

ARTH 372-001: Studies in the 18th and 19th Century Art of the United States
Tracing Conflict in American Art and Visual Culture
Spring 2013

Monday/Wednesday 12:00-1:15pm
Art and Design Building 2026
Professor Kerry Roeder
kroeder@gmu.edu
Office Hours: Tues. 11:45am-12:45pm & by appt.
Office: Robinson B-334

Course Description

This course takes an interdisciplinary look at American Art and Visual Culture from the Antebellum period through Reconstruction, with an emphasis on the impact of the Civil War on artistic production. In addition to painting and sculpture we will use works of popular and mass culture, photography, and literature to help broaden our account. Museum visits, slide lectures, and class discussions will provide students with the tools to formally analyze artworks and place them within their socio-historical context. Written assignments, exams, and collaborative work will foster the development of research, writing, and critical-thinking skills.

Course Materials

Pohl, Frances K. *Framing America: A Social History of American Art*. Third ed. Thames & Hudson, 2012.

Doezema, Marianne and Elizabeth Milroy, eds. *Reading American Art*. Yale University Press, 1998.

Burns, Sarah and John Davis, eds. *American Art to 1900: A Documentary History*. University of California Press, 2009

All additional readings are accessible online via Blackboard [BB] or JSTOR.

Course Requirements

Attendance and active participation in class discussion is expected. Assigned readings must be completed before coming to class, they are central to successful participation in this course.

Participation grades (10%) will be determined by your contributions to class discussions. In order to receive an A, you must contribute regularly and thoughtfully to in class discussion. If you attend regularly and participate fairly often you will receive B. Sporadic contributions to the class will result in a C; if you spend the entire class lost in your laptop you will receive a D. Poor attendance and/or a serial lack of engagement in class discussion will result in a failing class participation grade.

In order to assess your engagement with the readings I am asking you to write three reader response papers (15% total, or 5% each) during the course of the semester. The response papers are short (no more than 500 words) but critical reflections on the assigned readings. You may summarize key points, ask questions, evaluate the author's approach to the subject matter, and state your own observations. The response paper must respond to either one of the assigned

journal articles on JSTOR or the essays from *Reading American Art*. Do not write a response to the *Framing America* or *American Art to 1900* assigned readings, which are too short to develop a full argument. The response paper **MUST** be turned on the day we discuss the readings in class. I will not accept them at any other time. You will write three responses over the course of the semester, so plan accordingly. I expect all students to write at least one within the first month of class.

There will be three exams (15% each) during the course of the semester, consisting of a mixture of slide identifications, short answer questions and essays. I will provide study guides in advance of all exams. Study guides, along with lecture powerpoints, will be available on Blackboard.

You will be required to write an exhibition review (15%), 3-4 pages in length, double-spaced, of *The Civil War and American Art*, now on view at the Smithsonian American Art Museum. There will be three exams, consisting of a mixture of slide identifications, short answer questions, and slide comparison essays. The final project is a group project (15%). You will be asked to team up with two or three of your classmates and develop a virtual exhibition. You must choose a theme for the exhibition, select artworks, and write wall text explaining how the works relate to your chosen theme. As a group you will present the exhibition to the class at the end of the semester.

All assignments must be turned in during class on the due date. No emailed papers will be accepted. All late work (barring *documented* emergencies) will be docked half a letter grade (5 points) each day past deadline. No paper will be accepted after being a week late. No extensions or make-up exams. Exceptions may be made in the event of a medical or family emergency, but only if the student provides documentation from medical professional.

Mason uses only Mason e-mail accounts to communicate with enrolled students. Students must activate their Mason e-mail account, use it to communicate with their department and other administrative units, and check it regularly for important university information including messages related to this class.

No cellphones or electronic devices. Laptops maybe used for note-taking **ONLY**, no email, web-browsing, or facebook. Unexcused absences will adversely affect your class participation grade.

If you are a student with a disability and you need academic accommodations, please see me and contact the [Office of Disability Services](#) at 703.993.2474 or ods.gmu.edu. All academic accommodations must be arranged through that office.

Papers must be free of grammatical mistakes and written in clear, standard English. The Writing Center can provide assistance with writing, please contact them well in advance of assignment deadlines: <http://writingcenter.gmu.edu>.

Academic honesty is expected in all tests and writing assignments. Plagiarism is a serious offense and violation of the George Mason University Honor Code and will be reported to the Honor Committee. Always, always cite your sources.

Contact me if you have any questions.

Grading

Participation	10%
3 Reader Response Papers	15%
Exhibition Review	15%
Exam #1	15%
Exam #2	15%
Final Exam	15%
Final Group Project	15%

Grade Scale

A = 100-93	A- = 92-90	B+ = 89-87	B = 86-83	B- = 82-80	C+ = 79-77
C = 76-73	C- = 72-70	D+ = 69-67	D = 66-63	D- = 62-60	F = 59 & below

Important Dates

First day of class	January 23
Last day to add/drop without penalty:	January 29
Last day to drop with 33% tuition penalty	February 12
No class, conference:	February 14
Exam #1:	February 20
Final drop deadline (67% tuition penalty)	February 22
Exam #2:	March 7
No class, Spring Break:	March 12-14
Exhibition Review due:	March 25
Last day of classes:	May 6
Final Exam:	May 14

Wed. 1/23	1. Course Introduction and Overview Mini-lecture: The American Revolution and its legacy
Mon. 1/28	2. Forming an Artistic Establishment TOPICS: National Academy of Design, Samuel F. B. Morse, C.W. Peale READ: <i>Framing America</i> : 121-126; <i>American Art to 1900</i> : Samuel Morse's <i>The House of Representatives</i> , 129-30; The National Academy of Design, 206-209.
Wed. 1/30	3. The Art of the Everyday: Genre Painting TOPICS: William Sidney Mount, George Caleb Bingham READ: <i>Framing America</i> : 176-181; <i>Reading American Art</i> : William T. Oedel and Todd S. Gernes, "The Painter's Triumph: William Sidney Mount and the Formation of a Middle Class Art," 128-149.
Mon. 2/4	4. Sentiment, Interiority, and Domestic Space TOPICS: Lilly Martin Spencer, Quilts READ: <i>Framing America</i> : 181-184; Wendy J. Katz, "Lilly Martin and the Art of Refinement," <i>American Studies</i> 42.1 (2001), 5-37. [BB]
Wed. 2/6	5. Sculpture and the Neo-Classical Ideal

TOPICS: Hiram Powers, Harriet Hosmer
READ: *Framing America*: 272-273;
Reading American Art: Joy S. Kasson, "Narratives of the Female Body: *The Greek Slave*," 163-189; *American Art to 1900*: Hiram Powers's *The Greek Slave*, 376-381.

- Mon. 2/11 6. Nature, Romanticism and the Hudson River School
TOPICS: Thomas Cole, Asher B. Durand
READ: *Framing America*: 144-153;
Reading American Art: Alan Wallach, "Thomas Cole and the Aristocracy," 79-108; *American Art to 1900*: Emerson's Transcendent Natural World, 286-290.
BROWSE: *Explore Thomas Cole*
<http://www.explorethomascole.org/>
- Wed. 2/13 NO CLASS, PROFESSOR AT CONFERENCE
- Mon. 2/18 EXAM #1
- Wed. 2/20 7. Landscape, travel and tourism
TOPICS: Frederic Edwin Church, John Frederick Kensett, Fitz Henry Lane, Sanford Gifford
READ: *Framing America*: 156-162;
Angela Miller, "Everywhere and Nowhere: The Making of the National Landscape," *American Literary History* 4.2 (Summer, 1992): 207-229 [JStor]; *American Art to 1900*: Asher B. Durand Formulates the American Landscape, 290-92.
- Mon. 2/25 8. Documenting Conflict
TOPICS: Robert S. Duncanson, Eastman Johnson
READ: *Framing America*: 211-216;
John Davis, "Eastman Johnson's *Negro Life at the South* and Urban Slavery in Washington, D.C." *Art Bulletin* 80, no. 1 (March 1998): 67-92. [JStor]; *American Art to 1900*: Frederick Douglass on African American Portraiture, 332-33.
- Wed. 2/27 9. The Civil War
TOPICS: Matthew Brady, Timothy O'Sullivan, Alexander Gardner, Winslow Homer
READ: *Framing America*: 217-223;
Steven Conn, "Narrative Trauma and Civil War History Painting, or Why are These Pictures So Terrible?," *History and Theory* 41 (December 2002): 17-42. [JStor]
BROWSE: *Library of Congress: Selected Civil War Photographs*
<http://memory.loc.gov/ammem/cwphtml/cwphome.html>
- Mon. 3/4 10. Reconstruction: Memory and Monuments
TOPICS: Edmonia Lewis, Thomas Ball, Augustus Saint-Gaudens
READ: *Framing America*: 229-236;
Reading American Art: Kirsten P. Buick, "The Ideal Works of Edmonia Lewis: Invoking and Inverting Autobiography," 190-207.

- Wed. 3/6 11. Mythologizing the American West
TOPICS: Albert Bierstadt, Frederic Remington, Carleton Watkins
READ: *Framing America*: 298-299;
Reading American Art: Nancy Anderson, "'The Kiss of Enterprise': The Western Landscape as Symbol and Resource," 208-231.
- Mon. 3/11 SPRING BREAK
- Wed. 3/13 SPRING BREAK
- Mon. 3/18 12. Painting Native Americans as a "Vanishing Race"
TOPICS: George Catlin, Karl Bodmer, Alfred Jacob Miller
READ: *Framing America*: 162-172;
Reading American Art: Kathryn S. Hight, "'Doomed to Perish': George Catlin's Depictions of the Mandan," 150-161;
American Art to 1900: American Indians as Pictorial Material, 453-54.
BROWSE: *George Catlin and his Indian Gallery*
<http://americanart.si.edu/catlin/highlights.html>
- Wed. 3/20 13. Realism and its discontents
TOPICS: Winslow Homer
READ: *Framing America*: 223-227;
Reading American Art: Jules Prown, "Winslow Homer in his Art," 264-279; *American Art to 1900*: Damnably Ugly: Henry James on Winslow Homer, 574-578.
BROWSE: *Winslow Homer in the National Gallery of Art*
<http://www.nga.gov/feature/homer/>
- Mon. 3/25 14. Constructing Masculinity
TOPICS: Thomas Eakins
READ: *Framing America*: 266-272;
Martin A. Berger, "Modernity and Gender in Thomas Eakins's 'Swimming,'" *American Art* 11, No. 3 (Autumn 1997): 32-47. [JStor]
EXHIBITION REVIEW DUE IN CLASS
We will determine groups for the final project today in class
- Wed. 3/27 15. Americans in Paris
TOPICS: Mary Cassatt, Henry O. Tanner, Cecilia Beaux
READ: *Framing America*: 312-318;
Reading American Art: Griselda Pollock, "Mary Cassatt, Painter of Women and Children," 280-301. *American Art to 1900*: Cecilia Beaux: Becoming the Greatest Woman Painter, 838-39.
- Mon. 4/1 EXAM #2
- Wed. 4/3 16. Performing the Artist
TOPICS: William Merritt Chase, John Singer Sargent
READ: *Framing America*: 289-294;
Susan Sidlauskas, "Painting Skin: John Singer Sargent's 'Madame X,'" *American Art* 15 No. 3 (Autumn, 2001): 9-33. [JStor]

- Mon. 4/8 17. Aestheticism and Artistic Identity
 TOPICS: James M. Whistler
 READ: *Framing America*: 283-284;
 Sarah Burns, "Old Maverick to Old Master: Whistler in the Public Eye in Turn-of-the-Century America," *American Art Journal* 22 (1990): 28-49. [JStor]; *American Art to 1900*: Art on Trial: James McNeill Whistler vs. John Ruskin, 796-99
 BROWSE: *Freer Gallery's Peacock Room*
<http://www.asia.si.edu/exhibitions/current/peacockroom.asp>
- Wed. 4/10 18. The Feminine Ideal
 TOPICS: Abbott Thayer, Kenyon Cox, Thomas Dewing
 READ: *Framing America*: 285-289;
 Kathleen Pyne, "Evolutionary Typology and the American Woman in the Work of Thomas Dewing," *American Art* 7, No. 4 (Autumn 1993): 12-29. [JStor]
- Mon. 4/15 19. Depicting Labor
 TOPICS: Robert Koehler, Thomas Anschutz
 READ: *Framing America*: 254-266;
 Randall Griffin, "Thomas Anschutz's *The Ironworker's Noontime*: Remythologizing the Industrial Worker," *Smithsonian Studies in American Art* 4, No. 3/4 (1990): 128-143. [JStor]
- Wed. 4/17 20. Trompe l'Oeil and Trickery
 TOPICS: William Harnett, John Haberle, John F. Peto
 READ: *Framing America*: 394-396;
 Johanna Drucker, "Harnett, Haberle, and Peto: Visuality and Artifice Among the Proto-Modern Americans," *Art Bulletin* 74:1 (March 1992), 37-50. [JStor]; *American Art to 1900*: William Harnett's *After the Hunt* and *The Old Violin*, 907-09.
- Mon. 4/22 21. All the World's a Fair
 TOPICS: World's Columbian Exposition, American Renaissance
 READ: *Framing America*: 302-311;
 Margaretta M. Lovell, "Picturing 'A City for a Single Summer': Paintings of the World's Columbian Exposition" *The Art Bulletin* 78, No. 1 (Mar., 1996): 40-55 [JStor]; *American Art to 1900*: Candace Wheeler, "A Dream City," *Harper's*, 1024-26.
- Wed. 4/24 22. Commercial illustration and Newspaper Comics
 TOPICS: Thomas Nast, Richard Outcault, George Luks, Winsor McCay
 READ: David Westbrook, "From Hogan's Alley to Coconino County: Four Narratives of the Early Comic Strip," *American Quarterly*: Hypertext Scholarship in American Studies: <http://chnm.gmu.edu/aq/comics/index.html>
 BROWSE: *Early Comic Strips, 1898-1916*
<http://library.duke.edu/exhibits/earlycomicstrips/>
- Mon. 4/29 23. Urban realism at the turn of the century

TOPICS: Jacob Riis, Robert Henri, John Sloan
READ: *Framing America*: 326-336;
Laural Weintraub, "Women as Urban Spectators in John Sloan's Early Work." *American Art* 15, 2 (Summer 2002): 72-83. [JStor]

Wed. 5/1	Class Presentations
Mon. 5/6	Last Day of Class: Class Presentations FINAL PROJECTS DUE
Mon. 5/13	FINAL EXAM (10:30am-1:15pm)