



Image Of America In Caricature And Cartoon

**American Revolution Bicentennial
Administration**



Image Of America In Caricature And Cartoon:

The Image of America in Caricature and Cartoon Amon Carter Museum of Western Art, 1976 **The Image of America in Caricature & Cartoon** Amon Carter Museum of Western Art, 1975 The Image of America traces the development of American history and culture through more than two centuries of caricature and cartoon Through the acerbic eyes of both American and foreign artists it portrays our history in dramatic tone building images With the pathos humor and the prejudices of his time each artist caricatures the personalities and events that form our culture Paul Revere William Charles and James Gillray satirized the vents of the Revolution and the War of 1812 David Claypool Johnston earned the title of the American Cruikshank with his devastating caricatures of King Andrew Jackson and his administration and Southern cartoonists vented their wrath on Abraham Lincoln as the Civil War raged Artists readily identified or created symbols for each era as cartoons became a widely distributed art of the people America was first symbolized as a na ve Indian or the virginal Columbia The American Eagle was employed to represent the country after it was adopted as the official emblem on the Great Seal The most famous symbol of the United States however is Uncle Sam best personified by James Montgomery Flagg during World War I In each decade cartoonists demonstrate their ability to capture the essence of an age in a caricature Theodore Roosevelt Franklin D Roosevelt Louis Satchmo Armstrong et al The Image of America demonstrates the firm relationship between the events of history and contemporary art forms Jacket flap **IMAGE OF AMERICA IN CARICATURE AND CARTOON.** Amon Carter Museum of Western Art, 1976 The Image of America in Caricature and Cartoon Amon Carter Museum of Western Art, 1976 **The Image of America in Caricature & Cartoon** ,1976 *The Image of America in Caricature & Cartoon* ,1975 *American Political Cartoons* Sandy Northrop, 2017-07-05 From Benjamin Franklin s drawing of the first American political cartoon in 1754 to contemporary cartoonists blistering attacks on George W Bush and initial love affair with Barack Obama editorial cartoons have been a part of American journalism and politics American Political Cartoons chronicles the nation s highs and lows in an extensive collection of cartoons that span the entire history of American political cartooning Good cartoons hit you primitively and emotionally said cartoonist Doug Marlette A cartoon is a frontal attack a slam dunk a cluster bomb Most cartoonists pride themselves on attacking honestly if ruthlessly American Political Cartoons recounts many direct hits recalling the discomfort of the cartoons targets and the delight of their readers Through skillful combination of pictures and words cartoonists galvanize public opinion for or against their subjects In the process they have revealed truths about us and our democratic system that have been both embarrassing and ennobling Stephen Hess and Sandy Northrop note that not all cartoonists have worn white hats Many have perpetuated demeaning ethnic stereotypes slandered honest politicians and oversimplified complex issues **The Image of America in Caricature & Cartoon** ,1975 **The Image of America in Caricature & Cartoon** Ron Tyler, 1975 Accompanying exhibition presented at Amon Carter Museum Fort Worth Fort Wayne Public Library Fort Wayne National Museum of Man

Ottawa Museum of Art Rhode Island School of Design Providence *American Animated Cartoons of the Vietnam Era*

Christopher P. Lehman, 2014-01-10 In the first four years of U S involvement in the Vietnam War 1961-64 Hollywood did not dramatize the current military conflict but rather romanticized earlier ones Cartoons reflected only previous trends in U S culture and animators comically but patriotically remembered the Revolutionary War the Civil War and both World Wars In the early years of military escalation in Vietnam Hollywood was simply not ready to illustrate America's contemporary radicalism and race relations in live action or animated films But this trend changed when US participation dramatically increased between 1965 and 1968 In the year of the Tet Offensive and the killings of the Rev Martin Luther King Jr and Senator Robert Kennedy the violence of the Vietnam War era caught up with animators This book discusses the evolution of U S animation from militaristic and violent to liberal and pacifist and the role of the Vietnam War in this development The book chronologically documents theatrical and television cartoon studios changing responses to U S participation in the Vietnam War between 1961 and 1973 using as evidence the array of artistic commentary about the federal government the armed forces the draft peace negotiations the counterculture movement racial issues and pacifism produced during this period The study further reveals the extent to which cartoon violence served as a barometer of national sentiment on Vietnam When many Americans supported the war in the 1960s scenes of bombings and gunfire were prevalent in animated films As Americans began to favor withdrawal militaristic images disappeared from the cartoon Soon animated cartoons would serve as enlightening artifacts of Vietnam War era ideology In addition to the assessment of primary film materials this book draws upon interviews with people involved in the production Vietnam era films Film critics responding in their newspaper columns to the era's innovative cartoon sociopolitical commentary also serve as invaluable references Three informative appendices contribute to the work

Critical Issues In American Art Mary Ann Calo, 2018-02-12 This anthology of essays on different critical approaches and methodologies for the analysis and interpretation of American art and artists is designed for students and teachers in American art history and American studies programs It contains twenty selections from academic journals on American art from colonial times to 1940 Mary Ann Calo provides an introduction to the anthology explaining its purpose and organization and each selection has a brief introduction about its main focus and scholarly approach These case studies show the diversity of scholarly thinking about interpreting American works of art which should be useful for teachers and comprehensible and interesting for students This anthology contains twenty articles on American art from colonial times to 1940 The selections are mainly from academic journals and aim to provide the student and teacher with different critical approaches and methodologies for the analysis and interpretation of American art and artists Mary Ann Calo's preface to the anthology explains its purpose and organization and each article will have a brief introduction about its main focus and scholarly approach This text meets the need in American art history studies for an anthology of essays on critical approaches and methodologies

Official Master Register of Bicentennial Activities. Jan.

1975 American Revolution Bicentennial Administration, 1975 **A Press Divided** David B. Sachsman, 2017-09-08 A Press Divided provides new insights regarding the sharp political divisions that existed among the newspapers of the Civil War era. These newspapers were divided between North and South and also divided within the North and South. These divisions reflected and exacerbated the conflicts in political thought that caused the Civil War and the political and ideological battles within the Union and the Confederacy about how to pursue the war. In the North, dissenting voices alarmed the Lincoln administration to such a degree that draconian measures were taken to suppress dissenting newspapers and editors while in the South the Confederate government held to its fundamental belief in freedom of speech and was more tolerant of political attacks in the press. This volume consists of eighteen chapters on subjects including newspaper coverage of the rise of Lincoln, press reports on George Armstrong Custer, Confederate women war correspondents, Civil War photojournalists, newspaper coverage of the Emancipation Proclamation and the suppression of the dissident press. This book tells the story of a divided press before and during the Civil War, discussing the roles played by newspapers in splitting the nation, newspaper coverage of the war and the responses by the Union and Confederate administrations to press criticism. *Caricature and National Character* Christopher J. Gilbert, 2021-04-19 According to the popular maxim, a nation at war reveals its true character. In this incisive work, Chris Gilbert examines the long history of US war politics through the lens of political cartoons to provide new, unique insights into American cultural identity. Tracing the comic representation of American values from the First World War to the War on Terror, Gilbert explores the power of humor in caricature to expose both the folly in jingoistic virtues and the sometimes strange fortune in nationalistic vices. He examines the artwork of four exemplary American cartoonists: James Montgomery Flagg, Dr. Seuss, Ollie Harrington, and Ann Telnaes, to craft a trenchant image of Americanism. These examinations animate the rhetorical and indeed comic force of icons like Uncle Sam, national symbols like the American Eagle, political stooges like President Donald J. Trump, and more, as well as the power of political cartoons to comment on issues of race, class, and gender on the home front. Throughout, Gilbert portrays a US culture rooted in and riven by ideas of manifest destiny, patriotism, and democracy for all, yet plagued by ugly forms of nationalism, misogyny, racism, and violence. Rich with examples of hilarious and masterfully drawn caricatures from a diverse range of creators, this unflinching look at the evolution of our conflicted national character illustrates how American cartoonists use farce, mockery, and wit to put national character in the comic looking glass. **Comic empires** Richard Scully, Andrekos Varnava, 2019-11-04 *Comic empires* is an innovative collection of new scholarly research exploring the relationship between imperialism and cartoons, caricature, and comic art. **The Content of Our Caricature** Rebecca Wanzo, 2020-04-21 Winner 2021 Katherine Singer Kovacs Book Award given by the Society for Cinema and Media Studies, Winner 2021 Will Eisner Comic Industry Awards for Best Academic Scholarly Work, Honorable Mention 2021 Harry Shaw and Katrina Hazzard Donald Award for Outstanding Work in African American Popular Culture Studies given by the Popular Culture Association, Winner 2020 Charles Hatfield

Book Prize given by the Comic Studies Society Traces the history of racial caricature and the ways that Black cartoonists have turned this visual grammar on its head Revealing the long aesthetic tradition of African American cartoonists who have made use of racist caricature as a black diasporic art practice Rebecca Wanzo demonstrates how these artists have resisted histories of visual imperialism and their legacies Moving beyond binaries of positive and negative representation many black cartoonists have used caricatures to criticize constructions of ideal citizenship in the United States as well as the alienation of African Americans from such imaginaries The Content of Our Caricature urges readers to recognize how the wide circulation of comic and cartoon art contributes to a common language of both national belonging and exclusion in the United States Historically white artists have rendered white caricatures as virtuous representations of American identity while their caricatures of African Americans are excluded from these kinds of idealized discourses Employing a rich illustration program of color and black and white reproductions Wanzo explores the works of artists such as Sam Milai Larry Fuller Richard Grass Green Brumsic Brandon Jr Jennifer Crut Aaron McGruder Kyle Baker Ollie Harrington and George Herriman all of whom negotiate and navigate this troublesome history of caricature The Content of Our Caricature arrives at a gateway to understanding how a visual grammar of citizenship and hence American identity itself has been constructed

Super Bodies Jeffrey A. Brown, 2023-08-01 Finalist San Diego Comic Con International 2024 Eisner Award in Best Academic Scholarly Work 2024 MPCA ACA Best Book for Use in the Classroom Midwest Popular Culture Association Midwest American Culture Association MPCA ACA An examination of the art in superhero comics and how style influences comic narratives For many the idea of comic book art implies simplistic four color renderings of stiff characters slugging it out In fact modern superhero comic books showcase a range of complex artistic styles with diverse connotations Leading comics scholar Jeffrey A Brown assesses six distinct approaches to superhero illustration idealism realism cute retro grotesque and noir examining how each visually represents the superhero as a symbolic construct freighted with meaning Whereas comic book studies tend to focus on text and narrative Super Bodies gives overdue credit to the artwork which is not only a principal source of the appeal of comic books but also central to the values these works embody Brown argues that superheroes are to be taken not as representations of people but as iconic types and the art conveys this Even the most realistic comic illustrations are designed to suggest not persons but ideas ideas about bodies and societies Thus the appearance of superheroes both directly and indirectly influences the story being told as well as the opinions readers form concerning justice authority gender puberty sexuality ethnicity violence and other concepts central to political and cultural life

Encyclopedia of Humor Studies Salvatore Attardo, 2014-02-25 The Encyclopedia of Humor A Social History explores the concept of humor in history and modern society in the United States and internationally This work's scope encompasses the humor of children adults and even nonhuman primates throughout the ages from crude jokes and simple slapstick to sophisticated word play and ironic parody and satire As an academic social history it includes the perspectives of

a wide range of disciplines including sociology child development social psychology life style history communication and entertainment media Readers will develop an understanding of the importance of humor as it has developed globally throughout history and appreciate its effects on child and adult development especially in the areas of health creativity social development and imagination This two volume set is available in both print and electronic formats Features Benefits The General Editor also serves as Editor in Chief of HUMOR International Journal of Humor Research for The International Society for Humor Studies The book s 335 articles are organized in A to Z fashion in two volumes approximately 1 000 pages This work is enhanced by an introduction by the General Editor a Foreword a list of the articles and contributors and a Reader s Guide that groups related entries thematically A Chronology of Humor a Resource Guide and a detailed Index are included Each entry concludes with References Further Readings and cross references to related entries The Index Reader s Guide themes and cross references between and among related entries combine to provide robust search and browse features in the electronic version This two volume A to Z set provides a general non technical resource for students and researchers in such diverse fields as communication and media studies sociology and anthropology social and cognitive psychology history literature and linguistics and popular culture and folklore [Official Master Register of Bicentennial Activities](#)

Official Master Register of Bicentennial Activities American Revolution Bicentennial Administration,1974 **The Oxford Handbook of American Literary Realism** Keith Newlin,2019-08-01 The scholarship devoted to American literary realism has long wrestled with problems of definition is realism a genre with a particular form content and technique Is it a style with a distinctive artistic arrangement of words characters and description Or is it a period usually placed as occurring after the Civil War and concluding somewhere around the onset of World War I This volume aims to widen the scope of study beyond mere definition however by expanding the boundaries of the subject through essays that reconsider and enlarge upon such questions The Oxford Handbook of American Literary Realism aims to take stock of the scholarly work in the area and map out paths for future directions of study The Handbook offers 35 vibrant and original essays of new interpretations of the artistic and political challenges of representing life It is the first book to treat the subject topically and thematically in wide scope with essays that draw upon recent scholarship in literary and cultural studies to offer an authoritative and in depth reassessment of major and minor figures and the contexts that shaped their work Contributors here tease out the workings of a particular concept through a variety of authors and their cultural contexts A set of essays explores realism s genesis and its connection to previous and subsequent movements Others examine the inclusiveness of representation the circulation of texts and the aesthetic representation of science time space and the subjects of medicine the New Woman and the middle class Still others trace the connection to other arts poetry drama illustration photography painting and film and to pedagogic issues in the teaching of realism As a whole this volume forges exciting new paths in the study of realism and writers unending labor to represent life accurately

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