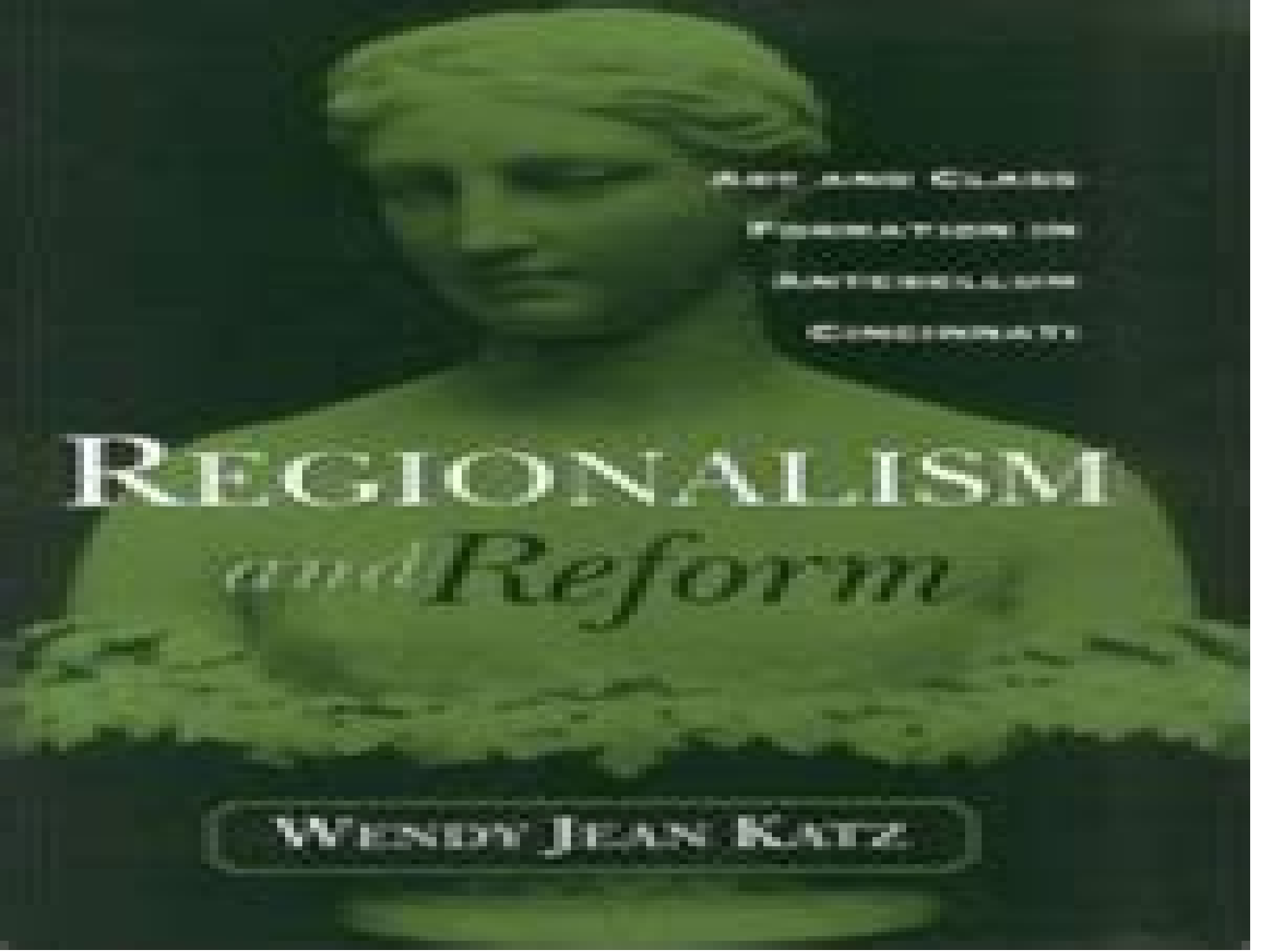




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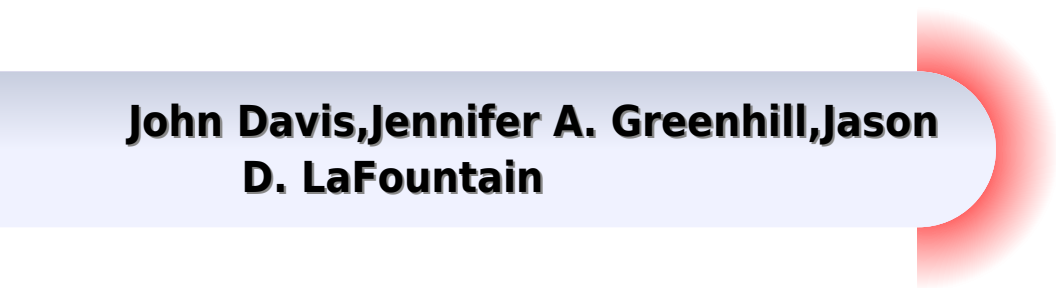
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REGIONALISM *and Reform*

WENDY JEAN KATZ

Regionalism And Reform Art And Class Formation In Antebellum Cincinnati

**John Davis, Jennifer A. Greenhill, Jason
D. LaFountain**



Regionalism And Reform Art And Class Formation In Antebellum Cincinnati:

Regionalism and Reform Wendy Jean Katz, 2002-09-17 This book is exceptionally smart really one of the best books I've read in its interdisciplinary way I find it original thoughtful and useful Barbara Groseclose The Ohio State University Before the Civil War Cincinnati Ohio was considered the most important art center of what was then regarded as the U S West In this book Wendy Jean Katz explores the role of artists and art associations in moral and social reform in antebellum Cincinnati Its leaders claimed for it the status of the future geographic and economic center of the nation and supported art as part of their efforts to forge a regional vision of morals and manners attractive enough to persuade their adoption nationally An interlocking array of men women and associations cooperated to attach middle class status to the cultivation of proper feelings and behavior Art helped spread these values and draw people to a new identity based on them rather than on wealth birth or profession Artists who believed in a moral purpose for art found themselves and their work aligned with urban boosters and reformers projects for attracting and assimilating a steady stream of immigrants to their vision of a harmonious urban culture By analyzing artists Lilly Martin Spencer Robert Duncanson and Hiram Powers within this local discourse on taste and reform their work emerges as participating in a process of class definition At the same time Katz upsets the idea of national culture as a one way street from New York to the provinces suggesting instead that the national was created in localities by artists and their patrons Wendy Jean Katz is assistant professor of art and art history at the University of Nebraska Lincoln

Regionalism and Reform Wendy Jean Katz, 2002 Before the Civil War Cincinnati Ohio was considered the most important art center of what was then regarded as the U S West In this book Wendy Jean Katz explores the role of artists and art associations in moral and social reform in antebellum Cincinnati Its leaders claimed for it the status of the future geographic and economic center of the nation and supported art as part of their effort to forge a regional vision of morals and manners attractive enough to persuade their adoption nationally BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

The Wild Woman of Cincinnati Michael D. Pierson, 2023-04-05 Popular entertainment in antebellum Cincinnati ran the gamut from high culture to shows barely above the level of the tawdry Among the options for those seeking entertainment in the summer of 1856 was the display of a Wild Woman purportedly a young woman captured while living a feral life beyond the frontier The popular exhibit which featured a silent underdressed woman chained to a bed was almost assuredly a hoax Local activist women however used their influence to prompt a judge to investigate the display The court employed eleven doctors who forcibly subdued and examined the woman before advising that she be admitted to an insane asylum In his riveting analysis of this remarkable episode in antebellum American history Michael D Pierson describes how people in different political parties and sections of the country reacted to the exhibit Specifically he uses the lens of the Wild Woman display to explore the growing cultural divisions between the North and the South in 1856 especially the differing gender ideologies of the northern Republican Party and the more

southern focused Democrats In addition Pierson shows how the treatment of the Wild Woman of Cincinnati prompted an increasing demand for women's political and social empowerment at a time when the country allowed for the display of a captive female without evidence that she had granted consent

Race and Racism in Nineteenth-Century Art Naurice Frank Woods Jr., 2021-06-28 Painters Robert Duncanson ca 1821 1872 and Edward Bannister 1828 1901 and sculptor Mary Edmonia Lewis ca 1844 1907 each became accomplished African American artists But as emerging art makers of color during the antebellum period they experienced numerous incidents of racism that severely hampered their pursuits of a profession that many in the mainstream considered the highest form of social cultivation Despite barriers imposed upon them due to their racial inheritance these artists shared a common cause in demanding acceptance alongside their white contemporaries as capable painters and sculptors on local regional and international levels Author Naurice Frank Woods Jr provides an in depth examination of the strategies deployed by Duncanson Bannister and Lewis that enabled them not only to overcome prevailing race and gender inequality but also to achieve a measure of success that eventually placed them in the top rank of nineteenth century American art Unfortunately the racism that hampered these three artists throughout their careers ultimately denied them their rightful place as significant contributors to the development of American art Dominant art historians and art critics excluded them in their accounts of the period In this volume Woods restores their artistic legacies and redeems their memories introducing these significant artists to rightful new audiences

Ecocriticism and the Anthropocene in Nineteenth-Century Art and Visual Culture Maura Coughlin, Emily Gephart, 2019-09-06 In this volume emerging and established scholars bring ethical and political concerns for the environment nonhuman animals and social justice to the study of nineteenth century visual culture They draw their theoretical inspiration from the vitality of emerging critical discourses such as new materialism ecofeminism critical animal studies food studies object oriented ontology and affect theory This timely volume looks back at the early decades of the Anthropocene to query the agency of visual culture to critique create and maintain more resilient and biologically diverse local and global ecologies

The Grove Encyclopedia of American Art Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries

Fourierist Communities of Reform Amy Hart, 2021-07-23 This book explores the intersections between nineteenth century social reform movements in the United States Delving into the little known history of women who joined income sharing communities during the 1840s this book uses four community case studies to examine social activism within communal environments In a period when women faced legal and social restrictions ranging from coverture to slavery the emergence of residential communities designed by French utopian writer Charles Fourier introduced spaces where female leadership and social organization became possible Communitarian women helped shape the ideological underpinnings of some of the United States most enduring and successful reform efforts including the women's rights movement the abolition movement and the creation of the Republican

Party Dr Hart argues that these movements were intertwined with activists influencing multiple organizations within unexpected settings

Empire of Vines Erica Hannickel, 2013-11 Empire of Vines traces the development of wine culture as grape growing expanded from New York to the Midwest before gaining ascendancy in California a progression that illustrates viticulture's centrality to the nineteenth century American projects of national expansion and the formation of a national culture

Manufacturing the Modern Patron in Victorian California John Ott, 2017-07-05 Through the example of Central Pacific Railroad executives Manufacturing the Modern Patron in Victorian California redirects attention from the usual art historical protagonists artistic producers and rewrites narratives of American art from the unfamiliar vantage of patrons and collectors Neither denouncing nor lionizing nor dismissing its subjects it demonstrates the benefits of taking art consumers seriously as active contributors to the cultural meanings of artwork It explores the critical role of art patronage in the articulation of a new and distinctly modern elite class identity for newly ascendant corporate executives and financiers These economic elites also sought to legitimate trends in industrial capitalism such as mechanization incorporation and proletarianization through their consumption of a diverse array of elite culture including regional landscapes panoramic and stop motion photography history paintings of the California Gold Rush the architecture of Stanford University and the design of domestic galleries This book addresses not only readers in the art history and visual and material cultures of the United States but also scholars of patronage studies American Studies and the sociology of culture It tells a story still relevant to this new Gilded Age of the early 21st century in which wealthy collectors dramatically shape contemporary art markets and institutions

Humbug! Wendy Jean Katz, 2020-02-04 One of Hyperallergic's Top Ten Art Books for 2021 Approximately 300 daily and weekly newspapers flourished in New York before the Civil War A majority of these newspapers even those that proclaimed independence of party were motivated by political conviction and often local conflicts Their editors and writers jockeyed for government office and influence Political infighting and their related maneuvers dominated the popular press and these political and economic agendas led in turn to exploitation of art and art exhibitions Humbug traces the relationships class animosities gender biases and racial projections that drove the terms of art criticism from the emergence of the penny press to the Civil War The inexpensive penny papers that appeared in the 1830s relied on advertising to survive Sensational stories satire and breaking news were the key to selling papers on the streets Coverage of local politicians markets crime and personalities including artists and art exhibitions became the penny papers lifeblood These cheap papers though unquestionably part of the period's expanding capitalist economy offered socialists working class men bohemians and utopianists a forum in which they could propose new models for American art and society and tear down existing ones Arguing that the politics of the antebellum press affected the meaning of American art in ways that have gone unrecognized Humbug covers the changing politics and rhetoric of this criticism Author Wendy Katz demonstrates how the penny press's drive for a more egalitarian society affected the taste and values that shaped art and how the politics of their

art criticism changed under pressure from nativists abolitionists and expansionists Chapters explore James Gordon Bennett's New York Herald and its attack on aristocratic monopolies on art the penny press's attack on the American Art Union an influential corporation whose Board purchased artworks from living artists exhibited them in a free gallery and then distributed them in an annual five dollar lottery expos of the fraudulent trade in Old Masters works and the efforts of socialists freethinkers and bohemians to reject the authority of the past

A Companion to American Art John Davis, Jennifer A. Greenhill, Jason D. LaFountain, 2015-01-30 A Companion to American Art presents 35 newly commissioned essays by leading scholars that explore the methodology historiography and current state of the field of American art history Features contributions from a balance of established and emerging scholars art and architectural historians and other specialists Includes several paired essays to emphasize dialogue and debate between scholars on important contemporary issues in American art history Examines topics such as the methodological stakes in the writing of American art history changing ideas about what constitutes Americanness and the relationship of art to public culture Offers a fascinating portrait of the evolution and current state of the field of American art history and suggests future directions of scholarship

The Rag Race Adam D. Mendelsohn, 2016-10 Argues that the Jews who flocked to the United States during the age of mass migration were aided appreciably by their association with a particular corner of the American economy the rag trade Comparing the history of Jewish participation within the clothing trade in the United States with that of Jews in the same business in England Mendelsohn demonstrates that differences within the garment industry on either side of the Atlantic contributed to a very real divergence in social and economic outcomes for Jews in each setting From publisher description

Political Economy, Race, and the Image of Nature in the United States, 1825-1878 Evan Robert Neely, 2024-05-01 Political Economy Race and the Image of Nature in the United States 1825 1878 is an interdisciplinary work analyzing the historical origins of a dominant concept of Nature in the culture of the United States during the period of its expansion across the continent Chapters analyze the ways in which Nature became a discursive site where theories of race and belonging adaptation and environment and the uses of literary and pictorial representation were being renegotiated forming the basis for an ideal of the human and the nonhuman world that is still with us Through an interdisciplinary approach involving the fields of visual culture political economy histories of racial identity and ecocritical studies the book examines the work of seminal figures in a variety of literary and artistic disciplines and puts the visual culture of the United States at the center of intellectual trends that have enormous implications for contemporary cultural practice The book will be of interest to scholars working in art history visual culture American studies environmental studies ecocriticism critical race theory and semiotics

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 milieu. 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.

Spectacle, Culture, and American Identity, 1815-1940. S. Tenneriello, 2013-12-18. Scenic spectacles collapse the borders of graphic and visual arts, multimedia, technology, spectatorship, and architecture. Drawing upon various systems of commercial, institutional, and public spectacle that intersect with scenic stages of the national landscape, Tenneriello examines how spectacle is entrenched in the formation of national identity.

Frontier Democracy. Silvana R. Siddali, 2016. *Frontier Democracy* examines the debates over state constitutions in the antebellum Northwest: Indiana, Illinois, Iowa, Michigan, Minnesota, Ohio, and Wisconsin from the 1820s through the 1850s. This is a book about conversations, in particular, the fights and negotiations over the core ideals in the

constitutions that brought these frontier communities to life Silvana R Siddali argues that the Northwestern debates over representation and citizenship reveal two profound commitments the first to fair deliberation and the second to ethical principles based on republicanism Christianity and science Some of these ideas succeeded brilliantly within forty years the region became an economic and demographic success story However some failed tragically racial hatred prevailed everywhere in the region in spite of reformers passionate arguments for justice and resulted in disfranchisement and even exclusion for non white Northwesterners that lasted for generations *Merchant of Illusion* Nicholas Dagen Bloom,2004

Art Wars Rachel N. Klein,2020-06-19 A study of three controversies that illuminate the changing cultural role of art exhibition in the nineteenth century From the antebellum era through the Gilded Age New York City's leading art institutions were lightning rods for conflict In the decades before the Civil War art promoters believed that aesthetic taste could foster national unity and assuage urban conflicts by the 1880s such hopes had faded and the taste for art assumed more personal connotations associated with consumption and domestic decoration Art Wars chronicles three protracted public battles that marked this transformation The first battle began in 1849 and resulted in the downfall of the American Art Union the most popular and influential art institution in North America at mid century The second erupted in 1880 over the Metropolitan Museum's massive collection of Cypriot antiquities which had been plundered and sold to its trustees by the man who became the museum's first paid director The third escalated in the mid 1880s and forced the Metropolitan Museum to open its doors on Sunday the only day when working people were able to attend In chronicling these disputes Rachel N Klein considers cultural fissures that ran much deeper than the specific complaints that landed protagonists in court New York's major nineteenth century art institutions came under intense scrutiny not only because Americans invested them with moral and civic consequences but also because they were part and parcel of explosive processes associated with the rise of industrial capitalism Elite New Yorkers spearheaded the creation of the Art Union and the Metropolitan but those institutions became enmeshed in popular struggles related to slavery immigration race industrial production and the rights of working people Art Wars examines popular engagement with New York's art institutions and illuminates the changing cultural role of art exhibition over the course of the nineteenth century Art and Appetite Annelise K. Madsen,Sarah Kelly Oehler,Nancy Siegel,Ellen E. Roberts,2013-12-10 Food has always been an important source of knowledge about culture and society Art and Appetite takes a fascinating new look at depictions of food in American art demonstrating that the artists' representations of edibles offer thoughtful reflection on the cultural political economic and social moments in which they were created Using food as an emblem artists were able to both celebrate and critique their society expressing ideas relating to politics race class gender and commerce Focusing on the late 18th century through the Pop artists of the 20th century this lively publication investigates the many meanings and interpretations of eating in America Richly illustrated Art and Appetite features still life and trompe l'oeil painting sculpture and other works by such celebrated artists as William Merritt Chase

John Singleton Copley Elizabeth Paxton Norman Bel Geddes Stuart Davis Edward Hopper Alice Neel Wayne Thiebaud Roy Lichtenstein and many more Essays by leading experts address topics including the horticultural and botanical underpinnings of still life paintings the history of alcohol consumption in the United States Thanksgiving and food in the world of Pop art In addition to the images and essays this book includes a selection of 18th and 19th century recipes for all American dishes including molasses cake stewed terrapin rice blancmange and roast calf s head **Corn Palaces and Butter Queens** Pamela Hemenway Simpson, 2012 A celebration of corn palaces crop art and butter sculpture from the late nineteenth and early twentieth centuries

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