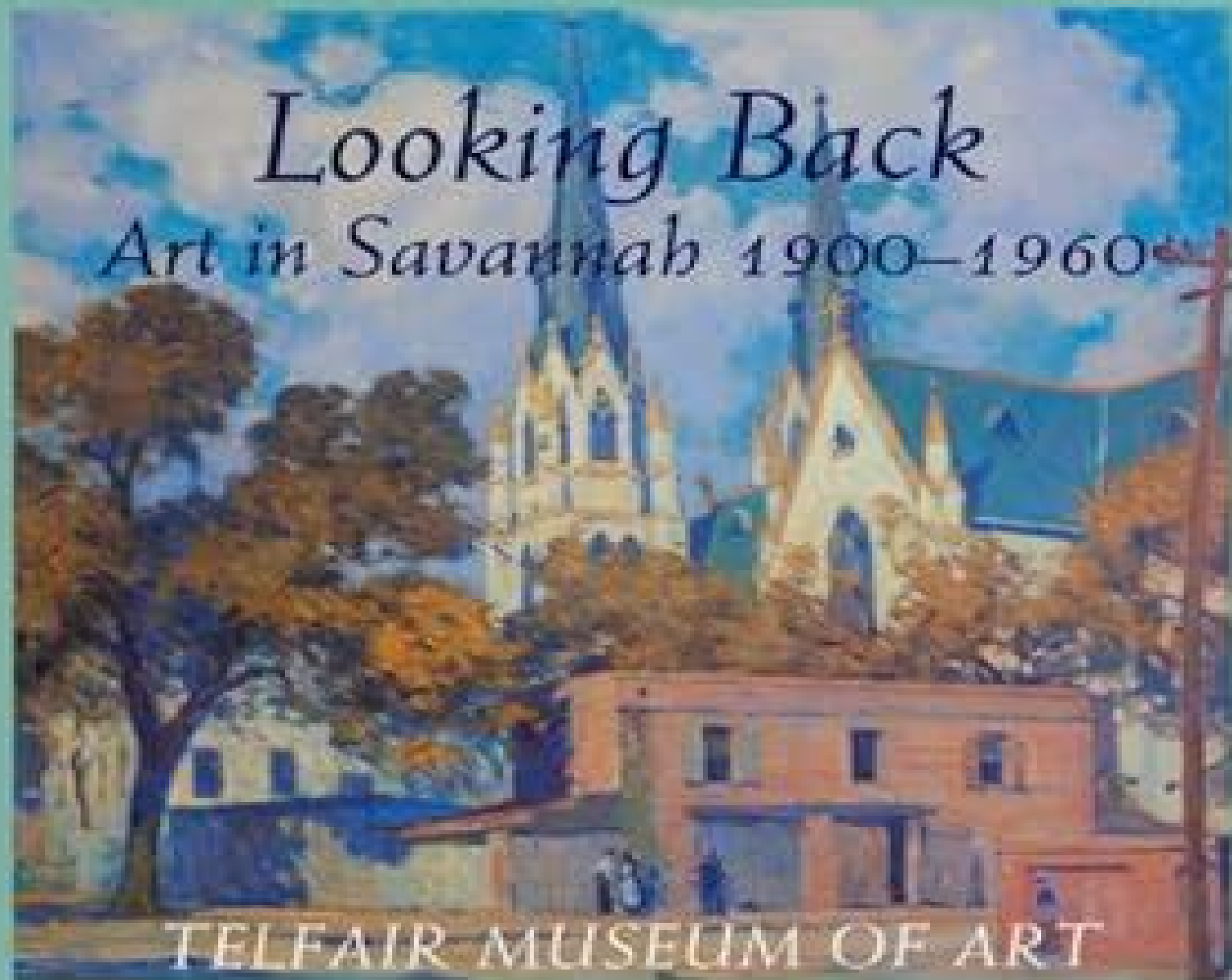


# Looking Back

Art in Savannah 1900-1960



TELFAIR MUSEUM OF ART

# Looking Back Art In Savannah 19001960

**National Register Publishing**



## **Looking Back Art In Savannah 1900-1960:**

**Picturing Savannah**, 2008 This catalogue for the Telfair Museum of Art's exhibition Picturing Savannah The Art of Christopher A D Murphy provides valuable information on Murphy's life and career documenting four decades of his finest work in all media oils watercolors etchings and pencil and charcoal drawings Born in 1902 Murphy was one of Savannah's most accomplished and beloved artists After studying in New York City at the Art Students League he returned to his native Savannah He taught privately at the Telfair Academy of Arts and Sciences and at Armstrong College now Armstrong Atlantic State University In 1929 he helped found the Association of Georgia Artists and in 1947 he collaborated with Walter Hartridge on the book Savannah providing drawings and etchings of his native city Just as his success peaked in New York in 1929 the stock market crashed and Murphy found it necessary to return home to his family Of all the artists who have taken Savannah and its environs as their primary inspiration Murphy was among the most sensitive and skillful He knew the city intimately and portrayed it in all its facets elegant and shabby rich and poor His work ranged from refined portraits of Savannah's elite to spontaneous depictions of African American children from images of the city's grand homes to renderings of rural farms and shanties Murphy's work captures a city in flux a southern town slowly adopting a modern lifestyle An incipient preservationist Murphy documented many homes neighborhoods and landmarks that no longer exist Murphy's work was included in annual exhibits of the Southern States Art League and at the American Watercolor Society and was shown nationally and internationally at the Victoria and Albert Museum the Cleveland Print Society the Philadelphia Print Club the Brooklyn Society of Etchers the Savannah Art Club and the Whitney Museum of American Art He also contributed to such popular publications as Country Life American Architect House Beautiful and Southern Architect The show which is installed at the Telfair Academy from February 6 through June 1 2008 presents 80-100 works drawn from local private and corporate collections from the Telfair Museum of Art's nineteen holdings and from holdings of the Morris Museum of Art in Augusta

**The Treasure of Ulysses Davis** Susan Mitchell Crawley, 2008 The first in depth catalog of work by one of the South's finest African American wood carvers

**Slavery and Freedom in Savannah** Leslie M. Harris, Daina Ramey Berry, 2014-02 Slavery and Freedom in Savannah is a richly illustrated accessibly written book modeled on the very successful Slavery in New York a volume Leslie M Harris coedited with Ira Berlin Here Harris and Daina Ramey Berry have collected a variety of perspectives on slavery emancipation and black life in Savannah from the city's founding to the early twentieth century Written by leading historians of Savannah Georgia and the South the volume includes a mix of longer thematic essays and shorter sidebars focusing on individual people events and places The story of slavery in Savannah may seem to be an outlier given how strongly most people associate slavery with rural plantations But as Harris Berry and the other contributors point out urban slavery was instrumental to the slave based economy of North America Ports like Savannah served as both an entry point for slaves and as a point of departure for goods produced by slave labor in the hinterlands Moreover Savannah's

connection to slavery was not simply abstract The system of slavery as experienced by African Americans and enforced by whites influenced the very shape of the city including the building of its infrastructure the legal system created to support it and the economic life of the city and its rural surroundings Slavery and Freedom in Savannah restores the urban African American population and the urban context of slavery Civil War and emancipation to its rightful place and it deepens our understanding of the economic social and political fabric of the U S South This project is made possible by a grant from the U S Institute of Museum and Library Services This volume is published in cooperation with Savannah s Telfair Museum and draws upon its expertise and collections including Telfair s Owens Thomas House As part of their ongoing efforts to document the lives and labors of the African Americans enslaved and free who built and worked at the house this volume also explores the Owens Thomas and Telfair families and the ways in which their ownership of slaves was foundational to their wealth and worldview

**Scenic Impressions** Estill Curtis Pennington, Martha R. Severens, 2015-12-16 The radical changes wrought by the rise of the salon system in nineteenth century Europe provoked an interesting response from painters in the American South Painterly trends emanating from Barbizon and Giverny emphasized the subtle textures of nature through warm color and broken brush stroke Artists subject matter tended to represent a prosperous middle class at play with the subtle suggestion that painting was indeed art for art s sake and not an evocation of the heroic manner Many painters in the South took up the stylistics of Tonalism Impressionism and naturalism to create works of a very evocative nature works which celebrated the Southern scene as an exotic other a locale offering refuge from an increasingly mechanized urban environment Scenic Impressions offers an insight into a particular period of American art history as borne out in seminal paintings from the holdings of the Johnson Collection of Spartanburg South Carolina By consolidating academic information on a disparate group of objects under a common theme and important global artistic umbrella Scenic Impressions will underscore the Johnsons commitment to illuminating the rich cultural history of the American South and advancing scholarship in the field specifically examining some forty paintings created between 1880 and 1940 including landscapes and genre scenes A foreword written by Kevin Sharp director of the Dixon Gallery and Gardens in Memphis Tennessee introduces the topic Two lead essays written by noted art historians Estill Curtis Pennington and Martha R Severens discuss the history and import of the Impressionist movement abroad and domestically and specifically address the school s influence on art created in and about the American South The featured works of art are presented in full color plates and delineated in complementary entries written by Pennington and Severens Also included are detailed artist biographies illustrated by photographs of the artists extensive documentation and indices Featured artists include Wayman Adams Colin Campbell Cooper Elliott Daingerfield G Ruger Donoho Harvey Joiner John Ross Key Blondelle Malone Lawrence Mazzanovich Paul Plaschke Hattie Saussy Alice Ravenel Huger Smith Anthony Thieme and Helen Turner

*Looking Back* Pamela D. King, Harry H. DeLorme, 1996 Looking Back is the catalog of an exhibition held at the Telfair Museum of Art July 16 Sept 15

1996 Telfair Museum of Art Telfair Museum of Art,2005-01-01 The fascinating history of the Telfair featuring 114 representative pieces of fine and decorative art from its vast collection all superbly reproduced and thoroughly annotated

**The Southern Quarterly** ,1998 *The New Encyclopedia of Southern Culture* Judith H. Bonner,Estill Curtis Pennington,Charles Reagan Wilson,2013-01-14 From the Potomac to the Gulf artists were creating in the South even before it was recognized as a region The South has contributed to America s cultural heritage with works as diverse as Benjamin Henry Latrobe s architectural plans for the nation s Capitol the wares of the Newcomb Pottery and Richard Clague s tonalist Louisiana bayou scenes This comprehensive volume shows how through the decades and centuries the art of the South expanded from mimetic portraiture to sophisticated responses to national and international movements The essays treat historic and current trends in the visual arts and architecture major collections and institutions and biographies of artists themselves As leading experts on the region s artists and their work editors Judith H Bonner and Estill Curtis Pennington frame the volume s contributions with insightful overview essays on the visual arts and architecture in the American South

*Bibliographie D'histoire de L'art* ,1991 *The Charleston Renaissance* Martha R. Severens,1998 The Charleston Renaissance chronicles a dynamic period of Southern history detailing the artistic legacy of native and national artists whose collective image making led to Charleston s transformation from a faded Southern capital to a premier tourist destination Martha Severens as art historian curator and former Charleston resident introduces readers to the city s traditions and lore and delineates their impact on the art of the day Through her examination of the major local figures of the period Alfred Hurry Alice Ravenel Huger Smith Anna Heyward Taylor and Verner as well as the impressive list of visiting artists including Birge Harrison Childe Hassam Edward Hopper Lilla Cabot Perry and many more Severens expands upon the existing scholarship adding new depth and dimension to both the period and the place Ultimately by connecting the artistic advances in Charleston to the greater American art scene Severens brings clarity to the ancient beautiful city s vital role in Southern art and American regionalism BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

**The Collections of the Nelson-Atkins Museum of Art** Nelson-Atkins Museum of Art,2007 **The American Scene on Paper** Harry Katz,2008 Walker Evans, Simple Secrets Walker Evans,Ellen Fleurov,1997 Published to accompany exhibition held at the High Museum of Art Georgia 24 3 14 6 1998 and travelling American Art Directory 2009 National Register Publishing,2008 Forthcoming Books Rose Army,1997 **Imprinting the South** Lynn Barstis Williams,Lynn Barstis Williams Katz,2007 With this book the author outlines the history of printmaking in the South the growth of the print society movement and the influence of social realism New Deal art programs and the Arts and Crafts movement on the aesthetics of southern printmakers She also reviews the motifs imagery and subject matter the natural world farms and farmers at work rural architecture and townscapes African American life religious gatherings and scenes of leisure and play hunting dancing music playing Dust Jacket American Art Directory National Register Publishing,2003-05

**American Art Directory 2007-2008** Marquis,2006-12      Bibliographic Guide to Art and Architecture New York Public  
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







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



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