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

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

*CROSS-LISTED WITH OTHER FIELDS

HISTORIOGRAPHY/INTERPRETIVE FRAMEWORK


ARTIST & SELFHOOD


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


**POLITICS & ART**


BODIES OF REPRESENTATION


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


(Re)-MAKING AMERICA: ART & IDEOLOGY


Then Alexander Graham Bell was allowed to use a new invention of his on the President (X-ray), but was only allowed to examine his right side. They never found the bullet because it actually went all the way over to his left side. Anyways, the president suffered a very painful death from all of the different things/germs that caused a very serious infection.Â Showed the devotion to the interests or culture of a particular nation. Aspirations for national independence. You might also like The dominant cultural models of the era, and through much of the nineteenth century, were Classical; the education of the upper and middle classes concentrated on Latin and Ancient Greek, and through the poetry, history, philosophy and drama of Classical authors, attempted to impart to young men values variously described as 'Corinthian', 'Athenian' or, at the tougher end of education, 'spartan'.Â The idea of the tortured genius was central to the Romantic ideal of art. So too was the revival of interest in the Middle Ages, seen not as a dark period of credulity and superstition, but as an era of great deeds and deep emotions, far away from the prosaic and mechanical world of early industrial society.