Conquest, Assimilation, Survival: Artists and Artisans in the American West
History of Art 190 AC
Tuesdays and Thursdays 3:30-5:00, 103 Moffitt
Prof. Kevin Muller
Office: 421A Doe Library
office hours: Thursdays. 5-6 pm.

COURSE DESCRIPTION

This lecture course investigates Euro-American, Native American, Hispanic/Latino, and Asian American artists and artisans working in the American West from the Lewis and Clark expedition to the present. In the past, the art objects produced by individual artists and craftspeople from these different ethnic groups have been regarded primarily as expressions of individual skill, talent, or artistic genius. However, these same art objects can be read as expressive of the deep cultural values of their makers, and by extension of the outlook of their communities, especially if we keep in mind that all people construct and maintain their identity through the creation and use of objects, including photographs, paintings, pottery, and textiles. The visual qualities of these art objects thus speak to the values of the artist and his or his peers at the moment of the work’s creation. This course is thus organized as a series of chronological case studies, with each lecture focusing on how the formal qualities of art objects made by Euro-American, Native American, Hispanic/Latino, or Asian American artists and artisans express the maker’s identity within specific historical, geographic, social, and political circumstances of his or her life. By covering a two hundred year period of history, this course also investigates ways in which different male and female artists and artisans from these four groups have used various art forms to assert their gender and ethnic identity in response to changes in their material circumstances, political sovereignty, and economies of exchange.

TEXTS:
A Course Reader. Available at Copy Central on Bancroft.

COURSE REQUIREMENTS:
Exams: There is a midterm exam and a final exam; they will include material covered in lecture and the readings. (Midterm=25 %; Final=35 %)

Assignments: There is one research paper (due in four stages over the course of the semester) on an artist working in the American West or genre of art associated with the region of your choosing. (All components of research paper = 40%)

DATES AND DEADLINES:
All assignments and papers are due in class on the due date. No late papers will be accepted. All exam dates are hard dates. No make-up exams will be given. If you are unable to meet these dates, I advise you to enroll in a class that better meets your priorities. If an emergency occurs that prevents you from completing an assignment on time or attending an exam notify me ASAP and be prepared to provide documentation of your emergency. I will need documentation in order to grant you an extension.
PART ONE: CONQUEST

Jan. 20  Introduction

Jan 22. **Representing and Displaying Native Peoples**

Jan. 27 **Landscape Painting and National Parks**

Jan. 29 **Photographing and Possessing Western Lands**

Feb. 3 **Transformation and Continuity on the Plains: Men’s Art**

LIST OF POSSIBLE PAPER TOPICS HANDED OUT

Feb. 5 **Transformation and Continuity on the Plains: Women’s Art**

Feb. 10 **Transformation and Continuity in the Southwest**
## PART TWO: ASSIMILATION: TRADITION VS. MODERNITY

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
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<tbody>
<tr>
<td>Feb. 19</td>
<td>NO CLASS (work on your paper topic proposal)</td>
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<tr>
<td>Feb. 26</td>
<td>Research Workshop and Individual Meetings I</td>
<td>Half the class meet in 350C Moffitt with Art Librarian Kathryn Wayne. Other half of the class meet with me individually in 103 Moffit to discuss your proposed paper topic.</td>
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<tr>
<td>Mar. 2</td>
<td>Research Workshop and Individual Meetings II</td>
<td>Half the class meet in 350C Moffitt with Art Librarian Kathryn Wayne. Other half of the class meet with me in 103 Moffit to discuss your chosen paper topic.</td>
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Mar. 16  Illustrating Immigrant Experience in San Francisco  

Mar. 18  MIDTERM

Mar 23 & 25  Spring Break

Mar. 30  A Revolutionary Artist in Chinatown  

Apr. 1  Art and Internment  

Apr. 6  Native American Modernists  
ANNOTATED BIBLIOGRAPHY DUE

PART THREE: REVISION, RESISTANCE, AND POSTMODERN IDENTITIES

Apr. 8  Whose Land?  
**NOTE: Class location changed to 101 MOFFIT**  
In-class screening: Christo’s Running Fence (1976)

Apr. 13  Rephotographing the West.  
READING: Visit the website thirdview.org  
SYNOPSIS OF RESEARCH PAPER DUE

Apr. 15  Asian American Postmodernists I  

Apr. 20  Asian American Postmodernists II  

Apr. 22  Chicano Poster Art  
Apr. 27.  Natives Playing Native
**NOTE: Class location changed to 101 MOFFIT **
READING: Fusco, Coco. “The Other History of Intercultural Performance.”

Apr. 29  Rewriting Conquest and the Borderlands
READING: Gómez-Peña, Guillermo, Enrique Chagoya, and Felicia Rice.

May 4  Native American Postmodernists

May 6  Contemporary Cowboy Art: Perpetuating the Myth
Sweeney, J. Gray. “Racism, Nationalism, and Nostalgia in Cowboy Art.”

May 11  Review

PAPER DUE

IMPORTANT DATES TO REMEMBER

FEB. 3  List of possible paper topics handed out
FEB. 24  Paper Topic Proposal Due
FEB. 26/ MAR. 2  Research Workshops and Individual Meetings
MAR. 18  Midterm
APR. 6  Annotated Bibliography Due
APR. 20  Synopsis of Paper Due
MAY 11  Paper Due