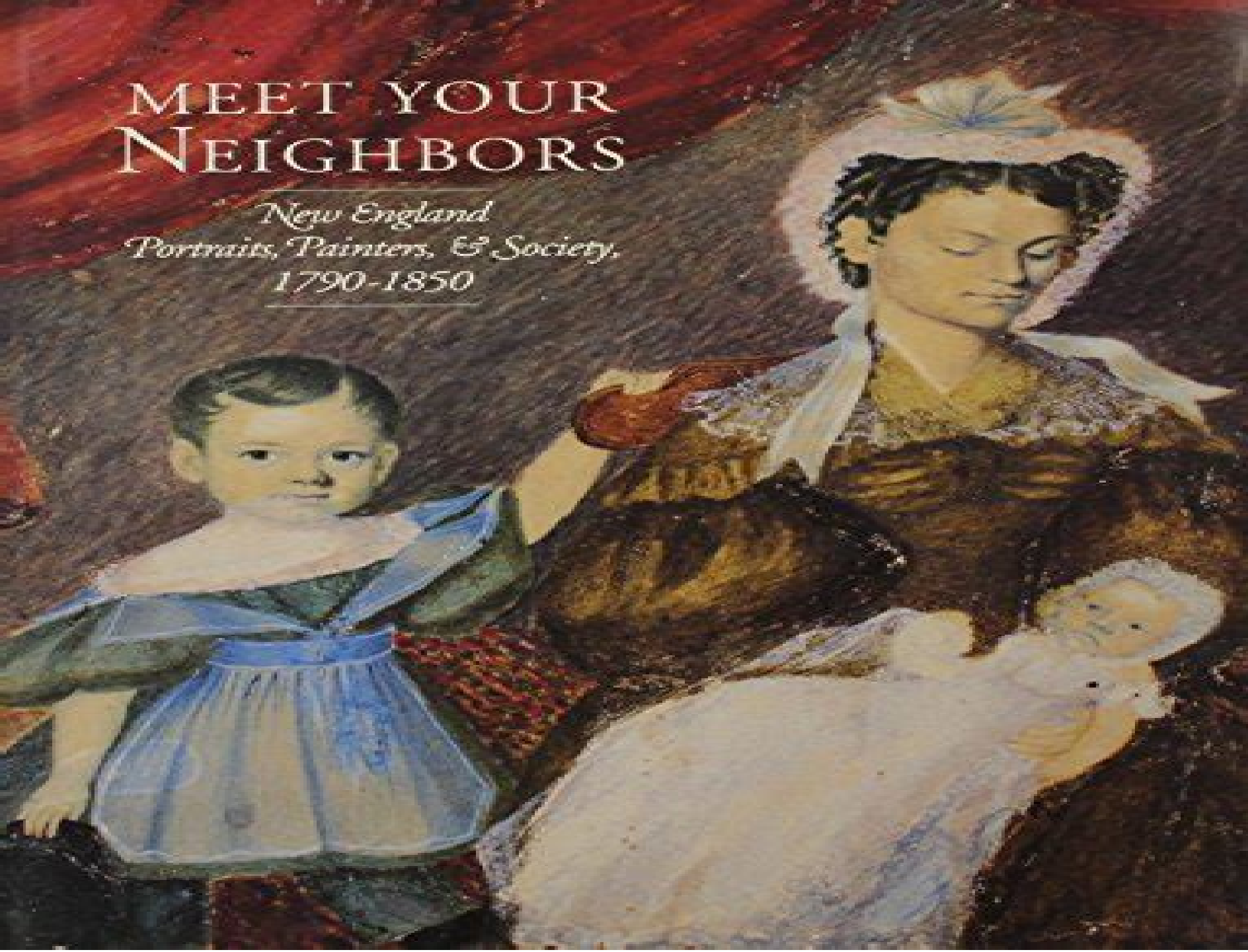


MEET YOUR NEIGHBORS

*New England
Portraits, Painters, & Society,
1790-1850*



Meet Your Neighbors New England Portraits Painters Society

Katherine C. Grier



Meet Your Neighbors New England Portraits Painters Society:

Meet Your Neighbors Caroline Sloat, 1992 Portraits have an immediacy which makes them compelling windows on the past As images they provide tangible information about their subjects and the world in which they lived As art and cultural artifacts they reveal the dynamic social aesthetic and economic forces that shaped them When Old Sturbridge Village opened the Meet Your Neighbors New England Portraits Painters and Society 1790 1850 exhibition it was the entry into a new stage in the Museum's life cycle It brought public view and scholarly attention to a significant collection of non academic portraits that had little exposure through exhibition or publication This book uses portraiture as a prism through which to look at rural New England society In those years industrialization immigration and urbanization undermined the old order and encouraged the emergence of a new class of Americans This middle class redefined tastes and material standards in a wider cultural movement creating a new age of abundance *Meet Your Neighbors* focuses on artists their patrons and the community at large to shed light on these profound and complex social and economic changes

Meet Your Neighbors Caroline Sloat, 1992 **American Faces** Richard H. Saunders, 2016-09-06 Portraits We know what they are but why do we make them Americans have been celebrating themselves in portraits since the arrival of the first itinerant portrait painters to the colonies They created images to commemorate loved ones glorify the famous establish our national myths and honor our shared heroes Whether painting in oil carving in stone casting in bronze capturing on film or calculating in binary code we spend considerable time creating contemplating and collecting our likenesses In this sumptuously illustrated book Richard H Saunders explores our collective understanding of portraiture its history in America how it shapes our individual and national identity and why we make portraits whether for propaganda and public influence or for personal and private appreciation *American Faces* is a rich and fascinating view of ourselves *Lessons in Likeness* Estill Curtis Pennington, 2011 Between 1802 when the young Kentucky artist William Edward West began to paint portraits while on a downriver journey and 1920 when the last of Frank Duveneck's students worked in Louisville a large number of notable portrait artists were active in Kentucky and the Ohio River Valley In *Lessons in Likeness* Portrait Painters in Kentucky and the Ohio River Valley 1802 1920 Estill Curtis Pennington charts the course of those artists as they painted a variety of sitters drawn from both urban and rural society The work is illustrated when possible from The Filson Historical Society collection of some four hundred portraits representing one of the most extensive holdings available for study in the region Portraiture involves artists and subjects known as sitters and is an art that combines elements of biography aesthetics and cultural history Private portraits often attract an oral history that enlivens the more colorful aspects of local tradition and culture Public portraits of towering figures such as George Washington Henry Clay and Abraham Lincoln were often reproduced in printed format to satisfy popular demand and subsequently attained an iconic timeless status *Lessons in Likeness* is organized in two parts Part One the cultural chronology serves as a backdrop to the biographies of the portrait artists This section identifies stylistic sources

and significant historical moments that influenced the artists and their milieus Rather than working in isolation portrait artists were connected to the world around them and influenced by prevailing trends in their trade Early in the nineteenth century for instance Matthew Jouett journeyed to Boston for study with Gilbert Stuart and upon his return to Kentucky painted in a style that subsequently influenced an entire generation Later artists notably Oliver Frazer and William Edward West studied the lessons of Thomas Sully in Philadelphia Sully popularized the lush warmly colored and highly flattering style of portraiture practiced by many of the itinerant artists whose careers were facilitated by the introduction of steam and rail travel The Civil War provoked a dramatic shift in the cultural terrain further augmented by the rise of photography and the emergence of academic art centers Painters who had previously worked with a master painter or learned on their own were now able to study at established schools especially in Cincinnati which became one of the leading centers for the teaching of art in late nineteenth century America Several of the teachers there Frank Duveneck and Thomas Satterwhite Noble in particular had firsthand experience with avant garde European styles notably the realism and naturalism practiced in Munich and Paris in the last quarter of the nineteenth century and then taught in the art schools of New York and Philadelphia Part Two profiles the artists from this area and period who have appeared in previous art historical literature and have an identifiable body of work represented in public and private collections Individual biographies provide details of the artists lives sources for further study and locations of works in public collections

American Paintings at Harvard Theodore E. Stebbins, Melissa Renn, 2008-01-01 This volume features nearly 500 paintings watercolors pastels and miniatures from Harvard University's storied yet little known collection of American art These works many unpublished are drawn from the Harvard Art Museums the University Portrait Collection the Peabody Museum of Archaeology and Ethnology and other entities and date from the early colonial years to the mid 19th century Highlights include a rare group of 17th century portraits along with important paintings by Robert Feke John Singleton Copley Charles Willson Peale Gilbert Stuart and Washington Allston in addition to works depicting western and Native American subjects by Alexandre de Batz Henry Inman and Alfred Jacob Miller among others Each work is accompanied by scholarly commentary that draws on extensive new research as well as a complete exhibition and reference history An introduction by Theodore E Stebbins Jr describes the history of the collection Lavishly illustrated in color this compendium is a testament to the nation's oldest collection of American art and an essential resource for scholars and collectors alike

Antebellum American Pendant Paintings Wendy N. E. Ikemoto, 2017-07-06 Antebellum American Pendant Paintings New Ways of Looking marks the first sustained study of pendant paintings discrete images designed as a pair It opens with a broad overview that anchors the form in the medieval diptych religious history and aesthetic theory and explores its cultural and historical resonance in the 19th century United States Three case studies examine how antebellum American artists used the pendant format in ways revelatory of their historical moment and the aesthetic and cultural developments in which they partook The case studies on John Quidor's

Rip Van Winkle and His Companions at the Inn Door of Nicholas Vedder 1839 and The Return of Rip Van Winkle 1849 and Thomas Cole's Departure and Return 1837 shed new light on canonical antebellum American artists and their practices The chapter on Titian Ramsay Peale's Kilauea by Day and Kilauea by Night 1842 presents new material that pushes the geographical boundaries of American art studies toward the Pacific Rim The book contributes to American art history the study of a characteristic but as yet overlooked format and models for the discipline a new and productive framework of analysis focused on the fundamental yet complex way images work back and forth with one another *Souls Grown Deep* Paul Arnett, William Arnett, 2000 The first comprehensive overview of an important genre of American art *Souls Grown Deep* explores the visual arts genius of the black South This first work in a multivolume study introduces 40 African American self-taught artists who without significant formal training often employ the most unpretentious and unlikely materials Like blues and jazz artists they create powerful statements amplifying the call for freedom and vision The Papers of Thomas Jefferson, Volume 47 Thomas Jefferson, 2023-11-21 A definitive scholarly edition of the correspondence and papers of Thomas Jefferson Jefferson continues his pattern of returning home to Monticello for the summer months He makes a brief visit to Poplar Forest in Bedford County to plan the development of that property James Hubbard a young enslaved worker at Monticello escapes but is captured in Fairfax County Another slave who has fled James Hemings rejects efforts to persuade him to return and disappears Receiving news of the end of the conflict with Tripoli Jefferson states that although it is a small war in fact it is big in principle He devotes much of his attention to relations with Spain He considers alliance with Great Britain to force a resolution with Spain then chooses instead to negotiate with France for the purchase of Florida and settlement of matters in dispute with Spain He drafts bills to organize the militia by age and create a naval militia Specimens sent by Lewis and Clark arrive Jefferson calculates that the United States has recently acquired cessions of well over 9 million acres of land from Native Americans He meets with visiting Creek leaders Answering a query Jefferson states that Patrick Henry was the greatest orator that ever lived but avaritious rotten hearted **NEH Exhibitions Today** National Endowment for the Humanities. Humanities Projects in Museums and Historical Organizations, 1993 **The Clarion**, 1992 *A New Nation of Goods* David Jaffee, 2010 *A New Nation of Goods* highlights the significant role of provincial artisans in four crafts in the northeastern United States chairmaking clockmaking portrait painting and book publishing to explain the shift from preindustrial society to an entirely new configuration of work commodities and culture **The American Bourgeoisie** J. Rosenbaum, S. Beckert, 2010-12-20 This volume engages a fundamental disciplinary question about this period in American history how did the bourgeoisie consolidate their power and fashion themselves not simply as economic leaders but as cultural innovators and arbiters It also explains how culture helped Americans form both a sense of shared identity and a sense of difference Painting and Portrait Making in the American Northeast Dublin Seminar for New England Folklife, 1995 **American Portrait Miniatures in the Metropolitan Museum of Art** Metropolitan Museum of

Art (New York, N.Y.), Carrie Rebora Barratt, Lori Zabar, 2010 *Exposing Slavery* Matthew Fox-Amato, 2019-03-01 Drawing upon unpublished and little studied photographs of slaves ex slaves and abolitionists Fox Amato argues that slavery abolition and race in antebellum America cannot be understood without looking at the visual culture photography spawned or the development of photography without considering how slavery shaped it **The Adventures of Allegra Fullerton** Robert J. Begiebing, 2012-05-22 A picaresque novel of the remarkable life of a liberated 19th century woman Love Entwined Helen Sheumaker, 2007-05-29 Using a wide array of evidence drawn from poetry fiction diaries letters and examples of hairwork Love Entwined traces the widespread popularity of the craft from the late eighteenth to the early twentieth century

Humanities , 1993 *Pets in America* Katherine C. Grier, 2010-11-15 Entertaining and informative *Pets in America* is a portrait of Americans relationships with the cats dogs birds fishes rodents and other animals we call our own More than 60 percent of U S households have pets and America grows more pet friendly every day But as Katherine C Grier demonstrates the ways we talk about and treat our pets as companions as children and as objects of beauty status or pleasure have their origins long ago Grier begins with a natural history of animals as pets then discusses the changing role of pets in family life new standards of animal welfare the problems presented by borderline cases such as livestock pets and the marketing of both animals and pet products She focuses particularly on the period between 1840 and 1940 when the emotional behavioral and commercial characteristics of contemporary pet keeping were established The story is filled with the warmth and humor of anecdotes from period diaries letters catalogs and newspapers Filled with illustrations reflecting the whimsy the devotion and the commerce that have shaped centuries of American pet keeping *Pets in America* ultimately shows how the history of pets has evolved alongside changing ideas about human nature child development and community life This book accompanies a museum exhibit *Pets in America* which opens at the McKissick Museum in Columbia South Carolina in December 2005 and will travel to five other cities from May 2006 through May 2008 **Reading American Art** Professor and Department Head of Art & Art History Elizabeth Milroy, 1998-01-01 This anthology brings together twenty outstanding works of recent scholarship on the history of the visual arts in the United States from the colonial period to 1945 The selected essays all written within the past two decades reflect the interdisciplinary character of current art historiography in America and the variety of approaches that contribute to the dynamism in the field The authors take up diverse subjects from colonial portraits to nineteenth century sculptures of women to photographic images of New York and invite those with a general knowledge of the history of American art to think more deeply about art and culture Employing many interpretive methodologies including iconology social history structuralism psychobiography and feminist theory the contributors to this volume combine close analysis of specific art objects or groups of objects with discussion of how these works of art operated within their cultural contexts The authors consider the works of such artists as John Singleton Copley Charles Willson Peale Winslow Homer Thomas Eakins Georgia O Keeffe and Jackson Pollock as they assess how paintings sculpture prints drawings

and photographs have carried meaning within American society And they investigate how the conceptualization production and presentation of works of art both inform and are informed by prevailing attitudes toward the role of the arts and the artist in American culture

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