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THE AMERICAN SUBLIME IN TRANS-ATLANTIC PERSPECTIVE LECTURE FINDING AID & TRANSCRIPT

Speaker: Tim Barringer

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Transcript: In process.

Video Description

Learn about the concept of "the sublime" in painting as represented by British artists in the 19th century and how they might have influenced American artists painting in this style just a few decades later with this lecture by Yale Professor of Art History and curator Tim Barringer. With the aid of dramatic images from the work of iconic painters such as John Constable and J.M.W. Turner, Barringer demonstrates the key characteristics of this artistic category of artistic expression

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and draws parallels to works by American landscape artists including Thomas Cole and Frederick Edwin Church. He also makes the argument for a quieter articulation of these same principles of the sublime in the luminosity and perspective of artists such as Martin Johnson Heade and Fitz Henry Lane, with a particular link offered through British artist Robert Salmon. This lecture is the final in a series of three offered in conjunction with the exhibition *Fitz Henry Lane and Mary Blood Mellen: Old Mysteries and New Discoveries*, which was on view at the Cape Ann Museum from July 7, 2007, through September 16, 2007.

Subject list

Asher Brown Durand	Thomas Moran
John Constable	Fitz Henry Lane
J.M.W. Turner	John Wilmerding
Thomas Cole	Tim Barringer
Jasper Francis Cropsey	The Sublime
Frederick Edwin Church	Hudson River School
Martin Johnson Heade	American Sublime
Robert Salmon	Luminism
John Frederick Kensett	<i>Lane Lecture Series</i>

Transcription

In process.