- Troglodyte modernists / Lyle Massey -- Explosive modernism : Hiram Hudson Benedict's Bouldereign and Zabriskie Point at 50 / Edward Dimendberg -- Point Omega/Omega Point : desert In three parts / Stefanie Sobelle -- The desert in fine grain / Emily Eliza Scott -- The desert as black mythology / Bridget R. Cooks -- On the recalcitrance of the desert island, by way of Andrea Zittel's A-Z West / James Nisbet -- Four theses for the coming deserts / Hans Baumann and Karen Pinkus.  
Nature's Nation Routledge

The first full-length critical analysis of the paintings of Jaune Quick-to-See Smith, this book focuses on Smith's role as a modernist in addition to her status as a wellknown Native American artist. With close readings of Smith's work, Carolyn Kastner shows how Smith simultaneously contributes to and critiques American art and its history. Smith has distinguished herself as a modernist both in her pursuit of abstraction and her expressive technique, but too often her identity as a Native American artist has overshadowed these aspects of her work. Addressing specific themes in Smith's career, Kastner situates Smith within specific historical and cultural moments of American art, comparing her work to the abstractions of Kandinsky

and Miró, as well as to the pop art of Rauschenberg and Johns. She discusses Smith's appropriation of pop culture icons like the Barbie doll, reimagined by the artist as Barbie Plenty Horses. As Kastner considers how Smith constructs each new series of artworks within the artistic, social, and political discourse of its time, she defines her contribution to American modernism and its history. Discussing the ways in which Smith draws upon her cultural heritage—both Native and non-Native—Kastner demonstrates how Smith has expanded the definitions of “American” and “modernist” art.

*The Invention of the American Desert*  
Rowman & Littlefield

This book surveys the intersections between water systems and the

phenomenology of visual cultures in early modern, colonial and contemporary South Asia. Bringing together contributions by eminent artists, architects, curators and scholars who explore the connections between the environmental and the cultural, the volume situates water in an expansive relational domain. It covers disciplines as diverse as literary studies, environmental humanities, sustainable design, urban planning and media studies. The chapters explore the ways in which material cultures of water generate technological and aesthetic acts of envisioning geographies, and make an intervention within political, social and cultural discourses. A critical interjection in the sociologies of water in the subcontinent, the book brings art



history into conversation with current debates on climate change by examining water's artistic, architectural, engineering, religious, scientific and environmental facets from the 16th century to the present. This is one of the first books on South Asia's art, architecture and visual history to interweave the ecological with the aesthetic under the emerging field of eco art history. The volume will be of interest to scholars and general readers of art history, Islamic studies, South Asian studies, urban studies, architecture, geography, history and environmental studies. It will also appeal to activists, curators, art critics and those interested in water management. *Handbook of Art and Global Migration* Routledge

"One of the great strengths of Arctic Voices is that it shows how Alaska and the Arctic are tied to the places where most of us live. In this impassioned book, Banerjee shows a situation so serious that it has created a movement, where 'voices of resistance are gathering, are getting louder and louder.' May his heartfelt efforts magnify them. The climate changes that are coming have hit soon and hard in the Arctic, and their consequences may be starkest there."-Ian Frazier, The New York Review of Books A pristine environment of ecological richness and biodiversity. Home to generations of indigenous people for thousands of years. The location of vast quantities of oil, natural gas and coal. Largely uninhabited and long at the margins of global affairs, in

the last decade Arctic Alaska has quickly become the most contested land in recent US history. World-renowned photographer, writer, and activist Subhankar Banerjee brings together first-person narratives from more than thirty prominent activists, writers, and researchers who address issues of climate change, resource war, and human rights with stunning urgency and groundbreaking research. From Gwich'in activist Sarah James's impassioned appeal, "We Are the Ones Who Have Everything to Lose," during the UN Climate Conference in Copenhagen in 2009 to an original piece by acclaimed historian Dan O'Neill about his recent trips to the Yukon Flats fish camps, *Arctic Voices* is a window into a remarkable region. Other contributors

include Seth Kantner, Velma Wallis, Nick Jans, Debbie Miller, Andri Snaer Magnason, George Schaller, George Archibald, Cindy Shogan, and Peter Matthiessen.

Screen Ecologies Penn State Press  
 Animal rights activists today regularly use visual imagery in their efforts to shape the public's understanding of what it means to be "kind," "cruel," and "inhumane" toward animals. *Art for Animals* explores the early history of this form of advocacy through the images and the people who harnessed their power. Following in the footsteps of earlier-formed organizations like the RSPCA and ASPCA, animal advocacy groups such as the Victoria Street Society for the Protection of Animals from Vivisection made significant use of

visual art in literature and campaign materials. But, enabled by new and improved technologies and techniques, they took the imagery much further than their predecessors did, turning toward vivid, pointed, and at times graphic depictions of human-animal interactions. Keri Cronin explains why the activist community embraced this approach, details how the use of such tools played a critical role in educational and reform movements in the United States, Canada, and England, and traces their impact in public and private spaces. Far from being peripheral illustrations of

points articulated in written texts or argued in impassioned speeches, these photographs, prints, paintings, exhibitions, “magic lantern” slides, and films were key components of animal advocacy at the time, both educating the general public and creating a sense of shared identity among the reformers. Uniquely focused on imagery from the early days of the animal rights movement and filled with striking visuals, Art for Animals sheds new light on the history and development of modern animal advocacy.

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