

1. Record Nr.	UNINA9910793120703321
Autore	Muralisrinivasan Natamai Subramanian
Titolo	Basics of polymers . Volume I Testing and characterization // Muralisrinivasan Natamai Subramanian
Pubbl/distr/stampa	New York : , : Momentum Press Engineering, , 2019
ISBN	1-60650-587-4
Edizione	[First edition.]
Descrizione fisica	1 online resource (100 pages) : illustrations
Collana	Plastics and polymers collection, , 2377-4193
Disciplina	620.192
Soggetti	Polymers - Testing
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia

2. Record Nr.	UNISA996248061103316
Autore	Burns Sarah
Titolo	Painting the dark side : art and the Gothic imagination in nineteenth-century America // Sarah Burns
Pubbl/distr/stampa	Berkeley, : University of California Press, c2004
ISBN	0-520-94026-1 0-520-23821-4
Descrizione fisica	1 online resource (xxiii, 303 p.) : ill. (some col.) ;
Collana	The Ahmanson Murphy fine arts imprint
Disciplina	759.13/09/034
Soggetti	Painting, American - 19th century Race awareness in art Stereotypes (Social psychology) in art Masculinity in art Art and mythology
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references (p. 249-292) and index.
Sommario/riassunto	<p>Voices from the dark, or "gothic," side of American life are well known through the work of writers such as Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville. But who were the Poes of American art? Until now, art historians have for the most part seen the gothic as the province of misfits and oddballs who rejected the bright landscapes and cheerful scenes of everyday life depicted by Hudson River School and other mainstream painters. In <i>Painting the Dark Side</i>, Sarah Burns counters this view, arguing that far from being marginal, the gothic was a pervasive and potent visual language used by recognized masters and eccentric outsiders alike to express the darker facets of history and the psyche. A deep gothic strain in the visual arts becomes evident in these beautifully written, richly illustrated pages, illuminating the entire spectrum of American art. Weaving a complex tapestry of biography, psychology, and history, Sarah Burns exposes dark dimensions in the work of both romantic artists such as Albert Pinkham Ryder and Thomas Cole and realists like Thomas Eakins. She argues persuasively that works by artists who were generally considered outsiders, such as</p>

John Quidor, David Gilmour Blythe, and William Rimmer, belong to the mainstream of American art. She explores the borderlands where popular visual culture mingled with the elite medium of oil and delves into such topics as slave revolt, drugs, grave-robbing, vivisection, drunkenness, female monstrosity, and family secrets. Cutting deep across the grain of standard nationalistic accounts of nineteenth-century art, *Painting the Dark Side* provides a thrilling, radically alternative vision of American art and visual culture.
