

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:

Kiyama, Henry (Yoshitaka). The Four Immigrant Manga: A Japanese Experience in San Francisco, 1904-1924. Berkeley: Stone Bridge Press, 1999

Gómez-Peña, Guillermo, Enrique Chagoya, and Felicia Rice. Codex Espangliensis: From Columbus to the Border Patrol. San Francisco: City Lights Books, 2000.

Kimi Kodani Hill, ed. Chiura Obata's Topaz Moon: Art of the Internment. Berkeley: Heyday Books, 2000.

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**

READING: Sandweiss, Martha A. "The Public Life of Western Art." In Discovered Lands, Invented Pasts: Transforming Visions of the American West. Jules David Prown et. al. New Haven: Yale University Press, 1992. 117-34.

Catlin, George. Letters and Notes on the Manners, Customs, and Conditions of the North American Indians. 1844; reprint New York: Dover, 1973. 1: 1-48

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

READING: Kinsey, Joni Louise. Thomas Moran and Surveying the American West. Washington D.C.: Smithsonian Institution Press, 1992. 43-94.

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

READING: "Naming the View." In Alan Trachtenberg. Reading American Photographs: Images as History Mathew Brady to Walker Evans. New York: Hill and Wang, 1989. 119-65.

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

READINGS: Berlo, Janet Catherine and Ruth B. Philips. Native North American Art. Oxford: Oxford University Press, 1998. 1-36, 119-124.
 Berlo, Janet Catherine, "Drawing and Being Drawn In: The Late Nineteenth-Century Plains Graphic Artist and the Intercultural Encounter." In Plains Indian Drawings 1865-1935: Pages from a Visual History. Janet Catherine Berlo ed. New York: Harry N. Abrams, 1996. 12-18.
 Wade, Edwin L. and Jacki Thompson Rand. "The Subtle Art of Resistance: Encounter and Accommodation in the Art of Fort Marion." *Ibid.*, 45-49.
 McCoy, Ron. "Swift Dog: Hunkpapa Warrior, Artist and Historian." American Indian Arts Magazine (Summer 1994): 68-75.

LIST OF POSSIBLE PAPER TOPICS HANDED OUT**Feb. 5** **Transformation and Continuity on the Plains: Women's Art**

READINGS: Schneider, Mary Jane. "Women's Work: An Examination of Women's Roles in Plains Indian Arts and Crafts." In The Hidden Half: Studies of Plains Indian Women. Patricia Albers and Beatrice Medicine eds. Lanham: University Press of America, 1983. 101-21.
 Bol, Marsha Clift. "Lakota Women's Artistic Strategies in Support of the Social System." American Indian Culture and Research Journal 9:1 (1985): 33-51.

Feb. 10 **Transformation and Continuity in the Southwest**

READING: Pierce, Donna, "From New Spain to New Mexico: Art and Culture on the Northern Frontier." In Converging Cultures: Art and Identity in Spanish America. Diana Fane ed. Brooklyn: Brooklyn Museum, 1996. 59-68.

Wroth, William. "New Mexico Santos and the Preservation of Religious Traditions." El Palacio 94:1 (Summer/Fall 1988) 4-17.

PART TWO: ASSIMILATION: TRADITION VS.MODERNITY

- Feb. 12 Fred Harvey's Southwest**
 READINGS: Weigle, Marta. "From Desert to Disney World: The Santa Fe Railway and the Fred Harvey Company Display the Southwest." Journal of Anthropological Research 45:1 (Spring 1989): 115-37.
 Graburn, Nelson H. H., Ethnic and Tourist Arts: Cultural Expressions from the Fourth World. Berkeley: UC Press, 1976. 1-32.
- Feb. 17 Navajo Weavers**
 READING: M'Closkey, Kathy. "Marketing Multiple Myths: The Hidden History of Navajo Weaving." Journal of the Southwest 36:3 (Autumn 1994): 185-220.
- Feb. 19 NO CLASS (work on your paper topic proposal)**
- Feb. 24 Chimayó Weavers**
 READING: Lucero, Helen and Suzanne Baizerman. Chimayó Weaving: The Transformation of a Tradition. Albuquerque: UNM Press, 1999. 27-69.
PAPER TOPIC PROPOSAL DUE
- Feb. 26 Research Workshop and Individual Meetings I**
 Half the class meet in 350C Moffitt with Art Librarian Kathryn Wayne. Other half of the class meet with me individually in 103 Moffitt to discuss your proposed paper topic.
- Mar. 2 Research Workshop and Individual Meetings II**
 Half the class meet in 350C Moffitt with Art Librarian Kathryn Wayne. Other half of the class meet with me in 103 Moffitt to discuss your chosen paper topic.
- Mar 4. Art Colonies in the Southwest**
 READINGS: Rodriguez, Sylvia. "Art, Tourism, and Race Relations in Taos: Toward a Sociology of the Art Colony." Journal of Anthropological Research, 45:1 (Spring 1989): 77-99.
 Hartley, Marsden. "Aesthetic Sincerity." El Palacio 5:20 (9 December , 1918): 322-23.
 Hartley, Marsden. "The Red Man." In Marsden Hartley. Adventures in the Arts: Informal Chapters on Painters, Vaudeville, and Poets. 1921; reprint New York: Hacker Books, 1972. 13-29.
- Mar. 9 Pueblo Pottery Revival**
 READINGS: Brody, J. J. "The Creative Consumer: Survival, Revival and Invention in Southwestern Indian Art." In Nelson H. H. Graburn, Ethnic and Tourist Arts: Cultural Expressions from the Fourth World. Berkeley: UC Press, 1976. 70-84.
 Bunzel, Ruth. The Pueblo Potter: A Study of Creative Imagination in Primitive Art. 1929; reprint New York: Dover, 1972. 49-68.
- Mar. 11 The Studio Style at the Santa Fe Indian School**
 READING: "Bernstein, Bruce. "Art for the Sake of Life." In Bruce Bernstein and W. Jackson Rushing. Modern by Tradition: American Indian Painting in the Studio Style. Santa Fe: Museum of New Mexico Press, 1995. 3-26.

- Mar. 16** **Illustrating Immigrant Experience in San Francisco**
READING: Kiyama, Henry (Yoshitaka). The Four Immigrants Manga: A Japanese Experience in San Francisco, 1904-1924. Translated by Frederik L. Schodt. Berkeley: Stone Bridge Press, 1999.
- Mar. 18** **MIDTERM**
- Mar 23 & 25** **Spring Break**
- Mar. 30** **A Revolutionary Artist in Chinatown**
READING: Anthony W. Lee. Picturing Chinatown: Art and Orientalism in San Francisco. Berkeley: UC Press, 2001. 201-36.
- Apr. 1** **Art and Internment**
READING: Kimi Kodani Hill ed. Chiura Obata's Topaz Moon: Art of the Internment. Berkeley: Heyday Books, 2000.
- Apr.6** **Native American Modernists**
READINGS: White, Mark Andrew. "Oscar Howe and the Transformation of Native American Art." American Indian Art Magazine. 23:1 (Winter 1997). 37-43.
Interview with Fritz Scholder in Highwater, Jamake. Song from the Earth: American Indian Painting. Boston: New York Graphic Society, 1976. 179-185.
- ANNOTATED BIBLIOGRAPHY DUE**
- PART THREE: REVISION, RESISTANCE, AND POSTMODERN IDENTITIES**
- Apr. 8** **Whose Land?**
****NOTE: Class location changed to 101 MOFFIT ****
READING: Limerick, Patricia Nelson. The Legacy of Conquest: The Unbroken Past of the American West. New York: W.W. Norton, 1987. 55-78.
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**
READING: Janis, Eugenia Parry. "A Hot Iron Ball He Can Neither Swallow Nor Spit Out: Patrick Nagatani, Nuclear Fear, and the Uses of Enchantment." In Nuclear Enchantment: Photographs by Patrick Nagatani. Albuquerque: University of New Mexico Press, 1991. 1-48.
- Apr. 20** **Asian American Postmodernists II**
READING: Arieff, Allison, "Cultural Collisions: Identity and History in the Work of Hung Liu," Woman's Art Journal 17 (Spring/Summer 1996): 35-40.
- Apr. 22** **Chicano Poster Art**
READING: Goldman, Shifra M. "A Public Voice: Fifteen Years of Chicano Posters," Art Journal 44:1 (Spring 1984): 50-57.

- Apr. 27. Natives Playing Native**
****NOTE: Class location changed to 101 MOFFIT ****
READING: Fusco, Coco. "The Other History of Intercultural Performance."
In The Visual Culture Reader. Ed. Nicholas Mirzeoff. London: Routledge,
1998. 363-371.
In-class screening: Coco Fusco and Guillermo Gómez-Peña. Couple in a Cage
(1994).
Apr. 29 Rewriting Conquest and the Borderlands
READING: Gómez-Peña, Guillermo, Enrique Chagoya, and Felicia Rice.
Codex Espangliensis: From Columbus to the Border Patrol. San Francisco:
City Lights Books, 2000.
- May 4 Native American Postmodernists**
READINGS: Traugott, Joseph. "Native American Artists and the Postmodern
Cultural Divide." Art Journal (Fall 1992): 36-43.
Interviews with Hachivi Edgar Heap of Birds and Juane Quick-To-See Smith
in I Stand in the Center of the Good: Interviews with Contemporary Native
American Artists. Ed. Lawrence Abbot. Lincoln: University of Nebraska
Press, 1994. 29-54 and 209-232.
- May 6 Contemporary Cowboy Art: Perpetuating the Myth**
Sweeney, J. Gray. "Racism, Nationalism, and Nostalgia in Cowboy Art."
Oxford Art Journal. 15:1 (1992). 67-80.
- 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