

Riots, Strikes, and Upheaval in Nineteenth-Century American Art

ROSS BARRETT

Rendering Violence Riots Strikes And Upheaval

Elizabeth Mankin Kornhauser, Tim Barringer

Rendering Violence Riots Strikes And Upheaval:

Rendering Violence Ross Barrett, 2014-08-29 Rendering Violence explores the problems and possibilities that the subject of political violence presented to American painters working between 1830 and 1890 a turbulent period during which common citizens frequently abandoned orderly forms of democratic expression to riot strike and protest violently Examining a range of critical texts this book shows for the first time that nineteenth century American aesthetic theory defined painting as a privileged vehicle for the representation of political order and the stabilization of liberal democratic life Analyzing seven paintings by Thomas Cole John Quidor Nathaniel Jocelyn George Henry Hall Thomas Nast Martin Leisser and Robert Koehler Ross Barrett reconstructs the strategies that American artists developed to explore the symbolic power of violence in a medium aligned ideologically with lawful democracy He argues that American paintings of upheaval render their subjects in divergent ways By exploring the inner conflicts that structure these painterly projects Barrett sheds new light on the politicized pressures that shaped visual representation in the nineteenth century and on the anxieties and ambivalences that have long defined American responses to political turmoil Rendering Violence Ross Barrett, 2009 Abstract This dissertation addresses the difficulties political violence presented for nineteenth century American artists arguing that violent upheaval was so incompatible with democratic beliefs that painters and graphic artists who engaged it were pressured to reframe the subject for period viewers Focusing on paintings prints and illustrations produced after a series of riots gang battles and labor conflicts that erupted in the United States between 1830 and 1880 my project charts the strategies that artists developed to redirect the political implications of violence I address paintings by Thomas Cole George Henry Hall Thomas Nast David Gilmour Blythe and Martin Leisser along with popular print images as sites of experimentation and struggle where artists creatively negotiated period political and aesthetic demands My project also reconstructs the aesthetic pressures that shaped the representation of political violence tracing the development of two aesthetic schemes that complicated the picturing of upheaval an enduring theoretical connection between painting and social order articulated throughout the period's aesthetic and critical texts and a sensational print aesthetic that repackaged current events as dazzling visual spectacles To respond to violent turmoil in their respective media I argue painters and graphic artists developed common and divergent strategies to negotiate and resist these aesthetic imperatives so as to minimize the implications of violent turmoil and explore its creative potential The dissertation begins by analyzing David Claypoole Johnston s 1835 cartoon collection Scraps and Thomas Cole s painting Destruction 1834 36 as creative responses to the period's riotous epidemic The second chapter focuses on George Henry Hall's 1858 painting A Dead Rabbit as an attempt to exploit the subject of rioting to craft an experimental and historically themed figural mode The third chapter studies artistic efforts to address the meanings of the Draft Riots of 1863 within the lexica of the pictorial press and middle class lithography The fourth chapter traces the development of a Molly Maguire myth in images of Civil War era and postwar

labor conflict in the coal regions of Pennsylvania The dissertation concludes by studying the emergence of new approaches to the picturing of violence in paintings and illustrations of the national railroad strike of 1877 Hidden in Plain Sight Rachel Stephens, 2023-09-22 In the decades leading up to the Civil War abolitionists crafted a variety of visual messages about the plight of enslaved people portraying the violence familial separation and dehumanization that they faced In response proslavery southerners attempted to counter these messages either through idealization or outright erasure of enslaved life In Hidden in Plain Sight Concealing Enslavement in American Visual Culture Rachel Stephens addresses an enormous body of material by tracing themes of concealment and silence through paintings photographs and ephemera connecting long overlooked artworks with both the abolitionist materials to which they were responding and archival research across a range of southern historical narratives Stephens begins her fascinating study with an examination of the ways that slavery was visually idealized and defended in antebellum art She then explores the tyranny especially that depicted in art enacted by supporters of enslavement introduces a range of ways that artwork depicting slavery was tangibly concealed considers photographs of enslaved female caretakers with the white children they reared and investigates a printmaker's confidential work in support of the Confederacy Finally she delves into an especially pernicious group of proslavery artists in Richmond Virginia Reading visual culture as a key element of the antebellum battle over slavery Hidden in Plain Sight complicates the existing narratives of American art and history Real Philly History, Real Fast James F. Murphy, Jim Murphy, 2021-06-18 A unique fast and guirky guide to Philadelphia's heroes and historic sites For America Jeremiah William McCarthy, Diana Thompson, 2019-01-01 Featuring paintings by American icons like Winslow Homer and Thomas Eakins this book illustrates the ways American artists have viewed themselves their peers and their painted worlds over 200 years Representation of Industrial Disputes in the Shadow of Repression in European Art Filip Dorssemont, 2024-07-29 This book is the first volume on the artistic representation of industrial disputes in European art from 1870 to 1914 since the catalogue of the landmark exhibition Streik Realit t und Mythos organized by the Deutsches Historisches Museum 1992 It has been written by a group of scholars who share a keen interest in social history and the history of art as well as in depth knowledge of industrial relations and collective labour law Seeking to transcend a purely western European perspective the book offers unprecedented insights into artistic production in Poland and Hungary from the 19th century to the communist era It even goes beyond the European continent examining the United States and Mexico The media explored include painting sculpture the graphic arts and photography Further the book deals with artists great Carlo Carr Walter Crane James Ensor Juan Gris K the Kollwitz Constantin Meunier Mih ly Munk csy Th ophile Alexandre Steinlen and Jan Toorop and small sometimes even anonymous The artistic styles range from social realism naturalism and neo impressionism to futurism and socialist realism All stages of industrial disputes from the causes of strikes to their violent suppression are subjected to iconographical and iconological analysis combined with perspectives from visual studies critical art and gender studies

Agricultural workers miners construction workers and textile workers fill the scenes Most of them are subordinate workers others are bogus independent workers and migrant workers Given its scope the book will be of interest to art historians labour law scholars and specialists in industrial relations **Generational Mapping Through Phases** Michael A. Susko, 2025-05-25 In Generational Mapping Through Phases Bridging Ancient Civilizations U S and Ancestral Pueblo History Complete Three Volume Edition the author presents a novel approach to understanding history through the lens of generational mapping which reveals distinct phases This comprehensive work explores the rise transformation and legacy of six important historical traditions Ancient Egypt Ancient Israel Ancient Rome Medieval Modern Europe U S History and the history of the Ancestral Pueblo peoples of the American Southwest Divided into three volumes the series introduces the theory that ancient civilizations U S history and Indigenous histories long viewed through static or compartmentalized frameworks can be studied instead as dynamic evolving processes marked by generational phases In brief they are 1 Invisible Beginnings 2 Establishment and Testing 3 Consolidation and Opening Up to outside influences 4 Crisis and Creativity 5 Empire and Inclusion and 6 Renewal or Rigidification The work redefines how we engage with the past weaving together archaeology anthropology and historical analysis to map the interconnectedness of civilizations and the generational forces that shape them From the achievements of Ancient Egypt to the enduring presence of the Ancestral Pueblo peoples the generational method offers fresh insight into how time identity and transformation shape the arc of human history This complete edition of Generational Mapping of World History is for readers seeking a deeper understanding of the structural rhythms that define civilizations across time including the living continuity of Indigenous peoples and their place in global **A Rosetta Key for U.S. History** Michael A. Susko, 2023-12-21 This work explores a generational history from America's Colonial period to the United States of contemporary times A novel historical approach will rely on generational markers every 15th year rather than yearly astronomical dates This method will make history more accessible and its patterns more apparent Identified from cultures presented in an earlier volume the phasings are 1 Invisible Beginnings 2 Establishment and Testing 3 Novel Consolidation and Opening Up 4 Crisis and Creativity 5 Empire and Inclusion and 6 Rigidification or Renewal This history does not seek to hide or obscure the shadow side of America nor does it fail to present beauty and light especially during the 30s generational phase One discovery prompted by this generational time chart was to more fully consider the importance of New Spain in understanding U S history A second and related theme is inclusion of the Indigenous whose influence extends to all phases of American history Come journey with us and experience historical events and people s lives generation by generation and see how they fit into historical phases Such an awareness the author contends will help us to make the generational choice of our times Sculpture at the Ends of Slavery Caitlin Meehye Beach, 2022-11-15 From abolitionist medallions to statues of bondspeople bearing broken chains sculpture gave visual and material form to narratives about the end of slavery in the eighteenth and nineteenth centuries Sculpture at the Ends of

Slavery sheds light on the complex and at times contradictory place of such works as they moved through a world contoured both by the devastating economy of enslavement and by international abolitionist campaigns By examining matters of making circulation display and reception Caitlin Meehye Beach argues that sculpture stood as a highly visible but deeply unstable site from which to interrogate the politics of slavery With focus on works by Josiah Wedgwood Hiram Powers Edmonia Lewis John Bell and Francesco Pezzicar Beach uncovers both the radical possibilities and the conflicting limitations of art in the pursuit of justice in racial capitalism s wake William Harnett's Curious Objects Nika Elder, 2022-10-04 Introduction Harnett's objects Civil War relics and the end of history painting Text and the transformation of still life Specimens and the art of trompe loeil Manufactures and the politics of painting Epilogue still life and its afterlives City of Second Sight Justin T. Clark, 2018-03-16 In the decades before the U.S. Civil War the city of Boston evolved from a dilapidated haphazardly planned and architecturally stagnant provincial town into a booming and visually impressive metropolis In an effort to remake Boston into the Athens of America neighborhoods were leveled streets straightened and an ambitious set of architectural ordinances enacted However even as residents reveled in a vibrant new landscape of landmark buildings art galleries parks and bustling streets the social and sensory upheaval of city life also gave rise to a widespread fascination with the unseen Focusing his analysis between 1820 and 1860 Justin T Clark traces how the effort to impose moral and social order on the city also inspired many from Transcendentalists to clairvoyants and amateur artists to seek out more ethereal visions of the infinite and ideal beyond the gilded paintings and glimmering storefronts By elucidating the reciprocal influence of two of the most important developments in nineteenth century American culture the spectacular city and visionary culture Clark demonstrates how the nineteenth century city is not only the birthplace of modern spectacle but also a battleground for the freedom and autonomy of the spectator **Nocturne** Hélène Valance, 2018-06-12 A beautifully illustrated look at the vogue for night landscapes amid the social political and technological changes of modern America The turn of the 20th century witnessed a surge in the creation and popularity of nocturnes and night landscapes in American art In this original and thought provoking book H l ne Valance investigates why artists and viewers of the era were so captivated by the night Nocturne examines works by artists such as James McNeill Whistler Childe Hassam Winslow Homer Frederic Remington Edward Steichen and Henry Ossawa Tanner through the lens of the scientific developments and social issues that dominated the period Valance argues that the success of the genre is connected to the resonance between the night and the many forces that affected the era including technological advances that expanded the realm of the visible such as electric lighting and photography Jim Crow era race relations America's closing frontier and imperialism abroad and growing anxiety about identity and social values amid rapid urbanization This absorbing study features 150 illustrations encompassing paintings photographs prints scientific illustration advertising and popular media to explore the predilection for night imagery as a sign of the times What Was History Painting and What Is It Now? Mark Salber Phillips, Jordan

Bear, 2019-10-10 The dominant visual language of European painting from the Renaissance to the nineteenth century history paintings were formidable in their monumental scale ambitious moral lessons and intricate narratives With the rise of modernist avant gardes the genre receded from the forefront of artistic production into the realm of nostalgia Yet history painting cast a shadow that would subtly colour even the works that sought to displace it Exploring the resilience of this distinctive mode of visual representation What Was History Painting and What Is It Now brings together an internationally distinguished group of scholars to trace the endurance adaptation and mutation of history painting These studies offer a reexamination of the fortunes of the genre from North America to Europe and Africa Organized around illuminating themes the book explores the creation of an audience attuned to the genre's didactic aims the entry of history painting into the marketplace of commercial art and attractions and the reimagination of the mode in response to the edicts of modern and contemporary art Spanning the full range and diversity of history painting this collection is a broad reconsideration of the Postapocalyptic Fantasies in tradition and the vibrant ways in which it resonates through the art of the present Antebellum American Literature John Hay, 2017-10-05 Even before the Civil War American writers were imagining life after a massive global catastrophe For many the blank slate of the American continent was instead a wreckage strewn wasteland a new world in ruins Bringing together epic and lyric poems fictional tales travel narratives and scientific texts Postapocalyptic Fantasies in Antebellum American Literature reveals that US authors who enthusiastically celebrated the myths of primeval wilderness and virgin land also frequently resorted to speculations about the annihilation of civilizations past and future By examining such postapocalyptic fantasies this study recovers an antebellum rhetoric untethered to claims for historical exceptionalism a patriotic rhetoric that celebrates America while denying the United States a unique position outside of world history As the scientific field of natural history produced new theories regarding biological extinction geological transformation and environmental collapse American writers responded with wild visions of the ancient past and the distant Looming Civil War Jason Phillips, 2018-09-20 How did Americans imagine the Civil War before it happened The future most anticipated event of the nineteenth century appeared in novels prophecies dreams diaries speeches and newspapers decades before the first shots at Fort Sumter People forecasted a frontier filibuster an economic clash between free and slave labor a race war a revolution a war for liberation and Armageddon Reading their premonitions reveals how several factors including race religion age gender region and class shaped what people thought about the future and how they imagined it Some Americans pictured the future as an open contested era that they progressed toward and molded with their thoughts and actions Others saw the future as a closed predetermined world that approached them and sealed their fate When the war began these opposing temporalities informed how Americans grasped and waged the conflict In this creative history Jason Phillips explains how the expectations of a host of characters generals politicians radicals citizens and slaves affected how people understood the unfolding drama and acted when the future became present He reconsiders the war s origins without

looking at sources using hindsight that is without considering what caused the cataclysm and whether it was inevitable As a result Phillips dispels a popular myth that all Americans thought the Civil War would be short and glorious at the outset a ninety day affair full of fun and adventure Much more than rational power games played by elites the war was shaped by uncertainties and emotions and darkened horizons that changed over time Looming Civil War highlights how individuals approached an ominous future with feelings thoughts and perspectives different from our sensibilities and unconnected to our view of their world Civil War Americans had their own prospects to ponder and forge as they discovered who they were and where life would lead them The Civil War changed more than America's future it transformed how Americans imagined the future and how Americans have thought about the future ever since A Concise Companion to Visual Culture A. Joan Saab, Aubrey Anable, Catherine Zuromskis, 2021-03-08 Provides an up to date overview of the present state Visual Cultural Studies featuring new original content topics and methods The Wiley Blackwell Concise Companion to Visual Culture brings together original research by both established scholars and new voices in the dynamic field exploring the history current state and possible future directions of visual cultural studies Organized as a series of non traditional keyword essays this innovative volume engages readers with a diversity of ideas and perspectives to broaden and enrich their understanding of visual culture and its operations This accessible reader friendly volume begins with a brief introduction to the history and practices of visual studies featuring interviews and conversations with key figures such as W J T Mitchell and Douglas Crimp The majority of the text explores key concepts within a broad framework of history ecologies mediations agencies and politics while placing particular emphasis on interdisciplinarity and intersectionality Essays cover keyword topics including Identities Representation Institutions Architectures Memes Environment Temporality and many more Offering a unique approach to the subject this timely resource Presents new work from a diverse group of scholars with a broad range of social cultural and generational perspectives Emphasizes the importance of activism and political urgency in humanities scholarship Discusses engaging objects and discourses beyond film and art such as architecture video games political activism and the nonhuman Highlights the diverse and interconnecting elements of visual culture scholarship Includes case studies and short introductions that provide context and reinforce core concepts The Wiley Blackwell Concise Companion to Visual Culture is essential reading for advanced undergraduate students graduate students and scholars in the fields of visual studies art New York: Art and Cultural Capital of the Gilded Age Margaret R. Laster, Chelsea history film studies and media studies Bruner, 2018-08-06 Fueled by a flourishing capitalist economy undergirded by advancements in architectural design and urban infrastructure and patronized by growing bourgeois and elite classes New York s built environment was dramatically transformed in the 1870s and 1880s This book argues that this constituted the formative period of New York's modernization and cosmopolitanism the product of a vital self consciousness and a deliberate intent on the part of its elite citizenry to create a world class cultural metropolis reflecting the city's economic and political preeminence. The interdisciplinary essays

in this book examine New York's late nineteenth century evolution not simply as a question of its physical layout but also in terms of its radically new social composition comprising the individuals institutions and organizations that played determining roles in the city's cultural ascendancy The Princeton Guide to Historical Research Zachary Schrag, 2021-04-27 The essential handbook for doing historical research in the twenty first century The Princeton Guide to Historical Research provides students scholars and professionals with the skills they need to practice the historian s craft in the digital age while never losing sight of the fundamental values and techniques that have defined historical scholarship for centuries Zachary Schrag begins by explaining how to ask good questions and then guides readers step by step through all phases of historical research from narrowing a topic and locating sources to taking notes crafting a narrative and connecting one s work to existing scholarship He shows how researchers extract knowledge from the widest range of sources such as government documents newspapers unpublished manuscripts images interviews and datasets He demonstrates how to use archives and libraries read sources critically present claims supported by evidence tell compelling stories and much more Featuring a wealth of examples that illustrate the methods used by seasoned experts The Princeton Guide to Historical Research reveals that however varied the subject matter and sources historians share basic tools in the quest to understand people and the choices they made Offers practical step by step guidance on how to do historical research taking readers from initial questions to final publication Connects new digital technologies to the traditional skills of the historian Draws on hundreds of examples from a broad range of historical topics and approaches Shares tips for researchers at every skill level

A True American Wendy Jean Katz,2022-02-01 This book argues that nativism the hostility especially to Catholic immigrants that led to the organization of political parties like the Know Nothings affected the meaning of nineteenthcentury American art in ways that have gone unrecognized In an era of industrialization nativisms erection of barriers to immigration appealed to artisans a category that included most male artists at some stage in their careers But as importantly its patriotic message about the nature of the American republic also overlapped with widely shared convictions about the necessity of democratic reform Movements directed toward improving the human condition including anti slavery and temperance often consigned Catholicism along with monarchies and slavery to a repressive past not the republican American future To demonstrate the impact of this political effort by humanitarian reformers and nativists to define a Protestant character for the country this book tracks the work and practice of artist William Walcutt Though he is little known today in his own time his efforts as a painter illustrator and sculptor were acclaimed as masterly and his art is worth reconsidering in its own right But this book examines him as a case study of an artist whose economic and personal ties to artisanal print culture and cultural nationalists ensured that he was surrounded by and contributed to anti Catholic publications and organizations Walcutt was not anti immigrant himself nor a member of a nativist party but his kin friends and patrons publicly expressed warnings about Catholic and foreign political influence And that has implications for better known

nineteenth century historical and narrative art Precisely because Walcutt's profile and milieu were so typical for artists in this period this book is able to demonstrate how central this supposedly fringe movement was to viewers and makers of American art Thomas Cole's Journey Elizabeth Mankin Kornhauser, Tim Barringer, 2018-01-29 Thomas Cole 1801 1848 is celebrated as the greatest American landscape artist of his generation Though previous scholarship has emphasized the American aspects of his formation and identity never before has the British born artist been presented as an international figure in direct dialogue with the major landscape painters of the age Thomas Cole's Journey emphasizes the artist's travels in England and Italy from 1829 to 1832 and his crucial interactions with such painters as Turner and Constable For the first time it explores the artist's most renowned paintings The Oxbow 1836 and The Course of Empire cycle 1834 36 as the culmination of his European experiences and of his abiding passion for the American wilderness The four essays in this lavishly illustrated catalogue examine how Cole's first hand knowledge of the British industrial revolution and his study of the Roman Empire positioned him to create works that offer a distinctive even dissident response to the economic and political rise of the United States the ecological and economic changes then underway and the dangers that faced the young nation A detailed chronology of Cole's life focusing on his European tour retraces the artist's travels as documented in his journals letters and sketchbooks providing new insight into his encounters and observations With discussions of over seventy works by Cole as well as by the artists he admired and influenced this book allows us to view his work in relation to his European antecedents and competitors demonstrating his major contribution to the history of Western art

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