

Art in the USA

Предмет: «Культура страны изучаемого языка»

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- 1. Visual arts of the USA:
painting**
- 2. The history of sculpture in
the USA**
- 3. American architectural
styles.**
- 4. Museums and art collections
in the USA**

Artistic creativity in the colonial period. In general, the term "American Colonial art" describes the art and architecture of 17th and 18th century settlers who arrived in America from Europe. Early American colonial artists were self-taught painters. The better painters went on to paint portraits of rich landowners, officers in the military, and merchants. These artists were called "limners". Sometimes a limner painter would paint a picture of a person and a background without the face. The face would be added when someone wanted to buy the painting.

John Singleton Copley (1738 – 1815) was an American-born painter, active in both colonial America and England. He is famous for his portrait paintings of important figures in colonial New England, depicting in particular middle-class subjects. His paintings were innovative in their tendency to depict artifacts relating to these individuals' lives.



By 1758, Copley had produced about 40 portraits, which record his rapid progress in mastering the craft. During these years he came to the attention of high Boston society.

“Boy with the squirrel”



“Watson and the Shark”



Several young painters grew up in pre-Revolutionary America and went abroad before or during the war. Among them was **Benjamin West**, the son of an innkeeper in Pennsylvania. As a youth, West painted several portraits and landscapes, one of the first in American art. At the age of twenty, he set off for Italy to study the old masters. West never returned to America, for when he arrived in Europe he found the art world there too promising to abandon. However, West had an important influence on American art, for he established a studio in London where he taught many young American painters.



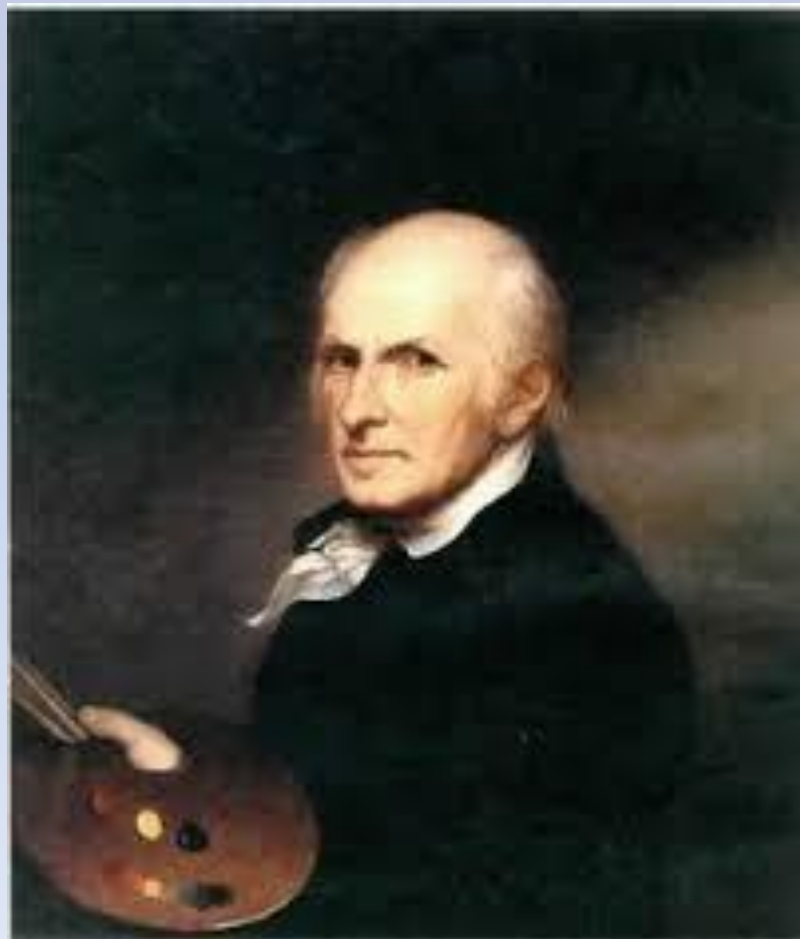
“The Death of the Nelson”



“The Departure of Regulus”



Another painter of this period is **Charles Willson Peale**. He was the founder of a dynasty of painters, which would carry on the Peale painting tradition for another one hundred years.



**“The Artist in his
museum”**



“Staircase group”



The colonial period in American painting ends in 1774, with the departure of Copley for England. Immediately after that time, the colonists were embroiled in the issues of politics and war, and patronage of the arts declined drastically. Also, from that time on, most ambitious American artists would travel abroad for their training. With their European education, these painters would bring many new ideas to American art in the post-Revolutionary period.

John Trumbull (1756-1843) was the first of the American artists to return home to the young republic after a course of studies under Benjamin West in London. Trumbull is known primarily as the painter of the Revolution. While studying under West in London, Trumbull framed a vast project - to depict a series of scenes from American history. Trumbull has drawn the spectator to the spot at decisive moments and has shown what the architects of American independence looked like.



“Battle of Bunker Hill”



“The capture of the Hessians”



Trumbull's battle sketches are carefully thought through; coherently composed; full of movement, dramatic action, and emotion expressed in fluid, rhythmic paint passages of luminous, although restricted, colour.

In general, this period saw the gradual rise of a number of excellent genre painters-Henry Inman, William Sidney Mount, Richard C. Woodville, David G. Blythe, Eastman Johnson, and George Caleb Bingham. These were the earliest painters of the American scene.

The Hudson River School was a mid-19th century American art movement embodied by a group of landscape painters whose vision was influenced by romanticism. The paintings for which the movement is named depict the Hudson River Valley and the surrounding area. Hudson River School paintings reflect three themes of America in the 19th century: discovery, exploration, and settlement.

The paintings also depict the American landscape as a pastoral setting, where human beings and nature coexist peacefully. Hudson River School landscapes are characterized by their realistic, detailed, and sometimes idealized portrayal of nature. In general, Hudson River School artists believed that nature in the form of the American landscape was a manifestation of God. They took as their inspiration such European masters as Claude Lorrain, John Constable and J. M. W. Turner, and shared a reverence for America's natural beauty with contemporary American writers such as Henry David Thoreau and Ralph Waldo Emerson.

Most of the finest works of the Hudson River school were painted between 1855 and 1875. The epic size of the landscapes in these paintings, reminded Americans of the vast, magnificent wilderness areas in their country, and their works helped build upon movements to settle the American West, preserve national parks, and create city parks.

Thomas Cole (1801 –1848) was the principal member of the Hudson River School of American landscape painters. He was born in England and worked as an engraver before emigrating to the US in 1818. In 1819 he went to the West Indies and was deeply impressed by the beauty of the scenery. His efforts as a landscape painter met with little success until he settled in New York in 1825, when he began to be recognized.



“The Voyage of Life Youth”



“The Return”



Washington Allston (1779-1843) was the first important American landscape painter. He was trained in London under B. West. His early works were Italianate landscapes in the Claude manner.



**“Elijah in the
Desert”**



**“Landscape with
a lake”**



Impressionist painters of the late 19th century. One of the famous art movements is Impressionism. It started from a group of independently exhibiting artists in Paris. This particular art movement is characterized by comparably thin and small, but visible brush strokes, accurate depiction of light and its altering qualities, open composition, unusual visual angles, common subject matter, and inclusion of movement as an integral element.

Winslow Homer was an American landscape painter and printmaker, best known for his marine subjects. He is considered one of the foremost painters in 19th century America and a preeminent figure in American art.



“Breathing up”



“Fishing boats”



Mary Stevenson Cassatt was a painter who, though really from America, spent a good deal of her adulthood in France, where she exhibited her art. Her works were usually depictions of lives of women, both private and social, most giving weight to the connection of mothers and their children. Her art career slowly built up from then. She gained good reputation and her paintings were being purchased.



“The Boating Party”



“In the Lodge”



The influence of Mary Cassatt in the world of art and beyond extends to a notable reach. A ship for the World War II was named after her. One of her works, titled *The Boating Party*, was printed on a US postage stamp in 1966. Her paintings have been sold for as high as \$2.9 million.

The American painter, etcher, and lithographer **James Abbott McNeil Whistler** created a new set of principles for the fine arts, championed art for art's sake, and introduced a subtle style of painting in which atmosphere and mood were the main focus.



“Whistler’s Mother”



“The Falling Rocket”



The Ashcan School, also called the Ash Can School, was an artistic movement in the United States during the early 20th century that is best known for works portraying scenes of daily life in New York, often in the city's poorer neighborhoods.

About 1900, a group of Realist artists set themselves apart from and challenged the American Impressionists and academics. The most extensively trained member of this group was **Robert Henri** (1865-1929). Henri and his former-Philadelphia associates comprised the first generation of what came to be known as the Ashcan School.



In their paintings as in their illustrations, etchings, and lithographs, Henri and his fellow Ashcan artists concentrated on portraying New York's vitality and recording its seamy side, keeping a keen eye on current events. Stylistically, they depended upon the dark palette and gestural brushwork. They preferred broad, calligraphic forms, which they could render "on the run" or from memory, thereby enlisting skills that most of them had cultivated as newspaper illustrators.

Although the Ashcan artists advocated immersion in modern actualities, they were neither social critics nor reformers and they did not paint radical propaganda. The Ashcan artists selectively documented an unsettling, transitional time in American culture that was marked by confidence and doubt, excitement and trepidation. They shone a positive light on their era. Along with the American Impressionists, the Ashcan artists defined the avant-garde in the United States until the 1913.

John Sloan was born in Lock Haven, Pennsylvania. He participated in many major exhibitions such as "The Eight" in 1908, the Exhibition of Independent Artists in 1910, the 1913 Armory Show, and the first show of the Society of Independent Artists in 1917.



It was probably due to Sloan's paintings, which favored a dark palette and scenes of the urban life in turn-of-the-century New York City. Sloan's subjects are voyeuristic, a spectator of the human dramas he glimpsed in the streets and tenements of New York. One of America's most revered artists in his later years, Sloan continued to paint, etch, and experiment with new printing techniques throughout his all life.

**“Sun and Wind
on the Roof”**



“The Lafayette”



Pop Art was the art of popular culture. It was the visual art movement that characterised a sense of optimism during the post war consumer boom of the 1950's and 1960's. It coincided with the globalization of pop music and youth culture, personified by Elvis and the Beatles. Pop Art was brash, young and fun and hostile to the artistic establishment. It included different styles of painting and sculpture from various countries, but what they all had in common was an interest in mass-media, mass-production and mass-culture.

The word 'POP' was first coined in 1954, by the British art critic Lawrence Alloway, to describe a new type of art that was inspired by the imagery of popular culture. American Pop Art was both a development of and a reaction against Abstract Expressionist painting. Abstract Expressionism was the first American art movement to achieve global acclaim, but, by the mid-1950's, many felt it had become too elitist. American Pop Art evolved as an attempt to reverse this trend by reintroducing the image as a structural device in painting, to pull art back to the real world again.

Jasper Johns' early artworks question how we look at, perceive and make art. He does not distinguish between subject and object in his work, or art and life for that matter. In his eyes they are both the same thing. Johns believes that we should not look upon a painting as a representation or illusion, but as an object with its own reality.



Johns' art plays with visual ideas that have layers of meaning and communicate on various levels. It is both sensual and cerebral - an art about art and the way we relate to it.



Andy Warhol (August 6, 1928 - February 22, 1987) was an American artist who was a leading figure in the visual art movement known as pop art. His works explore the relationship between artistic expression, celebrity culture and advertisement that flourished by the 1960s. After a successful career as a commercial illustrator, Warhol became a renowned and sometimes controversial artist. The Andy Warhol Museum in his native city, Pittsburgh, holds an extensive permanent collection of art and archives. It is the largest museum in the United States dedicated to a single artist.



Warhol's art encompassed many forms of media, including hand drawing, painting, printmaking, photography, silk screening, sculpture, film, and music. He founded Interview Magazine and was the author of numerous books. His studio, The Factory, was a famous gathering place that brought together distinguished intellectuals, playwrights, Bohemian street people, Hollywood celebrities, and wealthy patrons.

Warhol has been the subject of numerous retrospective exhibitions, books, and feature and documentary films. Many of his creations are very collectible and highly valuable. The highest price ever paid for a Warhol painting is US\$100 million for a 1963 canvas titled Eight Elvises.

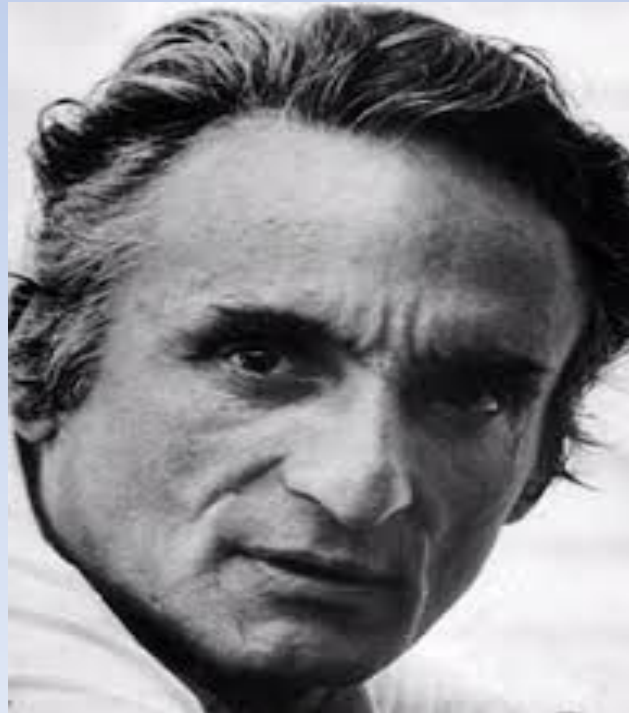
“Orange Prince”



“Self Portrait”



Larry Rivers (August 17, 1923 - August 14, 2002) was an American artist, musician, filmmaker and occasional actor. Rivers resided and maintained studios in Southampton, New York (on Long Island) and Mexico. Rivers is considered by many scholars to be the "Godfather" and "Grandfather" of Pop art.



Rivers took up painting in 1945 and studied at the Hans Hofmann School from 1947-48, and then at New York University. He was a pop artist of the New York School, reproducing everyday objects of American popular culture as art. He was one of eleven New York artists featured in the opening exhibition at the Terrain Gallery in 1955.

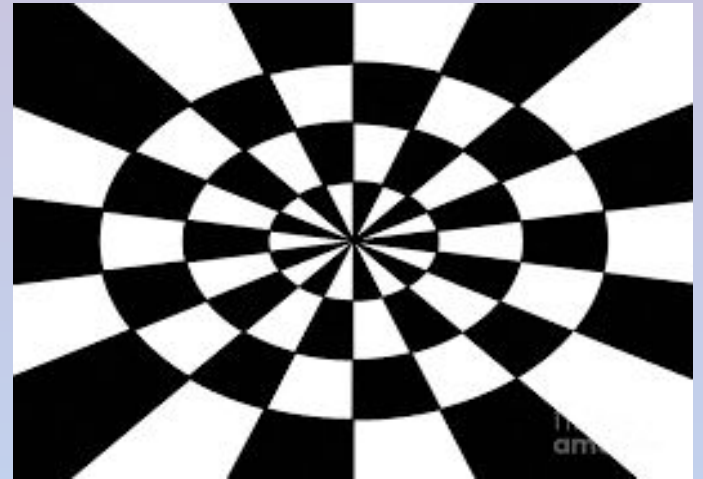
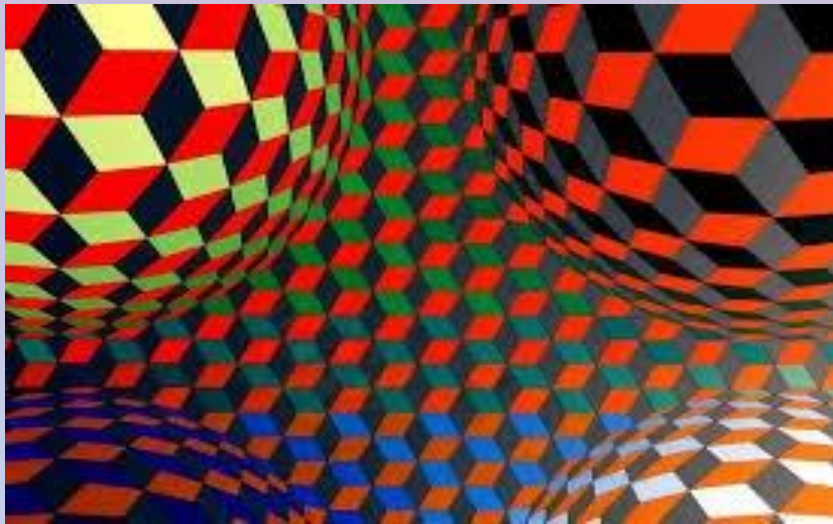
“Hollis Taggart”



“The Red Beret”



Op art, also known as optical art, is a style of visual art that makes use of optical illusions. Op art works are abstract, with many of the better known pieces made in black and white. When the viewer looks at them, the impression is given of movement, hidden images, flashing. The term first appeared in print in Time magazine in October 1964, though works which might now be described as "op art" had been produced for several years previously.



The history of sculpture in the USA

The history of sculpture in the United States begins in the 17th "with the modest efforts of craftsmen who adorned gravestones, Bible boxes, and various utilitarian objects with simple low-relief decorations. American sculpture in its many forms, genres and guises has continuously contributed to the cultural landscape of world art into the 21st century.

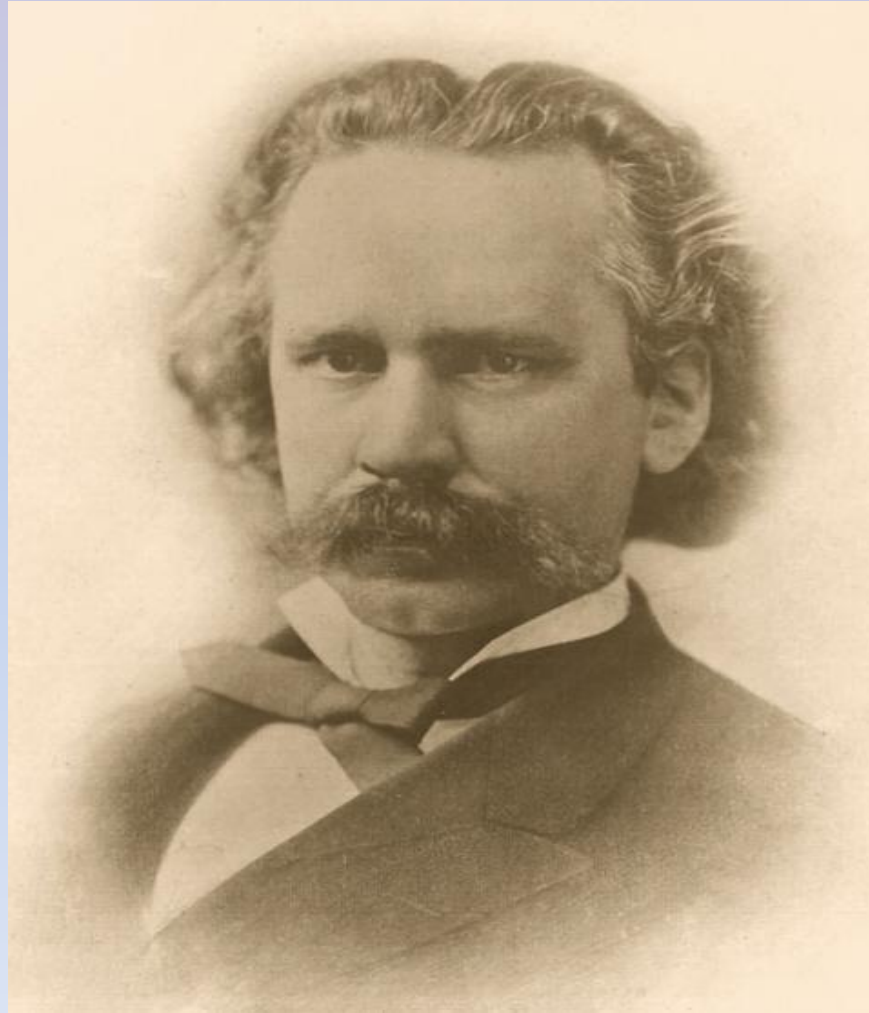
Folk art

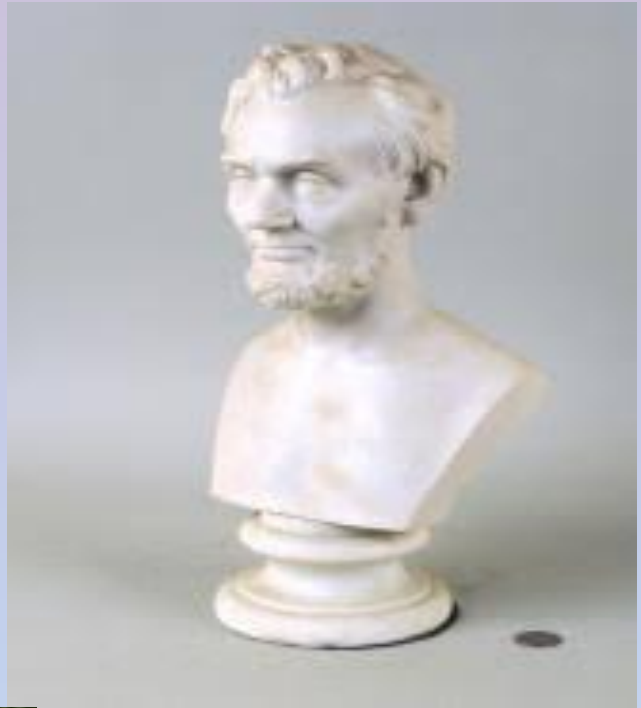
In the 1830s, the first generation of notable American sculptors studied and lived in Italy, particularly in Florence and Rome, creating in the **Neoclassic style**. At that time, Italy "provided the proper atmosphere, brought the sculptor close to the great monuments of antiquity, and provided museum collections that were available to study." During this period the themes from which the subjects of sculptural works were chosen tended to be drawn from antiquity, the exceptions being portraits or works that included Native Americans.

American sculpture of the mid- to late 19th century was often classical and often romantic, but it showed a special bent for a dramatic, narrative, almost journalistic realism. This was the beginning of the style of "**Western Art**" that continued through the 20th into the 21th century.

The years following the American Civil War saw a huge increase in the number of **public monuments** built in the United States. This style of monument was popularized by sculptor Martin Milmore who created one of the first ones in 1868. Milmore's own monument remains one of America's "noble tributes."

Martin Milmore





As the century closed, the pace of monument-building quickened in the great cities of the East, especially those built to memorialize the Civil War. Several outstanding sculptors emerged, most of them trained in the beaux-arts academies of Paris. This tradition continued to the 1940s and the use of figurative sculpture in monuments persists into the 21st century. After the middle of the 20th century sculpture used in public monuments was increasingly abstract.

There are at least three major **mountain sculptures** in the United States. These are Mount Rushmore, Stone Mountain, and Crazy Horse Memorial.



Several notable American sculptors joined in the revitalization of the **classical tradition** at this time. Some of them "discovered" archaic Greek sculptures. In the 1930s and 1940s, the ideologies that rent European politics were reflected in associations of American sculptors. On the right was the group, mostly native-born, mostly old-school classical, mostly modelers of clay, who founded the National Sculpture Society.

Some Americans had already moved from figurative to nonfigurative design, but after 1950, the entire American art world took a dramatic turn away from the former tradition and led to **modernism**. Within the next ten years, traditional sculpture education would almost completely be replaced by a concern for abstract design. To accompany the triumph of abstract expressionist painting, heroes of **abstract sculpture** emerged, and many new materials were explored for sculptural expression.



American Architectural styles

The Georgian style appeared during the 18th century and Palladian architecture took hold of colonial Williamsburg in the Colony of Virginia. The Governor's Palace there, built in 1706-1720, has a vast gabled entrance at the front. It respects the principle of symmetry and uses the materials that were found in the region of the Mid-Atlantic colonies: red brick, white painted wood, and blue slate. This style is used to build the houses for prosperous plantation owners in the country and wealthy merchants in town. The title of the style is the **Colonial Revival**.

The Governor Palace

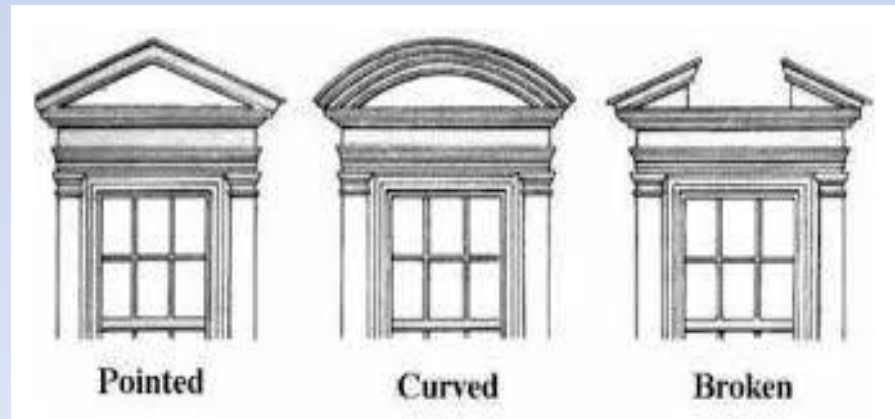


In religious architecture, the common design features were brick, stone-like stucco, and a single spire that tops the entrance. They can be seen in Saint Paul's Chapel (1766) in New York. The architects of this period were more influenced by the canons of Old World architecture. **Boston** and **Salem** in the Massachusetts Bay Colony were two primary cities where the **Georgian style** took hold, but in a simpler style than in England, adapted to the colonial limitations.

Saint Paul's Chapel



The Georgian style predominated residential design in the British colonial era in the thirteen Colonies. At the Mount Pleasant mansion (1761–1762) in Philadelphia, the residence is constructed with an entrance topped by a pediment supported by Doric columns. The roof has a balustrade and a symmetrical arrangement, characteristic of the neoclassic style popular in Europe then.



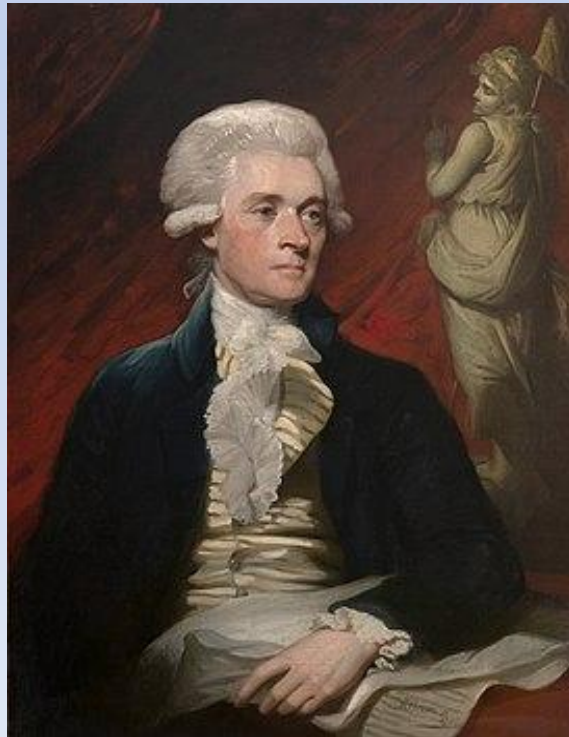
Federal architecture

In 1776, the members of the Continental Congress issued the Declaration of Independence of the Thirteen Colonies. After the long and distressing American Revolutionary War, the 1783 Treaty of Paris recognized the existence of the new republic, the United States of America. Even though it was a firm break with the English politically, the Georgian influences continued to mark the buildings constructed. Public and commercial needs grew in parallel with the territorial extension. The buildings of these new federal and business institutions used the classic vocabulary of columns, domes and pediments, in some referencing to ancient Rome and Greece.

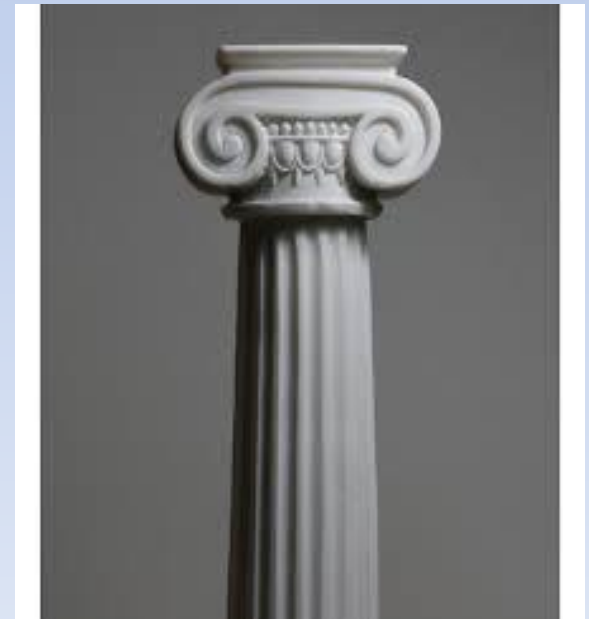
In the 1780s, the Federal style began to develop bit by bit from the Georgian style and became a uniquely American genre. At the time of the War of Independence, houses stretched out along a strictly rectangular plan, adopting curved lines and favoring the decorative details such as garlands. Certain openings were ellipsoidal in form, one or several pieces were oval or circular.

The Federal style was popular along the Atlantic coast from 1780 to 1830. **Characteristics** of the federal style include neoclassical elements, bright interiors with large windows and white walls and ceilings, and a decorative yet restrained appearance that emphasized rational elements. Significant federal style architects at the time include: Asher Benjamin, Charles Bulfinch, Samuel McIntire, Alexander Parris, and William Thornton.

Thomas Jefferson, who was the third president of the United States between 1801 and 1809, was a scholar in many domains, including architecture. Having journeyed several times in Europe, he hoped to apply the formal rules of palladianism and of antiquity in public and private architecture and master planning.



For the new Virginia State Capitol building (1785–1796) in Richmond, Virginia, Jefferson was inspired by the ancient Rome buildings, but chose the Ionic order for its columns. He contributed to developing the Federal style in his country and adapting European Neoclassical architecture to American democracy.



Greek revival style attracted American architects working in the first half of the 19th century. Some state capitol buildings adopted the Greek Revival style such as in North Carolina (Capitol building in Raleigh, rebuilt in 1833-1840 after a fire) or in Indiana (Capitol building in Indianapolis).

Characteristics: The simple façade, continuous cornice and the absence of a dome give the impression of the austerity and greatness of the building. It has a very symmetrical design.

Capitol building in Raleigh



Capitol building in Indianapolis



Gothic Revival

From the 1840s on, the Gothic Revival style became popular in the United States. The style is characterized by a return to Medieval decor: chimneys, gables, embrasure towers, warhead windows, gargoyles, stained glass and severely sloped roofs. The buildings adopted a complex design that drew inspiration from symmetry and neoclassicism. The Gothic Revival style was also used in the construction of universities (Yale, Harvard) and churches. The success of the Gothic Revival was prolonged up until the beginning of the 20th century in numerous Skyscrapers, notably in Chicago and in New York.

**The Jay Gould estate country house "Lyndhurst"
(Tarrytown, New York)**



Saint Patrick's Cathedral



Trinity church



Victorian architecture

Following the American Civil War and through the turn of the 20th century, a number of related styles, trends, and movements emerged, are loosely and broadly categorized as "Victorian", due to their correspondence with similar movements of the time in the British Empire during the later reign of Queen Victoria. Many architects working during this period would cross various modes, depending on the commission. Key influential American architects of the period include Richard Morris Hunt, Frank Furness, and Henry Hobson Richardson.

After the war, the uniquely American **Stick Style** developed as a of construction that uses wooden rod trusswork. The style was commonly used in houses, hotels, railway depots, and other structures primarily of wood. The buildings are topped by high roofs with steep slopes and prominent decoration of the gables. The exterior is not bare of decoration, even though the main objective remains comfort.

Stick style



On the west coast in California, domestic architecture evolved equally towards a more modern style. San Francisco has many representations of the **Italianate**, **Stick-Eastlake**, and **Queen Anne** styles of Victorian architecture (1850s-1900). Constructed with redwood lumber, they introduced the contemporary services of central heating and electricity.

Italianate style



Stick-Eastlake style



Queen Anne style



On the east coast the Queen Anne evolved into the **Shingle Style architecture**. It is characterized by attention to a more relaxed rustic image.



While medieval influence rode high, in the second half of the 19th century, architects also responded to commissions for estate scale residences with **Renaissance Revival** residences. Industry and commerce tycoons invested in stone and commissioned mansions replicating European palaces.



Rise of the skyscraper

The most notable United States architectural innovation is the skyscraper. Several technical advances made this possible. In 1853 the first safety elevator was invented. It prevented a car from falling down the shaft if the suspending cable broke. Elevators allowed buildings to rise above the four or five stories. Soon skyscrapers encountered a new technological challenge. Load-bearing stone walls become impractical as a structure gains height, reaching a technical limit at about 20 stories. The problem was solved by the introduction of a steel support frame to be used in constructions. It helped to reduced the building's overall weight by two thirds.

One culturally significant early skyscraper was New York City's Woolworth Building designed by architect Cass Gilbert, 1913. Raising previous technological advances to new heights, 793 ft (233 m), it was the world's tallest building until 1930. Frank Woolworth was fond of gothic cathedrals. Cass Gilbert constructed the office building as a cathedral of commerce and incorporated many Gothic revival decorative elements. The popularity of the new Woolworth Building inspired many Gothic revival imitations among skyscrapers and remained a popular design theme until the art deco era.





The National Gallery of Art



The National Gallery of Art and its Sculpture Garden are a national art museum in Washington, D.C. Open to the public and free of charge, the museum was privately established in 1937 for the people of the United States of America by a joint resolution of the United States Congress. The Gallery's collection of paintings, drawings, prints, photographs, sculpture, medals, and decorative arts traces the development of Western Art from the Middle Ages to the present. The Gallery often presents temporary special exhibitions spanning the world and the history of art.

The strongest collection is the Italian Renaissance collection. The other European collections include examples of the work of many of the great masters of western painting, including works by Van der Weyden, Albrecht Dürer, Frans Hals, Rembrandt, Johannes Vermeer, Francisco Goya, etc. The National Gallery of Art is supported through a private-public partnership. The United States federal government provides funds, through annual appropriations, to support the museum's operations and maintenance. All artwork, as well as special programs, are provided through private donations and funds.

The Getty Center



The Getty Center, in Brentwood, Los Angeles, California, is a campus for the J. Paul Getty Trust founded by oilman J. Paul Getty. The museum specializes in pre-20th-century European paintings, drawings, illuminated manuscripts, sculpture, and decorative arts; and 19th- and 20th-century American and European photographs. Besides the museum, the center's buildings house the Getty Research Institute (GRI), the Getty Conservation Institute, the Getty Foundation, and the administrative offices of the J. Paul Getty Trust, which owns and operates the center. The center also has outdoor sculptures displayed on terraces and in gardens.

The Getty Research Institute (GRI) is dedicated to furthering knowledge and advancing understanding of the visual arts. Among other holdings, GRI's research library contains over 900,000 volumes of books, periodicals, and catalogs; special collections; and two million photographs of art and architecture.

The Museum of Modern Art



The Museum of Modern Art (MoMA) is an art museum in Midtown Manhattan in New York City. It has been important in developing and collecting modernist art, and is often identified as the most influential museum of modern art in the world. The museum's collection offers an overview of modern and contemporary art, including works of architecture and design, drawings, painting, sculpture, photography, prints, illustrated books and artist's books, film, and electronic media.

MoMA's library and archives hold over 300,000 books, artist books, and periodicals, as well as individual files on more than 70,000 artists. The archives contain primary source material related to the history of modern and contemporary art. It also houses a restaurant, The Modern, run by Alsace-born chef Gabriel Kreuther. It is considered one of the "big five" modern art museums in the U.S.

**Thanks for
your attention!**