

DR. GERALDINE W. KIEFER, Assistant Professor of Art History and Art
SHENANDOAH UNIVERSITY, Spring 2005

Art 216: American Art

Focus: 19th-20th Centuries: Landscape and the American Scene; Art to 1960: Major Trends

Syllabus and Schedule

All revisions to this syllabus will be posted on the course site in Blackboard. Check this site weekly.

Thursdays, 6-8:30 p.m.

Henkel 107

Office Hours: Thursdays, 6-6:15 p.m. and after class, in Henkel 107; by appointment, in Howe 107A, 540-545-7323

E-mail: gkiefer@su.edu

BASIC COURSE INFORMATION AND RESOURCES

Purchased Course Text(s):

Required:

Bjelajac, David. *American Art: A Cultural History*. Upper Saddle River, New Jersey: Prentice Hall, 2000. ISBN 0-13-083816-0 (paperback)

Groseclose, Barbara. *Nineteenth-Century American Art*. Oxford and New York: Oxford University Press, 2000. ISBN 0-19-284225-0 (paperback)

Hills, Patricia. *Modern Art in the USA: Issues and Controversies of the 20th Century*. Upper Saddle River, New Jersey: Prentice Hall, 2000. ISBN 0-13-036138-0 (paperback)

Required if not already in your collection:

Kirszner, Laurie G. and Stephen R. Mandell. *The Brief Handbook with Infotrac*. New York: Heinle, 2003. ISBN 0838406599.

Optional and Highly Recommended for Paper and Presentation Topics:

Pohl, Francis K. *Framing America: A Social History of American Art*. New York: Thames and Hudson, 2002. ISBN 0-500-28334-7 (paperback)

Course Reserves:

See Blackboard, Course Documents

Dr. Kiefer's American Art Texts: (may be consulted in Dr. Kiefer's office, then ordered through Interlibrary Loan):

Boime, Albert. *The Magisterial Gaze: Manifest Destiny and American Landscape Painting, c. 1830-1865*. Washington, D.C.: Smithsonian Institution Press, 1991.

Corn, Wanda M. *The Great American Thing: Modern Art and National Identity, 1915-1935*. Berkeley, Los Angeles and London: University of California Press, 1999.

Danly, Susan and Leo Marx, eds. *The Railroad in American Art: Representations of Technological Change*. Cambridge and London: MIT Press, 1988.

Groseclose, Barbara. *Nineteenth-Century American Art*. Oxford and New York: Oxford University Press, 2000.

Hills, Patricia. *Modern Art in the USA: Issues and Controversies of the 20th Century*. Upper Saddle River, New Jersey: Prentice Hall, 2000.

Kelly, James C. and William M. S. Rasmussen. *The Virginia Landscape: A Cultural History*. Charlottesville, Virginia: Howell Press, 2000.

Kinsey, Joni L. *Plain Pictures: Images of the American Prairie*. Washington, D.C.: Smithsonian Institution Press, 1996.

Kiefer, Geraldine W. *Steel and Real Estate: Margaret Bourke-White and Corporate Culture in Cleveland, 1927-1929*. Wooster: The College of Wooster Art Museum, 2000.

Novak, Barbara. *Nature and Culture: American Landscape and Painting, 1825-1875*. New York and Toronto: Oxford University Press, 1980.

Phagan, Patricia and Matthew Baigell, eds. *The American Scene and the South: Paintings and Works on Paper, 1930-1946*. Atlanta: University of Georgia Press, 1996.

Pohl, Frances K. *Framing America: A Social History of American Art*. New York: Thames and Hudson, 2002.

Prown, Jules David et. al. *Discovered Lands, Invented Pasts: Transforming Visions of the American West*. New Haven and London: Yale University Press, 1992.

Rasmussen, William M. S. and Robert S. Tilton. *Old Virginia: The Pursuit of a Pastoral Ideal*. Charlottesville, Virginia: Howell Press, 2003.

Sandweiss, Martha A., ed. *Photography in Nineteenth-Century America*. New York: Harry N. Abrams, Inc., Publishers, 1991.

———. *Print the Legend: Photography and the American West*. New Haven and London: Yale University Press, 2002.

On-Line resource: *American Art Journal*, back issues, <http://www.kgny.com/aaj/>

Electronic Resources:

These will be posted in Course Documents on Blackboard at the beginning of the semester and topically, as the course progresses. Additional Internet resources are listed in the course schedule, below.

COURSE PURPOSE, DESCRIPTION, REQUIREMENTS, AND STANDARDS:

Purpose:

The purpose of the course is to provide the student with a working knowledge of the history and culture of American Art. In order to understand the history of art as a broad cultural phenomenon, one that profoundly affects our ways of looking at the world, it is imperative to understand its social contexts, and these have been forged and refined by means of the artifacts of visual culture.

Description:

The course is a survey of American Art, taught thematically, culturally, and socially, with the intent of illuminating American art through the lens of American cultural histories, and vice versa. Students will learn to frame the art and culture of the present day in the arts, social frameworks, and cultural biases that have formed the art and culture of the American past. The course will trace visual imagery as an index and indicator of changing and conflicting American values, with an eye to understanding the issues of race, gender, ethnicity, and culture that shaped, contextualized, and complicated the constructions and structures that were at any one time manifestly "American." Key to the course is the notion of American histories, not one singular or single-voiced history. (This will be reinforced during the optional field trip to the National Museum of the American Indian.) The intersections among American artists, schools, and regions; the intersection of American and European interests through the migration and emigration of artists and styles; and the intersection of American art and economics, politics, and technologies of reproduction will be explored through the course. The time period is approximately 1800 to 1960.

Landscape and the "American Scene" (a descriptive term indicating a realistic and regionalistic approach to art in the 1930s) will be major sub-themes of the course. These sub-themes will be traced through paintings, graphics, and photography. American art will be seen as directly linked to American topography, geography, political conflict, and mapmaking; and particularly to American commerce, transportation, industry, and expansion. Virginia landscapes will be featured and will be highly recommended as term paper topics. Depression-era regionalism, keyed to a new era of industry and federal management of industrial imagery, followed by Post-World War II globalism and the "triumph of American Painting" (Irving Sandler), will conclude the course.

Goals and Objectives:

The goals the student will be expected to achieve are as follows:

To read, understand, and take notes on readings in textbooks written for college-level students in a liberal arts-related program; and to apply these ideas to those developed in class lectures; furthermore, to integrate notes from the text with those taken in class, so as to develop a structured sense of ideas and contexts in photography. These structures and these ideas will be the nucleus of the material the student will apply, in essay form, to the midterm and the final exam.

To write a well-researched and well-crafted historical essay, spending time and thought on a thesis statement, an outline, a well-organized paper body and conclusion, accurately written citations and a works cited page, and revisions. Each student will meet with the instructor to go over preliminary and, if necessary, interim stages of this process. Student/professor meetings will be held during office hours; the first meeting will be set up via a sign-up sheet distributed in class; it will be up to the student to request additional meeting times (which will always be accommodated).

To give a well-crafted and outlined presentation to the other members of the class, with a handout and bibliography for the group and the professor.

To complete assignments given in and as part of the class, including but not necessarily limited to summaries of videos, readings placed on reserve at Smith Library, online exhibitions and sites, presentations by guest speakers, and field-trip assignments or worksheets.

Conceptual models, frameworks and processes the student will master in this course are as follows:

Synthesizing interpretive, factual and historical material from a variety of sources, and integrating them into a written "course-note" framework.

Developing a working framework for themes, functions, styles, political intersections, and social uses of American Art.

Writing-intensive strategies applicable to other fields, including the following: conceptualizing, framing, limiting and specifying a research topic; composing a thesis statement; outlining; free-writing two or more drafts; formulating an expanded introduction and conclusion revising; citing sources; and critically evaluating the final product.

REQUIREMENTS AND PERCENTAGES FOR GRADING AND EVALUATION

There are five components, each weighted 20%:

I. FORMAL SUMMARIES (MIDTERM GRADE): Covering an American art exhibition of your choice or a Hudson River School essay, and one of the Pamela Simpson lectures (see details below)

II. HISTORICAL ESSAY

III. PARTICIPATION IN CREATIVE SCHOLARSHIP DAY FACULTY AND STAFF ART SHOW (SELECTION, INSTALLATION, AND ATTENDANCE AT RECEPTION) TO REPLACE PRESENTATION BASED ON TOPIC OF HISTORICAL ESSAY

IV. CLASS PARTICIPATION/SPECIAL IN-CLASS ASSIGNMENTS

V. OPEN-BOOK FINAL ON 20TH-CENTURY AMERICAN ART

I. FORMAL SUMMARIES (MIDTERM GRADE)

A. REQUIRED Guest Lecture:

Two lectures by Dr. Pamela Simpson, Professor of Art History at Washington-Lee University, are scheduled in conjunction with ALL OF Professor Kiefer's courses, **AND ATTENDING AT LEAST ONE IS REQUIRED**. They are scheduled for **Wednesday, March 2 from 7:30 to 9 p.m., in the main gallery of the Shenandoah Arts Council Building, 811 South Loudoun Street, Winchester** (parking at Midas Muffler across the street); **and on Thursday, March 3 from 9:30 to 10:45 a.m. in the Conference Room (Room 102 of the SU History and Tourism Center, 20 South Cameron Street, Winchester.** (parking in the rear lot, which can also be accessed from Kent Street).

March 2

"I Can't Believe It's Not Art: The History of Butter Sculpture"

The Centennial Exhibit in 1876 introduced the beginning of a new phenomenon—butter sculpture. It became and continues to be a regular feature of international, state and regional fairs. Dr. Pamela H. Simpson, the Ernest Williams II Professor of Art History at Washington and Lee University in Lexington, Virginia, will give an illustrated slide lecture examining the history of butter sculpture and its continued popularity. The lecture will be presented at the Shenandoah Arts Council (SAC) main gallery, 811 South Loudoun Street, at 7:30 p.m. It will be preceded and followed by a reception (7:00-7:30 and 8:30-9:00) that will also serve as the opening for the exhibition, "Celebrating Women's History Month: The Scholarship of Professor Pamela H. Simpson."

March 3

"Why Have There Been No Great Women Artists?"

Dr. Simpson will provide an overview of women's exclusion from art history and their strategies for successful inclusion. She will also review how Women's Studies encourages the rethinking of history. This companion lecture will be given in the main conference room (Room 102) of The Knowledge Point, Shenandoah University's History and Tourism Center, 20 South Cameron Street, from 9:30 to 10:45 a.m. After the lecture the public is invited to view the exhibition, relocated to the exhibition gallery (Room 213) of The Knowledge Point. This exhibition will be available for viewing from 9:00 a.m. to 5:00 p.m. on weekdays, through March 31.

All students will be required to turn in a two-page typed summary of the lecture he/she attended. This will count towards the Summary component of your grade. See Dr. Kiefer if you need tips on how to write a well crafted summary.

B. CHOOSE from the following:

1. HIGHLY RECOMMENDED FIELD TRIP (two tours; choose one or both, or choose a regional exhibition on American art or artists, as detailed below):

Sunday, February 6, 1-2:30 p.m.

National Gallery of Art: East Building, Mezzanine

American Masters from Bingham to Eakins: The John Wilmerding Collection

Free; no passes required

Meet at the entrance of the exhibition at 12:55 p.m.

ADVANCE RESERVATION REQUIRED: RSVP TO GERRY KIEFER, gkiefer@su.edu, BY WEDNESDAY, FEBRUARY 2

Sunday, February 6, 3-4 p.m.

National Gallery of Art, West Building, Main Floor

"American Art in the Permanent Collection"

Free; no passes required

Meet at the information kiosk, West Building rotunda at 2:55 p.m.

ADVANCE RESERVATION REQUIRED: RSVP TO GERRY KIEFER, gkiefer@su.edu, BY WEDNESDAY, FEBRUARY 2

Overview of American Masters tour: Showcasing one of the most important private collections of 19th-century American art, the exhibition consists of fifty-one works of art by twenty-six American artists. Works by such masters as George Caleb Bingham, Frederic Edwin Church, Thomas Eakins, Alvan Fisher, William Stanley Haseltine, Martin Johnson Heade, Fitz Hugh Lane, John Marin, John F. Peto, and William Trost Richards represent four decades of collecting in an area of particular scholarly interest to Wilmerding.

(copyright National Gallery of Art)

Overview of permanent collection tour: Professor Kiefer presents a capsule history of American art with an eye to illuminating culture, context, and style.

Another art exhibition featuring American artists may be reviewed and summarized, with Dr. Kiefer's concurrence. Choose from exhibitions hosted by Shenandoah Arts Council or other regional art organizations. See Dr. Kiefer for a list of Virginia galleries, arts councils and museums with rotating exhibitions.

All students will be required to turn in a two-page typed summary of one of the exhibitions he/she attended. This will count towards the Summary component of your grade. See Dr. Kiefer if you need tips on how to write a well crafted summary.

2. An essay on the Hudson River School, with an introduction defining it and a body discussing two artists, "open book" hand written under Dr. Kiefer's direct supervision. (This is the backup requirement if you are unable to attend any qualifying exhibition or tour.)

II. HISTORICAL ESSAY

Requirements: AT LEAST 4 pages, double-spaced; citations according to MLA format; Works Cited page; a minimum of 4 sources

For all MLA technicalities: Consult the *Brief Handbook* for all style issues

Optional document, available on Blackboard (Course Documents): Dr. Geraldine Kiefer, "Guidelines for Research Papers (term papers) in Art History"

Optional Internet documents (copied according to Fair Use): See Dr. Kiefer

Due: APRIL 28: Last day of class before finals week; NO EXCEPTIONS

An initial selection of broad themes:

Any theme from Pohl's text, *Framing America*, "boiled down" to a thesis, with 3 additional sources

The Virginia Landscape: Pastoral, Embattled, Nostalgic (the "lost cause), Touristic
Art and Mass Communication (Photojournalism and the Civil War; the Spanish-American War, World War I)
Art and the Government (Depression-Era photography and painting)
Landscape and National Identity in the Age of Canals or Railroads
The Transcontinental Railroads: origins, development, tourism
American Schools: New York School (painting and graphics, pre-1945); Stieglitz school (photography); Taos School (painting)

My targeted selection of regional themes:

- *Natural Bridge, ca. 1840-1940
- * Harpers Ferry, ca. 1840-1940
- *Baltimore and Ohio Railroad, ca. 1850-1920
- *Photographs of Frances Benjamin Johnston of Winchester, Route 11 and "Sheridan's Ride," ca. 1900-01
- *Photographs of Hugh Morrison, Jr., commercial photographer based in Woodstock, VA, 1910-1940

*Dr. Kiefer's binders with images on these topics will be brought periodically to class and will be available in her office, on request.

Here are some tips for writing a better historical essay (or paper):

1. In the introduction (one or two paragraphs, up to one page), state clearly the thesis of your paper. This can be one or two sentences, placed at the beginning, middle or end of the paragraph of choice—usually the first paragraph. As well, lay out your outline, that is, how you will approach your topic, work up to and through your thesis, examine any tangents or supplementary material that still contribute(s) to your topic, and how you will conclude.
2. The body of the paper should follow the outline. Anything not relevant to your thesis, body or conclusion should be examined carefully and probably dropped.
3. The writing should be varied and interesting, with changing sentence structure, quotes where appropriate (quotes should never be longer than 4-5 lines; use only the "punchy" portion and then paraphrase the rest), questions that enliven the text, sentences that lead from one paragraph or section to the next one, and short, punchy sentences that engage the reader.
4. Paragraphs should be watched carefully. Very long paragraphs evidence disorganization, which, after bad grammar and English usage, is the worst fault of a research paper.
5. All quotes and all closely-paraphrased ideas **MUST BE CITED** according to the Turabian or *Chicago Manual of Style* guides. Check the course site on Blackboard for websites selected to assist you in writing art history papers.
6. Two or even three drafts will most likely be necessary to tailor your thoughts to match your outline and thesis. After the second draft, you will want to edit once or twice for the following:
 - paragraphing
 - sentence structure
 - grammar
 - spelling
 - punctuation marks
 - citation style
 - works cited page style
7. I expect that your papers will arrive in a polished state; that is, written in your best style, evidencing thought, study, research, organization, careful writing, and consideration of details. (Even if you have to put the writing off till the last weekend, you should spend at least 2-3 sessions on the polishing process.)
8. You may submit a rough draft of the paper (the body portion, minus notes and bib.) to me at any time for a critique. If you do this, it must be neatly typed. Do not submit an outline, an introduction or conclusion—only the entire paper.

Writing: What is expected and what is to be avoided:

I expect college-LEVEL writing. That is, I expect that your papers should be well written with a sense of craft, clarity, flow, comprehensiveness and evidence of revision from beginning to end. This does not imply over-intellectualization, long sentences, long paragraphs (heaven forbid!), or big words. It implies the best use of the English language that you can command, based on the guidelines I am outlining for you and your experience in term-paper writing. I would like this to be a positive experience. However, expectations and grading criteria need to be clearly stated. So that consultations and conversations on your papers be all "quality time," the following outline should answer most questions about the evaluation process. Paper problems and corresponding evaluation are listed from most to least severe. These are based on papers I have received over the past 2-3 years. *However, they do not necessarily comprise all problems and evaluation must be based on what is actually written in your manuscript.* It is highly advised that you cross reference a paper writing manual, for example, *A Short Guide to Writing about Art* (see full reference below), for further guidelines, specifically, those related to art historical writing.

Severe essay and style problems, all resulting in an automatic "D":

Lack of a clearly stated introduction of 1-2 paragraphs, laying out your thesis, how you intend to prove it, the order of your arguments and the definition of your themes and terms.

Lack of a conclusion, re-stating your thesis and sub-arguments in light of your development and demonstration of their validity; and also stating the significance of your proven topic to late-20th-century art.

Broad generalizations of any type, without substantiation or documentation

A "seat-of-pants" approach

Poor writing, with substantial errors, including spelling errors

LESS THAN FIVE SOURCES, ALL TO BE APPROVED BY DR. KIEFER

UN-CITED DIRECT QUOTES AND CLOSE PARAPHRASES

PAPERS LESS THAN SIX COMPLETE PAGES OF TEXT

III. PRESENTATION BASED ON TOPIC OF HISTORICAL ESSAY

Optional Internet documents (copied according to Fair Use): See Dr. Kiefer

This is a carefully structured talk based on your term paper. Visuals are required. This may be presented in an informal mode, in which you inform students what you wrote about, your thesis, and your conclusions and how you became more familiar with your topic as you refined it. A Powerpoint presentation, with a title page, an outline page, captioned illustrations, and a works cited page, is requested. (The other option is to pass around or hand out a stapled packet of photocopied illustrations.) The presentation needs to be cogent, brief and to the point. Fifteen minutes will be allocated to each presentation, including 5 minutes for questions (answering at least one question from the professor will be required). Grading will be based on organization, communication and command of your topic.

IV. CLASS PARTICIPATION/SPECIAL IN-CLASS ASSIGNMENTS

Special class assignments will be made as the course progresses. These will be selected from the following:

Computer-lab mini-writing assignments, from online exhibitions of American Art (typed summaries, due the following week)

In-class presentation/discussion assignments, from online and hard-copy sources (if used, the latter will be placed on library reserve)

In-class free writing assignments (turned in at the end of class)

Video summaries (short essays based on a worksheet, typed and due the following week)

V. OPEN-BOOK FINAL ON 20TH-CENTURY AMERICAN ART

Final Exam Date and Time: See your SU semester schedule booklet. Information on the final will be handed out and posted during Study Week.

The exam for this class will be an essay, constructed to evaluate your *comprehension, ability to formulate, and readiness to apply—by means of images as examples—*key ideas presented in the second half of the course. A selection of topics will be issued in class and posted on Blackboard, approximately two weeks before the semester. You will have sufficient notes and class handouts, posted as well on Blackboard, to prepare for and complete the essay. It will be open-book: you may use textbooks, an outline, illustrations, and pages copied from Internet sites. You may complete your works cited page in advance; however, the entire essay must be written in class.

Grading Standards:

Grading is by number with equivalent letter, as follows:

99-98	A+
97-94	A
93-90	A-
89-87	B+
86-84	B
83-80	B-
79-77	C+
76-74	C
73-70	C-
69-67	D+
66-64	D
63-60	D-

Grading Details:

Grade of A (94-98): Creative, well organized, scrupulously documented—an essay built on your own words. In a word, Excellent. Very few errors of any kind. Attentive to the fine points of essay form. (Grade of A-minus [90-93] reflects minor grammatical, stylistic, and usage errors, or less strongly reasoned arguments. Grade of B-plus (87-89) goes down slightly from there while yet retaining some original ideas and good writing.)

Grade of B (84-87): Satisfactory. 1-5 errors in Points I-V as described above. (Grade of B-minus [80-83] reflects more grammatical, stylistic, and usage errors, with less thoughtful writing, but all requirements included. It also reflects incorrect endnotes or bibliography pages.)

Grade of C-plus, C or C-minus (70-79): Marred by poor and/or sloppy writing. All requirements met, but fine points of essay form (Item VI, above) ignored or misunderstood. In general, “C” papers have not been submitted to Dr. Kiefer for a “next-to-final” draft review, the third meeting described above.

Grade of D-plus, D or D-minus (60-69): One or more requirements not met. Poor writing, evidencing the “last-minute” approach. Lack of reading and research, except for the most basic (the material in your course text or texts).

Grade of F (0-59): Completely unacceptable.

Anything below 60 is an F. All missed tests are graded “0.” Any/all plagiarism results in an immediate 0 for the first offense, and disciplinary action and an “F” for the course in subsequent offenses.

PROPOSED SCHEDULE (All changes will be posted in Blackboard, Course Announcements and Course Documents):

Required readings may be supplemented with recommended readings at the beginning of each unit. Students MUST complete all readings as the unit begins so as to be prepared for images, lectures, class discussion, possible paper topics, and exams.

Introduction: American Art Overview

Selected Internet Resources

American Masters from Bingham to Eakins: The John Wilmerding Collection, National Gallery of Art, <http://www.nga.gov/feature/wilmerding/>
Exploring Themes in American Art, National Gallery of Art, <http://www.nga.gov/education/american/aasplash.shtm>
Selected African American Artists at the National Gallery of Art, <http://www.nga.gov/collection/gallery/ggafamer/ggafamer-main1.html>

Unit I, early 19th century (weeks 2-4)

Required reading: Bjelajac, Chapter 4; Groseclose, Chapters 1-3

Overall Themes:

Architecture
History Painting
The Artist Mediates History
Portraiture: The Itinerant, Nativist Tradition and the Classical, European Tradition
Still Life
Genre Painting
Early Landscape Painting: The Panorama, Topographical Views, Allegorical Constructions
The Daguerreotype

Selected Internet Resources:

Young America: Treasures from the Smithsonian American Art Museum, <http://americanart.si.edu/treasures/1ya/index-frame.html>
Early Images of Virginia Indians: The William W. Cole Collection, Virginia Historical Society, <http://www.vahistorical.org/cole/overview.htm>
Secrets of the Dark Chamber: The Art of the American Daguerreotype, Smithsonian American Art Museum, <http://nmaa-ryder.si.edu/collections/exhibits/secrets/>
Watson and the Shark by John Singleton Copley, National Gallery of Art, <http://www.nga.gov/feature/watson/watsonhome.html>
Metropolitan Museum of Art, Explore and Learn, George Washington Crossing the Delaware, http://www.metmuseum.org/explore/gw/el_gw_sub2.htm
Matthew Brady's National Portrait Gallery, <http://www.npg.si.edu/exh/brady/bradcont.html>
American Folk Art in the Metropolitan Museum of Art, <http://www.metmuseum.org/explore/AmericanFolk/Folk2.htm>
Metropolitan Museum of Art, Special Topics, American Needlework in the 18th Century, http://www.metmuseum.org/toah/hd/need/hd_need.htm
Metropolitan Museum of Art, American Decorative Arts, Period Rooms: Virtual Reality Tour, http://www.metmuseum.org/collections/vr_html/vr/temp_v_thumbnails.htm

Unit II, early- mid-19th century (weeks 5-7)

Required reading: Bjelajac, Chapter 5; Groseclose, Chapter 5

Overall Themes:

19th-Century Latino Art: An Overview
Public Space and Allegorical Landscape
Exotic (Travel) Landscape
Landscapes of Speculation
"American Scenery"
Preview: Expansionist (Imperial) Landscape
The Hudson River School
Sanford Gifford, 1823-1880
Luminism

African American Landscape Artists
The Virginia Antebellum Landscape
Mid-19th-Century Landscape Photography

Selected Internet Resources:

Newark Museum, Picturing America: The Rise of Landscape Painting, 1825-1880, <http://www.newarkmuseum.org/americanart/html/tour/galleries/landscapes.htm>
Yale University, Beineke Rare Books Library The Illustrating Traveler: Adventure and Illustration in North America and the Caribbean, 1760-1895, <http://www.library.yale.edu/beinecke/illus.htm>
George Catlin and His Indian Gallery, <http://americanart.si.edu/collections/exhibits/catlin/highlights.html>
Virginia Historical Society, The Virginia Landscape, http://www.vahistorical.org/landscape/virginia_landscape.htm
Virginia Historical Society, Old Virginia: The Pursuit of a Pastoral Ideal, <http://www.vahistorical.org/ov/oldvirginia.htm>

Week 8, March 2 and 3: Guest lectures by Dr. Pamela Simpson (see details above)

Week 9: Spring break (March 5-9)

Unit III, mid-late 19th century (weeks 8-12)

Part 1, The Civil War; Part II, Post-Civil War

Required reading: Bjelajac, Chapter 6; Groseclose, chapters 4, 6 and 7

Overall Themes, Part 1:

War in Graphics, Photography and Painting: Revolutions in Messaging and Communication
The Art of War in the Mid-19th Century
Overview: Civil War Photography
Overview: Civil War Painting
A Case Study: The Battle of Sharpsburg (Antietam) in the Visual Arts

Overall Themes, Part 2:

Science, Capitalism and Corporate Identity: Gilded Age Architecture
Philadelphia Centennial Exposition, 1876; World's Columbian Exposition, 1893
The Codified American (Male): Post-Civil War Tourism, Backwoods Exploration, Bachelorhood, and Renewal
African American Artists
The Developed (Feminine) Landscape and American Impressionism, Mid- Late 19th Century
The Post-Bellum Virginia Landscape: A Codified and Gendered Language of the Picturesque, Pastoral and Post-War
Late-19th-Century Photography

Selected Internet Resources, The Civil War:

Historical Maps of the Civil War, <http://alabamamaps.ua.edu/historicalmaps/civilwar/gen-seatofwar.html>
American Memory: Selected Civil War Photographs from the Library of Congress, <http://memory.loc.gov/ammem/cwphome/cwphome.html>
Voices from the Civil War Online: Legacy of the Civil War, <http://www.hstg.org/SiteTree/index.cgi/235>
Cornell University Library's Seven Millionth Volume: Gardner's Photographic Sketchbook of the War, <http://rmc.library.cornell.edu/7milVol/>
Matthew Brady's National Portrait Gallery: A Virtual Tour, <http://www.npg.si.edu/exh/brady/gallery/bradindx.html#three>
Brady, Matthew, <http://www.rleggat.com/photohistory/>
Gardner, Alexander, <http://www.rleggat.com/photohistory/>
Elizabeth Paul, Timothy O'Sullivan: Shadows of Subjectivity in the Photographer's Frame, <http://www.lib.virginia.edu/etd/masters/ArtsSci/English/1999/Paul/firstpage.html> (also for Unit 4)
Alexander Gardner, <http://www.spartacus.schoolnet.co.uk/USAPgardner.htm>
Matthew Brady, <http://www.spartacus.schoolnet.co.uk/USAPbrady.htm>
Barnard's Photographic Views of the Sherman Campaign, Digital Library of Georgia, <http://dlg.galileo.usg.edu/hargrett/barnard/>
Alfred Waud, <http://www.spartacus.schoolnet.co.uk/USACWwaud.htm>
Michael Miley: General Lee's Photographer, Virginia Historical Society, <http://www.vahistorical.org/miley/miley.htm>
Eye of the Storm: Civil War Drawings by Robert K. Sleden, <http://www.musarium.com/eyeofthestorm/index.html>
The Sleden Civil War Collection, Virginia Historical Society, <http://www.sleden.com/about/discovering.html>
Augustus St. Gaudens' Memorial to Robert Shaw and the Massachusetts Fifty-Fourth Regiment, National Gallery of Art, <http://www.nga.gov/exhibitions/shawwel.htm>

Selected Internet Resources, Late 19th Century:

The Gilded Age: Treasures from the Smithsonian American Art Museum, <http://americanart.si.edu/treasures/1ga/index.html>
Thomas Eakins: American Realist, Philadelphia Museum of Art, <http://www.philamuseum.org/exhibitions/exhibits/eakins/index.shtml>
Winslow Homer at the Museum of Fine Arts, Boston, <http://www.mfa.org/exhibitions/homer/>
William Harnett: Trompe l'Oeil, National Gallery of Art, <http://www.nga.gov/feature/artnation/harnett/index.htm>
American Impressionism: Treasures from the Smithsonian American Art Museum, <http://americanart.si.edu/treasures/1ai/index.html>
Childe Hassam, American Impressionist, Metropolitan Museum of Art, <http://www.metmuseum.org/special/Hassam/index.asp>
Explore and Learn: Mary Cassatt, Metropolitan Museum of Art, <http://www.metmuseum.org/explore/CASSATT/HTML/index.html>
James McNeill Whistler, Freer Gallery of Art, <http://www.asia.si.edu/exhibitions/online.htm>

Selected Internet Resources, Late-19th Century West:

Lure of the West: Treasures from the Smithsonian American Art Museum, <http://americanart.si.edu/treasures/1lw/index.html>
Textiles of the North American Southwest, Smithsonian Institution, <http://www.smithsonianeducation.org/idealabs/textiles/index.htm>
Carleton Watkins: The Art of Perception, <http://www.nga.gov/exhibitions/watkinsbro.htm>
Thomas Moran, National Gallery of Art, <http://www.nga.gov/feature/moran/index.html>
Frederic Remington: The Color of Night, National Gallery of Art, <http://www.nga.gov/feature/remington/remington.htm>
Frontier Photographer: Edward F. Curtis, Smithsonian Institution, <http://www.sil.si.edu/Exhibitions/Curtis/>
Squint Eyes: Artist and Indian Scout, National Museum of Natural History, National Anthropological Archives, <http://www.nmnh.si.edu/naa/scout/>
Kiowa Drawings, National Museum of Natural History, National Anthropological Archives, <http://www.nmnh.si.edu/naa/kiowa/kiowa.htm>

Selected Internet Resources, Late-19th Century Virginia:

All Historic Richmond, Monument Avenue, <http://www.monumenthouse.com/richmond/monument/>
Virginia Historical Society, The Virginia Landscape, http://www.vahistorical.org/landscape/virginia_landscape.htm
Old Virginia: The Pursuit of a Pastoral Ideal, The Resurgence of the Old Order, 1861-1907, <http://www.vahistorical.org/ov/resurgence.htm>

Weeks 12-16: Presentations (See Dr. Kiefer to sign up for dates; presentation dates/times are limited; first come, first served for the last two weeks)

Unit IV, early 20th century (weeks 13-15)

Required reading: Bjelajac, Chapter 7; Hills, Chapters 1, 2 and 3

Overall Themes:

New York and Industrial Cosmopolitanism: "America First": The Figure, the Landscape, New York
Skyscraper Developments, Early 20th Century
Modernist and Mainstream Painting, Early-Mid-20th Century
African American Art, Early-Mid-Twentieth Century
The Virginia Landscape: Lost Landscapes of the Old Dominion
The American Beauty

Selected Internet Resources:

Metropolitan Lives: The Ashcan School Painters and Their New York, Smithsonian American Art Museum, <http://nmaa-ryder.si.edu/collections/exhibits/metlives/index2.html>
Parks and Promenades: Maurice Prendergast in the Metropolitan Museum of Art, http://www.metmuseum.org/special/se_event.asp?OccurrenceId={A74F7291-FE38-11D3-936F-00902786BF44}

Alfred Stieglitz, National Gallery of Art, <http://www.nga.gov/cgi-bin/psearch?Request=A&Person=231930>
 The Artchive, Masters of Photography: Alfred Stieglitz, http://www.masters-of-photography.com/S/stieglitz/stieglitz_articles.html
 Modern Art in America: Alfred Stieglitz and His New York Galleries, National Gallery of Art, http://www.nga.gov/exhibitions/modart_1.htm
 Whitney Museum: American Voices, http://www.whitney.org/american_voices/thumb/index.html
 Modernism and Abstraction: Treasures from the Smithsonian American Art Museum, <http://americanart.si.edu/treasures/1ma/index.html>
 Scenes of American Life: Treasures from the Smithsonian American Art Museum, <http://americanart.si.edu/treasures/1sa/index.html>
 American Modern, 1925-1940: Design for a New Age, http://www.metmuseum.org/special/americanmodern/american_more.htm
 Berenice Abbott's Changing New York, Museum of the City of New York, <http://www.mcny.org/Exhibitions/abbott/abbott.htm>
 Lost Virginia: Vanished Architecture of the Old Dominion, http://www.vahistorical.org/exhibits/lost_virginia.htm
 Over the Line: The Art and Life of Jacob Lawrence, Whitney Museum of American Art, <http://www.whitney.org/jacoblawrence/overview.html>
 The Art of Romare Bearden, National Gallery of Art, Over the Line: The Art and Life of Jacob Lawrence, Whitney Museum of American Art, <http://www.whitney.org/jacoblawrence/overview.html>
 American Beauties: Drawings from the Golden Age of Illustration, Library of Congress, <http://www.loc.gov/rr/print/swann/beauties/beauties-overview.html>

Unit V: Mid-Twentieth Century

"The Triumph of American Art" and Propaganda: Coda on World War II and ca. 1950-65 (week 16)

Required reading: Bjelajac, Chapter 8; Hills, Chapters 4 and 5

Overall Themes:

The Power of the Government: FSA/WPA
 The "Powers of Persuasion" during Wartime and the Cold War
 Surrealist Influences: Woman as Icon/Painter
 Abstract Expressionism: Painting, Politics and the Seemingly Apolitical
 Woman as Icon/Painter
 Pop Art: Consumer Goods as Icons
 The Iconic Object: Prism, Cube, Tower
 Coda: Breakout from the Icon: Women, Revolutionary Art and Politics, and the Body

Selected Internet Resources

A New Deal for the Arts–WPA Photographs, <http://www.teachervision.fen.com/lesson-plans/lesson-4195.html>, with American Memory, Library of Congress, WPA Photographs, <http://memory.loc.gov/ammem/fsahtml/fahome.html>
 Guggenheim Museum, The Collection, <http://www.guggenheimcollection.org/index.html>
 Guggenheim Museum, Movements, <http://www.guggenheimcollection.org/site/movements.html>
 Power of Persuasion: Poster Art during World War II, National Archives, http://www.archives.gov/exhibit_hall/powers_of_persuasion/powers_of_persuasion_home.html
 Women Come to the Front: Journalists, Photographers and Broadcasters during World War II, <http://www.loc.gov/exhibits/wcf/>
 Abstract Expressionism, The Artchive, <http://www.artchive.com/artchive/abex.html>
 Pop Art, The Artchive, http://www.artchive.com/atron/cd/artchive%20on%20cdrom/artchive/ftp_site.htm
 A Century of Design, Part III: 1950-1975, Metropolitan Museum of Art, http://www.metmuseum.org/special/se_event.asp?OccurrenceId={7ACE74C5-428D-11D4-937C-00902786BF44}
 Jackson Pollock, 1912-1956, National Gallery of Art, <http://www.nga.gov/feature/pollock/pollockhome.shtm>
 Mark Rothko, National Gallery of Art, <http://www.nga.gov/feature/rothko/rothkosplash.shtm>
 Jasper Johns: Perilous Night, <http://www.nga.gov/feature/artnation/johns/index.shtm>
 Edward Ruscha: *Lisp*, National Gallery of Art, <http://www.nga.gov/feature/ruscha/ruscha01.htm>

Week 16, April 28: All Historical Essays are due. NO LATE PAPERS WILL BE ACCEPTED.