

HISTORY PRINTS FACT AND FICTION

November 12 and 13, 2010



**American Antiquarian Society
Center for Historic American Visual Culture
185 Salisbury Street
Worcester, Massachusetts**

American Antiquarian Society

185 Salisbury Street

Worcester, MA 01609



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Center for Historic American Visual Culture
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The American Antiquarian Society has been collecting prints describing and reflecting the nation's history since its founding in 1812. Isaiah Thomas, for example, had portrait prints in his own collection that became part of the Society's collection. When the Rev. William Bentley of Salem died in 1819, his important collection of portrait prints and paintings came to AAS. This collection has continued to expand over nearly two hundred years. In a sense, all early American prints document the nation's past. However, there is a subset of prints that focus on interpreting history as opposed to landscape and genre images.

One question that often surfaces about these prints is the accuracy of images. Did makers of

nineteenth-century city views portray cities as they actually were? Do history prints present myths or truth? How often did print publishers gloss over reality to present heroism or an

optimistic view of society? The Fourth CHAViC Conference seeks to address some of these questions among others. The presentations by scholars from a variety of disciplines address American identity, consumption of historical prints, reform prints, artistic license, the exchange of imagery between America and



Europe, the distribution of urban imagery on Staffordshire pottery, and presidential portraiture. Mark Thistlethwaite, an authority on history painting, will deliver the keynote address on History Prints for the Parlor. Speakers include curators, librarians, art historians, literary scholars, and historians.

The conference is supported by a grant from the Gladys Kriebel Delmas Foundation.

FRIDAY AFTERNOON

1 – 2 p.m., Antiquarian Hall

Opening remarks and Keynote Address:
Mark Thistlethwaite, Kay and Velma Kimbell
Chair of Art History, Texas Christian University,
History Prints for the Parlor

2:30 – 4 p.m.

Session 1: Creating an American Identity

- Nancy Siegel, Art History, Towson University, *Savage Conflict: The 'Indian Princess' as Aggressor and Aggrieved in 18th-Century Prints*
- Laura Wasowicz, Curator of Children's Books, American Antiquarian Society, *Where Bravery, History, and Fantasy Meet: Heroic Prints in Nineteenth-Century American Children's Books*
- Weston Naef, Curator Emeritus, The Getty Museum, *Carleton Watkins and the Printed Picture in California, 1850-1880*

4 – 4:30 p.m.

Council Room Presentation by Ruth Ann Penka, *Beauties of America: The True Creation, Publication, and Distribution of Historical Imagery of American Cities by Staffordshire Potter John Ridgway, 1822*

4:30 – 6 p.m.

Session 2: Consumption of Historical Prints

- Allison Stagg, PhD, History of Art, University of London, *'The first will grumble and the last will laugh: An American Audience for British Visual Humor, 1790-1810*
- Aimee E. Newell, National Heritage Museum, *Educational Exercise, Decoration or Symbol of Brotherhood? The Use of Historical Prints in Early American Masonic Lodges*
- Corey Piper, Virginia Museum of Fine Arts, *A Fair Field and No Favor: The Visualization of American Idealism through Currier & Ives Harness Racing Prints*

Reception at the Worcester Center for
Crafts, 25 Sagamore Road, Worcester



SATURDAY MORNING

9 – 10:30 a.m., Worcester Polytechnic Institute

Session 3: Prints for a Cause

- Carl Robert Keyes, History, Assumption College, *Marketing the New Nation: Patriotic Imperatives in Advertisements for Early American Prints*
- Jeffrey Croteau, National Heritage Museum, *From Blind Man's Bluff to the Poor Blind Candidate: David Claypoole Johnston's Anti-Masonic Woodcuts for New England Almanacs*
- Kimberly Curtiss, PhD, History of Art, Rutgers University, *Osceola and the Abolitionist Print*

11 a.m. – 12:30 p.m.

Session 4: Artistic License in Art and Literature

- Erika Piola, Library Company of Philadelphia, *Great and Terrible: Lithographs of Public Celebrations and Tragedies in Nineteenth-Century Philadelphia*
- Anne Roth-Reinhardt, PhD Candidate, English, University of Minnesota, *Pirate or Patriot? Representations of John Paul Jones in Melville's *Israel Potter**
- Katherine E. Manthorne, Art History, Graduate Center, City University of New York, *Eliza Pratt Greatorex's Re-Construction of Old New York (1875)*

Lunch 12:30 – 1:30 p.m.

1:30 to 3 p.m.

Session 5: Europe and America

- Christopher N. Phillips, Lafayette College, *How Benjamin West's Prints Made Art Epic*
- Daniel C. Lewis, Northern Virginia Community College, *Printmaker Goupil, Leutze's *Washington Crossing the Delaware*, and the Prints that Made it a National Icon in Nineteenth-Century America*
- Marie-Stéphanie Delamaire, PhD Candidate, Art History, Columbia University, *'What are you going to do about it?' Thomas Nast's Reproduction of History Painting in his Early Political Cartoons*

3:30 – 5 p.m.

Session 6: Presidents and Print Culture

- Rachel E. Stephens, PhD, Art History, University of Iowa, *Jackson in Print: Politics, Competition, and Propaganda in Presidential Printmaking*
- Julie Mellby, Princeton University Library, *Biddy Buchanan: the *Vanity Fair* Caricatures of President James Buchanan*
- Volker Depkat, American Studies, Universität Regensburg, *Representing Democratic Legitimacy and Authority in Founding Situations: An Asymmetric Comparison of the USA and Weimar Germany*

Concluding Remarks

There will be breaks between each session.



History Prints Registration Form November 12 and 13, 2010

Name(s): _____

Address: _____

City: _____ State: _____ Zip: _____

Telephone: _____ Email: _____

Affiliation: _____

Preferred name for badge: _____

Fees:

Registration fee, \$65 _____

Graduate Student fee, \$30 _____

Lunch, \$12 _____

Total _____

Vegetarian?

The registration fee includes the reception at the Worcester Center for Crafts. A block of rooms has been reserved at Courtyard by Marriott, 72 Grove Street, Worcester, (508-363-0300). To receive the group rate of \$99 per room, please mention the American Antiquarian Society and CHAViC Conference; reserve by October 12.

Payment:

Check enclosed for \$ _____

Charge my credit card \$ _____

VISA

MasterCard

Discover

American Express

Card holder name: _____

Card number: _____

Exp. Date: _____

Signature: _____

Registration and payment are due by Friday, October 29. Late fee is an additional \$10.

Register online at <http://www.americanantiquarian.org/Shop/registration.htm>.

More information about the speakers and presentations is on the AAS website.