

# ART 334: AMERICAN ART AND ARCHITECTURE

## RHODE ISLAND COLLEGE

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**Instructor:** Dr. Mary Ball Howkins

### Course Description

This course will focus on painting, sculpture and architecture from colonial times to World War II. The relationship between a developing national artistic tradition and European influence will be an important theme. Mainstream North American art will be traced along side those created by African Americans and women. Folk traditions will be given consideration, as will attitudes toward Native Americans, African-Americans and women in subject matter, and toward the art produced by these groups.

It is hoped that students will gain not only more detailed knowledge of art movements, but will deepen their understandings of the various ways in which a work of art or an artist's entire oeuvre can be approached for analysis. Students will be encouraged not to view art in a vacuum, but as part of a complex web of social relations, to question assumptions behind the realities presented by individual works, as well as to question assumptions behind attitudes presented in reading material and by the teacher in the classroom. The strengthening of an inquiring and probing mind is a course goal

**Texts:** Frances K. Pohl, *Framing American Art: A Social History of American Art*, New York, 2008.

Walter Mosley, *Little Scarlet*, any edition.

### Course Requirements and Grading

- Mid-term examination on **Friday, October 16<sup>th</sup>** .....25%
- 2 quizzes: on *Little Scarlet* (see below).....20%
- Five to 6 page paper due **Friday, November 2nd and 6th\*** .....20%  
Plan ahead: **no late papers accepted**
- Final examination. ....25%
- Class participation.....10%

*Make-up examinations are usually harder than those regularly scheduled and can only be arranged when there is a bona fide reason.*

*\*To receive above a C grade in your term paper, you must make use of periodical literature in your research, in addition to using secondary book sources. **Graduate students** must write longer, more comprehensive papers.*

### SEMESTER SCHEDULE AND ASSIGNED READINGS

## **Framing America: A Social History of American Art**

### **Part I Art and Conquest 15-20**

#### *Colonial North America 1492-1776*

Northern Territories of New Spain 26-51

Early Art and Architecture of British and Dutch Colonies 58-68??

architecture and representational likeness in painting:  
anonymous painters, and Smith

Painting and sculpture and social realities: Smibert and Feke 1700-1750

southern painting: Kuhn

women as makers of art: Henrietta Johnston

Architecture from 1700-1750: mercantile style

Painting after 1750: Blackburn, Copley and West 69-72, 123-128, 74-78,  
125????

William Price and Peter Harrison in the North

Plantation tradition in the South

### **Part II Defining America 79-136**

Neoclassicism and the Federal style in architecture: Jefferson, Bulfinch

Painting in the Grand Manner: Trumbull, Vanderlyn, the Peale

dynasty and the training of Joshua Johnston; Patience Wright

### **Part III Nature and Nation 137-194**

Cole, Durand, Duncanson, Church: Hudson River School

Luminism: Lane, Heade

Westward expansion: Bierstadt

Genre painters and images of human life: Mount, Bingham, Spencer,  
Raphael Peale

Audubon between traditions

*Beauty and the Industrial Beast*

Gothic Revival: Upjohn and Renwick

Richardson and Romanesque revival

Renaissance revival in Newport and Asheville, NC

### **Part IV A Nation at War 195-250**

Sculpture and issues of race and gender: Crawford, Greenough, Powers,

Rogers, Lewis, Hosmer: Neo-classicism and realism

Johnson and Dutch influences

**Part V Work and Art Redefined 251-281, 294-318**

New heroes in painting by Homer and Eakins: classical realism  
Late century landscape by Inness, Providence's Bannister, and Tanner  
in Paris: late century Christian mysticism and genre (352-355)

*The Cause Conservative*

Late 19th century skyscraper design: Sullivan and Adler  
Early 20th Century house design by Wright

*The Lost Momentum*

Early 20th century skyscraper design: Gilbert, van Allen and Hood

**Part VI The Machine, the Primitive, and the Modern 319-384**

Realism and the Ash Can School: Henri, Luks and Sloan  
Modernism and the avant-garde: Stieglitz, Weber, Macdonald-Wright,  
Hartley  
Vitalism and Precisionism: O'Keefe; Demuth and Sheeler's corporate view of  
industrial America 391-394?????

Harlem Renaissance and the New Negro: Fuller and Douglas

**Part VII Art for the People, Art Against Fascism 385-438**

Regionalism and rural America: Benton and Wood, Hopper  
Black poverty and Lynching in rural America: Fuller, Lawrence

*The International Style*

Glass houses and high-rises: Johnson, and Skidmore, Owings and  
Merrill

**Walter Mosley, *Little Scarlet***

**Quiz** and discussion, Monday October 5<sup>th</sup>: chapters 1-24.

**Quiz** and discussion, Monday November 23<sup>rd</sup>: chapters 26-51