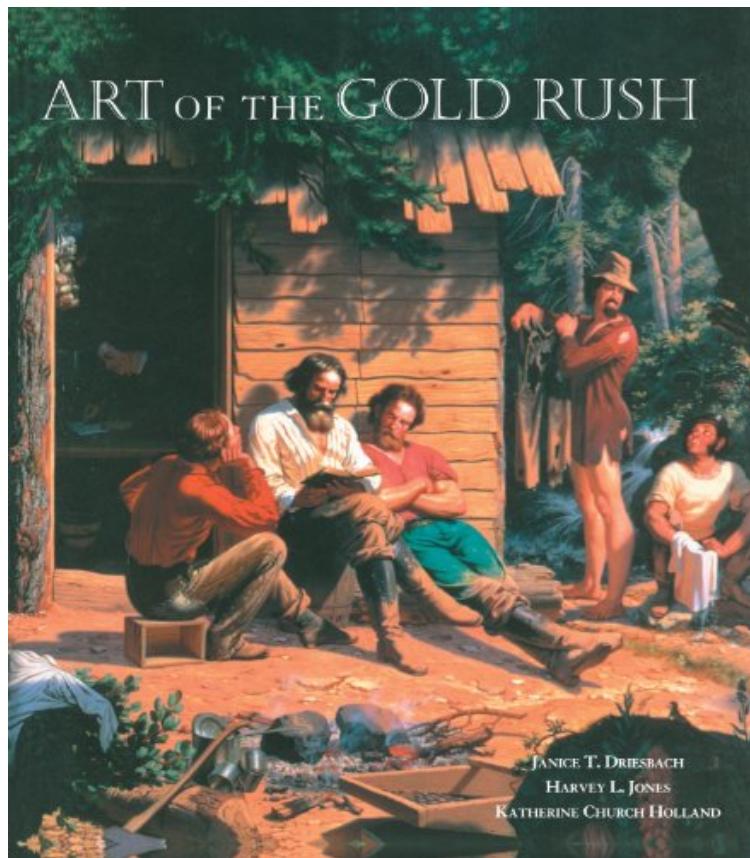


[Mobile book] Art of the Gold Rush: (Published in association with the Oakland Museum of California and the Crocker Art Museum, Sacramento)

## **Art of the Gold Rush: (Published in association with the Oakland Museum of California and the Crocker Art Museum, Sacramento)**

*Janice T. Driesbach, Harvey L. Jones, Katherine Church Holland*  
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**Janice T. Driesbach, Harvey L. Jones, Katherine Church Holland : Art of the Gold Rush: (Published in association with the Oakland Museum of California and the Crocker Art Museum, Sacramento)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Art of the Gold Rush: (Published in association with the Oakland Museum of California and the Crocker Art Museum, Sacramento):

0 of 0 people found the following review helpful. Great read and informationBy Shirley Ann BrewerHave seen, " Art of the Gold Rush," I have a copy myself and this purchase was for a friend.11 of 11 people found the following review helpful. Art of the Gold Rush - A Pictoral Time MachineBy FaustitoThe Art of the Gold Rush was written, I believe, as a companion to the art exhibit that toured the nation in commemoration of the Sesquicentennial of the gold discovery at Sutter's Mill. To scholars of California history, the reproduced paintings and text in the book are worth more than all the Gold dredged out of California's Motherlode. The images are stunning, depicting scenes of early California in the detailed, realistic style of the pre-impressionists. The paintings show us San Francisco as a bucolic village at the mouth of a beautiful bay. They also give us a clear, in-color idea of how the 49ers looked, what they wore, and how amazing a wilderness California was before it was logged and paved over. The text in the book is as

riveting as the paintings it describes. The authors introduce each painting with a discussion of its historical context, a brief biography of the artist, and an analysis of the painting's structure and use of color and symbolism. Even for someone who, like me, slept through art appreciation, the text is fascinating. In summary, if you are at all interested in California History, you will relish every page of this book.3 of 9 people found the following review helpful. A noteworthy observationBy A CustomerI found this book to contain a dry discussion of art during this time period. For someone who claims to have the expertise of a true connoisseur of art of this time period, the analysis of the purpose of migrating artists seems to remain too general to derive any real meaning. In the future I would suggest that you include the purpose of these geographically migrating artists in the text if it is to be as informational as claimed.

The California Gold Rush captured the get-rich dreams of people around the world more completely than almost any event in American history. This catalog, published in celebration of the sesquicentennial of the 1848 discovery of gold at Sutter's Mill, shows the vitality of the arts in the Golden State during the latter nineteenth century and documents the dramatic impact of the Gold Rush on the American imagination. Among the throngs of gold-seekers in California were artists, many self-taught, others formally trained, and their arrival produced an outpouring of artistic works that provide insights into Gold Rush events, personages, and attitudes. The best-known painting of the Gold Rush era, C.C. Nahl's *Sunday Morning in the Mines* (1872), was created nearly two decades after gold fever had subsided. By then the Gold Rush's mythic qualities were well established, and new allegories—particularly the American belief in the rewards of hard work and enterprise—can be seen on Nahl's canvas. Other works added to the image of California as a destination for ambitious dreamers, an image that prevails to this day. In bringing together a range of art and archival material such as artists' diaries and contemporary newspaper articles, *The Art of the Gold Rush* broadens our understanding of American culture during a memorable period in the nation's history.

From BooklistIt has been 150 years since James Marshall discovered gold in California and inadvertently set off the now-infamous gold rush. Tales of stubborn prospectors and boisterous boomtown life have crystallized into myth, but the art of that era, drawings and paintings by both self-taught and trained artists lured to the scene either for gold or the chance to sell their work, is little known. The exhibition this fine volume documents was mounted to correct this omission in U.S. art history, and Driesbach and her contributors do a superb job of combining gold-rush lore with discussions of the energetic landscapes and portraits that so avidly chronicle it. Most of the artists discussed will be new to readers, although the polished portraits of San Francisco's elite by William Smith Jewett may ring a bell. More in keeping with the spirit of the quest for gold are the realistic paintings of rural mining camps by George Henry Burgess and A. D. O. Browere, which capture the beauty and promise of the California landscape. Donna SeamanFrom Kirkus spaper 0-520-21432-3 A tad predictably, this survey of works on paper that emerged from California at around the time of the gold rush (1848) abounds in picturesque views of duly mountainous landscapes. There are also plenty of harborside San Francisco scenes to surprise the eye with the proximity of a very few sailing vessels and even fewer skippers. Likewise, William Birch McMurtrie's vision of Telegraph Hill, circa 1849: The modesty of his sparse, low-lying dwellings is outdone only by the unbuilt bare vista extending alongside them. As with many 19th-century California scenes, his seems steeped in a pale golden aura, perhaps the greedy projection of a visiting artist who was hoping to mine a certain vein. Driesbach (curator at the Crocker Art Museum), Jones (curator at the Oakland Museum), and Holland (a former curator at the California Historical Society) give historical and biographical information, and observe some of the European influences that generally guided the painters; other influences can be inferred without them. For instance, A.D.O. Browere's *Miners of Placerville* owes something to Breughel in the scale, hue, and figurative compression of these he-men dwarfed by trees and hefting ropes and axes. But the impact of the book as a whole is held back by the small size of its color reproductions, which assigns to the hugeness of California a mincing, unconvincing Victorianism. -- Copyright copy;1998, Kirkus Associates, LP. All rights reserved. About the AuthorJanice T. Driesbach is Curator of Art at the Crocker Art Museum in Sacramento. Her most recent book is *Direct from Nature: The Oil Sketches of Thomas Hill* (1997). Harvey L. Jones is Senior Curator of Art at the Oakland Museum of California. His most recent book is *Twilight in Reverie: California Tonalist Paintings, 1890-1930* (1995). Katherine Church Holland, formerly Fine Arts Curator at the California Historical Society, is currently an independent curatorial consultant.