

Art of the United States

ARTHIST 384-01

Instructor: **Rick Powell**

Wednesdays 11:45am-2:15pm

Right: Jeffrey Gibson (Choctaw and Cherokee), *I Put A Spell On You*, 2015. Repurposed punching bag, glass beads, artificial sinew, and steel.



WHY ART HISTORY?



See better.



Recognize how images communicate.



Understand the visual unconscious.



**Acknowledge
the limits of
seeing.**





Trace the visual as a transmitter of culture.



Know history and society through art.



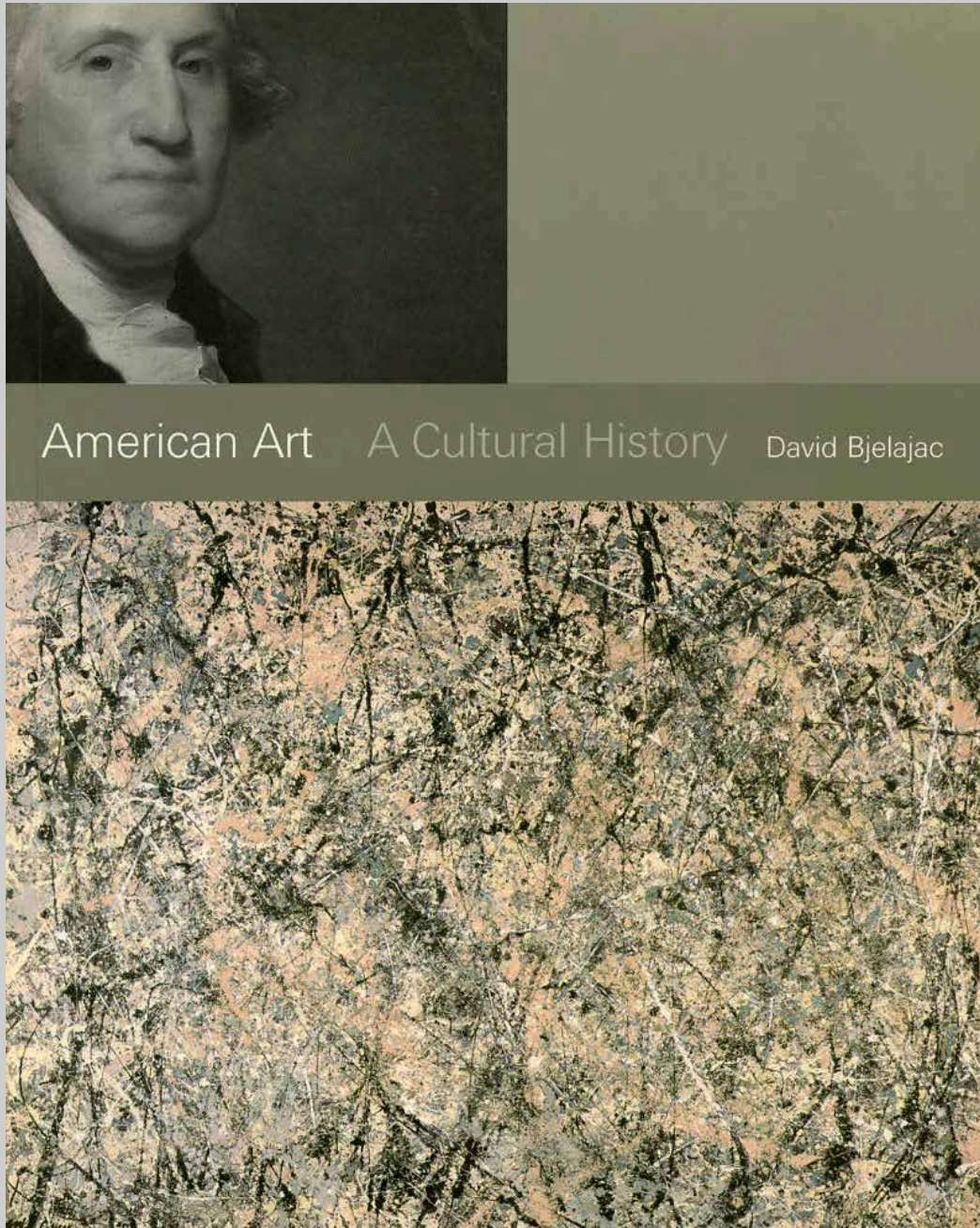
Learn about the role that images have played over time.



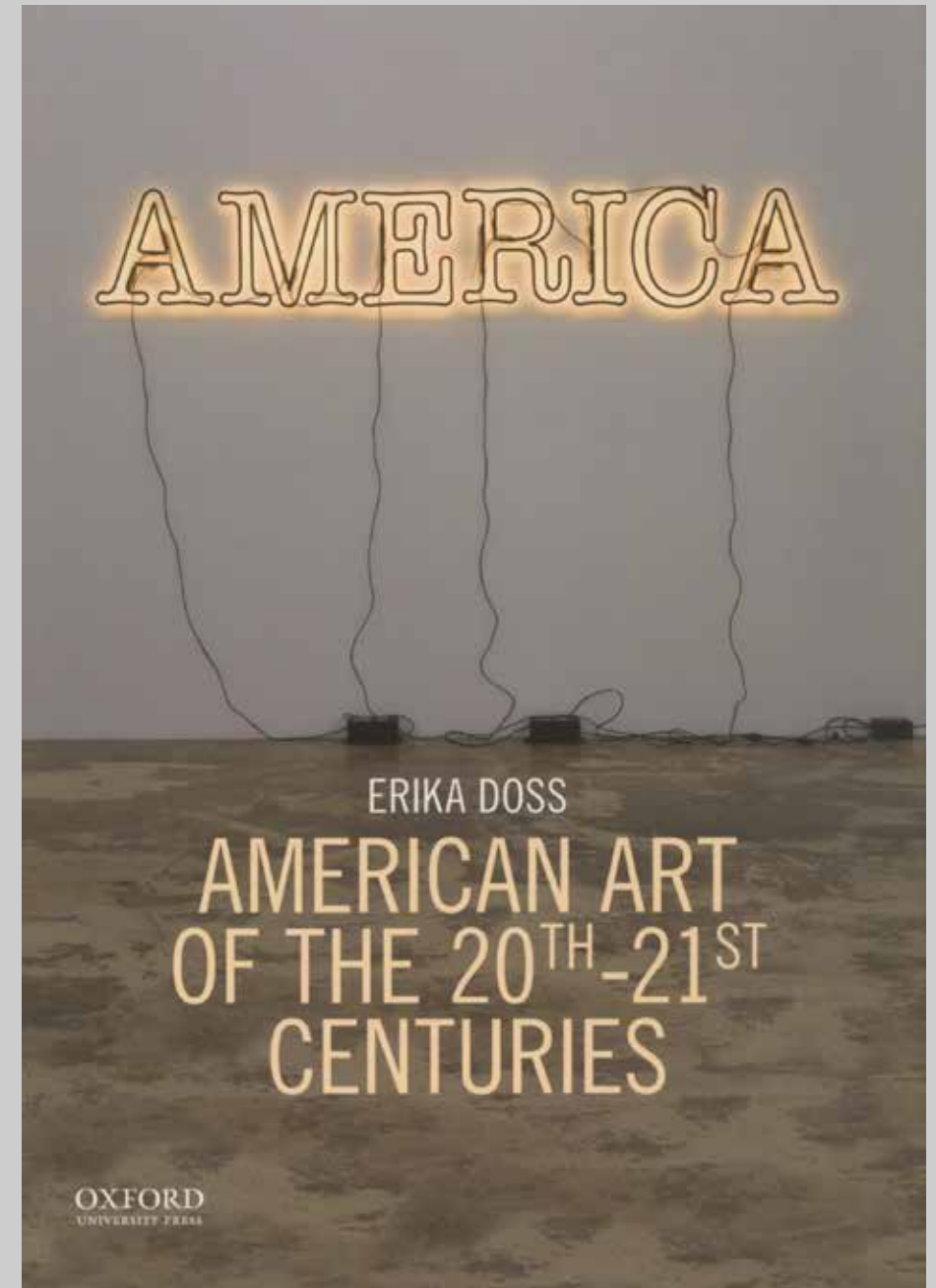
Consider our own visual moment in history.



Grasp the possibilities and perils of portraiture/self-portraiture.



David Bjelajac, *American Art: A Cultural History* (Upper Saddle River, New Jersey: Prentice Hall, 2000). Erika Doss, *American Art of the 20th-21st Centuries* (New York: Oxford University Press, 2017).





September 4. Bjelajac, Chapter 1: The Invention & Mapping of America.

Left: John White, *The Village of Secoton*, c. 1585. Watercolor on paper. Right: Ohio Hopewell culture, *Hand shape*, 200 BCE – 400 CE. Sheet mica.



September 11: Bjelajac, Chapter 2: Religious Rituals & the Visual Arts in Colonial America & Bjelajac, Chapter 3: Art & the Consumer Revolution in Colonial America.



Left: Powhatan culture, *Powhatan's Mantle*, before 1656. Hide, embroidered with shells. Above: John Smibert, *The Bermuda Group: Dean George Berkeley and his Family*, 1729. Oil on canvas.



September 18. Bjelajac, Chapter 4: Revolutionary Icons & the Representation of the Republic.

Gilbert Stuart, *George Washington (Lansdowne portrait)*, 1796. Oil on canvas laid on wood.

September 25. Bjelajac, Chapter 5: National Identity & Private Interests in Antebellum America.



Left: George Caleb Bingham, *Fur Traders Descending the Missouri*, 1845. Oil on canvas. Right: George Catlin, *Buffalo Bull's Back Fat, Head Chief, Blood Tribe (Blackfoot)*, 1832. Oil on canvas.

October 2. Midterm Exam Review.

October 9. Midterm Exam.

October 11 – October 15. Fall Break.

October 16. Bjelajac, Chapter 6:
America & Commerce in the Gilded Age.

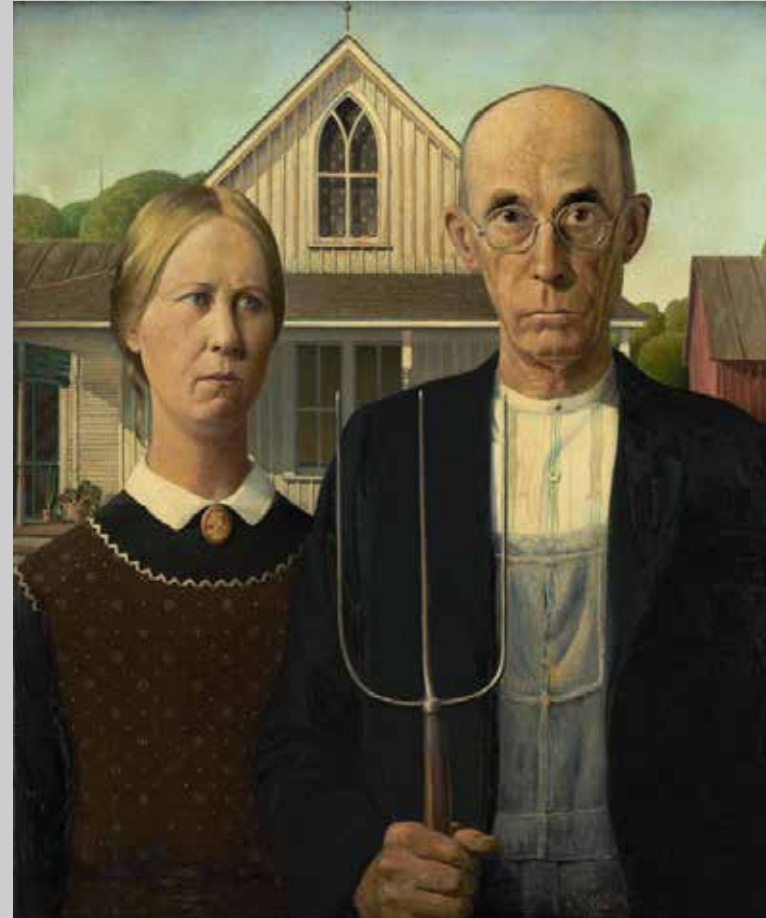


Left: Edmonia Lewis, *Forever Free*, 1867. Marble. Above center: John Singer Sargent, *Madame X*, 1883-84. Oil on canvas. Right: John A. Roebling, *Brooklyn Bridge, New York*, 1869-83.





October 23. Bjelajac, Chapter 7: Modernist Art & Politics.



Left: Georgia O'Keeffe, *City Night*, 1926. Oil on canvas. Above: Grant Wood, *American Gothic*, 1930. Oil on beaver board.

October 30. Bjelajac, Chapter 8: Modernism at Mid-Century, Part 1.



Above: Robert Motherwell, *At Five in the Afternoon*, 1949. Casein on composition board. Right: Ludwig Mies van der Rohe and Philip Johnson, *Seagram Building*, New York, 1954-58.



November 6. Bjelajac, Chapter 8: Modernism at Mid-Century, Part 2.



Above: Andy Warhol, *Marilyn Monroe's Lips*, 1962. Acrylic, screenprint ink, and graphite on canvas. Right: Jenny Holzer, *Untitled (Truism)*, 1977. Spectacolor Board, Times Square, New York.



November 13. Doss, *American Art of the 20th-21st Centuries*, Part 1.



Left: In 1992, Coco Fusco and Guillermo Gómez-Peña, *The Couple in the Cage: Two Undiscovered Amerindians Visit the West*, 1992. In-situ performances (United States, Spain, the UK, and Australia). Right: Robert Gober, *Untitled*, 1995-97. Detail of installation.

November 20. Doss, *American Art of the 20th-21st Centuries*, Part 2.

November 26 – December 2. Thanksgiving break.



December 4. Final Exam review.

December 12. Final Exam, 2pm – 5pm.



Left: Kara Walker, *A Subtlety, or the Marvelous Sugar Baby, an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant*, 2014. Polystyrene foam, sugar. Installation view, Domino Sugar Refinery, Williamsburg, Brooklyn, New York. Right: Glenn Ligon, *Ruckengfigur*, 2009. Neon and paint.