

The Paintings of Charles Bird King (1785-1862)



Paintings The Of Charles Bird King 1785 1862

**John Caldwell, Oswaldo Rodriguez
Roque, Dale T. Johnson**



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The Paintings of Charles Bird King (1785-1862) Andrew J. Cosentino, 1977 *The Paintings of Charles Bird King (1785-1862)*, 1977 *The Painting of Charles Bird King, 1785-1862* Andrew J. Cosentino, Joshua Charles Taylor, 1977

The Paintings of Charles Bird King [1785-1862] Andrew J. Cosentino, 1977 *Charles Bird King, American Painter, 1785-1862* Andrew J. Cosentino, 1984 **The Representation of the Struggling Artist in America, 1800-1865** Erika Schneider, 2015-04-23 The Representation of the Struggling Artist in America 1800 1865 analyzes how American painters sculptors and writers active between 1800 and 1865 depicted their response to a democratic society that failed to adequately support them financially and intellectually Without the traditional European forms of patronage from the church or the crown American artists faced unsympathetic countrymen who were unaccustomed to playing the role of patron and less than generous in rewarding creativity It was in this unrewarding landscape that American artists in the first half of the nineteenth century employed the struggling or starving artist image to satirize the country s lack of patronage and immortalize their own struggles Through an examination of artists journals letters and biographies as well as the development of art academies and exhibition venues this study traces the evolution of a young nation that went from considering artists as mere craftsmen to recognizing them as important members of a civilized society **Portraits of John Quincy Adams and His Wife**

Andrew Oliver, 1970 The publication of Portraits of John Quincy Adams and His Wife makes available a record which both affords unique visual documentation of the most varied political career in American history and exemplifies the work of the principal American portraitists from the days of Copley and Stuart to the dawn of the Daguerrean era Included in the volume s 159 illustrations are all the known life portraits busts and silhouettes of John Quincy and Louisa Catherine Adams along with important replicas copies engravings and representative likenesses of their siblings The book is organized into seven chapters which generally coincide with the major divisions of John Quincy Adams political career Within each chapter are discussed the artists their relationships with the Adams s and the provenance of each of their works A comprehensive chronology of John Quincy Adams life for each period accompanies the chapter to which it pertains All important information about the size of each likeness the inscriptions if any the date executed and present ownership where known is summarized in the List of Illustrations The Adams s as they watched themselves age over the years in the marble ink or oil of the artists who portrayed them recorded much by way of commentary on the artistic talent and process at hand Andrew Oliver in his detailed and lively discussions of each likeness makes full use of the diaries and correspondence preserved in the Adams Papers thus combining a learned appreciation with an intimate glimpse of Adams s as they saw themselves The volume continues the record of Adams family portraiture begun with Portraits of John and Abigail Adams The two volumes together constitute Series IV of the distinguished Adams Papers publications **Catalog of Copyright Entries. Third Series**

Library of Congress. Copyright Office, 1978 **Monthly Catalog of United States Government Publications**, 1978

Conrad Wise Chapman Ben L. Bassham, 1998 Civil War artist Conrad Wise Chapman painted and sketched while on duty as a Confederate soldier Chapman's firsthand knowledge is evident in his work and this text provides both a critical analysis of Chapman's art and a biography incorporating his correspondence and Civil War memoirs

Indians on Display Norman K Denzin, 2016-06-16 Even as their nations and cultures were being destroyed by colonial expansion across the continent American Indians became a form of entertainment sometimes dangerous and violent sometimes primitive and noble Creating a fictional wild west entrepreneurs then exported it around the world Exhibitions by George Catlin paintings by Charles King and Wild West shows by Buffalo Bill Cody were viewed by millions worldwide Norman Denzin uses a series of performance pieces with historical contemporary and fictitious characters to provide a cultural critique of how this version of Indians one that existed only in the western imagination was commodified and sold to a global audience He then calls for a rewriting of the history of the American west one devoid of minstrelsy and racist pageantry and honoring the contemporary cultural and artistic visions of people whose ancestors were shattered by American expansionism

Monthly Catalog of United States Government Publications United States. Superintendent of Documents, 1978 February issue includes Appendix entitled Directory of United States Government periodicals and subscription publications September issue includes List of depository libraries June and December issues include semiannual index

Gilbert Stuart Carrie Rebora Barratt, Gilbert Stuart, Ellen Gross Miles, 2004 Publisher Description

American Paintings in The Metropolitan Museum of Art. Vol. 1 John Caldwell, Oswaldo Rodriguez Roque, Dale T. Johnson, 1994-03-01

Before the Gilded Age Mark L. Goldstein, 2023 Before the Gilded Age is the first modern and thorough biography of William Wilson Corcoran 1798 1888 one of the nation's earliest and most successful political insiders financiers philanthropists and shapers of the emerging cultural elite during the era before the Gilded Age He was a college dropout Georgetown College who became one of the richest men in Washington A controversial figure in his own time and ours Corcoran was a masterful political shapeshifter whose chameleonlike ability to work both sides of the Mason Dixon line during and after the Civil War enabled him to thrive seamlessly between sitting out the war in Europe while rumors of treason swirled around him and then returning to the capital after the Union victory He was friendly with Robert E Lee and William Tecumseh Sherman Jefferson Davis and Daniel Webster He owned at least two individuals and worked to end Home Rule disenfranchising the voters of Washington DC and ending Reconstruction in the District He was one of the earliest consistent practitioners of the much reviled activity of lobbying And he devised the strategy to leverage public debt to finance the US prosecution of the Mexican American War Yet he also played a key role in stabilizing and merchandizing US financial securities at home and abroad created a bank that remained independent for 175 years Riggs Bank and founded the Corcoran Gallery of Art Corcoran's failings are examined along with his contributions to some of the major developments in finance and philanthropy of his era

Likeness and Landscape Dolores Ann Kilgo, 1994 Described by his contemporaries as Daguerre's most dedicated follower Thomas M Easterly did most of his work in the

relative obscurity of St Louis This lavishly illustrated account of his twenty seven year career established him as a new master in the ranks of nineteenth century photographers It will be an essential addition to the libraries of scholars and collectors Easterly s subjects range far beyond the traditional daguerrean portrait Of his surviving inventory of over 600 plates in the collection of the Missouri Historical Society over 140 are views of St Louis his native New England and the Niagara Falls region of New York Three series of American Indian portraits constitute the earliest dated photographic record of Plains tribal members A series of studio portraits of ordinary people and celebrities demonstrate a remarkable mastery of technique placing Easterly decades ahead of his time

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 **Art for an Undivided Earth** Jessica L. Horton,2017-05-18 In Art for an Undivided Earth Jessica L Horton reveals how the spatial philosophies underlying the American Indian Movement AIM were refigured by a generation of artists searching for new places to stand Upending the assumption that Jimmie Durham James Luna Kay WalkingStick Robert Houle and others were primarily concerned with identity politics she joins them in remapping the coordinates of a widely shared yet deeply contested modernity that is defined in great part by the colonization of the Americas She follows their installations performances and paintings across the ocean and back in time as they retrace the paths of Native diplomats scholars performers and objects in Europe after 1492 Along the way Horton intervenes in a range of theories about global modernisms Native American sovereignty racial difference archival logic artistic itinerancy and new materialisms Writing in creative dialogue with contemporary artists she builds a picture of a spatially temporally and materially interconnected world an undivided earth Painters and the American West Joan Carpenter Troccoli,Marlene Chambers,Jane Comstock,Anschutz collection (Denver, Colo.),Sarah Anschutz Hunt,Denver Art Museum,Anschutz collection (Denver, Colo.),2000-01-01 This book offers a tour of a collection of paintings of the American West still in private hands The Anschutz Collection covers all the ground expected in a wide ranging major survey yet still has plenty of room for surprises Every phase in the history of American art since the 1820s is included There are pictures of impressive quality by lesser known artists and examples from all the major painters who have depicted the West You ll discover works by artists such as Marsden Hartley Childe Hassam Jan Matulka and John Henry Twachtman who painted western subjects only rarely and pictures by those whose subjects were predominantly western The collection is particularly rich in paintings made in Taos and Santa Fe during the first half of the twentieth century when major American artists often found inspiration and stylistic renewal in the Southwest Among the American masters represented here are George Bellows Albert Bierstadt George Caleb Bingham Ernest Blumenschein George Catlin Stuart Davis Asher B Durand George Inness John Marin Alfred Jacob Miller Thomas Moran Georgia O Keeffe Frederic Remington Charles Marion Russell and Walter Ufer BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved *Painting Indians and Building Empires in North America, 1710-1840* William H. Truettner,2010-09-15 The Europeans who first explored and settled North America were endlessly intrigued by the indigenous people they found there even before the newly arrived colonials began to record the landscape they drew and painted Indians This study focuses on that practice offering a new visual perspective on westward expansion mainly through a survey of the major Indian images painted by Euro American artists before and after the American Revolution William H Truettner finds that these images were never simply the historical record they were purported to be instead they were conceived either directly

or indirectly to accompany attempts to expand white hegemony across North America first by the British then by the Americans Truettner's incisive accessible readings of paintings by artists such as Benjamin West Gilbert Stuart Charles Bird King and George Catlin relate these images to social and political events of the time and tell us much about how North American tribes would fare as they fought to survive during the second half of the nineteenth century

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