

Making Art, Making Identity: America, its Art, and its Others (1865-1941)

Course Description:

This course examines the arts in the United States from 1865 to 1941, a temporal range encompassing the Reconstruction Era leading up to America's entry into World War II. Through critical engagement with the multiple artistic movements that emerged during this time frame, students will explore the complex relationship between art and identity. This course will use an interdisciplinary approach to investigate the following question of this intellectual endeavor through a historically-informed lens: *"How did modern art and visual culture shape identity and vice-versa?"*

Through this process, students will broadly assess the nature of the relationship between aesthetics, identity, and the historical and social transformations that took place in the United States from 1865-1941 including industrialization, urbanization, shifting attitudes about gender, immigration, increased democratization, technological change, and the rise of popular and mass media.

Approach:

An interdisciplinary approach will be used in pursuit of the intellectual goals proposed by this course. In addition to the methods of art history, this course also incorporates literary, sociological, psychological, and philosophical perspectives while surveying works in multiple genres including popular culture, documentary photography, and film in addition to painting, sculpture, and architecture.

Assignments and Grading:

- Participation: 15%
 - Participation points are based on the following:
 - Active and meaningful participation in class discussion
 - Students are not expected to participate in *every* class but are expected to engage with frequency. Because much of the course is dedicated to lecture, I understand that it is unreasonable to expect that each student will have the occasion to respond during every class period. However, students who neglect to engage on a regular basis will be penalized proportionally to their inactivity.
 - Reading Responses
 - No less than five "reading responses" must be submitted before the class period for which those readings are due. The response must be 1-3 pages long and does not necessarily have to respond to all the readings assigned. However, the student *must* engage directly with the theme of that day's lecture and propose 2-3 original discussion questions in the conclusion of the response. Students must submit a cumulative ten pages in response to the readings by

the end of the semester. This is intended to give students some flexibility in their responses. Following these guidelines, for example, some responses might be one page long while others are three.

- Midterm: 30%
 - The layout of the midterm exam (70 minutes long) is as follows:
 - 10 Identification Questions (4 minutes per work – 40 minutes)
 - Student must identify the title of the work, artist, medium, and date. Following the identification of this objective information, the student must write a 3-5 sentence significance statement discussing the work's relationship to the themes discussed in class. The best answers will also reference relevant readings.
 - 1 unknown (10 minutes)
 - Students will be asked to write a 9-12 sentence essay on two works by artists discussed in lecture but of works not seen previously by the student. Strong essays will venture a guess at who the work is by and roughly date the work using visual analysis to describe and interpret the work to create a strong argument.
 - 1 comparison essay (20 minutes)
 - Students will compare and contrast two works per essay. Each essay is expected to have an introduction, body paragraphs, and a conclusion. The student is expected to include a clear thesis sentence and for the essay to be sensibly organized.
 - Paper: 25% (15% = written paper, 10% = 8-10 minute in-class presentation)
 - 8-10 pages
 - Students are asked to write a short research paper that engages with a theme from the course (ex. gender, race, mass reproduction, pop culture, etc.). High-quality papers will use the readings assigned for that lecture and expand on what was discussed in class to engage thoroughly with the themes of the course.
 - Students will receive written feedback on their paper before the end of thanksgiving break so that they might make any necessary changes for their in-class presentation
- Final: 30%
 - Non-comprehensive
 - Follows the same format as the mid-term

Schedule of Topics

WEEK 1: SETTING THE STAGE

AUGUST 27: INTRODUCTION – ART AND IDENTITY

- Distribute syllabus
- Introduce intellectual goals of the course:

- Guiding Question: “How did modern art and visual culture shape identity and vice-versa?”
- Situate this question more concretely by introducing multiple key artworks that intersect with race, gender, class, and other identity markers.
- Preface that the course will deal with contentious terms such as modernism and identity.

AUGUST 29: THE MODERN TURN

What defines the modern age? When did industrialization take hold in America? What new technologies emerged? What defined the modern metropolis? How did artists grapple with these transformations? What impact did these changes have on art?

Primary Reading:

Jarves, James Jackson. “The Art Idea (1864).” In *American Art, 1700-1960: Sources and Documents*. Edited by John W. McCoubrey, John W. Sources and Documents in the History of Art Series. Englewood Cliffs, N.J.: Prentice-Hall, 1965, 132-136.

Secondary Reading:

Trachtenberg, Alan. “Mechanization Takes Command.” In *The Incorporation of America: Culture and Society in the Gilded Age*. New York: Hill & Wang, 2007, 38-69.

Williams, Raymond. “The Metropolis and the Emergence of Modernism (1985).” In *Modernism/Postmodernism*. Edited by Peter Brooker. New York: Longman, 1992.

WEEK 2: DEFINING TERMS

SEPTEMBER 3: DEFINING MODERNISM

What is modernism? What can be gleaned when this contentious term is unpacked? What are its manifold definitions? How is modernism distinct from modernization?

Primary Reading

Dow, Arthur Wesley. “Modernism in Art.” *The American Magazine of Art* 8, no. 3 (1917): 113–116.

Secondary Reading:

Singal, Daniel Joseph. “Towards a Definition of Modernism.” In *Modernist Culture in America*. Belmont: Wadsworth Pub. Co, 1991, 1-27.

SEPTEMBER 5: WHAT IS AMERICAN IDENTITY?

How is identity defined? How does it express itself? What are some identity markers?

What is unique to American identity? What historical moments have defined what it means to be American? What was American identity in the modern era? What identity groups existed during this period?

Primary Reading

Roosevelt, Theodore. "Man in the Arena." Speech delivered at the Sorbonne in Paris on April 23, 1910.

http://www.theodoreroosevelt.org/site/c.eIKSIdOWIiJ8H/b.9274065/k.8422/Man_in_the_Arena.htm

Whitman, Walt. *Song of the Open Road* (originally published 1856). In *Leaves of Grass*. Small, Maynard, & Company, 1897, 120-129.

Tocqueville, Alexis de. "Chapter IX: The Example of the Americans Does Not Prove that a Democratic People Can Have No Aptitude and No Taste for Science, Literature, or Art." In *Democracy in America (Volume II)* (1835). New York: Colonial Press, 1899, 36-41.

Secondary Reading

Huntington, Samuel. "Identities: National and Other." In *Who Are We? The Challenges to America's National Identity*. New York, London, Toronto, and Sydney: Simon & Schuster, 2004, 21-28.

Kronman, Anthony T. "The Democratic Soul." In *Democratic Vistas: Reflections on the Life of American Democracy*. Edited by Jedediah Purdy, Anthony T. Kronman, and Cynthia Farrar. New Haven and London: Yale University Press, 2004, 16-35.

WEEK 3: AMERICAN MODERNISM

SEPTEMBER 10: FASHIONING AN AMERICAN MODERNISM

What artistic movements defined modernism in the Gilded Age? What role did modern artists play? What changes did American identity undergo during these years?

Primary Reading

Jarves, James Jackson. Excerpt from "Art in America." In *Art Thoughts: The Experiences and Observations of an American Amateur in Europe*. New York: Hurd and Houghton, 1871, 291-299.

Secondary Reading

Burns, Sarah. "Performing the Self." In *Inventing the Modern Artist: Art and Culture in Gilded Age America*. New Haven: Yale University Press, 1999, 221-246.

Chotner, Deborah et al. *John Twatchman : Connecticut Landscapes*. Washington D.C. and New York: National Gallery of Art, 1989.

Corn, Wanda. *The Color of Mood: American Tonalism 1880-1910*. San Francisco: M.H. De Young Memorial Museum, 1972.

Griffin, Randall C., “Refashioning ‘America’ in Art.” In *Homer, Eakins, and Anshutz: The Search for American Identity in the Gilded Age*. University Park: Penn State Press, 2004, 1-31.

SEPTEMBER 12: THE ARMORY SHOW

What effects did the Armory Show have on American modern artists? How did contemporaries defined the “the modern spirit” in art following the exhibition?

Primary Reading

Cox, Kenyon. “The Modern Spirit in Art (1913).” In *American Art, 1700-1960: Sources and Documents*. Edited by John W. McCoubrey. Sources and Documents in the History of Art Series. Englewood Cliffs, N.J.: Prentice-Hall, 1965, 193-196.

Greg, Frederick James. “Preface to the Catalogue for the International Exhibition of Modern Art (1913).” In *American Art, 1700-1960: Sources and Documents*. Edited by John W. McCoubrey. Sources and Documents in the History of Art Series. Englewood Cliffs, N.J.: Prentice-Hall, 1965, 190-191.

Secondary Reading

Solomon, Deborah. “The Boy Scouts versus the Armory Show.” In *American Mirror: The Life and Art of Norman Rockwell*. New York: Farrar, Straus and Giroux, 2013, 50-59.

Whalan, Mark. “Introduction” and “Visual Art and Photography.” In *American Culture in the 1910s*. Edinburgh: Edinburgh University Press, 2010, 1-33 And 63-90.

WEEK 4: SELF-DEFINITION

SEPTEMBER 17: THE CENTENNIAL EXHIBITION AND CENTENNIAL CITY

How did organizers use the exhibition to aid in the definition of a national identity? How did the exhibition stratify identity markers such as race, gender, and class? How did the Centennial City differ from the exhibition? What is remarkable about the co-existence of the Centennial Exhibition and Centennial City?

Primary Reading

Leslie, Frank. *Frank Leslie's Illustrated Historical Register of the Centennial Exposition, 1876*. New York: Frank Leslie, Publisher, 1876. http://archive.org/details/gri_33125014935387.

Twain, Mark and Charles Dudley Warner. "Society in Washington: The Antiques, The Parvenus, and the Middle Aristocracy." In *The Gilded Age: A Tale of To-Day*. San Francisco: American Publishing Company, 1874, 295-313.

"The Centennial." *Harper's Weekly: Journal of Civilization*, September 30, 1876. Hathi Trust.

Secondary Reading

Rydell, Robert. "The Centennial Exhibition, Philadelphia, 1876: The Exposition as Moral Influence." In *All the World's a Fair: Visions of Empire at American International Expositions, 1876-1916*. Chicago: University of Chicago Press, 1984, 9-37.

SEPTEMBER 19: THE WORLD'S COLUMBIAN EXHIBITION

How did organizers use the exhibition to aid in the definition of a national identity? How did the exhibition stratify identity markers such as race, gender, and class? What developments took place between the Centennial Exhibition (1876) and the World's Fair (1893)? How were these events different in purpose? What role did they play in forming national identity?

Primary Reading

White, Trumbull and William Igleheart. "Woman's Department." In *The World's Columbian Exposition, Chicago, 1893*. Boston: John K. Hastings, 1893, 443-455.

White, Trumbull and William Igleheart. "Ethnology, Anthropology, and Archaeology." In *The World's Columbian Exposition, Chicago, 1893*. Boston: John K. Hastings, 1893, 415-435.

Secondary Reading

Burns, Sarah and John Davis. "Experiencing the Fair." In *American Art to 1900: A Documentary History*. Berkeley: University of California Press, 1021-1027.

Rosenberg, Chaim M. "The World's Columbian Exposition." In *America at the Fair: Chicago's 1893 World's Columbian Exposition*. San Francisco: Arcadia Publishing, 2008, 63-80.

WEEK 5: MODERN SELFHOOD

SEPTEMBER 24: THE PSYCHOLOGICAL EXPERIENCE OF MODERNISM

How did modernization affect the daily lives of Americans? How did this change the psychology of the American mind? To what extent did these changes inform modernist art? What impact did newer media such as film have on the viewer?

Primary Reading

Benjamin, Walter. "Art in the Age of Mechanical Reproduction." 1936.

James, William. "The Stream of Consciousness." In *Principles of Psychology*. 1890.

Simmel, George. "The Metropolis and Mental Life." (1903)

Strand, Paul and Charles Sheeler. *Manhatta*. 1921.

Vidor, King and John V.A. Weaver. *The Crowd*. Directed by King Vidor. Beverly Hills: Metro Goldwyn Mayer, 1928.

Secondary Reading

Roeder Jr., George H. "What Have Modernists Looked At? Experiential Roots of Twentieth-Century American Painting." In *Modernist Culture in America*. Edited by David Joseph Singal. Belmont: Wadsworth Pub. Co, 1991, 1-27.

SEPTEMBER 26: URBAN REALISM – WHO WAS MODERN AMERICA?

How was an American spirit of art shaped by the Ashcan school? What were Henri's aesthetic values? How were urban subjects pictured by Ashcan artists? How was the modern metropolis pictured by these artists? What components of the burgeoning modern metropolis influenced Ashcan artists?

Primary Reading

Henri, Robert. "The Art Spirit (1923)." New York: Harper & Row, 1984.

Henri, Robert. "The New York Exhibition of Independent Artists (1910)" In *American Art, 1700-1960: Sources and Documents*. Sources and Documents in the History of Art Series. Edited by John W. McCoubrey. Englewood Cliffs, N.J.: Prentice-Hall, 1965, 173-178.

Secondary Reading

Snyder, Robert W. "City in Transition." In *Metropolitan Lives: The Ashcan Artists and Their New York*. Edited by Rebecca, Robert W. Snyder, and Virginia McCord Mecklenburg. New York and London: W. W. Norton & Company, 1995, 29-58.

Zurier, Rebecca. "Another Look at the Ash Can School." In *Picturing the City: Urban Vision and the Ashcan School*. Berkeley: University of California Press, 2006, 23-44.

WEEK 6: AMERICA AND ITS OTHERS – RACIAL IDENTITY

OCTOBER 1: STEREOTYPE

How did artists such as Archibald Motley Jr. picture African American identity? How did Harlem Renaissance artists figure African American identity? What black stereotypes existed in the white imagination? How did popular culture assist in upholding these stereotypes?

Primary Reading

Cohn, Alfred A. and Jack Jarmuth. *The Jazz Singer*. Directed by Alan Crosland. Burbank: Warner Bros. Pictures, 1927.

DuBois, W.E.B. "Of Our Spiritual Strivings." In *The Soul of Black Folk*. Chicago: A.C. McClurgh & Co., 1903, 1-12

Secondary Reading

Harris, Michael. "Color Lines Mapping Color Consciousness in the Art of Archibald Motley." In *Colored Pictures: Race and Visual Representation* (2003).

Baker Jr., Houston A. "Modernism and the Harlem Renaissance" in *Modernist Culture in America*. Edited by Daniel Joseph Singal. Belmont: Wadsworth Pub. Co, 1991, 107-125.

OCTOBER 3: THE NEW NEGRO MOVEMENT

What changes did black Americans experience in their daily lives following the Civil War? How did these changes transform African American identity? How did black authors and artist recount the lived experiences of black Americans? What was black identity in the white imagination?

Primary Reading

Griffith, D.W. and Frank E. Woods. *The Birth of a Nation*. Directed by D. W. Griffith. Epoch Producing Company. 1915.

Hughes, Langston. "The Weary Blues." *Opportunity*. National Urban League. 1925.

Locke, Alain. "The New Negro." In *The Works of Alain Locke*. Edited by Charles Molesworth. Oxford and New York: Oxford University Press, 2012, 442-451.

Secondary Reading

Baldwin, Davarian. "The Birth of Two Nations: White Fears, Black Jeers, and the Rise of 'Race Film' Consciousness." In *Chicago's New Negroes: Modernity, The Great Migration, and Black Urban Life*. 2007, 121-154.

WEEK 7: AMERICA AND ITS OTHERS – GENDER IDENTITY

OCTOBER 8: CLASS CANCELLED (FALL BREAK)

(no readings assigned)

OCTOBER 10: THE NEW YORK SCHOOL

How did Stieglitz and American art critics such as Paul Rosenfeld gender American modernism in the contemporary discourse? How did women artists uphold or resist these gender roles in their visual work?

Primary Reading

Excerpts from *O'Keeffe, Stieglitz, and the Critics (1916-1929)* edited by Barbara Buhler-Lynes. Chicago: Chicago University Press, 1991.

Rosenfeld, Paul., "Arthur G. Dove." In *Port of New York: Essays on Fourteen American Moderns*. New York: Harcourt, Brace and Co., 1924, 170-171.

Stieglitz, Alfred. "Georgia O'Keeffe - C. Duncan - René Lafferty (Review of Exhibition)." In *Camera Work*. Issue 46 (October 1916): 12-13.

Secondary Reading

Pyne, Kathleen. *Modernism and the Feminine Voice: O'Keeffe and the Women of the Stieglitz Circle*. Berkeley: University of California Press, 2007.

Wagner, Anne Middleton. *Three Artists (Three Women) - Modernism and the Art of Hesse, Krasner, and O'Keeffe*. Berkeley: University of California Press, 1998.

WEEK 8: AMERICA AND ITS OTHERS – SEXUAL IDENTITY

OCTOBER 15: HOMOSEXUALITY IN AMERICA

How was homosexuality constructed in modern America? How did homosexual artists such as Charles Demuth and Marsden Hartley picture their own identity?

Primary Reading

Hammett, Dashiell. "Chapter 4: The Black Bird." In *The Maltese Falcon* (1930). Knopf Doubleday Publishing Group, 2010.

Huston, John. *The Maltese Falcon*. Directed by John Huston. Burbank: Warner Bros., 1941.
<https://www.youtube.com/watch?v=sGuNGXmQZSE>
<https://www.youtube.com/watch?v=0I1Vh-Ru1z0>

Secondary Reading

Cassidy, Donna. "The Working-Class Male Body: Masculinity, Homosexuality, and Nation." In *Marsden Hartley: Race, Region, and Nation*. Hanover and London: University Press of New England, 2005, 213-250.

Weinberg, Jonathan. "Who is a Homosexual." In *Speaking for Vice: Homosexuality in the Art of Charles Demuth, Marsden Hartley, and the First American Avant-Garde*. New Haven and London: Yale University Press, 1993, 1-14.

OCTOBER 17: GENDER EXPRESSION

How did early forms of drag embody changing constructions of gender during the modern era? What cultural role did male impersonators like Ella Shields and Kitty Doner play? How did Vaudeville and theatricality map onto cultural constructions of gender? How was cross-dressing received the American public?

Primary Sources

"Masculine Women and Feminine Men (1926)," performed by Irving Kaufman.
<https://www.youtube.com/watch?v=iSlfQ49Bq1s>

"Adeline (1933)" performed by male impersonator Ella Shields.
<https://www.youtube.com/watch?v=4jopFBMCouY>

"Berlington Bertie (1920)" performed by male impersonator Ella Shields.
<https://www.youtube.com/watch?v=lN1JxKPYrJY>

Secondary Reading

Rodger, Gillian M. "He isn't a Marrying Man: Gender and Sexuality in the Repertoire of Male Impersonators, 1870-1930." In *Queer Episodes in Music and Modern Identity*. Edited by Sophie Fuller and Lloyd Whitesell. Urbana and Chicago: University of Illinois Press, 2002, 105-133.

Rodger, Gillian M. "Male Impersonations in the 1880s and 1890s: Annie Hindle and Ella Wesner." In *Just One of the Boys: Female-to-Male Cross-Dressing on the America Variety Stage*. Urbana and Chicago: University of Illinois Press, 2018.

WEEK 9: AMERICA AND ITS OTHERS – THE WORKING CLASS

OCTOBER 22: THE MASSES

How did *The Masses* resist the marginalization of the poor, working class in Modern America? What was the political ideology of writers and editors at *The Masses*? How does a magazine like *The Masses* circulate imagery differently from other media?

Primary Reading

Sandburg, Carl. "Masses." In *Chicago Poems*. New York: Henry Holt and Company, 6.

Sandburg, Carl. "I Am the People, the Mob." In *Chicago Poems*. New York: Henry Holt and Company, 172.

Secondary Reading

Schreiber, Rachel. "The Miner Emerges: The Gendered Division of Labor." In *Gender and Activism in a Little Magazine: The Modern Figures of the Masses*. New York: Routledge, Taylor & Francis Group, 2011, 32-63.

Trachtenberg, Alan. "Capital and Labor." In *The Incorporation of America: Culture and Society in the Gilded Age*. New York: Hill & Wang, 2007, 70-100.

Zurier, Rebecca. *Art for the Masses: A Radical Magazine and Its Graphics, 1911-1917*. Temple University Press, 1989.

OCTOBER 24: PICTURING THE JOBLESS

What reasons did bureaucrats in modern America give for increasing unemployment rates? How did modernization, according to the American political system, contribute to the economic state of affairs during the Depression Era? What was the role of the WPA? How did WPA artists figure the jobless?

Primary Reading

"Part I: The Extent and Burden of Unemployment." In *Economic Brief for Appellees including the Legal Brief and Additional Documents*. New York: State of New York Department of Labor, 1936, 1-8.

Secondary Reading

Hapke, Laura. "Breadlines, Picket Lines, and Other WPA Crowds." In *Labor's Canvas: American Working-Class History and the WPA Art of the 1930s*. Newcastle: Cambridge Scholars Publishing, 2008, 127-163.

Hapke, Laura. "Women, Labor, and the WPA Imagination." In *Labor's Canvas: American Working-Class History and the WPA Art of the 1930s*. Newcastle: Cambridge Scholars Publishing, 2008, 208-245.

WEEK 10: AMERICA AND ITS OTHERS – ILLNESS AND DISABILITY

OCTOBER 29: PHYSICAL DISABILITY

How was the situation of disability constructed in modern America? How does disability intersect with race and gender? How did the disabled use photography? What is the politics of staring? How does disability resist the American identity?

Primary Reading

Symons, Arthur. "The Blind Beggar." 1892.

<http://www.nineteenthcenturydisability.org/items/show/12>

"Various Facts and Opinions Concerning the Necessity of Restricting Immigration. In *Publication of the Immigration Restriction League*, No. 3. 1894. 1-14.

"Sham Cripples." *New York Times*, 1896.

"Wealthy Beggar Fined Ten Dollars." *New York Times*, 1894.

Secondary Reading

Domage, Jay Timothy. "Introduction" and "Ellis Island and the Invention of Race and Disability." In *Disabled on Arrival: Eugenics, Immigration, and the Construction of race and Disability*. Columbus: Ohio State University Press, 2018, 1-50.

Garland-Thompson, Rosemarie. "The Politics of Staring: Visual Rhetorics of Disability in Popular Photography." In *Disability Studies: Enabling the Humanities*. Edited by Sharon Snyder, Brenda Jo Brueggmann, and Rosemarie Garland-Thompson. New York: Modern Language Association of America, 2002, 56-75.

Bogdan, Robert. "Begging Cards: Solicitation with Photographs" In *Picturing Disability: Beggar, Freak, Citizen and Other Photographic Rhetoric*. Edited by Robert Bogdan, Martin Elks, and James Knoll. Syracuse: Syracuse University Press, 2010, 22-41.

Scweik, Susan. "Producing the Unsightly." In *The Ugly Laws: Disability in Public*. New York: New York University Press, 2009, 23-39.

OCTOBER 31: MENTAL ILLNESS

How was mental illness perceived in modern America? Was mental illness gendered? How was hysteria defined? How did artists react to mental illness? How did the fear of mental illness manifest itself in the world of aesthetics?

Primary Reading

Breuer, Joseph. "Innate Disposition; The Development of Hysteria." In *Studies in Hysteria* (1895). Edited by Sigmund Freud and Joseph Breuer. Translated by Nicola Luckhurst. New York: Penguin Books, 2004.

Secondary Reading

Burns, Sarah. "Fighting Infection: Aestheticism, Degeneration, and the Regulation of Artistic Masculinity." In *Inventing the Modern Artist: Art and Culture in Gilded Age America*. New Haven: Yale University Press, 1999, 79-119.

Lunbeck, E. "Hysteria: The Revolt of the 'Good Girl.'" In *The Psychiatric Persuasion: Knowledge, Gender, and Power in Modern America*. Princeton: Princeton University Press, 1996.

WEEK 11: AMERICA AND ITS OTHERS – RURAL AMERICA

NOVEMBER 5: REGIONALISM AND GENDER

How did regionalism react to modernization? What was Wood's argument about culture and the metropolis? What was he seeking in an art based in rural America? What gendered connotations did regionalism bear? How did this movement react to changing gender roles in modern America?

Primary Reading

Pyke, Rafford. "What Men Like in Men." *Cosmopolitan*, 1902.

Excerpt from Wood, Grant. "Revolt against the City." 1935.

Secondary Reading

Evans, Tripp R. "Paint Like a Man." In *Grant Wood: A Life*. New York: Knopf Doubleday Publishing Group, 2010, 11-76

Corn, Wanda. *The Regionalist Vision*. 1999.

NOVEMBER 7: ARCHIVING RURAL AMERICA – THE FSA

How did writer John Steinbeck portray the rural working class in his novel, *The Grapes of Wrath*? How did the film *Of Mice and Men* portray depression-era transient workers? How are gender roles pictured in these works? Do these portrayals correspond to the FSA

Primary Reading

Solow, Eugene. *Of Mice and Men*. Directed by Lewis Milestone. Hal Roach Studios. 1939.
<https://www.youtube.com/watch?v=Nxb4Jb5B0pk>

Steinbeck, John. "Chapter 9." *The Grapes of Wrath*. 1939.

Secondary Reading

Trachtenberg, Alan. "From Image to Story: Reading the File." In *Documenting America, 1935-1943*. Edited by Karl Fleischhauer and Lawrence Levine. Berkeley, Los Angeles, and London: University of California Press, 1988, 43-73.

Pardo, Alano. *Dorothea Lange: Politics of Seeing*. Prestel, 2018.

WEEK 12: AMERICA AND ITS OTHERS – IMMIGRANTS IN AMERICA

NOVEMBER 12: DOCUMENTARY PHOTOGRAPHY AND ELLIS ISLAND

What was "muckraking" and how did progressives seek to form a more ethical America? How is the life of the immigrant characterized by journalist and author Upton Sinclair? What are Hine's motivations? How does Hine use the medium of photography to picture immigrants at Ellis Island? Why is documentary photography an especially apt approach for Hine's purposes?

Primary Reading

Hine, Lewis. "Social Photography," in Trachtenberg, *Classic Essays in Photography* edited by Alan Trachtenberg. New Haven: Leete's Island Books, 1980, 109-113.

Sinclair, Upton. Chapters 3-7 in *The Jungle*. 1920.

Secondary Reading

Duerden, Timothy J. "New York City, 1901-1909: Progressivism, Ethical Culture, and Ellis Island." In *Lewis Hine: Photographer and American Progressive*. Jefferson: McFarland, 2018, 28-54.

Trachtenberg, Alan "Ever—the Human Document." In *America and Lewis Hine: Photographs 1904-1940*. Edited by Walter Rosenblum. New York: Aperture, 1977, 118-137.

NOVEMBER 14: ENTERTAINING THE MASSES

How did mass entertainment resist Genteel culture? How were sites such as Coney Island seen as deviant? Did mass entertainment sites signal a new cultural order? How does a site like Coney Island differ from that of Chicago's Columbian Exposition?

Primary Reading

“A NEW CONEY ISLAND RISES FROM THE ASHES OF THE OLD: Everybody Will Have to Get Acquainted With It All Over Again -- Luna Park and Dreamland the Centres of Attraction.” *New York Times* (1904): 5.

“CONEY ISLAND PARK URGED: Many Brooklyn Churches Demand the Cleansing of the Resort. CONTROLLER COLER PRAISED His Political Opponents Promise to Stand by Him in His Fight with the Aldermen.” *New York Times* (1899): 7.

Secondary Reading

Frank, Robin Jaffee. *Coney Island: Visions of an American Dreamland, 1861-1908*.

Gorman, Paul. “Healthy Recreation vs. ‘Exploiting Pleasure’ in the Progressive Era.” In *Left Intellectuals and Popular Culture in Twentieth Century America*. Chapel Hill and London: UNC Press Books, 1996, 34-55.

Kasson, John F. *Amusing the Million*. New York: Hill & Wang, 1978.

WEEK 13: AMERICAN TAPROOTS

NOVEMBER 19: A TRULY AMERICAN ART

Paper Assignment Due

What did artists seek in the American West? How did writers such as Lawrence construct the West and its inhabitants? How did artists construct the West in their visual work?

Primary Reading

Lawrence, D.H. “America, Listen to Your Own.” *The New Republic*, 1920, 69-70.

Secondary Reading

Corn, Wanda. “The Rooted.” In *The Great American Thing*. Berkeley: University of California Press, 2001, 250-256.

Eldredge, Charles. “Georgia O’Keeffe: American and Modern.” In *Georgia O’Keeffe: American and Modern*. New Haven and London: Yale University Press, 1993, 157-211.

Scott, Sascha. “Ernest L. Blumenschein’s Strange Mixture.” In *A Strange Mixture: The Art and Politics of Painting Pueblo Indians*. University of Oklahoma Press, 2015, 15-46

NOVEMBER 21: INDIGENOUS RESISTANCE

Did indigenous artists interact with Taos artist colony artists such as Marsden Hartley and Ernest Blumenschein? How did the motivations of indigenous artists differ from that of

American modernists? How were indigenous identities constructed by American modernists? How did indigenous artists resist these constructions?

Primary Reading

Hartley, Marsden. "The Scientific Esthetic of the Redman." In *Art and Archaeology*, Vol. 13. Archaeological Institute of America, 1922, 113-119.

Secondary Reading

Scott, Sascha. "Awa Tsireh and The Art of Resistance." In *A Strange Mixture: The Art and Politics of Painting Pueblo Indians*. University of Oklahoma Press, 2015, 153-180.

Horton, Jessica L. and Janet Catherine Berlo. "Pueblo Painting in 1932: Folding Narratives of Native Art into American Art History." In *A Companion to American Art*. West Sussex: Wiley Blackwell, 2015, 264-280.

WEEK 14: AMERICAN OUTSIDERS

NOVEMBER 26: HORACE PIPPIN

How did Pippin's race increase his status as an "outlier" or "outsider" to the American mainstream? How was "folk art" considered in relation to mainstream art in the interwar period? How did Pippin's status as an individual with physical disability map onto his status as a folk artist? How did Pippin's experience in World War I influence his career?

Primary Reading

Locke, Alain. "Horace Pippin, 1888-1946." Horace Pippin Memorial Exhibition, Exhibition Catalogue (Philadelphia, the Art Alliance), 1947.

Secondary Reading

Bowman, Russell. "Imaging the Academy: 'Naïve Art' and the Mainstream." In *Self-Taught Art: The Culture and Aesthetics of American Vernacular Art*. Edited by Charles Russell. Jackson: University Press of Mississippi, 2001, 81-94.

Lubin, David. Excerpt from "Monsters in Our Midst." In *Grand Illusions: American Art and the First World War*. New York: Oxford University Press, 2016, 254-268.

West, Cornel. "Horace Pippin's Challenge to Art Criticism." In *Race-ing Art History: Critical Readings in Race and Art History*. Edited by Kymberly N. Pinder. New York: Routledge, 2002, 321-330.

NOVEMBER 28: CLASS CANCELLED (THANKSGIVING BREAK)

(no readings assigned)

WEEK 15 – IN-CLASS PRESENTATIONS

DECEMBER 3

(no readings assigned)

DECEMBER 5

(no readings assigned)