

1. Record Nr.	UNINA9910788582903321
Autore	Colbert Charles <1946->
Titolo	Haunted visions [[electronic resource]] : spiritualism and American art / / Charles Colbert
Pubbl/distr/stampa	Philadelphia, : University of Pennsylvania Press, c2011
ISBN	1-283-89791-1 0-8122-0499-9
Edizione	[1st ed.]
Descrizione fisica	1 online resource (ix, 319 pages) : illustrations
Collana	The Arts and Intellectual Life in Modern America
Disciplina	701/.08
Soggetti	Art, American - 19th century Spiritualism - United States - History Spiritualism in art
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references (p. [303]-314) and index.
Nota di contenuto	The History and Teachings of Spiritualism -- Who Speaks for the Dead? -- Reenchanting America -- Revelations by Daylight -- Ghostly Gloamings -- Land of Promise -- Romantic Conjurations -- The Critic as Psychic -- Lessons in Clairvoyance.
Sommario/riassunto	Spiritualism emerged in western New York in 1848 and soon achieved a wide following due to its claim that the living could commune with the dead. In <i>Haunted Visions: Spiritualism and American Art</i> , Charles Colbert focuses on the ways Spiritualism imbued the making and viewing of art with religious meaning and, in doing so, draws fascinating connections between art and faith in the Victorian age. Examining the work of such well-known American artists as James Abbott McNeill Whistler, William Sydney Mount, and Robert Henri, Colbert demonstrates that Spiritualism played a critical role in the evolution of modern attitudes toward creativity. He argues that Spiritualism made a singular contribution to the sanctification of art that occurred in the latter half of the nineteenth century. The faith maintained that spiritual energies could reside in objects, and thus works of art could be appreciated not only for what they illustrated but also as vessels of the psychic vibrations their creators impressed into them. Such beliefs sanctified both the making and collecting of art in

an era when Darwinism and Positivism were increasingly disenchanting the world and the efforts to represent it. In this context, Spiritualism endowed the artist's profession with the prestige of a religious calling; in doing so, it sought not to replace religion with art, but to make art a site where religion happened.
