

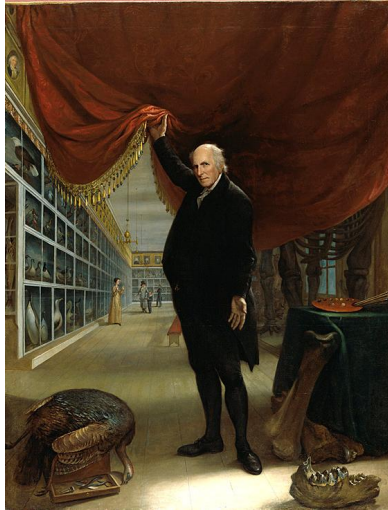
AMERICAN ART, 1776-1913

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Tu/Th 2:50-4:10pm
Zimmerli Art Museum
Multipurpose Room

Office hours:
Thurs 1-2:30pm



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Course description

This lecture course surveys art of the United States, from the American Revolution to the Armory Show of 1913. Our approach will be to situate the images, visual practices, and artistic styles of this period within their social, historical, and cultural contexts. Among the topics we will consider are art and nationalism, portraiture and the self, picturing war, art and popular culture, race and representation, the idea of the modern artist, and European influences on American art. In exploring these topics we will pay particular attention to the role that artistic production and consumption played in constructing American social identities and culture in the long nineteenth century. In addition to attending lectures, students will make several visits to area museums to view original artworks. These visits will serve as the basis for the two writing assignments in the course.

Graded work and expectations

- 15% Class participation; assessment based on attendance, contributions to class discussion, demonstrated effort and commitment to course goals
- 20% (2) in-class reading quizzes
- 40% (2) short writing assignments (3-5 pages each)
- 25% Final exam

Attendance and prompt arrival at all classes is required. Students are allowed up to three absences per semester (this includes excused and unexcused absences); more than three absences will seriously impact your final grade and may result in failure. All assigned readings are required and should be completed before class to enable your full participation.

Detailed descriptions of your writing assignments will be provided in separate handouts. Please note that late work will receive a 5% grade reduction per day late; if two classes pass after the due date, your work will receive a failing grade. Exceptions will be made in documented cases of illness, family emergencies, religious holidays, etc. Please make sure to keep me informed of any circumstances that may prevent you from coming to class and/or passing in your best work on time.

Open communication between students and instructor is very important to me; it also directly contributes to your success in this (as in any other) course. I encourage you to meet with me in office hours or schedule an appointment to discuss any aspect of your performance in the course and/or specific course materials/content. Please note that I will also comment on drafts of your written work in person, but not by email.

Writing guidelines

All of the writing assignments for this course must be typed and should adhere to the following style: 12-point, Times New Roman font; double spacing; single-sided pages; and 1-inch margins on all sides (you will need to set these in MS Word). Please include internal citations when necessary – e.g., (Smalls, 5) – as well as a bibliography, both of which should adhere to either MLA or Chicago style. MLA and Chicago style guides are available in libraries throughout campus. All papers must be carefully proofread for typographical errors as well as spelling and grammatical mistakes. Students who do not follow these guidelines will be asked to revise and resubmit their essays, which will then be subject to the penalties for lateness defined above.

Plagiarism and academic honesty

Please familiarize yourself with the definition of plagiarism in Rutgers's official policy statement on academy integrity: <http://academicintegrity.rutgers.edu/integrity.shtml>. As a student in this course, you are responsible for understanding and thus avoiding the varieties of plagiarism in college writing outlined in this statement. Any student who plagiarizes will receive a zero for the given assignment and, in some cases, a failing grade for the course.

Course materials and resources

Required readings

You should purchase the following books, which have been ordered for you at the Rutgers University Bookstore; additional readings on our syllabus have been posted to Sakai.

- Francis K. Pohl, *Framing America: A Social History of American Art* (second edition). New York: Thames and Hudson, 2008.
- Marianne Doezema and Elizabeth Milroy, eds., *Reading American Art*. New Haven: Yale University Press, 1998.

Sakai (Rutgers's course webpage system)

All of our course materials, including the syllabus, scanned readings, writing assignments, and the PowerPoint presentations used in class are available for download through Sakai: <http://sakai.rutgers.edu/portal>.

Weekly syllabus and required readings

TU, Jan 20 Introduction to American art of the long nineteenth century

TH, Jan 22 Art and revolution

Patricia M. Burnham, "John Trumbull, Historian: The Case of the Battle of Bunker's Hill," in *Redefining American History Painting*, edited by Patricia M. Burnham and Lucretia Hoover Giese, 37-53

Pohl, 74-90, 112-114

TU, Jan 27 Early portraiture and the construction of social identity

Class visit to the American Galleries at the Zimmerli Museum

David Jaffee, "'A Correct Likeness': Culture and Commerce in Nineteenth-Century Rural America," in *Reading American Art*, edited by Marianne Doezema and Elizabeth Milroy, 109-127

Paul Statie, "Character and Class: The Portraits of John Singleton Copley," in *Reading American Art*, edited by Marianne Doezema and Elizabeth Milroy, 12-37

Pohl, 131-135

TH, Jan 29 The idea of the American artist: Morse and Peale

Roger B. Stein, "Charles Willson Peale's Expressive Design: The Artist in His Museum," in *Reading American Art*, edited by Marianne Doezema and Elizabeth Milroy, 38-78

Pohl, 120-125

TU, Feb 3 Nature and nation I: Cole and the rise of American landscape painting

Angela Miller, "Thomas Cole: Self, Nature, and Nation," in *The Empire of the Eye: Landscape Representation and American Cultural Politics*, 22-64 (read to page 56)

Thomas Cole, "Essay on American Scenery," *American Monthly Magazine 1* (January 1836): 1-12

Pohl, 144-156

TH, Feb 5 Picturing Native Americans: King and Catlin

Kathryn S. Hight, "Doomed to Perish: George Catlin's Depictions of the Mandan," in *Reading American Art*, edited by Marianne Doezema and Elizabeth Milroy, 150-162

Pohl, 112-120, 162-171

TU, Feb 10 Comic genre painting: Mount and Edmonds

****Paper #1 due****

Elizabeth Johns, "An Image of Pure Yankeeism" in *American Genre Painting: The Politics of Everyday Life*, 24-59

Pohl, 176-184

TH, Feb 12 Studio portrait photography and the American middle class

Andrea Volpe, "Cartes de Visite Portrait Photographs and the Culture of Class Formation," in *The Middling Sorts: Explorations in the History of the American Middle Class*, edited by Burton J. Bledstein and Robert D. Johnston, 157-169

Pohl, 136

TU, Feb 17 NO CLASS (in lieu of field trip on Friday)

TH, Feb 19 Bodies on the battlefield: Photography and the Civil War

Alan Trachtenberg, "Albums of War: On Reading Civil War Photographs," in *Critical Issues in American Art: A Book of Readings*, edited by Mary Ann Calo, 135-154

Pohl, 221-223

FR, Feb 20 Nature and nation II: The romantic landscape tradition at mid-century

Class visit to the MET, 2-4pm: American landscapes gallery, Robert Lehman Wing (first floor)

Kevin J. Avery, "The Heart of the Andes Exhibited: Frederic E. Church's Window on the Equatorial World," *American Art Journal* 18, no. 1 (Winter 1986): 52-72

Pohl, 156-162, 173-176

TU, Feb 24 NO CLASS (Professor Sheehan at the College Art Association Conference)

TH, Feb 26 Nature and nation III: Images of the American frontier (Guest lecturer: Heather Shannon)

Martha A. Sandweiss, "Undecisive Moments: The Narrative Tradition in Western Photography," in *Photography in Nineteenth-Century America*, edited by Martha A. Sandweiss, 98-129

Nancy K. Anderson, "'The Kiss of Enterprise': The Western Landscape as Symbol and Resource," in *Reading American Art*, edited by Marianne Doezema and Elizabeth Milroy, 208-231

Pohl, 296-299

TU, Mar 3 **Class visit to the Morse Center** (On view: prints by Winslow Homer)

Llyod Goodrich, "The Graphic Art of Winslow Homer," in *The Graphic Art of Winslow Homer*, 9-19

WED, Mar 4 **Leon Sydney Jacobs Lecture in American Art: Prof. Martin Berger** (4:30pm, Lower Dodge Gallery, Zimmerli Museum)

TH, Mar 5 **Class visit to the Morse Center** (On view: prints by Winslow Homer)

TU, Mar 10 Slavery to freedom I: African Americans in the Civil War art of Homer, Johnson, and Nast

Patricia Hills, "Cultural Racism: Resistance and Accommodation in the Civil War Art of Eastman Johnson and Thomas Nast," in *Seeing High & Low: Representing Social Conflict in American Visual Culture*, edited by Patricia A. Johnston, 103-123

Marc Simpson, "*The Bright Side: 'Humorously Conceived and Truthfully Executed,'*" in *Winslow Homer: Paintings of the Civil War*, 47-63

Pohl, 209-221, 223-227

TH, Mar 12 Slavery to freedom II: Sculpting race and gender

Joy S. Kasson, "Narratives of the Female Body: The Greek Slave," in *Reading American Art*, edited by Marianne Doezema and Elizabeth Milroy, 163-189

Kirk Savage, "Imagining Emancipation," in *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth-Century America*, 52-88

Pohl, 229-236, 272-273

TU, Mar 17 NO CLASS (Spring Recess)

TH, Mar 19 NO CLASS (Spring Recess)

TU, Mar 24 Art and science in the circle of Eakins

**** Paper #2 due ****

William C. Brownell, "The Art Schools of Philadelphia," *Scribner's Monthly* XVIII, no. 5 (September 1879): 737-750

Elizabeth Johns, "*The Gross Clinic, or Portrait of Professor Gross,*" in *Reading American Art*, edited by Marianne Doezema and Elizabeth Milroy, 232-63

TH, Mar 26 (En)gendering the modern artist: Eakins and Cassatt

Martin Berger, "Manly Associations," in *Man Made: Thomas Eakins and the Construction of Gilded Age Manhood*, 7-46

Griselda Pollock, "Mary Cassatt: Painter of Women and Children," in *Reading American Art*, edited by Marianne Doezema and Elizabeth Milroy, 280-301

Pohl, 266-272; 306-315

TU, Mar 31 International style I: American Impressionism

William H. Gerdtz, "Americans and Impressionism, at Home and Abroad," in *American Impressionism* (second edition), 29-53

H. Barbara Weinberg, "'When to-day we look for 'American Art' we find it mainly in Paris': The Training of American Painters in France and the Influence of French Art on American Painting," *America: The New World in 19th-Century Painting*, edited by Stephan Koja, 220-225

TH, Apr 2 International style II: Whistler and Aestheticism

Linda Merrill, "Whistler in America," in *After Whistler: The Artist and His Influence on American Painting*, edited by Linda Merrill, 10-31

James McNeill Whistler, "Ten O'Clock" lecture, 1885

Pohl, 283-289

TU, Apr 7 **Class visit to the Morse Center** (On view: prints by Cassatt and Whistler)

TH, Apr 9 International style III: American Orientalism (Guest lecturer: Jenevieve DeLosSantos)

Linda Nochlin, "The Imaginary Orient," *Art in America* 71, no. 5 (May 1983): 118-31, 186-91

Oleg Grabar, "Roots and Others," in *Noble Dreams, Wicked Pleasures: Orientalism in America, 1870-1930*, edited by Holly Edwards, 3-10

TU, Apr 14 High-status portraiture in the late-19th century: Sargent, Beaux, and Chase

Sarah Burns, "The 'Earnest Untiring Worker' and the Magician of the Brush: Gender Politics in the Criticism of Cecilia Beaux and John Singer Sargent," in *Critical Issues in American Art: A Book of Readings*, edited by Mary Ann Calo, 177-198

Pohl, 289-294

TH, Apr 16 African-American art in the late-19th century: Tanner

Judith Wilson, "Lifting the 'Veil': Henry O. Tanner's 'The Banjo Lesson' and 'The Thankful Poor,'" in *Critical Issues in American Art: A Book of Readings*, edited by Mary Ann Calo, 199-219

Albert Boime, "Henry Ossawa Tanner's Subversion of Genre," *The Art Bulletin* 75 (Sept. 1993): 415-42

Pohl, 315-318

TU, Apr 21 NO CLASS (in lieu of field trip on Friday)

TH, Apr 23 Urban Realism and the Ashcan School

Rebecca Zurier, "Introduction" and "The Setting: Another Look at the Ashcan School," in *Picturing the City: Urban Vision and the Ashcan School*, 1-19, 23-44

Pohl, 319-334

FR, Apr 24 **Class visit to the Newark Museum: American Galleries, 11am-1pm**

TU, Apr 28 Photography circa 1900: Social documents and Pictorialism

Alan Trachtenberg, "Camera Work/Social Work," in *Reading American Photographs: Images as History: Mathew Brady to Walker Evans*, 164-230

TH, Apr 30 Fashioning an American avant-garde for the 20th century: The Armory Show

J. M. Mancini, "The Armory Show in Critical Perspective," in *Pre-Modernism: Art-World Change and American Culture from the Civil War to the Armory Show*, 133-158

Pohl, 337-342

WED, May 13 Final Exam, 8am-11am