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Art in the  
White House

*A  
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# Art In The White House A Nations Pride

**Carol A. Grissom**



## **Art In The White House A Nations Pride:**

Art in the White House William Kloss,Doreen Bolger,1992      The Nixon White House Redecoration and Acquisition Program Patrick Phillips-Schrock,2016-05-25 A positive legacy of the troubled Nixon administration and one virtually unknown to the American public is the extensive acquisition of valuable art and antiques for the White House and the redecoration of the executive mansion by Pat Nixon With the help of an aggressive curator Clement Conger and a talented interior designer Edward Vason Jones the First Lady quietly erased much of the historic decor of Jacqueline Kennedy s Camelot and introduced an academic look to the State Rooms which endures to this day Nixon marked his presidential territory with a complete renovation of the West Wing a harbinger of the First Lady s plans They implemented a massive fundraising campaign to bankroll the refurbishment which resulted in one of the foremost collections of art art objects furniture paintings and sculpture in America This book presents the never before told story of the Nixons remodeling of the White House motivated by the approaching American Bicentennial and a desire to restore respect to the presidency through the arts      *United States Senate Catalogue of Fine Art* William Kloss,2005-08 The U S Capitol abounds in magnificent art that rivals its exterior architectural splendor The fine art held by the U S Senate comprises much of this treasured heritage It spans over 200 years of history contains works by such celebrated artists as Augustus Saint Gaudens Hiram Powers Daniel Chester French Charles Willson Peale Gilbert Stuart Walker Hancock Alexander Calder This volume provides previously unpublished information on the 160 paintings sculptures in the U S Senate Each work of art from portraiture of prominent senators to scenes depicting significant events in U S history is illus with a full page color photo accompanied by an essay secondary images that place the work in historical aesthetic context      *CRM* ,2008      Laura Bush Robert P. Watson,2005 In this book version of the official report presented to First Lady Laura Bush the reader will find the same contents that were included in the actual report This report marks the first ever time that such an undertaking was performed for the nation s first lady The report designed as a service to assist Mrs Bush in meeting the demands of her new role contains advice for the first lady and her senior staff as well as information on the history challenges and duties associated with the Office of the First Lady The contributors include the former first ladies public officials and leading historians of the first ladyship The Office of the First Lady is arguably the most intriguing and demanding unpaid job in the country The president s wife is in the unique position to wield significant power and influence as she presides over White House social affairs and important social projects while serving as the president s most trusted confidante and one of the country s most celebrated women

**Gilbert Stuart** Carrie Rebora Barratt,Gilbert Stuart,Ellen Gross Miles,2004 Publisher Description      **Zinc Sculpture in America, 1850-1950** Carol A. Grissom,2009 Introduced in the United States as a new material for statuary in the mid nineteenth century zinc has properties that allowed replication at low cost It was used to produce modestly priced serial sculpture displayed throughout the nation on fountains public monuments and war memorials Imitative finishes created the

illusion of more costly bronze stone or polychrome wood This first comprehensive overview of American zinc sculpture is interdisciplinary engaging aspects of art history popular culture local history technology and art conservation Included is a generously illustrated catalogue presenting more than eight hundred statues organized by type trade figures and Indians gods and goddesses fountain figures animals famous men military figures firemen cemetery memorials and religious subjects The compilation of data on these statues will be valuable to scholars filling the current void in research libraries The author's experience as a conservator will also make the an essential resource for historic preservationists seeking to repair statues now damaged by years of outdoor exposure This book has 555 illustrations 354 of which are in color Carol Grissom is Senior Objects Conservator at the Smithsonian's Museum Conservation Institute [George Washington and Political Fatherhood](#) Heinz Tschachler,2020-02-20 More than two hundred years after his death George Washington is still often considered the metaphorical father of the United States He was first known as the Father of His Country during his lifetime when the American people bestowed the title upon him as a symbolic act of resistance and rebirth Since then presidents have stood as paternal figureheads for America often serving as moral beacons This book tracks political fatherhood throughout world history from the idea of the pater patriae in Roman antiquity to Martin Luther's Bible translations and beyond Often using George Washington as a paradigm the author explores presidential iconography in the U S propaganda and the role of paternal rhetoric in shaping American sociopolitical history including the results of the 2016 presidential election **Byron, Sully, and the Power of Portraiture** John Clubbe,2017-11-28 Since the early nineteenth century Byron the man and his image have captured the hearts and minds of untold legions of people of all political and social stripes in Britain Europe America and around the world This book focuses on the history and cultural significance for Federal America of the only portrait of Byron known to have been painted by a major artist In private hands from 1826 until this day Thomas Sully's Byron has never before been the subject of scholarly study Beginning with his discovery of the portrait in 1999 and a 200 year narrative of the portrait's provenance and its relation to other well known Byron portraits the author discusses the work within the broad context of British and American portraiture of the late eighteenth and early nineteenth centuries Receiving most attention are Thomas Lawrence and Sully his American counterpart The author gives the fullest account to date of Sully's career and his relation to English influences and to figures prominent in the early nineteenth century American imagination among them Washington Fanny Kemble Lafayette Joseph Bonaparte and Nicholas Biddle Byron is discussed as an icon of the young American Republic whose Jubilee year coincided with Sully's initial work on the poet's portrait Later chapters offer a close reading of the portrait arguing that Sully has given a visual interpretation truly worthy of his celebrated controversial and famously handsome subject **CIO** ,2001-02-01 **Equal Under the Sky** Linda M. Grasso,2017-10 Cover Half Title Title Page Copyright Dedication Epigraph Contents Illustrations Acknowledgments Introduction Georgia O'Keeffe and Feminism Chapter One Living Feminism in the 1910s Chapter Two The Artist Idea Chapter Three Women in the Picture

Chapter Four You Are No Stranger to Me Women s Fan Letters Chapter Five Georgia O Keeffe s Self Portrait Chapter Six Feminism as Politics and Art Notes Bibliography Index      Report on the Assessment of Electronic Government Information Products Jeanne Hurley Simon,2001-04 A research survey covering the Federal Depository Library Program and how it works project phases and study goals and objectives Phase II of this report methodology survey analysis and findings structure of the questionnaire responses study questions preferred medium and format standards public access to products and authenticity and metadata qualitative findings site visits to Federal Depository Libraries agency meetings interviews with webmasters preservation specialists and information resources management specialists discussion of quantitative and qualitative findings and next steps Bibliography Charts and tables      **Reveal and Conceal** Andrea B. Rugh,1986-11-01 This book is an exciting study of clothing as a complex cultural expression The author analyses contemporary social meanings found in the symbols of dress and shows the way groups and individuals use the symbols like a language to reveal or conceal significant aspects of their personal identities Reveal and Conceal contains thirty three line drawings clearly depicting the various modes and differences in dress Forty eight photographs are included in the book most of which were taken by the author during her extensive interviews with the women and men of the Egyptian villages and cities she researched      **The Great Hound Match of 1905** Martha Wolfe,2015-11-02 In November 1905 the peak of foxhunting season across the Midlands of England and up and down the east coast of North America two towns in Virginia saw the coming of illustrious and wealthy men There was to be a contest a Great Hound Match between two packs of foxhounds one English and one American The English hounds carried on their great stout forearms and deep chests the monumental weight of centuries of foxhunting in England and were expected to make their hound dog ancestors proud of their New World conquest The American hounds were expected to show those stodgy old Brits how it was done over here with spunk and intuition individuality drive and nerve This book chronicles this ostentatious match of Britain versus America at the turn of the century

**Current Contents. Arts & Humanities** Institute for scientific information (Philadelphie, Pa).,1994      **Mona Lisa in Camelot** Margaret Leslie Davis,2008-11-04 In December 1962 Da Vinci s Mona Lisa set sail from Paris to New York for what was arguably the riskiest art exhibition ever mounted The fragile icon traveled like a head of state with armed guards and military surveillance in a temperature controlled vault Masterminding the entire show was First Lady Jacqueline Kennedy who tirelessly campaigned to persuade National Gallery Director John Walker French President Charles de Gaulle and her own husband to debut the legendary smile here For 88 charmed days Lisa Fever swept the nation as nearly two million Americans attended exhibits in Washington D C and New York It was the greatest outpouring of appreciation for a single work of art in American history And as only Jacqueline Kennedy could do she infused America s first museum blockbuster show with a unique sense of pageantry igniting a national love affair with the arts Gathering rare archival documents and interviews acclaimed biographer Margaret Leslie Davis has woven a tantalizing saga filled with international intrigue and the

irresistible charm of Camelot and its queen      The Papers of Thomas Jefferson, Volume 34 Thomas Jefferson, 2018-06-05 In Volume 34 covering May through July 1801 the story of Thomas Jefferson's first presidential administration continues to unfold He quickly begins to implement his objectives of economy and efficiency in government Requesting the chief clerk of the War Department to prepare a list of commissioned army officers Jefferson has his secretary Meriwether Lewis label the names on the list with such descriptors as Republican or Opposed to the administration otherwise respectable officers The president calls his moves toward a reduction in the army a chaste reformation Samuel Smith interim head of the Navy Department in accordance with the Peace Establishment Act arranges for the sale of surplus warships Secretary of the Treasury Albert Gallatin gathers figures on revenues and expenses and suggests improvements in methods of collecting taxes Jefferson delivers an eloquent statement on his policy of removals from office to the merchants of New Haven who objected to his dismissal of the collector of the port of New Haven He makes clear that while his inaugural address declared tolerance and respect for the minority it did not mean that no offices would change hands On the twenty fifth anniversary of the Fourth of July Jefferson entertains around one hundred citizens including a delegation of five Cherokee chiefs And on 30 July Jefferson leaves the Federal City for two months at Monticello      **The Emancipation Proclamation** Harold Holzer, Edna G. Medford, Frank J. Williams, 2006-05-01 The Emancipation Proclamation is the most important document of arguably the greatest president in U S history Now Edna Greene Medford Frank J Williams and Harold Holzer eminent experts in their fields remember analyze and interpret the Emancipation Proclamation in three distinct respects the influence of and impact upon African Americans the legal political and military exigencies and the role pictorial images played in establishing the document in public memory The result is a carefully balanced yet provocative study that views the proclamation and its author from the perspective of fellow Republicans antiwar Democrats the press the military the enslaved free blacks and the antislavery white establishment as well as the artists publishers sculptors and their patrons who sought to enshrine Abraham Lincoln and his decree of freedom in iconography Medford places African Americans the people most affected by Lincoln's edict at the center of the drama rather than at the periphery as previous studies have done She argues that blacks interpreted the proclamation much more broadly than Lincoln intended it and during the postwar years and into the twentieth century they became disillusioned by the broken promise of equality and the realities of discrimination violence and economic dependence Williams points out the obstacles Lincoln overcame in finding a way to confiscate property enslaved humans without violating the Constitution He suggests that the president solidified his reputation as a legal and political genius by issuing the proclamation as Commander in Chief thus taking the property under the pretext of military necessity Holzer explores how it was only after Lincoln's assassination that the Emancipation Proclamation became an acceptable subject for pictorial celebration Even then it was the image of the martyr president as the great emancipator that resonated in public memory while any reference to those African Americans most affected by the proclamation was stripped

away This multilayered treatment reveals that the proclamation remains a singularly brave and bold act brilliantly calculated to maintain the viability of the Union during wartime deeply dependent on the enlightened voices of Lincoln's contemporaries and owing a major debt in history to the image makers who quickly and indelibly preserved it Lefevre James Cranstone Donald L. Smith, 2004 Few people have had the pleasure of viewing the works of 19th century British artist Lefevre James Cranstone who thus remains overlooked and unappreciated By telling the story of the artist's life and work author Donald Smith helps the reader appreciate this gifted artist The book's 143 color plates illustrate how the artist documents the cities rural landscapes and people of his time through his versatility with diverse media and a superb use of detail The book focuses primarily on the artist's trip to America between 1859 and 1860 which resulted in almost 300 detailed sketches of antebellum America including works that illustrated the cruelty of the slave trade The volume concludes with a description of the artist's life and career in England and in Australia 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 milieus 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



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### **Art In The White House A Nations Pride Introduction**

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