

# ART H 309 C

## American Art in the Age of Industrialization, 1865–1913

Spring 2018  
TR 8:30–10:20 AM  
003 Art Building

Professor Baradel  
E-mail: [baradel@uw.edu](mailto:baradel@uw.edu)  
Office: 365 Art Building  
Office hours: Thursdays 10:30–11:30 AM, or by appointment

### Course Description

This course examines American art and visual culture as it developed in the often-turbulent decades between the end of the Civil War and the outbreak of WWI. During this period, which encompasses the Gilded Age and beginning of the Progressive Era, the industrialization and urbanization of the United States caused severe social and economic upheaval. These transformations, in turn, had profound effects on artistic production. This course will pay special attention to key themes in the history of American art during these years, including tensions between tradition and modernity, nativism and cosmopolitanism, and “high” and “low” culture; changes in art institutions and the professionalization of women artists; artistic approaches to representing race, gender, and class; the growth of mechanized reproduction and new technologies of art-making; and the emergence of abstraction and modernism. Artists studied include Winslow Homer, Edmonia Lewis, Timothy O’Sullivan, James McNeill Whistler, Thomas Eakins, Henry Ossawa Tanner, John Singer Sargent, Cecilia Beaux, Mary Cassatt, and Alfred Stieglitz, among others.

### Readings

All required readings are available on the course Canvas site. For additional context, you may wish to consult the freely-available, open-access textbook *American Encounters* (<https://openscholarship.wustl.edu/books/39/>).

**Canvas:** In addition to the readings, all assignments, announcements, and other course material will be posted to the ART H 309 C site on Canvas. PDFs of the PowerPoint presentations from lecture will be posted to the “Lecture Images” page on the site each day after class. Please check Canvas regularly for important course information.

### Course Requirements

*All scheduled lectures and readings are subject to change. You are responsible for any changes, which will be communicated in class and by email.*

You must complete all assignments to receive a passing grade in this course. Grades are based on 1) your participation and engagement in the classroom, 2) meeting deadlines for all assignments and exams, and 3) the quality of the work you submit (demonstrates mastery of the course material and communicates ideas clearly and effectively).

Class participation: Informed and consistent participation in class is expected. This requires completing assigned readings in advance of class; active participation in in-class discussions; occasional short in-class writing assignments; and helping to foster a respectful classroom environment. Electronic devices such as laptops should be used for classroom activities only. Please silence all phones and put them away during lectures. **10% of final grade**

Primary sources paper: 3–4 pages, submitted via Canvas, due April 12<sup>th</sup>. Each student will write a paper that explores and analyzes the arts coverage in the American popular press during a single year between 1865 and 1913 (year to be assigned during class meeting on March 29<sup>th</sup>). Survey at least three primary sources (digitized and/or paper copies of relevant periodicals and newspapers) from the provided list. How do the authors write about the visual arts? What themes, topics, or events are of interest? Are there noticeable similarities or differences in the coverage across the three primary sources selected? Who seems to be the intended audience? Additional details about this assignment will be posted to Canvas. **15% of final grade**

Exams (in class): There will be two exams during the class meetings on Thursday, April 26<sup>th</sup>, and Thursday, May 31<sup>st</sup>. The exams will be designed to take approximately one hour, although you will have a full 90 minutes (8:30–10am) of class time to complete each exam. The second exam is not cumulative and will only cover material from the second half of the course. Please do not make travel or any other plans that conflict with these exams. There will be no make-ups except in cases of documented illness or other emergency. For each exam, you will be asked to 1) identify and analyze individual works of art, including material from the assigned readings in your answers when applicable, 2) identify and analyze slide comparisons, including material from the assigned readings in your answers when applicable, and 3) define key terms (write 1–2 sentences for each one) and connect the term to an artwork discussed in the class or in a reading. A study guide, including a list of artworks you will be expected to know (artist, title, and date) for the slide identifications and comparisons, will be posted to Canvas in advance of the exams. Please note: there will not be a traditional final exam for this course during the University’s final-exam week. **50% of final grade (25% each)**

Tableau vivant (group research assignment): For this assignment, you will work in groups (approximately 4–5 students per group; groups will be assigned). Each group will select a work of art from the pre-circulated list to research and reimagine as a tableau vivant. Time will be set aside during a couple of class meetings for your group to work together, but you should plan to work together outside of class time as well (e.g., editing shared documents online, meeting in person when/if schedules permit, etc.) The tableau vivant assignment comprises the following four parts:

1. Annotated bibliography: 1–2 pages, submitted via Canvas, due April 19<sup>th</sup>. Your group should submit an annotated bibliography of at least three scholarly, peer-reviewed sources for your assigned artwork. Write a brief (3–5-sentence) summary of each source. Please be sure that your sources are cited correctly, using Chicago or MLA style. **3% of final grade**
2. Tableau vivant images & “wall label” text: Text approx. 250–350 words, submitted via Canvas, due May 24<sup>th</sup>. After researching the original artwork, your group should restage the scene to offer a fresh interpretation of the work. Photograph your tableau vivant. Then put images of the original artwork and your reinterpretation side-by-side on a PowerPoint slide. On a second slide, write a “wall text” of approximately 250–350 words that introduces the

reader to the original artwork and to your group's interpretation. Include a bibliography of your sources at the end. It is up to you as a group to decide how you will divide the work in an equitable way. **12% of final grade**

3. **In-class presentation:** 10-minute in-class group presentation, May 29<sup>th</sup>. Prepare a presentation in which you share your research and interpretation with rest of the class, focusing on the most salient points about the original artwork (e.g., artist's biography, subject matter, reception, etc.) and how your group chose to transform the original artwork in the tableau vivant. Each member of the group should play an active role in the presentation. There will be time at the end of each presentation for Q&A. **5% of final grade**
4. **Individual reflection:** 1–2-pages, submitted via Canvas, due May 29<sup>th</sup>. Please write a brief reflection on your participation in the tableau vivant assignment and your working process. What did you learn? What challenges did you or your group face? How did your group work together? How was the work divided (who executed which tasks)? What kinds of themes or questions did your group spend time discussing? **5% of final grade**

Key deadlines:

4/12: Primary sources paper due

4/19: Annotated bibliography for tableau vivant assignment due

4/26: Exam 1

5/24: Tableau vivant images and "wall label" text due

5/29: Individual reflections due & in-class group presentations of tableaux vivant

5/31: Exam 2

## **Course Policies**

### Submitting Assignments

All written assignments should be typed, double spaced in 12-pt Times New Roman font (or similar style), with 1-inch margins. You should cite sources using a standard citation style; the [Chicago Notes & Bibliography style](#) is preferred, but [MLA](#) is also acceptable.

You should submit all written assignments as Microsoft Word or PDF documents via Canvas by the beginning of the class period in which they are due. Due dates are firm so that all students have the same amount of time to complete assignments. For each day (including weekends) that an assignment is late, the assignment grade will be marked down 5% of the maximum possible points, except in cases of documented emergency or illness or if you have arranged in advance for an extension. Extensions will be granted sparingly—such as in cases when you have multiple major assignments due the same day—and must be requested at least 72 hours in advance of the deadline to be considered for approval.

Plagiarism will not be tolerated. Plagiarism is using the creations, ideas, words, inventions, or images of someone else in your own work without formally acknowledging them. All plagiarized assignments or tests will receive a grade of 0. Please see the UW [Statement on Academic Responsibility](#) for further guidance and/or consult with me if you have any questions.

### Attendance

You are expected to attend class regularly in order to contribute to in-class conversations.

Frequent absences will prevent your participation in class and may, therefore, negatively impact

grades. The scope of material presented in lectures exceeds the scope of material covered in the assigned readings; content presented in lectures forms the bulk of the material tested in the exams. If you do miss any class meetings, you are responsible for the material covered in lecture, class discussions, and for completing all work on schedule.

### Equal Opportunity

The School of Art reaffirms its policy of equal opportunity regardless of race, color, creed, religion, national origin, gender, sexual orientation, age, marital status, disability, or status as a disabled veteran or Vietnam- era veteran in accordance with UW policy and applicable federal and state statutes and regulations.

### Accommodations

If you would like to request academic accommodations due to a disability and/or health condition, contact the [Disability Services Office](#). During the first week of class, please provide me with a copy of your letter from Disability Services indicating you have a disability that requires assistance.

### Communication

I will occasionally notify you of information related to the course (changes, relevant lectures and events, etc.) by email and through the “Conversations” feature in Canvas. You can expect that I will be checking and responding to messages between the hours of 9am and 5pm, Monday-Friday. Please be professional in your electronic communications. For questions that require more than a brief “yes” or “no” answer or to discuss any assignments, issues, or concerns, please make an appointment for office hours.

## **Reading Schedule**

All readings and assignments are due on the dates listed

MARCH 27      INTRODUCTION

MARCH 29      THE CIVIL WAR & ITS PICTURES

Readings:

- Savage, “The Unknowable Dead”

APRIL 3              RACE & MEMORY DURING RECONSTRUCTION

Readings:

- Gold, “The Death of Cleopatra/The Birth of Freedom: Edmonia Lewis at the New World’s Fair”

APRIL 5              PICTURING THE AMERICAN WEST

Readings:

- Hutchinson, “They Might Be Giants”

APRIL 10 CITY/COUNTRY CONTRASTS & MASS-MARKET IMAGES

Readings:

- Clapper, “I Was Once a Barefoot Boy!”

APRIL 12 OBSERVATION & SKEPTICISM IN THE GILDED AGE

Readings:

- Leja, “Eakins’s Reality Effects”

Assignment due:

- **Primary sources paper due** at beginning of class

APRIL 17 WHISTLER & AESTHETICISM

Readings:

- Pyne, “James McNeill Whistler and the Religion of Art”
- “Art on Trial: James McNeill Whistler vs. John Ruskin,” and “Mr. Whistler’s Ten O’Clock”

APRIL 19 EXPATRIATE ARTISTS & COSMOPOLITANISM

Readings:

- Burns, “The ‘Earnest, Untiring Worker’ and the Magician of the Brush”
- Valance, “‘The Dynamo and the Virgin’: Henry Ossawa Tanner’s Religious Nocturnes”

Assignment due:

- **Annotated bibliography due** at beginning of class

APRIL 24 THE TURN-OF-THE-CENTURY LANDSCAPE

Readings:

- Lee, “Therapeutic Beauty”

APRIL 26 **EXAM 1 (8:30–10AM)**

Optional lecture: Kollar American Art Lecture, 6–7:30pm, Henry Art Gallery Auditorium

- Michael Lobel, Professor of Art History at Hunter College, will present a lecture entitled “Iconic Encounter: Gordon Parks and Ella Watson in 1942” (advance registration strongly suggested: <http://bit.ly/2ixsFQy>)

MAY 1 AESTHETICS OF DISPLAY: WORLD’S FAIRS, MUSEUMS & DEPARTMENT STORES

Readings:

- Harris, “Museums, Merchandising, and Popular Taste”
- Hinsley, “The World as Marketplace”

MAY 3 THE ART OF LABOR UNREST & FINANCIAL PANICS

Readings:

- Barrett, “Painting and Political Violence at Century’s End”

MAY 8 ARTS AND CRAFTS MOVEMENT: MECHANIZATION & THE HANDMADE

Readings:

- Bowman, “Myths and Realities of the American Arts and Crafts Movement”
- Boris, “Crossing Boundaries: The Gendered Meaning of the Arts and Crafts”

MAY 10 THE AMERICAN RENAISSANCE, THE CITY BEAUTIFUL, & PUBLIC ART

Readings:

- Madsen, “Civic Primer: Mural Painting’s New Education at the Library of Congress”

MAY 15 URBAN REALISM & THE “ASHCAN” SCHOOL

Readings:

- Lobel, “John Sloan: Figuring the Painter in the Crowd”

MAY 17 MASS AMUSEMENTS, MOVING IMAGES & EARLY CINEMA

Readings:

- Gunning, “An Aesthetic of Astonishment”

MAY 22 PICTORIALIST & DOCUMENTARY PHOTOGRAPHY

Readings:

- Trachtenberg, “Camera Work/Social Work”

MAY 24 THE ARMORY SHOW & EARLY AMERICAN MODERNISM

Readings:

- “The Armory Show, 1913” (selection of primary source texts)

Assignment due:

- **Tableau vivant assignment images and “wall label” text due** at beginning of class

MAY 29 STUDENT PRESENTATIONS (IN CLASS)

Assignment due:

- **Individual reflection on tableau vivant assignment due** at beginning of class
- View/read your peers’ tableaux vivant projects on Canvas, and come to class prepared to ask questions

MAY 31 **EXAM 2 (8:30–10AM)**