This dissertation is an exploration of Charles Bird King’s Gallery of Paintings. The Gallery opened in 1824 and, aside from a brief hiatus in the mid-1840s, was open to the public through the end of the antebellum era. King, who trained in London at the Royal Academy and under the supervision of Benjamin West, presented to his visitors a diverse display that encompassed portraits, genre scenes, still lifes, trompe l’oeils and history paintings. Though the majority of the paintings on display were his original works across these various genres, at least one third of the collection was made up of copies after the works of European masters as well as after the American portraitist Gilbert Stuart. This study is divided into four chapters. In the first, I explore late-colonial and early-republic public displays of the visual arts. My analysis demonstrates that King’s Gallery was in step with a tradition of viewing that stretched back to John Smibert’s Boston studio in the mid-eighteenth century and created a visual continuity into the mid-nineteenth century. In a second chapter, focused on portraiture, I examine what it meant to King and to his visitors to be “American.” The group of men and women King displayed in his Gallery was far more diverse than typical for the time period. King included many prominent politicians, but no American President after John Quincy Adams (whom King had painted before Adams’ election). Instead he featured portraits of many men of commerce as well as prominent women and numerous American Indians. In the third chapter, I look at a group of King’s original compositions, genre paintings. King’s style in this category was clearly indebted to seventeenth-century Dutch tradition as filtered through an eighteenth- and early-nineteenth-century British lens, in particular the works of Sir David Wilkie. My final chapter continues the exploration of Dutch influences over King’s work. These paintings draw together the themes of King’s sense of humor, his attitudes towards patronage and his methods of circumventing inadequate patronage through the establishment of the Gallery. Finally, they prompt us to reconsider the importance of European precedents in our understanding of how artists and viewers worked together to establish an American visual cultural dialogue.
B Fashion and shopping. present perfect or simple past? (1). Her father is Argentinian and her mother is American. She lives in San Francisco, and she doesn't have a partner right now. Her mother, Alice, chooses a man she thinks is perfect for her daughter and her best friend. Katie, chooses another. 

JD Describing a picture (a painting or photo). When we describe a picture we usually use: • There is / There are to say what is in the picture, e.g., There is a table and a vase with flowers in it. There are two people. • The present continuous to say what the people are doing, e.g., The woman is standing and the man is sitting. • Charles Bird King studied portraiture in New York and later with Benjamin West at the Royal Academy in London. Upon his return to America, he spent seven years traveling the East Coast in search of portrait commissions. In 1819 he opened a studio and gallery in Washington, where many prominent political figures hired him to paint their portraits. King spent many years thereafter creating portraits of Native Americans who had come to Washington as delegates of their tribes. He exhibited the portraits at the Smithsonian Institution until the paintings were destroyed in the fire of 1865. (Cosenti KING Charles Bird – AMERICAN GALLERY. Posts about KING Charles Bird written by M.R.N. Native American Pictures Indian Pictures Native American Artists Native American History Native American Indians American Indian Decor Canadian Culture Indian Tribes First Nations. Mark Sublette Medicine Man Gallery specializes in Antique Native America Indian art and Western Art, the lifework of Maynard Dixon, Taos Founders, San Ildefonso potters Maria Martinez, Popovi Da and Tony Da. Our extensive online inventory includes Navajo rugs, Navajo blankets, Pueblo pottery, Native American Basketry, Hopi and Zuni Kachinas, beadwork, and old pawn and contemporary Native American jewelry. Like the National Gallery of Art, the National Museum of American History is part of the Smithsonian Institution and is devoted to the exhibition, care and study of artifacts that reflect the experience of the American people. These artifacts are collections of objects with which Americans developed and sustained their civilization. Interest in rocket research was prompted by Charles Abbot, later the fifth Secretary of the Institution, when he supported the early work of the American rocket pioneer Robert H. Goddard. Goddard was one of the first to recognize the potential of the rocket for propelling vehicles through space. The Building of the National Air and Space Museum is 680 feet (280 m) long and 90 feet (27.7 m) tall.