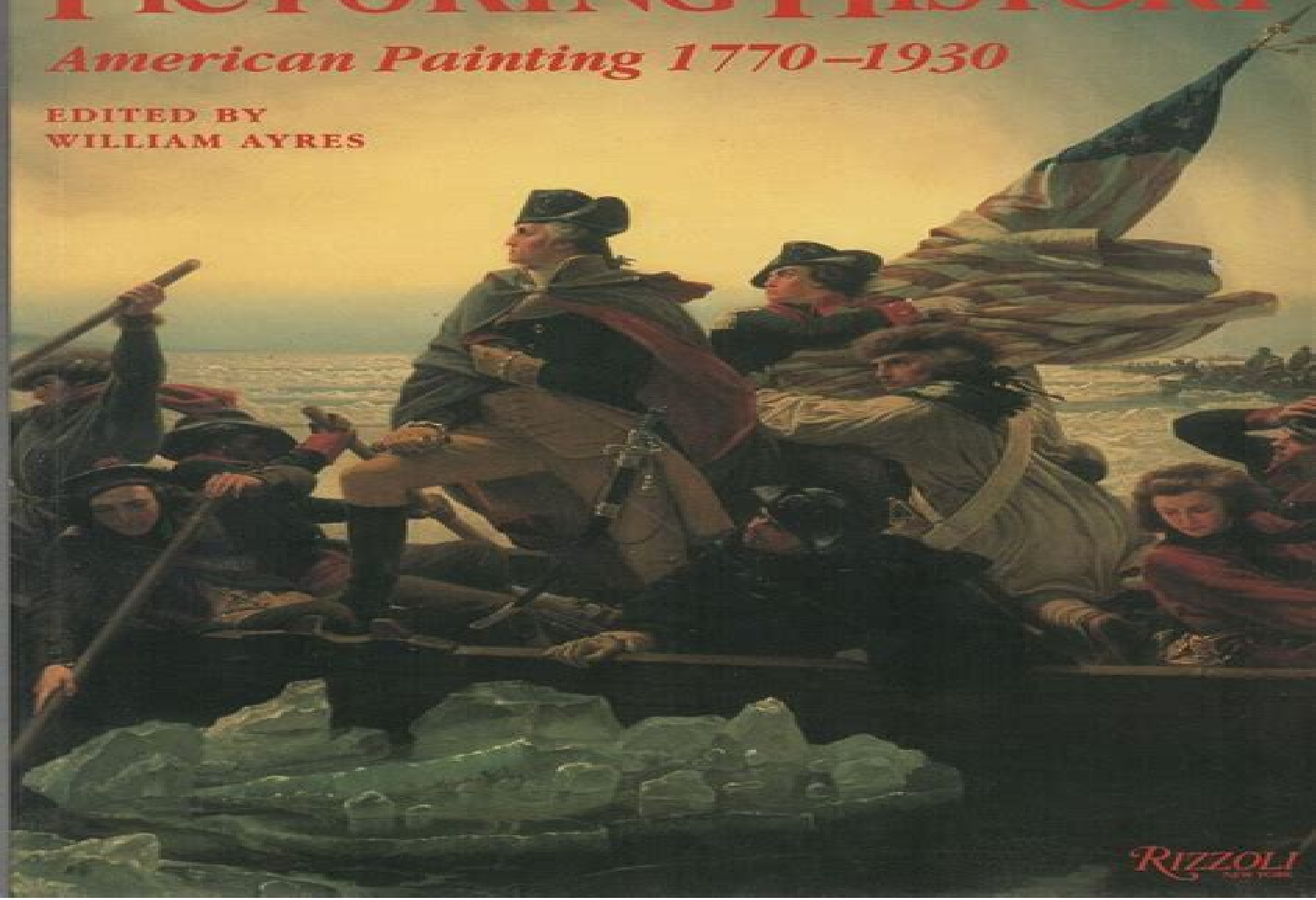


# PICTURING HISTORY

*American Painting 1770–1930*

EDITED BY  
WILLIAM AYRES



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NEW YORK

# Picturing History American Painting 1770 193

**Heinz Tschachler**



## **Picturing History American Painting 1770 193:**

**Picturing History** Barbara J. Mitnick,1993 This book accompanies the exhibition organized by Fraunces Tavern Museum New York City      **Grand Themes** Jochen Wierich,2012-01-01 Explores history painting in the United States during the middle decades of the nineteenth century as exemplified by Emanuel Leutze s Washington Crossing the Delaware 1851 Includes the work of artists such as Daniel Huntington Lilly Martin Spencer and Eastman Johnson Provided by publisher

**The Field of Blood** Joanne B. Freeman,2018-09-11 One of the best history books I ve read in the last few years Chris Hayes The Field of Blood recounts the previously untold story of the violence in Congress that helped spark the Civil War A NEW YORK TIMES NOTABLE BOOK OF THE YEAR AN NPR BEST BOOK OF THE YEAR ONE OF SMITHSONIAN S BEST HISTORY BOOKS OF THE YEAR Historian Joanne B Freeman recovers the long lost story of physical violence on the floor of the U S Congress Drawing on an extraordinary range of sources she shows that the Capitol was rife with conflict in the decades before the Civil War Legislative sessions were often punctuated by mortal threats canings flipped desks and all out slugfests When debate broke down congressmen drew pistols and waved Bowie knives One representative even killed another in a duel Many were beaten and bullied in an attempt to intimidate them into compliance particularly on the issue of slavery These fights didn t happen in a vacuum Freeman s dramatic accounts of brawls and thrashings tell a larger story of how fisticuffs and journalism and the powerful emotions they elicited raised tensions between North and South and led toward war In the process she brings the antebellum Congress to life revealing its rough realities the feel sense and sound of it as well as its nation shaping import Funny tragic and rivetingly told The Field of Blood offers a front row view of congressional mayhem and sheds new light on the careers of John Quincy Adams Henry Clay and other luminaries as well as introducing a host of lesser known but no less fascinating men The result is a fresh understanding of the workings of American democracy and the bonds of Union on the eve of their greatest peril      George Washington and Political Fatherhood Heinz Tschachler,2020-02-20 More than two hundred years after his death George Washington is still often considered the metaphorical father of the United States He was first known as the Father of His Country during his lifetime when the American people bestowed the title upon him as a symbolic act of resistance and rebirth Since then presidents have stood as paternal figureheads for America often serving as moral beacons This book tracks political fatherhood throughout world history from the idea of the pater patriae in Roman antiquity to Martin Luther s Bible translations and beyond Often using George Washington as a paradigm the author explores presidential iconography in the U S propaganda and the role of paternal rhetoric in shaping American sociopolitical history including the results of the 2016 presidential election      *Quill & Quire* ,1993      **Semiotica** ,1998      **Humanities Index** ,1996      **Arts & Humanities Citation Index** ,2001

**Picturing History** Abby Remer,1993      Slave Portraiture in the Atlantic World Agnes Lugo-Ortiz,Angela Rosenthal,2013-09-30 Slave Portraiture in the Atlantic World is the first book to focus on the individualized portrayal of

enslaved people from the time of Europe's full engagement with plantation slavery in the late sixteenth century to its final official abolition in Brazil in 1888. While this period saw the emergence of portraiture as a major field of representation in Western art, slave and portraiture as categories appear to be mutually exclusive. On the one hand, the logic of chattel slavery sought to render the slave's body as an instrument for production, as the site of a non-subject. Portraiture, on the contrary, privileged the face as the primary visual matrix for the representation of a distinct individuality. Essays address this apparent paradox of slave portraits from a variety of interdisciplinary perspectives, probing the historical conditions that made the creation of such rare and enigmatic objects possible and exploring their implications for a more complex understanding of power relations under slavery.

**Republic of Taste** Catherine E. Kelly, 2016-06-22. Since the early decades of the eighteenth century, European and especially British thinkers were preoccupied with questions of taste. Whether Americans believed that taste was innate and therefore a marker of breeding and station or acquired and thus the product of application and study, all could appreciate that taste was grounded in demonstrated and confirmed by reading, writing, and looking. It was widely believed that shared aesthetic sensibilities connected like-minded individuals and that shared affinities advanced the public good and held great promise for the American republic. Exploring the intersection of the early republic's material, visual, literary, and political cultures, Catherine E. Kelly demonstrates how American thinkers acknowledged the similarities between aesthetics and politics in order to wrestle with questions about power and authority. Judgments about art, architecture, literature, poetry, and the theater became an arena for considering political issues ranging from government structures and legislative representation to qualifications for citizenship and the meaning of liberty itself. Additionally, if taste prompted political debate, it also encouraged affinity grounded in a shared national identity. In the years following independence, ordinary women and men reassured themselves that taste revealed larger truths about an individual's character and potential for republican citizenship. Did an early national vocabulary of taste, then, with its privileged visuality, register beyond the debates over the ratification of the Constitution? Did it truly extend beyond political and politicized discourse to inform the imaginative structures and material forms of everyday life? *Republic of Taste* affirms that it did, although not in ways that anyone could have predicted at the conclusion of the American Revolution.

*Narrating the Landscape* Matthew N. Johnston, 2016-04-14. The American nineteenth century saw a largely rural nation confined to the Eastern Seaboard conquer a continent and spawn increasingly dense commercial metropolises. This time of unprecedented territorial and economic growth has long been thought to find its most sweeping visual equivalent in the period's landscape paintings. But as Matthew N. Johnston shows, the age's defining features were just as clearly captured in and motivated by visual material mass produced through innovations in printing technology. Illustrated railroad and steamboat guidebooks, tourist literature, reports of geological surveys, ethnographic studies—all of these new print vehicles brought new meanings to the interplay of time, space, and place as American continental expansion peaked. Instrumental to that project of national and

industrial growth these commercial and scientific publications introduced readers travelers and citizens to a changing North American landscape made more accessible by new travel routes blazed between 1825 and 1875 More fundamentally as Johnston shows in his nuanced analysis by simulating new temporal frameworks through their presentation of landscape these print materials established new models of consumption and new kinds of knowledge critical to expansion Johnston relates these sources to traditional art historical subjects the landscapes of the Hudson River school luminist paintings by John Kensett and William Trost Richards Native portraits painted by George Catlin and photographs by Timothy O Sullivan to show how key discourses associated with expansion shifted away from picturesque strategies pairing imagery and narrative toward entirely new forms that gave temporal structure to viewers experience of an emerging modernity Revealing the crucial role of print and visual culture in shaping the nineteenth century United States Narrating the Landscape offers fresh insight into the landscapes Americans beheld and imagined in this formative era      **Eyewitnessing** Peter Burke,2014-02-15 Eyewitnessing evaluates the place of images among other kinds of historical evidence By reviewing the many varieties of images by region period and medium and looking at the pragmatic uses of images e g the Bayeux Tapestry an engraving of a printing press a reconstruction of a building Peter Burke sheds light on our assumption that these practical uses are reflections of specific historical meanings and influences He also shows how this assumption can be problematic Traditional art historians have depended on two types of analysis when dealing with visual imagery iconography and iconology Burke describes and evaluates these approaches concluding that they are insufficient Focusing instead on the medium as message and on the social contexts and uses of images he discusses both religious images and political ones also looking at images in advertising and as commodities Ultimately Burke s purpose is to show how iconographic and post iconographic methods psychoanalysis semiotics viewer response deconstruction are both useful and problematic to contemporary historians      *The Domain of Images* James Elkins,2018-08-06 In the domain of visual images those of fine art form a tiny minority This original and brilliant book calls upon art historians to look beyond their traditional subjects painting drawing photography and printmaking to the vast array of nonart images including those from science technology commerce medicine music and archaeology Such images James Elkins asserts can be as rich and expressive as any canonical painting Using scores of illustrations as examples he proposes a radically new way of thinking about visual analysis one that relies on an object s own internal sense of organization Elkins begins by demonstrating the arbitrariness of current criteria used by art historians for selecting images for study He urges scholars to adopt instead the far broader criteria of the young field of image studies After analyzing the philosophic underpinnings of this interdisciplinary field he surveys the entire range of images from calligraphy to mathematical graphs and abstract painting Throughout Elkins blends philosophic analysis with historical detail to produce a startling new sense of such basic terms as pictures writing and notation      *Sophie's World* Jostein Gaarder,1994 The protagonists are Sophie Amundsen a 14 year old girl and Alberto Knox her philosophy teacher The novel

chronicles their metaphysical relationship as they study Western philosophy from its beginnings to the present A bestseller in Norway     **Each Wild Idea** Geoffrey Batchen, 2002-02-22 Essays on photography and the medium s history and evolving identity In *Each Wild Idea* Geoffrey Batchen explores a wide range of photographic subjects from the timing of the medium s invention to the various implications of cyberculture Along the way he reflects on contemporary art photography the role of the vernacular in photography s history and the Australianness of Australian photography The essays all focus on a consideration of specific photographs from a humble combination of baby photos and bronzed booties to a masterwork by Alfred Stieglitz Although Batchen views each photograph within the context of broader social and political forces he also engages its own distinctive formal attributes In short he sees photography as something that is simultaneously material and cultural In an effort to evoke the lived experience of history he frequently relies on sheer description as the mode of analysis insisting that we look right at rather than beyond the photograph being discussed A constant theme throughout the book is the question of photography s past present and future identity     **A Handbook of Romanticism Studies** Joel Faflak, Julia M. Wright, 2016-01-19 The *Handbook to Romanticism Studies* is an accessible and indispensable resource providing students and scholars with a rich array of historical and up to date critical and theoretical contexts for the study of Romanticism Focuses on British Romanticism while also addressing continental and transatlantic Romanticism and earlier periods Utilizes keywords such as imagination sublime poetics philosophy race historiography and visual culture as points of access to the study of Romanticism and the theoretical concerns and the culture of the period Explores topics central to Romanticism studies and the critical trends of the last thirty years     **The British National Bibliography** Arthur James Wells, 2009

**International Handbook of Research in Arts Education** Liora Bresler, 2007-01-26 Providing a distillation of knowledge in the various disciplines of arts education dance drama music literature and poetry and visual arts this essential handbook synthesizes existing research literature reflects on the past and contributes to shaping the future of the respective and integrated disciplines of arts education While research can at times seem distant from practice the Handbook aims to maintain connection with the live practice of art and of education capturing the vibrancy and best thinking in the field of theory and practice The Handbook is organized into 13 sections each focusing on a major area or issue in arts education research     *A Text-Book of the History of Painting* John Charles Van Dyke, 2016-08-08 The object of this series of text books is to provide concise teachable histories of art for class room use in schools and colleges The limited time given to the study of art in the average educational institution has not only dictated the condensed style of the volumes but has limited their scope of matter to the general features of art history Arch ological discussions on special subjects and sthetic theories have been avoided The main facts of history as settled by the best authorities are given If the reader choose to enter into particulars the bibliography cited at the head of each chapter will be found helpful Illustrations have been introduced as sight help to the text and to avoid repetition abbreviations have been used wherever practicable The enumeration of the

principal extant works of an artist school or period and where they may be found which follows each chapter may be serviceable not only as a summary of individual or school achievement but for reference by travelling students in Europe This volume on painting the first of the series omits mention of such work in Arabic Indian Chinese and Persian art as may come properly under the head of Ornament a viii subject proposed for separate treatment hereafter In treating of individual painters it has been thought best to give a short critical estimate of the man and his rank among the painters of his time rather than the detailed facts of his life Students who wish accounts of the lives of the painters should use Vasari Larousse and the Encyclop dia Britannica in connection with this text book Acknowledgments are made to the respective publishers of Woltmann and Woermann s History of Painting and the fine series of art histories by Perrot and Chipiez for permission to reproduce some few illustrations from these publications

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web aug 19 2019 aphrodite greek goddess of love miguel navarro stone getty images aphrodite is the greek goddess of beauty love and sexuality she is sometimes known as the cyprian because there was a cult center of aphrodite on cyprus aphrodite is the mother of the god of love eros she is the wife of the ugliest of the gods hephaestus

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web zethus mortal son of zeus and antiope brother of amphiion zeus olympian god son of cronus and rhea greek god of heaven and earth zeuxippe naiad nymph daughter of eridanos wife of pandion mother of procne philomela erechtheus and butes nymph of the well of athens

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web sep 5 2023 zeus in ancient greek religion chief deity of the pantheon a sky and weather god who was identical with the roman god jupiter he was regarded as the sender of thunder and lightning rain and winds and his traditional weapon was the thunderbolt zeus was called the father of both gods and men