A Keener Perception Ecocritical Studies In American Art History

In 'Moved to Tears', Rebecca Bedell overturns received ideas about sentimental art. Countering its association with trite and saccharine Victorian kitsch, Bedell argues that major American artists—John Trumbull and Charles Willson Peale in the eighteenth century and Asher Durand and Winslow Homer in the nineteenth to Henry Ossawa Tanner and Frank Lloyd Wright in the early twentieth—produced what was understood in their time as sentimental art. This art was intended to develop empathetic bonds and to express or elicit social affections, including sympathy, compassion, nostalgia, and patriotism. Much sentimental art of this era was animated by and invested with socially transformative ambitions. Trumbull and Peale deployed their sentimental creations in the urgent effort to stabilize the new nation in the wake of the Revolutionary War. Through his work, Tanner opposed the virulent anti-Semitism of fin-de-siècle France. Even artists such as John Singer Sargent and Mary Cassatt, who had absorbed something of modernist disdain for sentimentality, were aware of its commercial potential and popular appeal and noted complex relations with it.

“This book constitutes a very welcome contribution to the public appreciation and scholarly study of Henry Ossawa Tanner, a painter of considerable significance in both Europe and America, and one whose religious imagery merits careful consideration. These well-researched essays by an international team of scholars offer substantial reflections on complex issues of race and religion, and situate the artist’s work and career within the context of his life and times. This is a robust framing of Tanner as a cultural phenomenon and one that readers will find quite rewarding.”—David Morgan, Professor of Religion at Duke University and author of The Embodied Eye: Religious Visual Culture and the Social Life of Feeling “Henry Ossawa Tanner has finally been recognized as an important artist in the last twenty years, and is now firmly part of the American canon as the first major African American painter to emerge from the academy. This book enriches our understanding of Tanner’s historic place in American art by considering his work as an early modernist religious artist—a status entwined with his race, but not defined by it. These essays, by an impressive collection of scholars, are full of substantially new material, and succeed in broadening our conception of Tanner’s life and work.”—Bruce Robertson, Professor of Art and Architecture at the University of California, Santa Barbara.

Ecocriticism and environmental communication studies have for many years co-existed as parallel disciplines, occasionally crossing paths but typically operating in separate academic spheres. These fields are now rapidly converging, and this handbook aims to reinforce the common concerns and methodologies of the sibling disciplines. The Routledge Handbook of Ecocriticism and Environmental Communication charts the history of the relationship between ecocriticism and environmental communication studies, while also highlighting key new paradigms in information studies, diverse examples of practical applications of environmental communication and textual analysis, and the patterns and challenges of environmental communication in non-Western societies. Contributors to this book include literary, film and religious studies scholars, communication studies specialists, environmental historians, practicing journalists, art critics, linguists, ethnographers, sociologists, literary theorists, and others, but all focus their discussions on key issues in textual representations of human—nature relationships and on the challenges and possibilities of environmental communication. The handbook is designed to map existing trends in both ecocriticism and environmental communication and to predict future directions. This handbook will be an essential reference for teachers, students, and practitioners of environmental literature, film, journalism, communication, and rhetoric, and well as the broader meta-discipline of environmental humanities.

The essays in this volume interrogate the unique and often problematic relationship between early modern cultural studies and ecocriticism, providing theoretical insights and models for a future practice that successfully wed the two disciplines.

This innovative book provides a dynamic—and often surprising—view of the range of environmental issues facing the United States today. A distinguished group of scholars examines the growing topical, spatial, and thematic breadth of topics historical geographers are now exploring. Seventeen original chapters examine topics such as forest conservation, mining landscapes, urban environment justice, solid waste, exotic species, environmental photography, national and state park management, recreation and tourism, and pest control.

Commemorating the twenty-fifth anniversary of the publication of the seminal work The American Environment: Interpretations of Past Geographies, the book clearly shows much has changed since 1982. Indeed, not only has the range of issues expanded, but an increasing number of geographers are forging links with environmental historians, promoting a level of intellectual cross-fertilization that benefits both disciplines. As a result, environmental historical geographies today are richer and more diverse than ever. The American Environment Revisited offers a comprehensive overview that gives both specialist and general readers a fascinating look at our changing relationships with nature over time ever.

Expanding Nationalisms at World’s Fairs: Identity, Diversity, and Exchange, 1851–1915 introduces the subject of international exhibitions to art and design historians and a wider audience as a resource for understanding the broad and varied political meanings of design during a period of rapid industrialization, developing nationalism, imperialism, expanding trade and the emergence of a consumer society. Its chapters, written by both established and emerging scholars, are global in scope, and demonstrate specific networks of communication and exchange among designers, manufacturers, markets and nations on the modern world stage from the second half of the nineteenth century into the beginning of the twentieth. Within the overarching theme of nationalism and internationalism as revealed at world’s fairs, the book’s essays will engage a more complex understanding of ideas of competition and community in an age of emergent industrial capitalism, and will investigate the nuances, contradictions and marginalized voices that lie beneath the surface of unity, progress, and global expansion.

The moral values and interpretive systems of religions are crucially involved in how people imagine the challenges of sustainability and how societies mobilize to enhance ecosystem resilience and human well-being. The Routledge Handbook of Religion and Ecology provides the most comprehensive and authoritative overview of the field. It encourages both appreciative and critical angles regarding religious traditions, communities, attitude, and practices. It presents contrasting ways of thinking about “religion” and about “ecology” and about ways of connecting the two terms. Written by a team of leading international experts, the Handbook discusses dynamics of change within religious traditions as well as their roles in responding to global challenges such as climate change, water, conservation, food and population. It explores the interpretations of indigenous traditions regarding modern environmental problems drawing on such concepts as
lifeway and indigenous knowledge. This volume uniquely intersects the field of religion and ecology with new directions within the humanities and the sciences. This interdisciplinary volume is an essential reference for scholars and students across the social sciences and humanities and for all those looking to understand the significance of religion in environmental studies and policy.

International in scope, this volume brings together leading and emerging voices working at the intersection of contemporary art, visual culture, activism, and climate change, and addresses key questions, such as: why and how do art and visual culture, and their ethics and values, matter with regard to a world increasingly shaped by climate breakdown? Foregrounding a decolonial and climate-justice-based approach, this book joins efforts within the environmental humanities in seeking to widen considerations of climate change as it intersects with social, political, and cultural realms. It simultaneously expands the nascent branches of ecocritical art history and visual culture, and builds toward the advancement of a robust and critical interdisciplinarity appropriate to the complex entanglements of climate change. This book will be of special interest to scholars and practitioners of contemporary art and visual culture, environmental studies, cultural geography, and political ecology.

Romantic Anti-capitalism and Nature examines the deep connections between the romantic rebellion against modernity and ecological concern with modern threats to nature. The chapters deal with expressions of romantic culture from a wide variety of different areas: travel writing, painting, utopian vision, cultural studies, political philosophy, and activist socio-political writing. The authors discuss a highly diverse group of figures: William Bartram, Thomas Cole, William Morris, Walter Benjamin, Raymond Williams, and Naomi Klein - from the late eighteenth to the early twenty-first century. They are rooted individually in English, American, and German cultures, but share a common perspective: the romantic protest against modern bourgeois civilization and its destruction of the natural environment. Although a rich ecocritical literature has developed since the 1990s, particularly in the United States and Britain, that addresses many aspects of ecology and its intersection with romanticism, they almost exclusively focus on literature, and define romanticism as a limited literary period of the late eighteenth and early nineteenth centuries. This study is one of the first to suggest a much broader view of the romantic relation to ecological discourse and representation, covering a range of cultural creations and viewing romanticism as a cultural critique, or protest against capitalist-industrialist modernity in the name of past, pre-modern, or pre-capitalist values. This book will be of great interest to students and scholars of ecology, romanticism, and the history of capitalism.

In the popular imagination, art history remains steeped in outdated notions of tradition, material value and elitism. How can we awaken, define and orientate an ecological sensibility within the history of art? Building on the latest work in the discipline, this book provides the blueprint for an 'ecocritical art history', one that is prepared to meet the challenges of the Anthropocene, climate change and global warming. Without ignoring its own histories, the book looks beyond – at politics, posthumanism, new materialism, feminism, queer theory and critical animal studies – invigorating the art-historical practices of the future.

The Cambridge History of American Poetry offers a comprehensive exploration of the development of American poetic traditions from their beginnings until the end of the twentieth century. Bringing together the insights of fifty distinguished scholars, this literary history emphasizes the complex roles that poetry has played in American cultural and intellectual life, detailing the variety of ways in which both public and private forms of poetry have met the needs of different communities at different times. The Cambridge History of American Poetry recognizes the existence of multiple traditions and a dramatically fluid canon, providing current perspectives on both major authors and a number of representative figures whose work embodies the diversity of America's democratic traditions.

This volume presents 25 essays on the philosophy of design. With contributions originating from philosophy and design research, and from product design to architecture, it gives a rich spectrum of state of the art research and brings together studies on philosophical topics in which design plays a key role and design research to which philosophy contributes. Coverage zooms in on specific and more well-known design disciplines but also includes less-studied disciplines, such as graphic design, interior architecture and exhibition design. In addition, contributors take up traditional philosophical issues, such as epistemology, politics, phenomenology and philosophy of science. Some essays cover philosophical issues that emerge in design, for instance what design can do in addressing societal problems, while other essays analyze mainstream philosophical issues in which design is part of the argument, as for instance abduction and aesthetics. Readers will discover new research with insightful analyses of design research, design thinking and the specificity of design. Overall, this comprehensive overview of an emerging topic in philosophy will be of great interest to researchers and students.

The Oxford Handbook of Ecocriticism provides a broad survey of the longstanding relationship between literature and the environment. The moment for such an offering is opportune in many respects: multiple environmental crises are increasingly inescapable at both transnational and local levels; the role of the humanities in addition to technology and politics is increasingly recognized as central for exploring and finding solutions; and the subject of ecocriticism has reached a kind of critical mass, both within its Anglo-American heartlands and beyond. From its origins in the study of American Nature Writing and British Romanticism, ecocriticism has developed along numerous theoretical, historical, cultural and geographical axes, the most contemporary and exciting of which will be represented in the Handbook. The contributors include eminent founders of the field, including Michael Branch and Richard Kerridge, a number of key 'second-wave' ecocritics, and the best up-and-coming scholars. Topics covered include: Renaissance anxieties about nature; the challenges of representing climate change; the racialization of the environment in the early 20th century; language and the concept of biosemiotics; and the possibilities for environmental humour.

Provides an up-to-date overview of the present state Visual Cultural Studies, featuring new original content, topics, and methods The Wiley Blackwell Concise Companion to Visual Culture brings together original research by both established scholars and new voices in the dynamic field, exploring the history, current state, and possible future.
directions of visual cultural studies. Organized as a series of non-traditional keyword essays, this innovative volume engages readers with a diversity of ideas and perspectives to broaden and enrich their understanding of visual culture and its operations. This accessible, reader-friendly volume begins with a brief introduction to the history and practices of visual studies, featuring interviews and conversations with key figures such as W.J.T. Mitchell and Douglas Crimp. The majority of the text explores key concepts within a broad framework of history, ecologies, mediations, agencies, and politics while placing particular emphasis on interdisciplinarity and intersectionality. Essays cover keyword topics including Identities, Representation, Institutions, Architectures, Memes, Environment, Temporality, and many more. Offering a unique approach to the subject, this timely resource: Presents new work from a diverse group of scholars with a broad range of social, cultural, and generational perspectives Emphasizes the importance of activism and political urgency in humanities scholarship Discusses engaging objects and discourses beyond film and art, such as architecture, video games, political activism, and the nonhuman Highlights the diverse and interconnecting elements of visual culture scholarship Includes case studies and short introductions that provide context and reinforce core concepts The Wiley Blackwell Concise Companion to Visual Culture is essential reading for advanced undergraduate students, graduate students, and scholars in the fields of visual studies, art history, film studies, and media studies. 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 Companion to the Literature and Culture of the American West presents a series of essays that explore the historic and contemporary cultural expressions rooted in America’s western states. Offers a comprehensive approach to the wide range of cultural expressions originating in the west Focuses on the intersections, complexities, and challenges found within and between the different historical and cultural groups that define the west’s various distinctive regions Addresses traditionally familiar icons and ideas about the west (such as cowboys, wide-open spaces, and violence) and their intersections with urbanization and other regional complexities Features essays written by many of the leading scholars in western American cultural studies. The collision of activism and contemporary art, from the Seattle protests to Occupy and beyond What is the relation of art to the practice of radical politics today? Strike Art explores this question through the historical lens of Occupy, an event that had artists at its core. Precarious, indebted, and radicalized, artists redirected their creativity from servicing the artworld into an expanded field of organizing in order to construct of a new—if internally fraught—political imaginary set off against the common enemy of the 1%. In the process, they called the bluff of a contemporary art system torn between ideals of radical critique, on the one hand, and an increasing proximity to Wall Street on the other—oftentimes directly targeting major art institutions themselves as sites of action. Tracking the work of groups including MTL, Not an Alternative, the Illuminator, the Rolling Jubilee, and G.U.L.F, Strike Art shows how Occupy ushered in a new era of artistically-oriented direct action that continues to ramify far beyond the initial act of occupation itself into ongoing struggles surrounding labor, debt, and climate justice, concluding with a consideration of the overlaps between such work and the aesthetic practices of the Black Lives Matter movement. Art after Occupy, McKee suggests, contains great potentials of imagination and action for a renewed left project that are still only beginning to ripen, at once shaking up and taking flight from the art system as we know it. 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. Ecocinema Theory and Practice is the first collection of its kind—an anthology that offers a comprehensive introduction to the rapidly growing field of eco-film criticism, a branch of critical scholarship that investigates cinema’s intersections with environmental understandings. It references seminal readings through cutting edge research and is designed as an introduction to the field as well as a sourcebook. It defines ecocinema studies, sketches its development over the past twenty years, provides theoretical frameworks for moving forward, and presents eloquent examples of the practice of eco-film criticism through essays written by the field’s leading and emerging scholars. From explicitly environmental films such as Werner Herzog’s Grizzly Man
and Roland Emmerich's The Day After Tomorrow to less obvious examples like Errol Morris's Fast, Cheap & Out of Control and Christopher Nolan's Inception, the pieces in this collection comprehensively interrogate the breadth of ecocinema. Ecocinema Theory and Practice also directs readers to further study through lists of recommended readings, professional organizations, and relevant periodicals.

Eclipse of Empires analyzes the nineteenth-century American fascination with what Patricia Jane Roylance calls “narratives of imperial eclipse,” texts that depict the surpassing of one great civilization by another. Patricia Jane Roylance’s central claim in Eclipse of Empires is that historical episodes of imperial eclipse, for example Incan Peru yielding to Spain or the Ojibway to the French, heightened the concerns of many American writers about specific intranational social problems plaguing the nation at the time—race, class, gender, religion, economics. Given the eventual dissolution of great civilizations previously plagued by these very same problems, many writers, unlike those who confidently emphasized U.S. exceptionalism, exhibited both an anxiety about the stability of American society and a consistent practice of self-scrutiny in identifying the national defects that they felt could precipitate America’s decline. Roylance studies, among other texts, James Fenimore Cooper’s The Water-Witch (1830) and The Bravo (1831), which address the eclipse of Venice by New York City as a maritime power in the eighteenth century; William Hickling Prescott’s Conquest of Peru (1847), which responds to widespread anxiety about communist and abolitionist threats to the U.S. system of personal property by depicting Incan culture as a protocommunist society doomed to failure; and Henry Wadsworth Longfellow’s The Song of Hiawatha (1855), which resists the total eclipse of Ojibwa culture by incorporating Ojibway terms and stories into his poem and by depicting the land as permanently marked by their occupation.

Ecomedia: Key Issues is a comprehensive textbook introducing the burgeoning field of ecomedia studies to provide an overview of the interface between environmental issues and the media globally. Linking the world of media production, distribution, and consumption to environmental understandings, the book addresses ecological meanings encoded in media texts, the environmental impacts of media production, and the relationships between media and cultural perceptions of the environment. Each chapter introduces a distinct type of media, addressing it in a theoretical overview before engaging with specific case studies. In this way, the book provides an accessible introduction to each form of media as well as a sophisticated analysis of relevant cases. The book includes contributions from a combination of new voices and well-established media scholars from across the globe who examine the basic concepts and key issues of ecomedia studies. The concepts of “frames,” “flow,” and “convergence” structure a dynamic collection divided into three parts. The first part addresses traditional visual texts, such as comics, photography, and film. The second part of the book addresses traditional broadcast media, such as radio, and television, and the third part looks at new media, such as advertising, video games, the internet, and digital renderings of scientific data. In its breadth and scope, Ecomedia: Key Issues presents a unique survey of rich scholarship at the confluence of Media Studies and Environmental Studies. The book is written in an engaging and accessible style, with each chapter including case studies, discussion questions and suggestions for further reading.

Digital technology has transformed the way that we visualise the natural world, the art we create and the stories we tell about our environments. Exploring contemporary digital art and literature through an ecocritical lens, Digital Vision and the Ecological Aesthetic (1986 - 2018) demonstrates the many ways in which critical ideas of the sublime, the pastoral and the picturesque have been renewed and shaped in digital media, from electronic literature to music and the visual arts. The book goes on to explore the ecological implications of these new forms of cultural representation in the digital age and in so doing makes a profound contribution to our understanding of digital art practice in the 21st century.

A landmark collection of essays on the intersections of visual art, cultural studies, and environmental history in America. Issues of ecology—both as they appear in the works of nature writers and in the works of literary writers for whom place and the land are central issues—have long been of interest to literary critics, and have given rise over the last two decades to the now firmly established field of ecocriticism. The essays in this volume, written by art historians and literary critics, seek to bring the study of American art into the expanding discourse of ecocriticism. A Keener Perception offers a series of case studies on topics ranging from John White’s watercolors of the Carolina landscape executed during Sir Walter Raleigh’s 1585 Roanoke expedition to photographs by environmental activist Eliot Porter. Rather than merely resurrect past instances of ecologically attuned art, this volume features essays that resituate many canonical figures, such as Thomas Eakins, Aaron Douglas, and Thomas Cole, in an ecocritical light by which they have yet to be viewed. Studying such artists and artworks through an ecocritical lens not only provides a better understanding of these works and the American landscape, but also brings a new interpretive paradigm to the field of art history—a field that many of these critics believe would do well to embrace environmental concerns as a vital area of research. In highlighting the work of scholars who bring ecological agendas to their study of American art, as well as providing models for literary scholars who might like to better incorporate the visual arts into their own scholarship and teaching, A Keener Perception is truly a landmark collection—timely, consequential, and controversial.

National parks occupy a prominent place in the Canadian imagination, yet we are only beginning to understand how their visual representation has shaped and continues to inform our perceptions of ecological issues and the natural world. J. Keri Cronin draws on historical and modern postcards, advertisements, and other images of Jasper National Park to trace how various groups and the tourism industry have used photography to divorce the park from real environmental threats and instead package it as a series of breathtaking vistas and adorable-looking animals. Manufacturing National Park Nature demonstrates that popular forms of picturing nature can have ecological implications that extend far beyond the frame of the image. The dominant visual language of European painting from the Renaissance to the nineteenth century, history paintings were formidable in their monumental scale, ambitious moral lessons, and intricate narratives. With the rise of modernist avant-gardes, the genre receded from the forefront of artistic production into the realm of nostalgia. Yet history painting cast a shadow that would subtly colour even the works that sought to replace it. Exploring the resilience of this distinctive mode of visual representation, What Was History Painting and What Is It Now? brings together an internationally distinguished group of scholars to trace the endurance, adaptation, and mutation of history painting. These studies offer a reexamination of the fortunes of the genre from North America to Europe and Africa. Organized around illuminating themes, the book explores the creation of an audience attuned to the genre's didactic aims, the entry of history painting into the marketplace of commercial art and attractions, and the reimagination of the mode in response to the edicts of modern and contemporary art. Spanning the full range and diversity of history painting, this collection is a broad reconsideration of the tradition and the vibrant ways in which it resonates through the art of the present.
The Routledge Companion to the Environmental Humanities provides a comprehensive, transnational, and interdisciplinary map to the field, offering a broad overview of its founding principles while providing insight into exciting new directions for future scholarship. Articulating the significance of humanistic perspectives for our collective social engagement with ecological crises, the volume explores the potential of the environmental humanities for organizing humanistic research, opening up new forms of interdisciplinarity, and shaping public debate and policies on environmental issues. Sections cover: The Anthropocene and the Domestication of Earth Posthumanism and Multispecies Communities Inequality and Environmental Justice Decline and Resilience: Environmental Narratives, History, and Memory Environmental Arts, Media, and Technologies The State of the Environmental Humanities The first of its kind, this companion covers essential issues and themes, necessarily crossing disciplines within the humanities and with the social and natural sciences. Exploring how the environmental humanities contribute to policy and action concerning some of the key intellectual, social, and environmental challenges of our times, the chapters offer an ideal guide to this rapidly developing field. A groundbreaking ecocritical exploration of American art that examines the complex and evolving relationship between art and the environment PUBLIC awareness of environmental issues has never been greater, nor has the need for imagining more sustainable and ethical habits of human action and thought, including environmentally informed ways of understanding art history. 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. Far-reaching in its interpretive approach, Nature's Nation looks at artworks across genres and media— including painting, sculpture, prints, photography, decorative arts, and video— revealing important new discoveries about creative encounters with environmental history and politics through materials, techniques, subjects, and ideas. The book features work by more than one hundred artists, from Charles Willson Peale, Thomas Cole, and Winslow Homer to Georgia O'Keeffe, Jacob Lawrence, and Jaune Quick-to-See Smith. Providing a fascinating and timely reframing of more than three centuries of American art, this volume is a powerful example of how greater ecological consciousness can expand and enrich the discipline of art history.

*Alexander von Humboldt (1769-1859) was one of the most influential scientists and thinkers of his age. A Prussian-born geographer, naturalist, explorer, and illustrator, he was a prolific writer whose books graced the shelves of American artists, scientists, philosophers, and politicians. Humboldt visited the United States for six weeks in 1804, engaging in a lively exchange of ideas with such figures as Thomas Jefferson and the painter Charles Willson Peale. It was perhaps the most consequential visit by a European traveler in the young nation's history, one that helped to shape an emerging American identity grounded in the natural world. In this beautifully illustrated book, Eleanor Jones Harvey examines how Humboldt left a lasting impression on American visual arts, sciences, literature, and politics. She shows how he inspired a network of like-minded individuals who would go on to embrace the spirit of exploration, decry slavery, advocate for the welfare of Native Americans, and extol America's wilderness as a signature component of the nation's sense of self. Harvey traces how Humboldt's ideas influenced the transcendentalists and the landscape painters of the Hudson River School, and laid the foundations for the Smithsonian Institution, the Sierra Club, and the National Park Service. Alexander von Humboldt and the United States looks at paintings, sculptures, maps, and artifacts, and features works by leading American artists such as Albert Bierstadt, George Catlin, Frederic Church, and Samuel F. B. Morse.*

What is socially engaged art history? Art history is typically understood as a discipline in which academics produce scholarship for consumption by other academics. Today, however, an increasing number of art historians are seeking to broaden their understanding of art historical praxis and look beyond the academy and towards socially engaged art history. This is the first book-length study to focus on these growing and significant trends. It presents various arguments for the social, pedagogical, and scholarly benefits of alternative, community-engaged, public-facing, applied, and socially engaged art history. The international line up of contributors includes academics, museum and gallery curators as well as arts workers. The first two sections of the book look at socially engaged art history from theoretical, pedagogical, and contextual perspectives. The concluding part offers a range of provocative case studies that highlight the varied and rigorous work that is being done in this area and provide a variety of inspiring models. Taken together, the chapters in this book provide much-needed disciplinary recognition to socially engaged art history, while also serving as a springboard to further theoretical and practical work.

This book addresses the intersections between the interdisciplinary realms of Ecocriticism and Indigenous and Native American Studies, and between academic theory and pragmatic eco-activism conducted by multi-ethnically and indigenous communities. It illuminates the multi-layered, polyvocal ways in which artistic expressions render ecological connections, drawing on scholars working in collaboration with Indigenous artists from all walks of life, including film, literature, performance, and other forms of multimedia to expand existing conversations. Both local and global in its focus, the volume includes essays from multiethnically and Indigenous communities across the world, visiting topics such as Navajo opera, Sami film production history, south Indian tribal documentary, Maori art installations, Native American and First Nations science-fiction literature and film, Amazonian poetry, and many others. Highlighting trans-Indigenous sensibilities that speak to worldwide crises of environmental politics and action against marginalization, the collection alerts readers to movements of community resilience and resistance, cosmological thinking about inter- and intra-generational multi-species relations, and understandings of indigenous aesthetics and material ecologies. It engages with emerging environmental concepts such as multispecies ethnography, cosmopolitics, and trans-indigeneneity, as well as with new areas of ecocritical research such as material ecocriticism, biosemiotics, and media studies. In its breadth and scope, this book promises new directions for ecocritical thought and environmental humanities practice, providing thought-provoking insight into what it means to be human in a locally situated, globally networked, and cosmologically complex world.
A Companion to American Environmental History gathers together a comprehensive collection of over 30 essays that examine the evolving and diverse field of American environmental history. Provides a complete historiography of American environmental history. Brings the field up to date to reflect the latest trends and encourages new directions for the field. Includes the work of path-breaking environmental historians, from the founders of the field, to contributions from innovative young scholars. Takes stock of the discipline through five topically themed parts, with essays ranging from American Indian Environmental Relations to Cities and Suburbs.

In this volume, emerging and established scholars bring ethical and political concerns for the environment, nonhuman animals and social justice to the study of nineteenth-century visual culture. They draw their theoretical inspiration from the vitality of emerging critical discourses, such as new materialism, ecofeminism, critical animal studies, food studies, object-oriented ontology and affect theory. This timely volume looks back at the early decades of the Anthropocene to query the agency of visual culture to critique, create and maintain more resilient and biologically diverse local and global ecologies.

"Over 15 chapters, Dunaway transforms what we know about icons and events. Seeing Green is the first history of ads, films, political posters, and magazine photography in the postwar American environmental movement. From fear of radioactive fallout during the Cold War to anxieties about global warming today, images have helped to produce what Dunaway calls "ecological citizenship," telling us that "we are all to blame." Dunaway heightens our awareness of how depictions of environmental catastrophes are constructed, manipulated, and fought over."—Publisher info.

Dedicated to an articulation of the earth from broadly ecological perspectives, eco art is a vibrant subset of contemporary art that addresses the widespread public concern with rapid climate change and related environmental issues. In Landscape into Eco Art, Mark Cheetham systematically examines connections and divergences between contemporary eco art, land art of the 1960s and 1970s, and the historical genre of landscape painting. Through eight thematic case studies that illuminate what eco art means in practice, reception, and history, Cheetham places the form in a longer and broader art-historical context. He considers a wide range of media—from painting, sculpture, and photography to artists' films, video, sound work, animation, and installation—and analyzes the work of internationally prominent artists such as Olafur Eliasson, Nancy Holt, Mark Dion, and Robert Smithson. In doing so, Cheetham reveals eco art to be a dynamic extension of a long tradition of landscape depiction in the West that boldly enters into today's debates on climate science, government policy, and our collective and individual responsibility to the planet. An ambitious intervention into eco-criticism and the environmental humanities, this volume provides original ways to understand the issues and practices of eco art in the Anthropocene. Art historians, humanities scholars, and lay readers interested in contemporary art and the environment will find Cheetham's work valuable and invigorating.

A Keener PerceptionEcocritical Studies in American Art HistoryUniversity Alabama Press

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.

This book offers microhistories related to the transnational circulations of impressionism in the late nineteenth and early twentieth centuries. The contributors rethink the role of "French" impressionism in shaping these iterations by placing France within its global and imperialist context and arguing that impressionisms might be framed through the mobility studies' concept of "constellations of mobility." Artists engaging with impressionism in France, as in other global contexts, relied on, responded to, appropriated, and resisted elements of form and content based on fluid and interconnected political realities and market structures. Written by scholars and curators, the chapters demand reconsideration of impressionism as a historical construct and the meanings assigned to that term. This project frames future discussion in art history, cultural studies, and global studies on the politics of appropriating impressionism.

Ecocriticism has emerged as one of the most fascinating and rapidly growing fields of recent literary and cultural studies. From its regional origins in late-twentieth-century Anglo-American academia, it has become a worldwide phenomenon, which involves a decidedly transdisciplinary and transnational paradigm that promises to return a new sense of relevance to research and teaching in the humanities. A distinctive feature of the present handbook in comparison with other survey volumes is the combination of ecocriticism with cultural ecology, reflecting an emphasis on the cultural transformation of ecological processes and on the crucial role of literature, art, and other forms of cultural creativity for the evolution of societies towards sustainable futures. In state-of-the-art contributions by leading international scholars in the field, this handbook maps some of the most important developments in contemporary ecocritical thought. It introduces key theoretical concepts, issues, and directions of ecocriticism and cultural ecology and demonstrates their relevance for the analysis of texts and other cultural phenomena.

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 naive 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.

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

With an emphasis on photographic works that offer new perspectives on the history of American social documentary, this book considers a history of politically engaged photography that may serve as models for the representation of impending environmental injustices. Chris Balaschak examines histories of American photography, the environmental movement, as well as the industrial and postindustrial economic conditions of the United States in the 20th century. With particular attention to a material history of photography focused on the display and dissemination of documentary images through print media and exhibitions, the work considered places emphasis on the depiction of communities and places harmed by industrialized capitalism. The book will be of interest to scholars working in art history, visual studies, photography, ecocriticism, environmental humanities, media studies, culture studies, and visual rhetoric.

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