

THE BOSTON ATHENÆUM
Art Exhibition Index
1827 - 1874



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The Boston Athenaeum Art Exhibition Index 1827 1874

Jennifer Van Horn



The Boston Athenaeum Art Exhibition Index 1827 1874:

The Boston Athenaeum Art Exhibition Index, 1827-1874 William J. Gavin, Mary Margaret Shaughnessy, Boston Athenaeum, 1980 Between 1827 and 1874 the Athenaeum exhibited the work of over fifteen hundred artists including old masters contemporary Europeans watercolorists and miniaturists Among the major American painters and sculptors who exhibited their work in the Athenaeum were Allston Cole Copley Greenough Powers Salmon Sully Trumbull and West The Athenaeum's set of art exhibition catalogues for these forty six years provides the longest continuing record of art exhibited during this time in Boston American Drawings and Watercolors in the Metropolitan Museum of Art Kevin J. Avery, Metropolitan Museum of Art (New York, N.Y.), 2002 The Metropolitan Museum began acquiring American drawings and watercolors in 1880 just ten years after its founding Since then it has amassed more than 1 500 works executed by American artists during the eighteenth and nineteenth centuries in watercolor pastel chalk ink graphite gouache and charcoal This volume documents the draftsmanship of more than 150 known artists before 1835 and that of about 60 unidentified artists of the period It includes drawings and watercolors by such American masters as John Singleton Copley John Trumbull John Vanderlyn Thomas Cole Asher Brown Durand George Inness and James Abbott McNeill Whistler Because the 504 works illustrate such a wide range of media techniques and styles this publication is a veritable history of American drawing from the eighteenth through most of the nineteenth century Metropolitan Museum of Art website *The Mirror of Antiquity* Caroline Winterer, 2018-07-05 In *The Mirror of Antiquity* Caroline Winterer uncovers the lost world of American women's classicism during its glory days from the eighteenth through the nineteenth centuries Overturning the widely held belief that classical learning and political ideals were relevant only to men she follows the lives of four generations of American women through their diaries letters books needlework and drawings demonstrating how classicism was at the center of their experience as mothers daughters and wives Importantly she pays equal attention to women from the North and from the South and to the ways that classicism shaped the lives of black women in slavery and freedom In a strikingly innovative use of both texts and material culture Winterer exposes the neoclassical world of furnishings art and fashion created in part through networks dominated by elite women Many of these women were at the center of the national experience Here readers will find Abigail Adams teaching her children Latin and signing her letters as Portia the wife of the Roman senator Brutus the Massachusetts slave Phillis Wheatley writing poems in imitation of her favorite books Alexander Pope's *Iliad* and *Odyssey* Dolley Madison giving advice on Greek taste and style to the U S Capitol's architect Benjamin Latrobe and the abolitionist and feminist Lydia Maria Child who showed Americans that modern slavery had its roots in the slave societies of Greece and Rome Thoroughly embedded in the major ideas and events of the time the American Revolution slavery and abolitionism the rise of a consumer society this original book is a major contribution to American cultural and intellectual history **The Boston Athenaeum** Richard Wendorf, 2009 The twelve essays in this bicentennial publication

address some of the most important episodes and issues during the Boston Athenaeum's two hundred year history. Two chapters focus on the Athenaeum's origins: what were its models and how did it differ from contemporary institutions? Other chapters discuss the role of women, prints and photographs, the scruples collection, architectural holdings, and the book arts collection. Two essays are devoted to the Athenaeum's role in the creation of the Boston Public Library and the Museum of Fine Arts in Boston. Three other chapters discuss nineteenth century British responses to the cultural life of Boston, the role of the Athenaeum's conservation program, and the recently established Calderwood Writing Initiative. Each essay will remind both scholars and the general reader of the various roles the Athenaeum has played in the cultural life of the nation.

Founded in 1807, the Boston Athenaeum, the largest membership library in North America, boasts an extensive collection of rare books and manuscripts as well as one of the most significant art collections at any American library. It is home to more than 700,000 books, including approximately one half of George Washington's personal library from Mount Vernon.

American Portrait Miniatures in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Carrie Rebora Barratt, Lori Zabar, 2010

American Portrait Miniatures in the Manney Collection Dale T. Johnson, 1990

Dealing Art on Both Sides of the Atlantic, 1860-1940 Lynn Catterson, 2017-07-31

Dealing Art on Both Sides of the Atlantic, 1860-1940 aims to bring the marketplace dynamic into sharper focus with its essays which examine the many functionaries who participate in the art market network among them: agents, scouts, intermediaries, restorers, fakers, decorators, advisers, and experts. All of the essays are rooted in case studies which give voice to the various aspects of supply, from branding to marketing, from inventory to display, from restoration to pastiche to fabrication. Each is incredibly rich in their marshalling of primary sources and archival materials. In sum, they present an impressive array of new research. Contributors are: Fae Brauer, Denise M. Budd, Patrizia Cappellini, Lynn Catterson, Sebastien Chaffour, Laura D. Corey, Flaminia Gennari, Santori, Jacqueline Marie Musacchio, Joanna Smalcerz, Alexandra Provo, Anna Lea Tunesi, and Leanne Zalewski.

[Library Catalog of the Metropolitan Museum of Art, New York](#) Metropolitan Museum of Art (New York, N.Y.). Library, 1985

[Winslow Homer](#) William R. Cross, 2025-09-23

The definitive life of the painter who forged American identity visually in art and illustration with an impact comparable to that of Walt Whitman and Mark Twain in poetry and prose, yet whose own story has remained largely untold. In 1860, at the age of twenty-four, Winslow Homer (1836-1910) sold Harper's Weekly two dozen wood engravings carved into boxwood blocks and transferred to metal plates to stamp on paper. One was a scene that Homer saw on a visit to Boston, his hometown. His illustration shows a crowd of abolitionists on the brink of eviction from a church; at their front is Frederick Douglass, declaring the freedom of all mankind. Homer, born into the Panic of 1837 and raised in the years before the Civil War came of age in a nation in crisis, created multivalent visual tales, both quintessentially American and quietly replete with narrative for and about people of all races and ages. Whether using pencil, watercolor, or most famously oil, Homer addressed the hopes and fears of his fellow Americans and invited his viewers into stories embedded with universal, timeless questions of purpose.

and meaning Like his contemporaries Twain and Whitman Homer captured the landscape of a rapidly changing country with an artist's probing insight His tale is one of America in all its complexity and contradiction as he evolved and adapted to the restless spirit of invention transforming his world In Winslow Homer American Passage William R Cross reveals the man behind the art It is the surprising story of a life led on the front lines of history In that life this Everyman made archetypal images of American culture endowed with a force of moral urgency through which they speak to all people today Includes Color Images and Maps *Art Information and the Internet* Lois Swan Jones, 2013-12-16 In the first book of its kind art information expert Lois Swan Jones discusses how to locate visual and textual information on the Internet and how to evaluate and supplement that information with material from other formats print sources CD ROMS documentary videos and microfiche sets to produce excellent research results The book is divided into three sections Basic Information Formats Types of Websites and How to Find Them and How to Use Web Information Jones discusses the strengths and limitations of Websites scholarly and basic information resources are noted and search strategies for finding pertinent Websites are included Art Information and the Internet also discusses research methodology for studying art historical styles artists working in various media individual works of art and non Western cultures as well as art education writing about art problems of copyright and issues concerning the buying and selling of art This title will be periodically updated *The Documented Image* Gabriel P. Weisberg, Laurinda A. Dixon, 1987-12-01 **Gilbert Stuart and the Impact of Manic Depression** Dorinda Evans, 2017-07-05 Early American painter Gilbert Stuart has long been mistakenly represented as a hard drinking rogue habitual liar and inexplicable financial failure To explain his stylistic unevenness as an artist he is assumed to have had an inferior assistant but the documentary evidence for an assistant who painted on his portraits is non-existent in fact there is evidence to the contrary This ground breaking study demonstrates that Stuart suffered from a hereditary form of manic depression leading him to create pictures that contain peculiar lapses characteristic of a manic depressive or bipolar artist Using documentary and empirical evidence from diaries and letters to x radiographs of paintings this book fills important gaps in our knowledge of Stuart and connects the strange visual effects in some of Stuart's paintings with cognitive deficits attendant with the disorder In addition to Stuart other bipolar artists including George Romney Raphaelle Peale Gilbert Stuart Newton and William Rimmer are discussed in relation to these deficits revealing patterns which carry broader implications for all manic depressive artists This volume is a significant contribution not only to studies of Stuart and the four other painters but also to our understanding of the mind of a manic depressive artist It bridges the broad disciplines of art history and psychopathology Portraits of Resistance Jennifer Van Horn, 2022-01-01 A highly original history of American portraiture that places the experiences of enslaved people at its center This timely and eloquent book tells a new history of American art how enslaved people mobilized portraiture for acts of defiance Revisiting the origins of portrait painting in the United States Jennifer Van Horn reveals how mythologies of whiteness and of nation building

erased the aesthetic production of enslaved Americans of African descent and obscured the portrait's importance as a site of resistance. Moving from the wharves of colonial Rhode Island to antebellum Louisiana plantations to South Carolina townhouses during the Civil War, the book illuminates how enslaved people's relationships with portraits also shaped the trajectory of African American art post-emancipation. Van Horn asserts that Black creativity, subjecthood, viewership, and iconoclasm constituted instances of everyday rebellion against systemic oppression. *Portraits of Resistance* is not only a significant intervention in the fields of American art and history but also an important contribution to the reexamination of racial constructs on which American culture was built. Encyclopedia of American Folk Art Gerard C. Wertkin, 2004-08-02

For a full list of entries, contributors, and more, visit the Encyclopedia of American Folk Art web site. This is the first comprehensive scholarly study of a most fascinating aspect of American history and culture. Generously illustrated with both black and white and full color photos, this A-Z encyclopedia covers every aspect of American folk art, encompassing not only painting but also sculpture, basketry, ceramics, quilts, furniture, toys, beadwork, and more, including both famous and lesser known genres. Containing more than 600 articles, this unique reference considers individual artists, schools, artistic, ethnic, and religious traditions, and heroes who have inspired folk art. An incomparable resource for general readers, students, and specialists, it will become essential for anyone researching American art, culture, and social history. Gilbert Stuart Carrie Reborra Barratt, Gilbert Stuart, Ellen Gross Miles, 2004. Publisher Description **Art Market Research** Tom McNulty, 2013-12-27

This book is for art market researchers at all levels. A brief overview of the global art market and its major stakeholders precedes an analysis of the various sales venues: auction, commercial gallery, etc. Library research skills are reviewed, and advanced methods are explored in a chapter devoted to basic market research. Because the monetary value of artwork cannot be established without reference to the aesthetic qualities and art historical significance of our subject works, two substantial chapters detail the processes involved in researching and documenting the fine and decorative arts, respectively, and provide annotated bibliographies. Methods for assigning values for art objects are explored, and sources of price data, both in print and online, are identified and described in detail. In recent years, art historical scholarship increasingly has addressed issues related to the history of art and its markets; a chapter on resources for the historian of the art market offers a wide range of sources. Finally, provenance and art law are discussed with particular reference to their relevance to dealers, collectors, artists, and other art market stakeholders. Art History W. McAllister Johnson, 1990-01-01. These essays discuss major questions that should arise in courses in bibliography, methodology, and historiography, once the survey courses are left behind. American Studies Jack Salzman, 1986-08-29. This is an annotated bibliography of 20th century books through 1983 and is a reworking of *American Studies: An Annotated Bibliography of Works on the Civilization of the United States*, published in 1982. Seeking to provide foreign nationals with a comprehensive and authoritative list of sources of information concerning America, it focuses on books that have an important cultural framework and does not include those

which are primarily theoretical or methodological It is organized in 11 sections anthropology and folklore art and architecture history literature music political science popular culture psychology religion science technology medicine and sociology Each section contains a preface introducing the reader to basic bibliographic resources in that discipline and paragraph length non evaluative annotations Includes author title and subject indexes ISBN 0 521 32555 2 set 150 00

The Italian Presence in American Art, 1760-1860 Irma B. Jaffe, 1989 Annotation Sixteen essays examine aspects of American art that owe a debt to Italy and Italian artists A central theme is the tension between perceptions of Italy as a mythic presence the visual incarnation of spirit and a contrasting ambivalence felt by many Americans about the cultural ties binding them to Europe despite their political independence With some 200 illustrations 36 in color Not indexed Pre publication price 49 95 until 12 31 90 Annotation c 2003 Book News Inc Portland OR booknews com **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

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