

PICTURING AMERICA: ART AND VISUAL CULTURE
FROM THE EARLY REPUBLIC TO THE PROGRESSIVE ERA
PAUL J SHIN
EXAMINER: ALEXANDER NEMEROV

- I. HISTORIOGRAPHY/INTERPRETIVE FRAMEWORK
- II. ARTIST & SELFHOOD
- III. ART AS OBJECT, ART IN CONTEXT: ART, SCIENCE, & VISUALITY
- IV. POLITICS & ART
- V. BODIES OF REPRESENTATION
- VI. (RE)-MAKING AMERICA: ART & IDEOLOGY

*CROSS-LISTED WITH OTHER FIELDS

HISTORIOGRAPHY/INTERPRETIVE FRAMEWORK

- Corn, Wanda M. "Coming of Age: Historical Scholarship in American Art." *Art Bulletin* (June 1988): 188-207.
- Davis, John. "The End of the American Century: Current Scholarship on the Art of the United States." *Art Bulletin* (September 2003): 544-580.
- Burns, Sarah. *Painting the Dark Side: Art and the Gothic Imagination in Nineteenth-Century America*. Berkeley: University of California Press, 2004.

ARTIST & SELFHOOD

- Bjelajac, David. "The Boston Elite's Resistance to Washington Allston's *Elijah in the Desert*," in *American Iconology*. David Miller, ed. New Haven: Yale University Press, 1993.
- Burns, Sarah. *Inventing the Modern Artist: Art and Culture in Gilded Age America*. New Haven, CT: Yale University Press, 1996.
- Greenhill, Jennifer. "Playing the Fool: 'David Claypoole Johnston and the Menial Labor of Caricature.'" *American Art*, Vol. 17, No. 3 (Autumn, 2003), pp. 32-51.
- Nemerov, Alexander. *The Body of Raphaelle Peale: Still Life and Selfhood, 1812-1824*. Berkeley: University of California Press, 2001.
- Staiti, Paul. "Accounting for Copley" in *John Singleton Copley in America*. Carrie Rebora and Paul Staiti, eds.. New York: The Metropolitan Museum of Art, 1995.
- _____. "Character and Class" in *John Singleton Copley in America*. Carrie Rebora and Paul Staiti, eds.. New York: The Metropolitan Museum of Art, 1995.
- Stein, Roger. "Thomas Smith's Self-Portrait." *Art Journal* 44 (1984): 316-27.
- Steinberg, David. "Charles Willson Peale: The Portraitist as Divine," in *New Perspectives on Charles Willson Peale*. Lillian B. Miller and David C. Ward eds. Pittsburgh: University of Pittsburgh, 1991
- Wallach, Alan "Thomas Cole and the Aristocracy," in *Reading American Art*. Marianne Doezema, Elizabeth Milroy, and Marianne Doezema eds. New Haven, Connecticut: Yale University Press, 1998.

Ward, David. *Charles Willson Peale: Art and Selfhood in the Early Republic*. Berkeley: University of California Press, 2004.

ART AS OBJECT, ART IN CONTEXT: ART, SCIENCE, AND VISUALITY

Bedell, Rebecca. *The Anatomy of Nature: Geology and American Landscape Painting, 1825-1875*. Princeton: Princeton University Press, 2001.

Cary, Jonathan. *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*. Cambridge: MIT Press, 1999.

* Daston, Lorraine and Peter Galison. *Objectivity*. New York: Zone Books, 2007.

DeLue, Rachael Ziady. *George Inness and the Science of Landscape*. Chicago: University of Chicago Press, 2004.

Fried, Michael. *Realism, Writing, Disfiguration: On Thomas Eakins and Stephen Crane*. Chicago: University of Chicago Press, 1987.

Haltman, Kenneth. *Looking Close and Seeing Far: Samuel Seymour, Titan Ramsay Peale, and the Art of the Long Expedition, 1810-1823*. University Park: Pennsylvania State University Press, 2007.

Leja, Michael. *Looking Askance: Deception, Illusion and American Art from Eakins to Duchamp*. Berkeley: University of California Press, 2004.

Wallach, Alan. "Making a Picture from Mount Holyoke" in David Miller, ed. *American Iconology*. New Haven: Yale University Press, 1993.

Wolf, Bryan Jay. *Romantic Re-Vision: Culture and Consciousness in Nineteenth-Century American Painting and Literature*. Chicago: University of Chicago Press, 1982.

POLITICS & ART

Bellion, Wendy. "'Extend the Sphere': Charles Willson Peale's Panorama of Annapolis." *Art Bulletin* (September 2004): 529-549.

Casper, Scott. "Politics, Art and the Contradictions of a Market Culture: George Caleb Bingham's *Stump Speaking*," *American Art* 5 (Summer 1991): 27-47.

Fliegelman, Jay. *Declaring Independence: Jefferson, Natural Language, and the Culture of Performance*. Palo Alto: Stanford University Press, 1993.

Fryd, Vivien Green. *Art and Empire: The Politics of Ethnicity in the United States Capitol, 1815-1860*. New Haven: Yale University Press, 1992.

Hills, Patricia "The American Art-Union as Patron for Expansionist Ideology in the 1840s," in Andrew Hemingway and Will Vaughn, eds., *Art in Bourgeois Society, 1790-1850*.

Johns, Elizabeth. *American Genre Painting: The Politics of Everyday Life*. New Haven: Yale University Press, 1991.

Looby, Christopher. "The Constitution of Nature: Taxonomy as Politics in Jefferson, Peale, and Bartram," *Early American Literature* 22 (December 1987), 252-273.

Nemerov, Alexander. "Great Unknowns: The Anatomical Sculptures of William Rush and the Problem of Democratic Scale," in *Mammoth Scale: The Anatomical Sculptures of William Rush*. Philadelphia: Wistar Institute, 2002.

Steinberg, David. "Charles Willson Peale Portrays the Body Politic" in *The Peale Family: The Creation of a Legacy, 1770-1870*. Lillian B. Miller, ed. Washington, D.C.: National Portrait Gallery, 1996.

BODIES OF REPRESENTATION

Berger, Martin. *Man Made: Thomas Eakins and the Construction of Gilded Age Manhood*. Berkeley: University of California Press, 2000.

Gaudio, Michael. "Swallowing the Evidence: William Bartram and the Limits of Enlightenment." *Winterthur Portfolio* (Spring 2001).

Goodbody, Bridget. "The Present Opprobrium of Surgery": "The Agnew Clinic" and Nineteenth-Century Representations of Cancerous Female Breasts." *American Art* 8:1 (1994), 32-51.

Lubin, David. "Reconstructing Duncanson," in *Picturing a Nation: Art and Social Change in Nineteenth-Century America*. New Haven and London: Yale University Press, 1994.

*Ludmilla, Jordanova. *Sexual Visions: Images of Gender in Science and Medicine Between the 18th and 20th Centuries*. New York: Harvester Wheatsheaf, 1989.

Rachman, Stephen. "Memento Morbi: Lam Qua's Paintings, Peter Parker's Patients." *Literature and Medicine*. Spring 2004.

Savage, Kirk. *Standing Soldiers, Kneeling Slaves: Race, War Monument in Nineteenth Century America*. Princeton: Princeton University Press, 1997.

Smith-Rosenberg, Carroll. *Disorderly Conduct: Visions of Gender in Victorian America*. New York: Knopf, 1985.

Werbel, Amy. *Thomas Eakins: Art, Medicine, and Sexuality in Nineteenth-Century Philadelphia* (Yale University, 2007)

Wood, Marcus. *Blind Memory: Visual Representations of Slavery in England and America, 1780-1865*. New York: Manchester University Press, 2000

(RE)-MAKING AMERICA: ART & IDEOLOGY

Davis, John. "Eastman Johnson's *Negro Life at the South*." *Art Bulletin* (March 1998): 67-92.

Miller, Angela. *The Empire of the Eye: Landscape Representation and American Cultural Politics, 1825-1875*. Ithaca: Cornell University Press, 1993.

Nemerov, Alexander. *Frederic Remington and the American Civil War: A Ghost Story*, Norman Rockwell Museum, 2006.

Pyne, Kathleen. *Art and the Higher Life: Painting and Evolutionary Thought in Late Nineteenth-Century America*. Austin: University of Austin Press, 1996.

Rigal, Laura. "Peale's Mammoth," in David Miller, ed. *American Iconology*. New Haven: Yale University Press, 1993.

Stein, Roger B. "After the War: Constructing a Rural Past" *Picturing Old New England: Image and Memory*, in Roger Stein and William H. Truettner, eds. Washington, D.C.: National Museum of American Art; New Haven: Yale University Press, 1999.

_____. "Gilded Age Pilgrims," *Picturing Old New England: Image and Memory*, in Stein and William H. Truettner, eds. Washington, D.C.: National Museum of American Art; New Haven: Yale University Press, 1999.

Wolf, Bryan Jay. "All the World's a Code: Art and Ideology in Nineteenth-Century American Painting." *Art Journal* 44.4 (1984): 328-37.

Putting visuality itself in focus as never before, *Picturing Russia* adds an entirely new dimension to the study of Russian literature, history, art, and culture. The book enriches our understanding of visual documents and shows the variety of ways they serve as far more than mere illustration. eISBN: 978-0-300-14517-5. Subjects: History, Art & Art History.Â Illustrating publications and presentations is easier than ever. Digital technology, the easy transfer of images from the Internet, and the willingness of conference centers, businesses, schools, and universities to invest in projection equipment make it increasingly attractive to insert images into lectures and books, presentations and papers. The result has been paradoxical.