

American Art



The Art Institute of Chicago

American Art

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How to Use this Manual

The history of American art provides a compelling visual journey through more than two centuries of dynamic growth and transformation. From the 18th century to the mid-20th century, through the establishment of national independence, a civil war, westward expansion, and the United States's rise to an international power, American artists have furnished a rich legacy that helps illuminate the past and exposes a diverse range of cultural values. Works from the Art Institute of Chicago's comprehensive American collection found in this manual include colonial portraiture, sculpture and landscape art that reflect the young nation in the early 19th century, and examples of painting and decorative arts from the turn of the century that signal a new cultural maturity and aesthetic sophistication. Masterpieces of 20th-century art in the museum's collection include two of the most celebrated and familiar American icons, Grant Wood's *American Gothic* and Edward Hopper's *Nighthawks*, whose realism reflects one facet of American art in a century marked by the emergence of modernism and abstraction—modes of expression that reached their apogee in the United States following the conclusion of World War II.

This manual can be used in multiple ways by teachers wishing to use American art to enrich students' understanding of various subject areas and to develop and sharpen cognitive and creative skills. The introduction provides an overview of American history to the mid-20th century, furnishing a contextual framework for the artworks featured in the manual. Twenty-six works from the museum's permanent collection of American art are reproduced and discussed in extended texts that treat the lives of the artists who created them, describe the cultural and historic environment in which they were produced, and examine their style and content (and, in the case of decorative arts, their function). Many of these works are paired with a second, related object that further enhances understanding of the artist or period to which the first work belongs. Key terms are highlighted in bold type and are defined in the glossary.

Following the discussion of each object is a listing of broad themes intended to aid educators in connecting the works to class curricula and teaching across disciplines. These themes are **identity** (for works in which social station, profession, accomplishments, or personality of figures represented is key); **nature and environment** (identifying landscapes or city views, or works that focus on natural objects, such as still lifes with fruit or flowers); **economics** (applied to works in which patronage, labor, systems of trade or exchange, or references to conditions of prosperity or poverty are of special interest); and **narrative** (for those objects in which a story or sequence of events, actual or fictional, is implied).

The addendum at the end of the manual brings the historical overview to the present and includes brief discussions of four contemporary works. Fourteen lesson plans correlated to the Illinois Learning Standards provide strategies for using works in the manual to teach across curricula. A timeline shows the chronological sequence of the works alongside historical and cultural events. Two maps show the development of the United States and locations associated with objects in the manual, and the bibliography lists books (arranged by topic), annotated Web sites, and teacher resources on American art. In addition to reproductions of the 26 primary artworks in the form of small color posters, images are provided on the accompanying CD to facilitate projection on a screen or viewing on a computer monitor. A digital copy of the entire manual is included on the disk as well.

The Art Institute's collection of American art has been expanded by a historic long-term loan agreement with the Terra Foundation for American Art, which has contributed 50 of its greatest paintings and a remarkable selection of works on paper, making the Art Institute one of the major centers for American art in the world. Many of the works on loan from the Terra Foundation bear a strong relationship to works in the Art Institute's collection. Those with a connection to works in the manual are listed along with the address of the Terra Foundation's Web site so that readers can view reproductions and find more information. The Art Institute is grateful for the generous support of the Terra Foundation, which has helped fund the production of this manual and has enabled the museum to distribute it to schools throughout Illinois.

Portions of this manual are adapted from the following Art Institute of Chicago publications:

Barter, Judith A., Kimberly Rhodes, and Seth A. Thayer, with contributions by Andrew Walker. 1998. *American Arts at The Art Institute of Chicago*. Art Institute of Chicago.

Barter, Judith A. 2007. "Nighthawks: Transcending Reality," pp. 195–209. In *Edward Hopper*. Carol Troyen, Judith A. Barter, Janet Comey, Elliot Davis, and Ellen E. Roberts. MFA Publications.

Mooney, Amy. 1999. "Representing Race: Disjunctures in the Work of Archibald J. Motley, Jr." In *Museum Studies*, Vol. 24, No. 2, pp. 162–179. Art Institute of Chicago.

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INTRODUCTION:

AMERICA'S HISTORY AND ITS ART

From Its Beginnings to the Cold War

1. Early History of the United States to 1620

For centuries before the arrival of European explorers to the “**New World**,” sophisticated Native American cultures had thrived across the continent—in the Eastern Woodlands, the Great Plains, the Southwest, the Northwest Coast, and California—each with their own rich artistic and cultural traditions. Native Americans first came into contact with European explorers in the 15th century, beginning the long, complicated relationship between Native American and European settlers, which continues to this day.

The growth of exploration by 15th-century Europeans initially began as a way to expand trade. Technological advancement spurred travel and commerce between Europe, Asia, and the Middle East, and European countries searched for the fastest routes. In the late 15th century, Italian explorer Christopher Columbus was dispatched by Spain to find a fast way to Asia by sea. Columbus first landed in the “New World” (in the Bahamas) in 1492, though he believed he had reached Asia. Eventually, new geographic knowledge revealed that Columbus had sailed to land previously unknown to Europeans. Spain, as well as other European countries such as England and France, saw this as an opportunity to expand their empires and increase wealth by producing crops and developing gold mines. Settlers came to the New World to create these new economies for their homelands.

As plantations and agriculture expanded in North America in the 17th and 18th centuries, European settlers enslaved both Native Americans and Africans, who were transported to America, to provide a source of free labor. While many Native Americans either rebelled or were killed by disease, the African slave population grew. Africans brought their own cultural and artistic traditions to America. By the end of the 17th century, a diverse population of Africans, Native Americans, and various European settlers, including the Spanish, English, French, and Dutch, among others, inhabited America. Each group brought its own artistic practices to America. Eventually, these traditions would influence each other, and elements from various cultures would be integrated into both everyday and decorative objects, creating a rich and varied American artistic identity with diverse origins.

2. Colonial History and Settlement: 1600–1763

The Spanish, French, Dutch, and English were the first Europeans to establish lasting settlements in North America. By 1585, the first English **colony** was established at Roanoke, an island off the coast of North Carolina. While this early colony failed, in 1607 another English colony, Jamestown, took root near the Chesapeake Bay (Virginia). This colony proved

successful, and other English colonists soon established themselves, including the **Pilgrims**, who landed at Plymouth Rock (Massachusetts) in 1620. English settlers seeking both economic opportunity and religious freedom established numerous colonies developed along the Atlantic coast. The English colonies benefited from the strong economic ties with Great Britain, and eventually became the dominant culture of the East Coast.

In 1664 the English took control of the Dutch settlement of New Amsterdam, renaming it New York. The English allowed the Dutch to retain their property and practice their religion, and Dutch influence on art remained pervasive in this area. Cornelius Kierstede's silver *Two-Handled Covered Cup* (1698/1720; see page 21) shows the retention of Dutch traditional forms in New York even in the early 18th century. In colonial America, decorative art objects played an important role in asserting social identity, and items such as this silver cup served a useful purpose while also functioning to indicate a family's status. The quality and decoration of a utilitarian object spoke to the wealth and importance of its owner in the community. These objects also served as material assets during a time when wealth existed as property.



Copley, *Mrs. Daniel Hubbard (Mary Greene)*

3. American Revolution and Early National Period: 1764–1820

In the 18th century, prosperity continued to be displayed through such “movables” as furniture, **textiles**, and plate (objects made of metals such as silver or pewter). Portraits also served as indicators of wealth and taste. The earliest American portraitists, known as **limners**, were untrained and itinerant, and often painted signs, carriages, or houses as well as portraits. Eventually a few European-trained **portraitists**, such as Joseph Blackburn, brought their skills to the American marketplace. John Singleton Copley, a native of Boston, is often regarded as America's first great native portraitist. He painted masterful likenesses such as *Mrs. Daniel Hubbard (Mary Greene)* (c. 1764; see page 17, image 1), which incorporate English portrait **conventions**. His skill in capturing realistic likenesses and conveying the importance of his sitters made him the most successful colonial artist of his day.

During the 1760s and 1770s Boston became a significant trading center and grew considerably in population and wealth. Other cities with seaports also grew, including Philadelphia and Newport,

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Rhode Island. As the wealthy merchant class in those cities grew, so did the demand for fine goods. **Cabinetmakers** created finely crafted chairs, tables, desks, bureaus, and beds for their customers. One of Newport's most prominent craftsmen, John Townsend, created the *Bureau Table* (1780/90; see page 19, image 2) for a bedroom. This piece exemplifies fine craftsmanship and elegant simplicity of design that epitomizes Rhode Island furniture at this time.

In the mid-18th century, England and France became embroiled in the French and Indian War, waged over control of territory in Canada and land west of the Mississippi River. The British took control of these areas in 1763, but in order to finance protection over these interests, the British levied new taxes on the colonists. The colonists resented these taxes, particularly since they had no representation in Parliament. Tensions grew over time, and conflicts erupted into various rebellions, such as resistance to British troops at Lexington and Concord, Massachusetts in April 1775. On July 4, 1776, prominent colonists signed the Declaration of Independence, beginning the American Revolution (1776–1783).

The fight for independence isolated the colonies both artistically and economically. Many of those who were loyal to the British king (**Loyalists**), such as Copley, moved to England or Europe, and colonial trade with Europe waned during these years. After independence was won and the Treaty of Paris was signed in 1783, however, the new United States experienced a period of growth and development. The Constitution was ratified in 1788 and, in 1789, George Washington was elected as the first President of the United States. A decade later, the young government had developed a new federal city on the Potomac River, Washington D.C., named for the first president.

During the early years of the American republic, known as the **Federal period**, tastemakers were inspired by the architecture of ancient Greece and Rome, as were their counterparts in England and France. They emulated the rediscovered art of these past civilizations found at excavation sites in Italy and Greece, and used its **classical** elements to represent the democracies evolving in Europe and America. The new American nation, for example, emulated the **Roman Republic** in its emphasis on the rights of citizens, and artists embraced various facets of ancient Roman art.



Townsend, *Bureau Table*

The incorporation of features drawn from art of the Greek and Roman past is known as **Neoclassicism**.



Rush, *General Andrew Jackson*

The stately nobility and symmetrical design of the Neoclassical style found national expression in the architecture and **decorative arts** of the Federal period. For example, the Capitol building in Washington D.C. was designed according to the rational, harmonious qualities of an ancient temple. Neoclassical qualities also influenced American artists such as William Rush, whose **sculpture** *General Andrew Jackson* (1819; see page 22, image 3) depicts the national military hero and future President of the United States in a bust-length statue similar in form to those used to represent ancient Roman statesmen.

The United States tripled its land area with the Louisiana Purchase in 1803, fueling westward expansion and rapid industrialization. The United States now claimed all land west of the Mississippi River to the Pacific Ocean. In 1804, the explorers Meriwether Lewis and William Clark set out on an expedition to explore the new western territories. Lewis and Clark returned with extensive information about the wildlife, terrain, and native inhabitants encountered on their travels from St. Louis to the Pacific Coast. By the early 19th century, America had begun to identify itself as a nation, but separate regional interests emerged in relation to the development of industry and the question of slavery.

4. National Expansion: 1815–1850

The exploration and settlement of the American West was spurred by the development of industry and technological advancements. The invention of the steamboat in 1807, the completion of the Erie Canal in 1825, and the use of steam-powered trains in the 1830s created a national market for manufactured goods. Factories were built near rivers that provided waterpower for machinery, and mass-production techniques transformed manufacturing. Industrialization soon made its way into rural areas, once exclusively agricultural, and the transformation of the American landscape began.

In order to define and create an American identity, artists searched for intrinsically American symbols and imagery. From the 1820s through the 1860s, the American **landscape** became a metaphor for

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the conception of America as a new Eden, a wild and unspoiled land. A group of Eastern landscape artists known as the **Hudson River School** emerged, so-named because they painted in the Catskill and Adirondack Mountain areas of New York state, through or around which the Hudson River flows. Thomas Cole's *Distant View of Niagara Falls* (1830; see page 25, image 4) pictures the North American wonder without the factories and tourist attractions that dotted the region by the time the work was painted; instead, he depicted Niagara Falls as a place of untamed wilderness.



Cole, *Distant View of Niagara Falls*

Cole's landscape painting reflected the British notion of the **Sublime** in nature and a belief in the spiritual power that the natural world possessed, as a manifestation of God's creation. Frederic Edwin Church, Cole's student and sometimes referred to as a second-generation Hudson River School painter, also felt that the wonders of the natural world were evidence of God's role as creator. In his *View of Cotopaxi* (1857; see page 29, image 6), Church depicted the highest active volcano in the world. He approached his subject matter as both artist and scientist, attempting to document the area's geology, flora, and fauna while simultaneously creating an image that was a source of spiritual inspiration. Martin J. Heade, a contemporary of Church who also painted landscapes, produced **still lifes** as well. Heade's still lifes probe the relationship between science, nature, and art. His *Magnolias on Light Blue Velvet Cloth* (1885–95; see p. 27) incorporates the scientific accuracy of a botanist, while the lush, sensual textures and suave colors of the specimens strike the viewer with their visual splendor.



Church, *View of Cotopaxi*

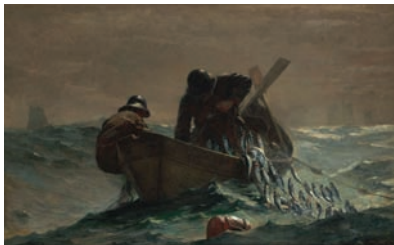
The rapid growth of industry had both positive and negative effects on American land and society. As communication and transportation technologies linked regions of the United States, the shift from agriculture to manufacturing highlighted the differences between the North and the South and raised regional tensions over the issue of slavery.

5. Civil War and Reconstruction: 1850–1877

The trend towards industrialization primarily benefited the North. European immigrants came to northern cities in search of manufacturing jobs, and the American population grew astronomically in the early to mid-1800s, particularly in cities. The North built factories and developed commerce and trade, embracing

new technologies and industrialization. Emma Stebbins's *The Machinist* and *The Machinist's Apprentice* (1859; see page 24) embody the fears and hopes inspired by American industry in the 1850s. Some critics perceived industrialization and mechanization as a threat to that nation's workers, but Stebbins's sculptures celebrate both the craft of the hand laborer and the tools of mechanization. Together they represent the continuity and nobility of labor throughout the generations.

While the North developed new industries, the South remained largely agricultural and relied on “free,” or slave labor to work on plantations. The issue of slavery—particularly its expansion into the newly developed American West—caused tension between the North and the South and amplified bitterly divided views about the future of the country. The election of Abraham Lincoln in 1860, who opposed the expansion of slavery, incited the Southern states into seceding from the Union. This quickly led to armed conflict and the Civil War (1861–1865). Throughout the war, images and information circulated throughout America in newspapers and magazines that documented the loss of life and hardships suffered.



Homer, *The Herring Net*

Both during and after the war, new communication technologies brought information to people across long distances. Samuel F. B. Morse's **telegraph** (1837), the formation of the Associated Press wire service (1847), and developments in the printing press allowed information to reach people faster than ever before. Magazines like *Harper's Weekly* hired artists to provide illustrated news from the front. American artist Winslow Homer spent the Civil War as a reporter and illustrator. After the war, Homer turned his attention to aspects of contemporary life in post-Civil War America, and presented his subjects with acute observational skills. In *Croquet Scene* (1866; see page 32), Homer portrayed one of the new leisure activities of the affluent middle class; in his later paintings, such as *The Herring Net* (1885; see page 31, image 7), Homer explored the themes of survival and the challenges of men working in nature.

The war devastated the Southern states economically. In the North, however, manufacturers had become rich from the war. These Americans traveled overseas and collected European paintings, textiles, and decorative objects. During the same period, an increasing number of American artists studied abroad, particularly in Paris.

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Paris was the center of the art world in the 19th century, with famed museums, architecture, and art schools.

In 1874, a small group of French painters exhibited their work together in Paris to mostly negative reaction. **Impressionism**, the name given to the style of these artists, is characterized by the use of natural light, the optical effects of color, rapid brushwork, and the depiction of everyday life. The movement was either ignored or disdained by many American patrons until the 1890s. However, some notable **expatriate** American artists embraced the new movement. These included Mary Cassatt (see page 34), a friend of French Impressionist Edgar Degas. Cassatt lived much of her adult life in France and was the only American included in the original French Impressionist circle. Another expatriate, John Singer Sargent, was born in Italy to American parents. Sargent's *The Fountain, Villa Torlonia, Frascati, Italy* (1907; see page 36, image 9) was completed during his extensive European travels and shows the influence of French Impressionism. American collectors eventually came to value Impressionist art, and it had a long-lasting impact on American art through the mid-20th century.



Sargent, *The Fountain, Villa Torlonia, Frascati, Italy*

After the Civil War, the United States entered a period known as **Reconstruction** (1865–1877). Reconstruction attempted to rebuild the Southern economy and establish citizenship for the newly freed slaves. Not everyone supported these reforms, particularly in the South, and the effort to rebuild introduced a period of struggle and debate. Northern investors were despised for their control over the Southern farm economy. Eventually, the federal government outlined policies that included loans to build railroads linking the South with the West. The development of railroads significantly changed the American economy through the late 1800s by allowing commerce and trade to develop between the West and cities in the South and East.

Beginning with the California gold rush in 1849 and continuing into the late 1880s, settlers moved to the West to participate in the burgeoning mining and cattle industries. The American West was seen as a new frontier in which to build the country's wealth and provide space for the booming population. **Manifest Destiny**, a term coined in the 1840s, reinforced the prevalent notion that the clear future for the United States was to expand its population all the way across the West to the Pacific Ocean. Such concepts inspired images in painting and



Remington, *The Bronco Buster*

sculpture, which fed the interest of Easterners in the West and helped shape and reinforce myths and stereotypes about cowboys, Native Americans, and life on the frontier. Frederic Remington's *Bronco Buster* (1895, see page 37, image 10) captures the myth of the Old West at a time when the open range was disappearing. After Reconstruction and through the end of the 19th century, the building of railroads, the development of commerce, and the continued growth of industry transformed life throughout the United States.

6. Development of an Industrial United States: 1865–1914

Throughout the 19th century and into the beginning of the 20th, factory production and manufacturing expanded in the United States. Several factors encouraged this growth. America's natural resources, including vast forests and minerals such as copper, silver, and gold, were used in manufacturing. A growing population, which included numerous European immigrants, increased the demand for goods, while new transportation methods (such as steamboats, canals, and railroads) made shipping raw materials and finished goods easier and faster. Inventions also changed industry throughout America. Electric lights, invented by Thomas Edison, replaced gaslights in the 1880s. Alexander Graham Bell's telephone, created in 1876, used electricity to transmit human speech over a wire and transformed communication. New manufacturing techniques decreased the cost of steel, and steel industry boomed in the late 1800s. All of these innovations transformed American life.



Whistler, *Nocturne: Blue and Gold—Southampton Water*

American art, architecture, and design at this time exhibited the increasing influence of European styles and movements. The **Aesthetic** movement and the **Arts and Crafts** movement, both originating in England, were based on ideas about visual reform in contemporary culture. The Aesthetic Movement emerged in the 1860s, characterized in part by an interest in Japan and Japanese prints, which were known in Europe after the opening of Japan to trade by Commodore Matthew Perry in 1854 after a long period of isolation. In painting, “**Japanism**” was characterized by an interest in pure visual harmony and emphasis on the flattened picture surface as opposed to narrative content or **illusionism**. James McNeill Whistler, an American painter who spent much of his adult life in Europe, embraced this notion in his painting *Nocturne: Blue and Gold—Southampton Water* (1872; see page 38, image 11). In it, a harmonious

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arrangement of color and form takes precedent over a literal depiction of the subject (boats and distant shoreline at dusk).

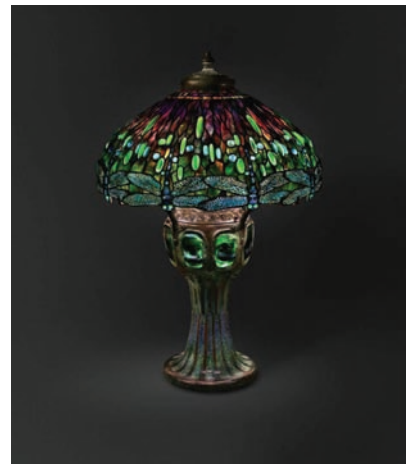
At the 1876 Philadelphia Centennial, a Japanese pavilion illustrated traditional Japanese life and introduced American artists and collectors to Japanese culture. European and American collectors began to collect Japanese art, and many artists were influenced by its graphic strength and balanced designs. In the years following the Philadelphia Centennial, the Japanese-inspired *Cabinet* (1878–80; see page 40, image 12) was created by the Herter Brothers. It is an example of “**art furniture**,” that is, furniture designed for aesthetic appeal by makers who spurned mass-production techniques in favor of fine handcraftsmanship. Features of the *Cabinet* such as its intricate panels decorated with images of flowers against a black background (resembling flat patterns on Japanese textiles) make it a striking example of Japanism in American furniture design.

Tiffany and Company, founded in 1873, also embraced the Japanese aesthetic during the decades following the Centennial. Tiffany became one of the largest and most accomplished silver manufacturers in the world by the late 19th century. The company produced objects that translated Japanese decoration into Western forms and experimented in applied decoration techniques, which can be seen on the company's *Pitcher* (1878; see page 44). Tiffany's *Hanging Head Dragonfly Shade on Mosaic and Turtleback Base* (c. 1906; see page 43, image 14) also incorporates nature motifs—the dragonfly was likely inspired by Japanese woodblock prints. American painters also looked to Japanese art. Mary Cassatt's *The Child's Bath* (1893; see page 34, image 8) incorporates such Japanese features as the raised vantage point and bold use of pattern.

American architecture was particularly transformed by the technological advances of the late 19th and early 20th centuries. The cheaper cost of steel and invention of the elevator made the construction of skyscrapers possible. Skyscrapers helped accommodate growing urban populations and became symbols of both modern American life and the positive potential of industrialization. Architects like Louis Sullivan championed the use of steel and created a new architectural vocabulary based on the mass production of steel at the turn of the century. After moving to Chicago, Sullivan began to design buildings



Herter Brothers, *Cabinet*



Driscoll, for Tiffany Studios, *Hanging Head Dragonfly Shade on Mosaic and Turtleback Base*



Cassatt, *The Child's Bath*



Adler & Sullivan
Entrance Arch, Chicago Stock Exchange,
1893–94, fragment,
Art Institute of Chicago

that used steel frames and incorporated a clean, simplified aesthetic. Sullivan is credited with the dictum that form should follow function (despite the florid decorative elements that often punctuate his designs), which greatly influenced architecture and design during the late 1800s. A large arch designed by Sullivan now stands outside the Art Institute of Chicago at the corner of Monroe Street and Columbus Drive. It once served as the entranceway of the Chicago Stock Exchange building, erected in 1893. The arch was saved when the building itself was demolished in 1972. (See image, left.)



Wright, Spindle Cube Chair

Frank Lloyd Wright, an architect who trained under Sullivan, embraced his emphasis on natural motifs. Wright's buildings and homes integrate architecture with the landscape surrounding it. He also designed furniture and decorative components to harmonize with the architecture. For example, the design of the *Spindle Chair* (1908; see page 45, image 15) is aligned to coordinate with the vertical **moldings** within Wright's own studio. In architecture and in furniture, he emphasized flat planes, the use of natural materials, and strong horizontal and vertical orientations. Wright's style significantly influenced architecture and design in the early 20th century, and his impact can be seen in Elmslie and Purcell's *Clock* (1912; see page 46). This clock was designed for a house in Riverside, Illinois. It exhibits basic geometric form relieved by simple organic motifs.

The end of the 19th century culminated in the World's Columbian Exposition of 1893, which took place in Chicago. An extravagant expression of the nation's optimism at the turn of the century, the Exposition showcased examples of American industrial, technological, cultural, and artistic accomplishments, and it celebrated Chicago's transformation from a provincial outpost to a major industrial city.

7. Emergence of the United States as a World Power: 1890–1920

The rapid growth of cities and industries in the United States during the late 19th and early 20th centuries caused many problems, including overcrowding, poverty, poor working conditions, and slums. The World's Columbian Exposition of 1893 was followed by an economic depression that exacerbated many of

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these issues. Large corporations and corrupt politicians wielded power over the economy and in government. Progressive writers, called **muckrakers**, wrote about corruption in American society to create public demand for reform, pushing for a fair minimum wage, limitations on big business, and the creation of social services.

American artists also treated the realities of urban life. In the first decade of 20th century, a group of painters working in New York known as **The Eight** gained a reputation as radicals in aesthetic circles because of their bold subject matter and style. Using slashing brushwork to portray urban scenes, they often focused on the poverty and daily life in slums. They also portrayed the entertainments of the working and middle classes. In *At Mouquin's* (1905; see page 48, image 16), William Glackens depicts a group at a stylish New York City restaurant. Glackens was influenced by the immediacy of French Impressionism in this American subject.

In Europe, nations such as France, Germany, Italy, and England had colonized and annexed areas of Africa and Asia and competed fiercely for economic control of these areas. Each of these countries built up their military forces and created alliances in order to defend themselves effectively. In addition, strong **nationalistic** feelings grew throughout European countries, and in order to protect economic interests, they created a complex web of interlocking alliances. All of these issues exploded on June 28, 1914 with the assassination of Archduke Ferdinand of Austria. Austria declared war on Serbia, and, like dominoes falling, European nations chose sides based on their alliances. World War I (1914–1918) had begun.

Initially, President Woodrow Wilson declared a policy of neutrality towards the war in Europe. By 1917, however, it was clear that the United States would enter the war on the side of its allies, England and France. The war galvanized American patriotism and the government commissioned writers, artists, and filmmakers to produce propaganda to win support for the war. As soldiers went off to battle, the United States faced a labor shortage in its factories. During the war years over 500,000 African Americans moved to cities in the North such as Chicago, New York, and Detroit to



Glackens, *At Mouquin's*

look for work in factories. This population shift was known as the **Great Migration**.



Hartley, *Movements*

The United States's involvement overseas both immediately before and during World War I profoundly affected American art. The growing tensions in Europe caused many European artists to emigrate, bringing new artistic styles, particularly **abstraction**, to America. Art galleries such as photographer Alfred Stieglitz's gallery in New York City in the early 20th century exhibited modern European art and abstract art alongside American works. The **Armory Show**, which opened in New York in 1913 (then traveled to Boston and Chicago), became the largest exhibition to date of modern art, both European and American. Although greeted by much skepticism and hostility, it marked the introduction of abstract art to thousands in the United States and inspired numerous American artists to pursue abstraction at home and abroad. Marsden Hartley, an American artist who exhibited at Stieglitz's gallery, was greatly influenced by the abstract German movement **Expressionism**. In 1913, just before World War I, Hartley traveled to Berlin and embraced the abstract nature of symbols and signs he saw there, which he incorporated into his painting *Movements* (1913/15; see page 50, image 17).



Schreckengost, *Jazz Bowl*

8. Prosperity, Depression, and World War II: 1920–1945

After the carnage of World War I, Americans longed for peace and prosperity. Presidential candidate Warren Harding promised a return to normalcy and won the 1920 presidential election by a landslide. Harding immediately instituted pro-business policies intended to stimulate economic growth. The automobile industry boomed between 1920 and 1930, which stimulated demand for steel, oil, gasoline, and glass. Improvements in mass production dropped the prices of goods. The income of the average American rose significantly in the 1920s, and people spent money on luxuries and entertainment. People flocked to urban jazz clubs and speakeasies for illegal beer and gin and attended movie theaters and sporting events. While women fought for and won the right to vote, other reformers instituted Prohibition (making it illegal to buy, sell, or consume alcohol). American art and literature thrived in the 1920s, with writers such as Ernest Hemingway and F. Scott Fitzgerald capturing the spirit of the age. Viktor Schreckengost's *Jazz Bowl* (c. 1931; see page 52, image 18) incorporates emblematic

INTRODUCTION: AMERICA'S HISTORY AND ITS ART

images from this time, including musical instruments, skyscrapers, neon signs, speakeasies, and cocktails—all inspired by New York City. It celebrates the election of future president Franklin D. Roosevelt as the Governor of New York and his support for the repeal of Prohibition.

In architecture and design, the 1920s and 1930s saw the development of the **Art Deco** style. Art Deco celebrated the geometric and streamlined qualities of machine-produced consumer goods. John Bradley Storrs's *Ceres* (1928; see page 54, image 19) incorporates these Art Deco elements. *Ceres* is a sculpture of the Roman goddess of harvest, grain, and plenty that was created to stand atop the new Chicago Board of Trade building. The sculpture epitomizes the streamlined fashion, reminiscent of an automobile hood ornament. In painting, a new abstraction based on American images emerged. Georgia O'Keeffe's *Black Cross, New Mexico* (1929, see page 57, image 20) memorializes the Mexican influence on churches in Arizona and New Mexico, where she would eventually settle. O'Keeffe emphasized the abstract beauty of forms by magnifying shapes she encountered in the desert.

The 1920s were a decade of stock market speculation, overnight fortunes, and lighthearted diversions. The stock market crash in October 1929 and the **Great Depression** that followed changed everything, including art. American artists focused ever more closely on American subject matter. During the 1930s, realism reasserted itself in American painting as pure abstraction retreated, viewed now as a foreign and frivolous style. The dominant mode of expression, **Regionalism**, which flourished in the 1930s, focused on images of the American heartland. Grant Wood's *American Gothic* (1930; see page 59, image 21) is an image of traditional rural values during this turbulent time of high unemployment and poverty.

In addition to Regionalism, the **Social Realist** movement relied on a representational mode, but for different effects. Social Realism captured the despair of the Great Depression and continued to expose issues such as poverty and racial injustice during the decades that followed. Carrying on the legacy of The Eight and Expressionism, artists like José Clemente Orozco sought to depict social realities of the age. Orozco painted



Storrs, *Ceres*



O'Keeffe, *Black Cross, New Mexico*



Wood, *American Gothic*



Orozco, *Zapata*



Memkus, *Whirligig*



Hopper, *Nighthawks*

Zapata (1930; see page 61, image 22) after he had fled Mexico for the United States in 1927. In *Zapata*, Orozco portrays a leader of the Mexican Revolution and the bloodshed caused by the uprising, illustrating his deep sympathy for those that suffered.

Economic depression was a worldwide problem before World War II. Desperate for stability and prosperity, strong dictatorial leadership appealed to European citizens. Dictators such as Benito Mussolini in Italy preyed on people's fears and promoted extreme nationalism. Adolf Hitler's rise to power in Germany led to the Nazi invasion of European countries in an attempt to expand German rule across the continent and around the world. With the outbreak of World War II (1939–1945), European nations again took sides. The Allies (Britain, France, and the Soviet Union) fought the Axis Powers (Japan, Italy, and Germany). The war took an incredible toll on Europe, killing millions, destroying cities, and devastating nations. The United States remained out of the war until December 7, 1941. On that date, Japan launched a direct attack on the United States against a naval base in Pearl Harbor, Hawaii. The United States declared war on Japan and officially entered World War II.

Once the United States entered the war, its factories were turned into defense plants. Airplanes, ships, weapons, and other supplies were produced in great quantities very quickly. With millions of men at war, women went to work in factories, shipyards, and offices. As they had during World War I, hundreds of thousands of African Americans left the South for factory jobs in the North, creating black neighborhoods in cities like Chicago and Detroit, the former portrayed by Archibald Motley in *Nightlife* (1943; see page 66). The war spurred the United States's economy and also roused patriotism, as seen in works such as Frank Memkus's *Whirligig* entitled "America" (1938/42; see page 63, image 23). At the same time, the war also heightened a sense of pessimism and unease, emotions that were often portrayed in American art at this time. Edward Hopper, one of the most celebrated American painters of the 20th century, began work on *Nighthawks* (1942; see page 64, image 24) shortly after the bombing of Pearl Harbor. Hopper often depicted scenes of isolation within urban settings, and *Nighthawks* uses architecture and light to heighten a sense of distance and loneliness.

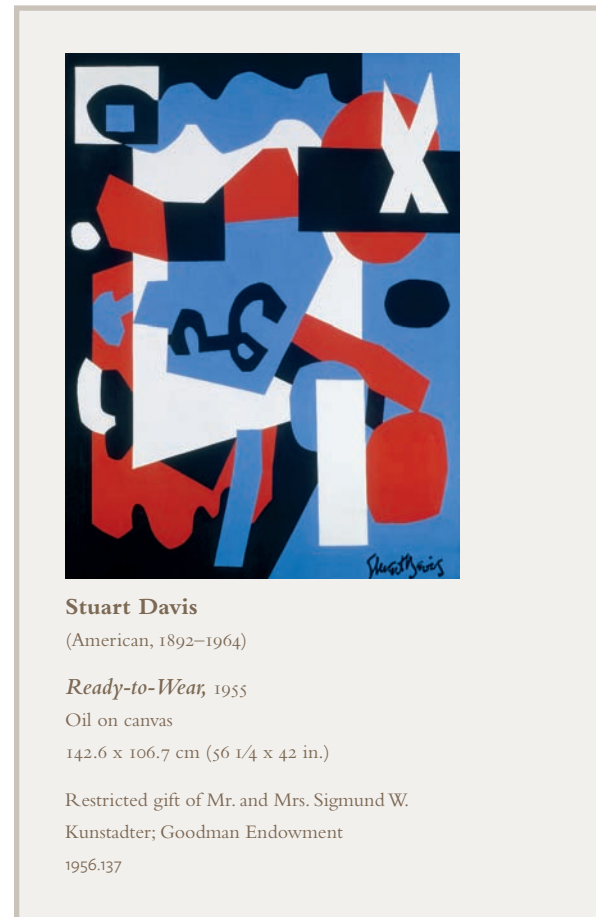
INTRODUCTION: AMERICA'S HISTORY AND ITS ART

The end of World War II was both a relief and a shock to the world. Germany surrendered in May 1945 but the Japanese fought on until the United States dropped atomic bombs on the Japanese cities of Hiroshima and Nagasaki, precipitating the Japanese surrender. Artist Peter Blume captured the sense of catastrophe, pain, devastation, and fear of the bomb while simultaneously suggesting the rebirth of hope after war in his painting *The Rock* (1944–49; see page 70, image 26).



Blume, *The Rock*

At the war's end, Europe was economically, culturally, and structurally devastated. The war had destroyed roads, bridges, mines, and railroads, and thousands of factories were shut down. In contrast, after World War II the American economy boomed. The population grew rapidly in the 1940s and 1950s, and demand rose for homes, cars, and appliances such as televisions. Stuart Davis's *Ready-to-Wear* (1955; see image, right) suggests the energy and optimism of the prosperous postwar years, conveyed through its animated rhythms, bold shapes, and lively red, white, and blue color scheme. With its flat, abstract motifs that suggest items such as scissors, ribbons, and fabrics, the painting mirrors a new facet of America's fashion industry in the 1950s: the emergence of ready-to-wear clothing for middle-class consumers. Davis's jaunty composition exemplifies the resurgence after the World War II of abstraction in the service of personal expression, reversing the more conservative, realist tendencies of Regionalism, which had held sway during the prior decades.



Stuart Davis

(American, 1892–1964)

Ready-to-Wear, 1955

Oil on canvas

142.6 x 106.7 cm (56 1/4 x 42 in.)

Restricted gift of Mr. and Mrs. Sigmund W.

Kunstadter; Goodman Endowment

1956.137

Because of its prosperity following World War II, the United States was in a unique position to help rebuild Europe. America offered economic assistance to western and southern Europe through the Marshall Plan, and it joined the United Nations, an international peacekeeping organization. The Soviet Union joined as well. After 1945, the United States and the Soviet Union emerged as world superpowers. However, conflict between the former allies led to a new era of tension, known as the Cold War.

For the social elite of **colonial** Boston, a painted portrait was an important emblem of status. Portraits were indicative of taste and often included indicators of economic success, such as fine clothes and expensive objects, as well as evidence of intellectual pursuits. Artist and native Bostonian John Singleton Copley grew up amid the bustling shops and **wharves** of 18th-century Boston. Copley received his only formal art training from his stepfather, Peter Pelham, an English graphic artist who specialized in **engraving**. Pelham encouraged Copley to learn to draw by copying English prints as well as his own **mezzotints**. Between 1753 and 1774, when he left the colonies for England because of his **Loyalist** sympathies, Copley painted 350 portraits, primarily of Bostonians.

In colonial America, artists had to promote their talents and competed with other artisans to sell their services. Prosperous **merchants**, such as Daniel Hubbard and his wife, could afford luxuries such as portraits and had to be carefully cultivated as potential clients. Copley studied hard not only to learn how to draw and paint, but also to become familiar with the English portrait tradition in order to make his paintings desirable to these patrons.

Copley presented Mrs. Hubbard as stylishly dressed, confidently posed, and surrounded by objects that allude to her social rank. Because of the colonial taste for all things English, Copley adapted poses and costumes from English prints. The **composition** of *Mrs. Daniel Hubbard (Mary Greene)* is indebted to a mezzotint by English artist John Faber. Copley copied the billowing clouds in the background, the draperies on the left, and the pose from the English portrait in his depiction of Mrs. Hubbard, but he individualized her face and other personal characteristics. Mrs. Hubbard leans on papers adorned with a delicate needlework pattern that echoes her lace sleeves and indicates her interest in embroidery.

As the cries for war against the British escalated, Copley struggled to remain neutral, but he had strong Loyalist ties: his father-in-law was one of the principal financial backers of the tea shipment dumped by revolutionaries into Boston Harbor in what became known as the **Boston Tea Party** in 1773. During this time Copley realized that his **patrons'** way of life was radically changing and he soon would no longer be able to make a living painting portraits in the colonies. He also harbored ambitions to expand his range of subjects to include **history painting**, a form of painting that was held in higher regard than portraiture in the 18th century. He left for London on June 10, 1774, never to return.

Image 1



John Singleton Copley

(American, 1738–1815)

Mrs. Daniel Hubbard (Mary Greene),

c. 1764

Oil on canvas

127.6 x 100.9 cm (50 1/4 x 39 3/4 in.)

The Art Institute of Chicago Purchase Fund

1947.28

Though Copley had a successful career in England, his portraits of colonists like Mrs. Daniel Hubbard made in Boston before the American Revolution can be seen as testaments to a way of life in America at a critical time in our nation's history.

THEMES:

Identity

Economics

Related Work, Terra Foundation for American Art:

John Singleton Copley

Portrait of Mrs. John Stevens (Judith Sargent, later Mrs. John Murray), 1770–72

Web site: www.terraamericanart.org/collections

Among a **colonial** family's most costly possessions were **textiles**, silver, and furniture, such as this bureau table. Bureau tables were kept in the bedroom and most likely functioned as dressing tables, holding cosmetics, combs, and possibly wigs. Such tables took several forms, and this type was one of the most popular with **patrons** of Newport, Rhode Island, where it was made. Features such as the inclusion of both large and small drawers, a wide top surface, and a central storage cupboard below would have appealed to the practical nature of the many **Quaker** citizens of Newport.

The simplicity of the design is complemented by outstanding workmanship, attention to detail, and balanced proportions. This bureau table is an elegant piece that epitomizes the late **Baroque** style that flourished in Newport. Prominent decorative elements include the vigorously carved shells (fig. a) with their scalloped edges on top and scrolled, C-shaped forms at the base. The projecting form of the outer two shells in the top row and the drawer panels directly below them contrasts with the sunken carving of the middle shell in between. The particular shape of these shells and the distinctive **block-front** carving (fig. b) of the drawers, as well as the gracefully curved shapes and scroll motifs of the **bracket feet** (fig. c) are all typical of Newport furniture of this period. They provide a lively counterpart to the straight lines and rectangular shapes of the furniture's underlying construction.

Along with Philadelphia and Boston, Newport was one of the leading furniture-making centers in colonial America. The finest Newport furniture came from the Goddard and Townsend shops. The workshops of these two families were both located in the **wharf** area of Newport. The marriage of John Goddard to the daughter of Job Townsend joined the two families, beginning a furniture-making dynasty that remained active into the 19th century. The fine furniture of Newport's colonial period reflects the size and stature of that city before the American Revolution, when it was comparable to Philadelphia and Boston. During the war, however, the British burned and sacked the city, and it never recovered its prominence.

Much colonial furniture, like this example, was made of mahogany, an expensive, dark wood imported from the West Indies (a group

Image 2



Attributed to John Townsend

(American, 1732–1809)

Bureau Table, 1780/90

Mahogany with maple, chestnut, and white pine
86.6 x 93.4 x 58 cm (34 1/8 x 36 3/4 x 20 in.)

Gift of Jamee J. and Marshall Field
1984.1387



Figure a. Newport shell



Figure b. Block-front carving



Figure c. Bracket foot

of islands in the Caribbean, one part of which is now known as the Bahamas), which were British colonies at the time. Mahogany was used on the surface of the furniture but inside—lining the drawers, for example—lighter, softer, and cheaper wood from New England, such as white pine, was often used.

THEMES:

Identity

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TRIANGLE TRADE

*Many of the merchants who owned such furniture derived their wealth through importing goods such as tea and porcelain from China. Others were involved in the **Triangle Trade**, the process of importing sugar cane from the Bahamas to make rum in New England, which was then traded for slaves in Africa who were shipped to the Bahamas to harvest sugar cane. To make way for sugar cane, forests of mahogany trees were often cut down and the wood was exported to the North American colonies, where it was used for furniture.*

RELATED WORK

Cornelius Kierstede, *Two-Handled Covered Cup*

In the American colonies, silver objects served a useful purpose and also indicated of a family's status and traditions. In prosperous households, cups like these were given as tokens of good luck or in celebration of an event. A **silversmith**, a maker of fine objects in silver such as this two-handled cup, was important to colonial families because he possessed the skills to fashion a family's silver in the latest styles. (Paul Revere, best known for his role in the American Revolution, was a silversmith.)

In order to be worked, silver was warmed over a fire until it was soft enough to be shaped by a hammer. In some cases it was heated until it turned into a jelly and poured into a mold, a process called **casting**. Handles and ornaments were often attached using **solder** (melted lead or silver), which acted like glue. The surface of colonial silver was usually decorated in one of two ways, both seen on this cup. The family crest on the body of the cup was **engraved**, or incised with a sharp tool. The leafy or flowering ornaments along the bottom and on the lid were hammered out from the back (**embossed**).

The family **crest** on the body of this cup, consisting of a shield and star shapes, serves to both embellish the object and identify the owner. In addition to the


Cornelius Kierstede

(American, 1675–1757)

Two-Handled Covered Cup, 1698/1720

Silver

14 x 22.9 x 14.1 cm (5 1/2 x 9 x 5 9/16 in.)

Restricted gift of Mrs. James W. Alsdorf, Pauline Seipp Armstrong, Marshall Field, Charles C. Haffner III, Mrs. Burton W. Hales, Mrs. Harold T. Martin, Mrs. C. Phillip Miller, Mr. and Mrs. Milo M. Naeve, Mrs. Eric Oldberg, Mrs. Frank L. Sulzberger, and the Ethel T. Scarborough Fund
1984.1132

crest, the letters “MCL” can be found on the body and lid of the cup (not visible in the photograph). These initials stand for M. C. Livingston, a woman who married in 1764, several decades after the cup was made. This cup, therefore, shows that silver pieces were sometimes used to record family events.

This cup is one of a small group from New York that was adapted from English cups from the 1680s. Colonial silver from New York differed from that made in the rest of the colonies in that it was influenced by both Dutch and English traditions. While the shape of this cup was popular in England in the late 17th century, the leaf-and-flower ornamentation is typical of silversmithing in Holland in this period. The blend of elements from these two countries can be explained by the heritage and continued presence of the Dutch in New York. (The city was originally settled by the Dutch and called New Amsterdam. It was taken over by the British in 1674, when it was renamed New York.) The cup’s maker, Cornelius Kierstede, was born in America but was of Dutch descent. His initials are found in several places on the cup.

Drinks served in a cup like this included a sweetened or flavored wine, cider, beer, and ale. The lid could double as a saucer or tray. The S-shaped curves of the large handles, the three curving prongs sticking out from the lid (which also serve as tiny handles), and the vigorous organic forms on the lid and body make this vessel a good example of Baroque silver, which was characterized by elaborate, dynamic ornamentation.

THEMES:

Identity

Economics

Image 3

**William Rush**

(American, 1756–1833)

General Andrew Jackson, 1819

Terracotta

h: 50.5 x 47.9 x 22.2 cm

(19 7/8 x 18 7/8 x 8 3/4 in.)

Restricted gift of Jamee J. and Marshall Field,
the Brooks and Hope B. McCormick Foundation;
Bessie Bennett, W. G. Field, Ada Turnbull Hertle,
Laura T. Magnuson, and Major Acquisitions funds
1985.251

William Rush is considered one of America's first sculptors, and the Art Institute's *General Andrew Jackson* documents the rise of not only a national military hero but also of **sculpture** as an art form in America. Growing up in Philadelphia with a father who was a ship carpenter, Rush learned the tradition of ship figurehead carving. By 1810, his reputation was firmly established and he began to receive sculpture commissions. Rush played an important role in fostering the emerging artistic community in Philadelphia, helping to found the Pennsylvania Academy of the Fine Arts, still in operation today, and serving as its director until his death in 1833.

In the early years of the American republic, the subject of most sculpture was portraiture. Like other artists, Rush's subjects were the pioneers of the new American nation. He created portrait busts of some of the nation's most famous leaders, including Samuel Adams, Benjamin Franklin, and George Washington. General Andrew Jackson was certainly a fitting choice for Rush in 1819. Fresh from military victory against the British in New Orleans in 1815 in the last major battle of the **War of 1812** and his defeat of the **Seminoles** in Spanish Florida in 1817, the 52-year-old general was regarded as a national hero who exemplified courage and patriotism. (Ten years later, Jackson would begin to serve the first of two consecutive terms as President of the United States.)

No records exist to indicate that Jackson actually sat for Rush in 1819. It is speculated that the sculptor observed and sketched the military leader during his three-day visit to Philadelphia after being cleared by the House of Representatives of exceeding his military authority. In 1817, Jackson had charged into Spanish territory, defeated the Seminoles, and allowed the execution of two British officers, bringing the nation dangerously close to war with Britain and Spain. While Jackson emerged from the controversy more popular than ever, his renegade tactics hinted at his future presidential policies toward Native Americans.

Terracotta, or clay that is fired in a kiln after being **modeled** or carved by the artist, was Rush's material of choice. It was relatively inexpensive and easier to work with than marble. Furthermore, it allowed Rush to utilize the woodcarving skills honed during his early years, including deep undercutting of the clay to create dramatic plays of light and shadow. Jackson's pupils, for example, were created by scooping a ball of clay from the center of each eye, resulting in pockets of shadow. Incised lines around the concave pupils define the irises. The result is an imposing gaze, which the general is said to have possessed. Rush's commitment to capturing Jackson's character and appearance is further evident by

the fleshy chin and slightly crooked nose. Even the rough surface of the terracotta speaks to the ruggedness of Jackson, known as “Old Hickory” for his toughness. The artist’s only concession to **idealization** was the replacement of Jackson’s stiff, wiry hair with soft curls that signify noble qualities in **Neoclassical** sculpture. While the extent to which this depiction of Jackson was inspired by **antiquity** has been debated, the sculpture does bear some resemblance to the dignified portrait busts of prominent figures that were a staple of ancient Roman art.

Rush capitalized on Jackson’s popularity by following the European custom of producing **plaster casts**, or replicas, of the bust. The high degree of modeling in *General Andrew Jackson* allowed for the production of detailed **molds** and, by extension, precise plaster reproductions.

THEME:

Identity

NEOCLASSICISM

During the late 18th and early 19th centuries, much American art—including painting, architecture, furniture, and sculpture—reflected classical Greek and Roman models. Neoclassicism emerged as a significant force in both European and American culture beginning in the mid-18th century. The movement was sparked by excavations of the ancient Roman cities of Pompeii and Herculaneum, which had been covered by volcanic ash for centuries following the eruption of Mount Vesuvius in 79 A.D. Admiration for ancient democratic (Greek) and republican (Roman) forms of government inspired early American political leaders and writers as well as artists, who saw in the aesthetics and values of the classical world an embodiment of enduring virtues to be emulated. In art, Neoclassicism is characterized by features such as the use of marble, poses based on examples in ancient sculpture, and subjects drawn from Greek and Roman mythology and history.

RELATED WORKS

Emma Stebbins, *Machinist* and *Machinist’s Apprentice*

Machinist and *Machinist’s Apprentice* were completed on the eve of the American Civil War by Emma Stebbins, a member of a large American **expatriate** community of women artists who worked in Rome. Italy’s sculptural tradition, supplies of plentiful and inexpensive marble, and skilled carvers who could serve as assistants made it a favored destination for many mid-19th-century sculptors. The contemporary subject matter of these works, which reflects the rise of American industry in the North in the mid-19th century, is an example of **genre**, or views of everyday life. These modern themes provided an alternative to subjects derived from the world of ancient Greece and Rome seen in the work of many of Stebbins’s fellow sculptors. In fact, Stebbins had previously fulfilled



Emma Stebbins

(American, 1815–1882)

Machinist, c. 1859

Marble

74.9 x 29.2 x 29.2 cm (29 1/2 x 11 1/2 x 11 1/2 in.)

Gift of the Antiquarian Society

2000.13.1



Machinist's Apprentice, c. 1859

Marble

74.9 x 29.9 x 22.9 cm (29 1/2 x 11 3/4 x 9 in.)

Gift of the Antiquarian Society

2000.13.2

a wealthy **industrialist's** commission for **allegorical** figures representing industry and commerce. Inspired by those works, Stebbins further explored the themes of labor and mechanization in this pair of sculptures.

Machinist depicts an older laborer, wearing a traditional uniform and holding tools for manual work. In contrast, the younger *Machinist's Apprentice* wields a compass and drawing **stylus**, representative of the new machinery and technology of the late 1850s. Viewed together, these two marble sculptures raise questions: would the social and technological changes of the mid-19th century supplant older ways, or could the new and old coexist and complement one another? The similarity in size and pose and the serene expressions of the two figures suggest that the two can exist side-by-side. Adding to the sense of dual harmony is the presence of **Neoclassical** features in Stebbins's figures, such as the use of marble, poses based on ancient sculpture, and the calm, dignified mood. The artist's use of the visual language of the ancient world to depict contemporary life reinforces her optimistic view of the modern in concert with the traditional.

THEMES:

Economics

Identity

For centuries Niagara Falls has served as an enduring American icon. As one of the continent's most famous natural spectacles, the falls inspired 19th-century artists and writers to celebrate the sublime power of nature and the American landscape. Thomas Cole's painting captures the grandeur of the falls through its depiction of unspoiled nature. Full autumn foliage can be seen throughout the foreground and middle ground of the picture. A drama is being played out in the sky as thick, dark clouds try to overtake the sun while the powerful waterfall stirs up a frothy white mist below. Two Native American figures, dwarfed by the scene before them, gaze at the immensity of the falls.

In actuality, in 1830 when this work was painted, Niagara Falls was a popular tourist destination. The Native Americans who once inhabited the region had long been driven out by war, disease, and governmental policies. However, Cole chose not to show the hotels, scenic overlooks, and factories that were actually present in the area. For him, depicting Niagara Falls was about more than its topography; Cole wanted to express feelings of awe and wonder elicited by the land's natural features. Cole's reputation as a painter of untamed wilderness was well established by 1830. He was part of the **Hudson River School**, a group of American landscape artists in the 19th century who depicted scenes of pristine nature from around the Hudson River and elsewhere in the eastern states. Like the **Transcendentalists** of this period, these artists believed that the spiritual was revealed in nature.

In addition, Cole and other Hudson River School artists sought to create images that had a distinct American identity. The rugged features of their landscapes figured into American ideas about what distinguished the country from Europe at this time. *Distant View of Niagara Falls* is clearly an American scene since it contains the red autumn leaves of sugar maples (a tree that grows mainly in North America), two Native American figures, and the powerful falls. For Cole, the American landscape provided an opportunity for the renewal of a humanity corrupted by industrialism. *Distant View of Niagara Falls* presents a symbolic image of America—a poetic interpretation rather than an objective description.

THEMES:

Identity

Nature and Environment

Related Work, Terra Foundation for American Art:

Thomas Cole, *Landscape with Figures: A Scene from "The Last of the Mohicans,"* 1826

Web site: www.terraamericanart.org/collections

Image 4



Thomas Cole

(American, born England, 1801–1848)

Distant View of Niagara Falls, 1830

Oil on panel

47.9 x 60.6 cm (18 7/8 x 23 7/8 in.)

Friends of American Art Collection

1946.396

Image 5

**Raphaelle Peale**

(American, 1774–1825)

Still Life—Strawberries, Nuts, &c., 1822

Oil on wood panel

41.1 x 57.8 cm (16 3/8 x 22 3/4 in.)

Gift of Jamee J. and Marshall Field

1991.100

In the early 19th century and for generations beforehand, **still-life** painting was seen to possess little artistic or intellectual merit. Since it appeared to merely imitate ordinary objects, the genre was thought to appeal only to unsophisticated viewers. Raphaelle Peale ignored its low status, however, and he is now acknowledged as America's first professional still-life painter. Interest in still life gradually increased in the United States in the 19th century, since the genre offered a way to celebrate the abundance of the present and potential of the future. American painters such as Peale also used still life to engage with the burgeoning interest in science brought about by the **Enlightenment** in the 18th century.

Still Life—Strawberries, Nuts, &c. is painstakingly balanced, with forms layered horizontally and vertically. The rhythmic balance of the porcelain creamer, dish, and sugar bowl is enlivened by a diagonal branch of raisins, the orange in the center, and the glinting glass compote filled with red strawberries. These objects are brightly

illuminated against a bare and dark background. The composition is a formal display, with a minimum of implied human activity.

Even as the painting displays Peale's impressive ability to capture the physical attributes of these things, it contains visual elements that represent the wider world of 19th-century economics and scientific advancement. The sugar bowl and creamer are Chinese export **porcelain**, which was popular among wealthy Americans and emblematic of Philadelphia's status as an important trading port (Peale was born and raised in Philadelphia). The glass urn is also a precious item, hand blown at the Amelung Works, the first glass house in the United States, founded in 1784 in Maryland.

In addition, the choice of food displayed could reflect certain cultural and scientific ideas of the time. It is an odd assortment of foods that would not have been in season at the same time and place: nuts and grapes are fall items, strawberries ripen in early summer, and oranges do not grow naturally in the mid-Atlantic climate at all. Their inclusion here is not just fanciful but rather suggests the Enlightenment era's fascination with the natural world and the power of humans to shape it. Peale was greatly influenced by Enlightenment ideas about science, and his family was involved in botany and horticulture on their farm outside of Philadelphia. Taken together, the objects in *Still Life—Strawberries, Nuts, &c.* signal cultivation in both the scientific and cultural senses of the word. The painting also evokes careful balance, proportion, and stillness, qualities favored during the Enlightenment.

THEME:**Nature and Environment**

RELATED
WORK

Martin Johnson Heade,
Magnolias on Light Blue Velvet Cloth

Martin Johnson Heade's *Magnolias on Light Blue Velvet Cloth* celebrates the sensory appeal of flowers and fabric while also presenting a particular species of plant life with scrupulous, scientific accuracy. Heade avoided props, including only one man-made object: the cloth. Unlike Peale's *Still-Life—Strawberries, Nuts, &c.*, this painting does not concern itself with the display of wealth but rather succeeds in revealing the purity and fragility of nature through its concentrated focus on the flowers. The shiny leaves, rough bark, and smooth petals lying on velvet present a range of strikingly tactile textures, and are rendered with remarkable realism.

Heade painted a number of magnolia still lifes in Florida, a natural habitat of the flower. The artist spent the last twenty years of his life in St. Augustine, Florida. In his earlier years, Heade, a native of Pennsylvania, painted pristine landscape views of the eastern shores and marshes. He traveled to South America in the 1860s, where he studied tropical flora and fauna. Among the results of these trips were paintings of hummingbirds shown hovering next to flowers. Like these earlier works, Heade's magnolia still lifes reflect his dedication to natural history and the general scientific interest in unusual biological specimens in the late 19th century.

THEME:
Nature and Environment

Martin Johnson Heade

(American, 1819–1904)

Magnolias on Light Blue Velvet Cloth, 1885/95

Oil on canvas

38.6 x 61.8 cm (15 1/4 x 24 3/8 in.)

Restricted gift of Gloria and Richard Manney;

Harold L. Stewart Endowment

1983.791

Related Work, Terra Foundation for American Art:

Martin Johnson Heade, *Still Life with Apple Blossoms in a Nautilus Shell*, 1870

Web site: www.terraamericanart.org/collections

A leading American landscape painter in the mid-19th century, Frederic Edwin Church studied with Thomas Cole (see page 25) and approached his subject matter as both artist and scientist. Church was inspired to visit and paint South America by the writings of German **naturalist** and explorer Alexander von Humboldt. Humboldt's influential 1848 book *Cosmos* espoused a religious view of creation. Published a decade before Charles Darwin's theories on evolution, Humboldt's book interpreted the wonders of the natural world as evidence of God's role as creator. Prompted by *Cosmos*, Church embarked upon his first voyage to South America in 1853 to record its botanical and geological marvels. In this "New World—particularly in Cotopaxi (in Ecuador), then the highest active volcano in the world—Church saw the perfect symbol of untouched nature and the spiritual renewal it could bring to civilization.

Church painted this view of Cotopaxi in 1857, just before his second trip to South America. With minute detail, he depicted the lush vegetation, waterfall, and hills leading up to the distant peak. The scene is full of contrasts: the green foliage with the barren slopes, the calm foreground water with the explosive cascades of the waterfall, and the evident warmth of the foreground with the snow-topped peak in the background. The two human figures—one in a canoe and one resting off the trail in the lower right corner of the painting—are dwarfed by the awesome vista. In this panoramic view, Church combined the precise definition of a scientific viewpoint with a symbolic evocation of the "New World."

The size of the Art Institute's painting is small in comparison to Church's largest landscapes, some of which are as large as five by ten feet. He toured some of these monumental paintings to each of the major American cities, where they were individually installed and advertised as special attractions, accompanied by brochures with detailed information about their contents. Church painted many dramatic views of remote tropical environments, including ten versions of Cotopaxi alone; subjects of his other landscapes include the Arctic and Niagara Falls. He achieved great financial success and in his later years lived in a large mansion in upstate New York he named Olana, which is now a National Historic Landmark and open to the public.

Church's paintings have been linked to **Manifest Destiny**, a phrase coined in the 1840s that centered around the idea that divine will dictated that the United States should expand its territory from the Atlantic Ocean to the Pacific Ocean by annexing the Oregon Territory, Texas, California, and New Mexico. The notion of Manifest Destiny also promoted American involvement in areas outside of the United States, including Central and South America.

THEME:

Nature and Environment

Image 6



Frederic Edwin Church

(American, 1826–1900)

View of Cotopaxi, 1857

Oil on canvas

62.2 x 92.7 cm (24 1/2 x 36 1/2 in.)

Gift of Jennette Hamlin in memory
of Mr. and Mrs. Louis Dana Webster
1919.753

RELATED
WORK**George Inness**

(American, 1825–1894)

***The Home of the Heron*, 1893**

Oil on canvas

76.2 x 115.2 cm (30 x 45 in.)

Edward B. Butler Collection

1911.31

George Inness, *The Home of the Heron*

Landscape painter George Inness sought to record not so much the appearance of nature as his interpretation of its poetic content. Early in his career he studied the work of **Hudson River School** artists such as Thomas Cole (see page 25) and also traveled to Europe, where he was exposed to landscapes by artists of the **French Barbizon School** and introduced to the theology of Emmanuel Swedenborg. Like many artists and writers of the period, Inness adopted Swedenborg's philosophy, believing that harmony in nature reflects divinity. Swedenborg's ideas were similar to those of the American **Transcendentalists** of the 1840s, who directly influenced Cole and the Hudson River School artists.

Inness painted *The Home of the Heron* near the end of his life during a summer stay in Tarpon Springs, Florida. In this painting, the artist used **abstraction** to convey spiritual associations and to capture the otherworldliness of the marsh at sunset. The seamless blending of colors and the use of atmospheric haze and mist to blur the boundaries between earth and sky unite the landscape elements, which for Inness suggested God's presence.¹ The delicate, subtle colors and the solitary presence of the heron evoke the stillness and mystery of the scene. Sunset and sunrise seem to have preoccupied the artist during these years.

THEME:**Nature and Environment**

¹ Marilyn S. Kushner, "George Inness," in *George Inness: The Spiritual Landscape*, exh. cat. (New York, Borghi and Company, 1991), p. 9; and Barter, *American Arts*, 1998, p. 292.

Winslow Homer, one of the most acclaimed American painters of the 19th century, began his career as an illustrator for *Harper's Weekly* during the Civil War. After the war he settled in New York and painted **genre** scenes featuring women and children. Fascinated by the power of the sea, Homer spent time in New England coastal towns during the 1870s. In 1881 he traveled to England and visited a small fishing village near the North Sea. The area provided a new subject for his work, and he began painting the hardy fisherfolk, mysterious fog, and powerful waves of the sea. In 1884 the artist moved to Prout's Neck, Maine, where he continued to portray the daily tasks of fishermen and their battles with the sea. Paintings like *The Herring Net* focus on the relationship between man and nature.

In this painting, Homer depicted the heroic effort of two fishermen at their daily work as they struggle to pull a net of herring into their small boat. With their obscured facial features and large hats, the fishermen do not represent specific individuals, but rather humanity in general. The two figures loom large against the mist on the horizon. Several **schooners** are dimly visible in the background. While one fisherman hauls in the glistening herring, the other unloads the catch.

Homer's style in this painting represents a dramatic change from his earlier works such as *Croquet Scene* (see below). His color palette is more subdued and the scale of his figures and his canvases is more monumental. No longer is nature peaceful and sunny; instead it is dark and stormy. There is a feeling of isolation as the small boat is far away from the schooners in the background. Homer indicated the physical exertion required by placing one of the figures on the side of the boat to counterbalance the weight of the fish being pulled up in the net. With teamwork so necessary for survival, both men strive to steady the precarious boat as it rides the incoming swells, suggesting the elemental conflict between man and nature. Homer continued to explore this theme in his art until his death in 1910.

THEMES:

Economics

Nature and Environment

Image 7



Winslow Homer

(American, 1836–1910)

The Herring Net, 1885

Oil on canvas

76.5 x 122.9 cm (30 1/8 x 48 3/8 in.)

Mr. and Mrs. Martin A. Ryerson Collection

1937.1039

RELATED
WORK**Winslow Homer, *Croquet Scene***

Almost two decades separate the creation of *The Herring Net* from *Croquet Scene*, and although both paintings were based on observations of contemporary life, there was a drastic shift of mood and theme in Homer's work in this period. After his work as an illustrator during the Civil War, Homer turned his attention to aspects of contemporary life and painted themes of upper-class leisure in post-Civil War America. *Croquet Scene* depicts three women and a man playing croquet on a lawn. Croquet, recently introduced to the United States, allowed men and women to interact in ways that were not otherwise socially acceptable in the Victorian era. (In 1866 Milton Bradley, the toy manufacturer, patented the first mass-produced croquet set in the United States.)¹

Women are the dominant figures in the painting, and their interaction with the men is consistent with the etiquette of the game, which allowed females to compete with males as long as they conducted themselves with elegance and grace. The woman in red raises her skirt in order to put her foot on her ball and knock it against the ball of her opponent. The man, in a chivalrous act, kneels down to adjust the ball so that the lady can maintain her pose. His posture also gives him a rare, titillating view of her ankle, however. The long shadows on the left indicate that this game is being played in the afternoon.² Homer's attention

Winslow Homer

(American, 1836–1910)

***Croquet Scene*, 1866**

Oil on canvas

40.3 x 66.2 cm (15 7/8 x 26 1/16 in.)

Friends of American Art Collection; Goodman Fund
1942.35

to effects of sunlight outdoors and his decision to depict leisure activities of the fashionable middle class recall the subjects of French **Impressionism**, which he may have seen during a trip to Paris in 1866–67.

THEME:

Identity

Related Works, Terra Foundation for American Art:

Winslow Homer, *On Guard*, 1864

The Whittling Boy, 1873

Web site: www.terraamericanart.org/collections

¹ Barter, *American Arts*, 1998, p. 224.

² *Ibid.*, pp. 224–225.

Image 8

**Mary Cassatt**

(American, 1844–1926)

The Child's Bath, 1893

Oil on canvas

100.3 x 66.1 cm (39 1/2 x 26 in.)

Robert A. Waller Fund

1910.2

Originally from Pennsylvania, Mary Cassatt settled in Paris in 1873, following brief stays in Italy and Spain. Soon thereafter she met artist Edgar Degas and began exhibiting with the French **Impressionists**. She was one of just three women and the only American to do so.

The Child's Bath, completed seven years after the final Impressionist exhibition, displays bolder **abstract** tendencies than many of Cassatt's earlier works. It is perhaps the best-known example of the theme for which Cassatt is most famous: mother and child. With its bold patterns and greater abstraction, *The Child's Bath* departs from the divided color, staccato brushwork, and blurred contours that Impressionist painters such as Claude Monet, Pierre-Auguste Renoir, and Cassatt herself used in the 1870s. Here, the paint is applied more smoothly, and Cassatt places greater emphasis on decorative pattern and repeated shapes, seen in the carpet, the woman's striped dress, the geometry of the pitcher and the bowl, and the wallpaper in the background. Moreover, compositional space is compressed, largely through use of a high vantage point. The raised angle helps establish an aura of intimacy while keeping the viewer at a respectful distance.

These features reveal the influence of Japanese **woodblock prints**, which had exerted a major impact on Impressionism since its formative years. Cassatt saw a large exhibition of Japanese prints in

Paris in 1890, and the paintings she produced after this, like *The Child's Bath*, demonstrate a more profound engagement with these Japanese models than her earlier works. Indeed, the subject in *The Child's Bath* also mirrors that of many Japanese prints, which often capture intimate scenes of everyday life.

The theme of women caring for children appeared with increasing frequency in Cassatt's art after 1880. Although the subject of mother and child was relatively common in art at this time, Cassatt's paintings are distinguished by their lack of **idealization** and sentimentality. In the case of *The Child's Bath*, the woman's gestures—one firm hand securing the child in her lap, the other gently caressing the child's foot—are both natural and emblematic, communicating her tender concern for the child. In response the child is quiet and calm, assured in an embrace. The two figures gaze in the same direction, looking together at their paired reflection in the basin of water—an indication of an interest in reflected light, which is a feature of Impressionism. Even though Cassatt had abandoned key elements of Impressionism in composing this painting, echoes of the movement are still present.

The many paintings, pastels, and prints in which Cassatt depicted children being bathed, dressed, read to, held, or nursed reflect the most advanced 19th-century ideas about raising children. After 1870, French scientists and physicians suggested modern approaches to women's and infants' health. The attention to hygiene in the painting is consistent with the new concepts of child rearing.

THEMES:

Identity

Narrative

Image 9

**John Singer Sargent**

(American, 1856–1925)

The Fountain, Villa Torlonia, Frascati, Italy, 1907

Oil on canvas

71.4 x 56.5 cm (28 1/8 x 22 1/4 in.)

Friends of American Art Collection

1914.57

A celebrated portraitist of high society, John Singer Sargent depicted the cosmopolitan world to which he belonged with elegance and energy. Born in Italy to an American **expatriate** couple, Sargent spent most of his life in Europe. He resided in Paris early in his career, where he was influenced by French **Impressionism**. Sargent left Paris to live in London in the mid-1880s, but he continued to travel a great deal, and it was on these excursions that he experimented most extensively with painting *en plein air*, or outdoors, in the manner of the Impressionists.

Sargent painted *The Fountain, Villa Torlonia, Frascati, Italy* while on an excursion to the Villa Torlonia in the Italian town of Frascati, near Rome, with his artist friends Wilfred and Jane Emmet von Glehn. Set in a sunlit garden, the painting is filled with light, displaying Sargent's characteristic dazzling brushwork. The figures and the plume of water in the background comprise a study of whites set off by the deep green of the dense trees and the browns and grays of the architecture.¹ The work differs from the painter's commissioned portraits of sitters from high society in its greater intimacy and informality, marking it as a more private image of close friends.

The Fountain celebrates the act of painting itself. Not only did Sargent show Jane von Glehn in the act of creating her own picture, but the setting enabled him to employ virtuoso brushwork to indicate the play of bright light on a variety of textures, such as the spray from the fountain, which Sargent created by dragging a dry brush across the canvas.² The work's fresh and spontaneous quality belies the artist's careful orchestration of the poses in order to balance the figures, architecture, and landscape to create a harmonious **composition**.

THEMES:**Identity****Nature and Environment**

¹ Barter, *American Arts*, 1998, p. 324.

² *Ibid.*

At the end of the 19th century, Frederic Remington's *Bronco Buster* captured one of the most enduring aspects of American culture—the Wild West. Remington was born in upstate New York and developed a lifelong interest in horses when his father, a Civil War cavalry officer, taught him to ride. He left New York to explore the West several times, but his mythical, romantic evocations of cowboys, Native Americans, and soldiers are largely the result of his fertile imagination and were produced in his New York studio. Remington had already achieved considerable success as America's leading illustrator of life on the western frontier for *Harper's Weekly* when, in 1894, he turned his attention to **sculpture**. This vigorous portrayal of a cowboy taming a wild horse is Remington's first effort in the medium. Remington captures a moment when the horse and rider are pulled together at the instant of utmost exertion. As the bronco rears up, back arched and tail snapping, the cowboy leans forward, whip suspended in midair while he clutches the reins and the horse's mane; it is a minutely rendered and technically remarkable depiction.

Growth in the American West coincided with the notion of **Manifest Destiny** in the late 1840s, and it accelerated through the 1880s. Gold strikes drew miners to Colorado, Nevada, and California in the 1850, and the extension of railroads through the Midwest in the 1860s allowed beef to be transported across the country. The cattle industry boomed until the late 1880s, and the trade attracted more settlers, including many cowhands, who learned to rope and ride in order to lead cattle drives. Of all the mythic heroes of the "Wild West," none was more popular than the cowboy. Remington created *Bronco Buster* at the end of the 19th century, as the country faced increasing urbanization and modernization and as more settlers moved westward, fenced in land, and restricted the open range for cattle. *The Bronco Buster* can be seen **allegorically** as a symbol of the untamed wildness coming under control of the conquering cowboy. Two different **foundries** produced over 300 casts of the *Bronco Buster*, a testament to its widespread popularity.

THEMES:

Identity

Narrative

Nature and Environment

Image 10



Frederic Remington

(American, 1861–1909)

The Bronco Buster, modeled 1895, cast 1899

Bronze

61 x 39.4 x 17.8 cm (24 x 15 1/2 x 7 in.)

George F. Harding Collection

1982.808

Image 11

**James McNeill Whistler**

(American, 1834–1903)

*Nocturne: Blue and Gold—
Southampton Water*, 1872

Oil on canvas

50.5 x 76 cm (19 7/8 x 29 15/16 in.)

The Stickney Fund

1900.52

Born in Massachusetts and briefly a cadet at West Point, James McNeill Whistler traveled to Paris in 1855 to study art. He soon met Gustave Courbet, leader of the Realist movement in France that focused on boldly painted views of contemporary life. Influenced by Courbet, Whistler began painting commonplace subjects in a broad, **painterly** manner. He moved to London in 1859 where his works aroused great interest, ranging from praise to hostility. He would spend the rest of his life moving between these two cities, never to return to the United States.

By the mid-1860s, Whistler had begun to break with the Realist mode he had learned from Courbet, rejecting the thick brushwork of his earlier paintings. Instead he employed radical **compositional** strategies that he had learned from his study of Japanese **woodblock prints**, which featured **asymmetrical** arrangements of form and skewed perspectives. He also rejected the emphasis on narrative (storytelling) that dominated **Victorian**

art at this time. Ultimately, Whistler insisted that the primary task of the painter was to present a harmonious arrangement of color and form on a flat surface rather than to tell a story or imitate the appearance of a particular subject. The then-revolutionary idea of “art for art’s sake” challenged artistic conventions by eliminating both **naturalistic** representation and moralizing intent. To underscore this approach, he titled his paintings after music, using words such as “arrangement,” “symphony,” and “**nocturne**.” For Whistler, this connection to musical terms was ideal because he believed that music did not require a story to give it meaning but could be enjoyed simply for its melodious arrangement of notes and chords, just as he proposed with his paintings.

One of his first such paintings, *Nocturne: Blue and Gold—Southampton Water*, captures a hazy, moonlit night. While the painting represents an actual site—an inlet of the English Channel southwest of London—mood and atmosphere dominate, established by a subtle palette of blues and grays illuminated with touches of gold. The gold represents light from the moon, shore, and ship, and tiny flecks of gold paint suggest light reflections in the water. Large ships and small boats hover in the port, but Whistler’s composition pays little attention to their activity. The work translates Whistler’s experience of a specific scene into a two-dimensional pattern on the canvas. Color and form become the subjects of the work; the place depicted is nearly inconsequential.¹

Art critics at the time responded to these works with incomprehension and even hostility; they were unprepared for the revolutionary idea that **aesthetic** considerations could take precedence over realistic observation. Whistler’s luminous nocturnal visions were forerunners

of the experiments in **abstraction** that would follow in the 20th century. In works such as *Nocturne: Blue and Gold—Southampton Water*, he made a significant break with tradition, creating a new relationship between the artist and nature. In so doing, he pointed the way toward **nonobjective** art.

THEME:

Nature and Environment

Related Works, Terra Foundation for American Art:

James McNeill Whistler, *A Chelsea Shop*, 1894–95

Carlyle's Sweetstuff Shop, c. 1887

Web site: www.terraamericanart.org/collections

¹ Barter, *American Arts*, 1998, pp. 217–218.

Image 12

**Herter Brothers**

(American, 1864–1906)

New York, New York

Cabinet, 1878/80

Rosewood with ebonized cherry, maple, walnut, satinwood, marquetry of various woods, brass, gilding, and paint

134.6 x 180.3 x 40.6 cm. (53 x 71 x 16 in.)

Restricted gift of the Antiquarian Society through the Capital Campaign

1986.26

This cabinet represents art furniture produced in the late 19th century as an alternative to the machine-made furniture popular during the **Victorian** era. It represents the ideals of the **Aesthetic movement**, a progressive effort to improve art objects through new sources of inspiration, such as Japanese art, fine handcraftsmanship, and harmonious design.

The firm that created the cabinet, Herter Brothers of New York, was a leader in designing furniture and interiors for elite clients in the second half of the 19th century. Their customers included W. H. Vanderbilt, Theodore Roosevelt, and J. Pierpont Morgan. The German-born brothers who founded the firm, Gustave and Christian Herter, first learned furniture-making from their father, a skilled cabinetmaker specializing in **veneer** and **inlay**. As chief designer, Christian experimented with exotic materials and complex decorative techniques. True to the doctrine of Aestheticism, the firm advocated bringing art to functional objects through tasteful design.

Cabinets like this allowed patrons to show off their collections of art glass, metalwork, and ceramics, thus proving their high level of aesthetic taste. Much of this cabinet's surface embellishment was inspired

by Japanese art. The **ebonized** wood emulates Japanese **lacquer**, and the inlaid roses across the cabinet's facade call to mind patterns found in Japanese **textiles**. The vertical brass strips that section off the front panel create the effect of a multipaneled Japanese **screen**. Plum blossoms are carved in the arched **spandrels** on either side of the **façade**. The round plaques on the upper doors, gilded and painted to simulate lacquer, feature flowers and insects. Despite these Japanese-inspired aspects, the overall form of the cabinet is still derived from Western sources.

THEMES:**Economics****Nature and Environment****JAPANISM**

*The incorporation of Japanese elements in American and European art in the late 19th century is known as **Japanism**. In the mid-1870s, the United States developed a fascination with all things Japanese, including fans, kimonos, screens, lacquerware, ceramics, furniture, and bronzes. After centuries of self-imposed isolation, Japan was forced to resume foreign trade in 1854 by American Commodore Matthew Perry. The Centennial Exposition in Philadelphia in 1876 included an exhibition by the Japanese government that exposed much of the American public to the country's art and culture for the first time, making the vogue for Japanese objects widespread.*

Sideboards were introduced in the decades following the American Revolution (1775–1783) and provided a place for dishes on their way from the kitchen to the dining room table as well as space for the display and storage of flatware, glass, and **ceramics**. By the 1870s and 1880s, sideboards had grown in size and become places to show off art glass, metalwork, and ceramics, objects that the wealthy used to flaunt their fine aesthetic taste during the **Gilded Age**.

The Art Institute's *Sideboard*, created around 1880, is in the “modern **Gothic**” style, so named because of the resemblance of certain motifs to Gothic architectural details, such as the **fleur-de-lys** pattern on the back of the upper shelves. The work is also connected to **Aestheticism**, a movement that originated in England. Aestheticism stressed the principles of harmonious design and refined handcraftsmanship. The designer of this piece was clearly influenced by the reformist writings of two English designers, Christopher Dresser and Charles Eastlake. These two influential figures advocated “simplicity of structure and truthfulness to construction” and “conventionalized” or **abstracted** ornament.¹ Such Aesthetic movement ideas were in reaction to the elaborate embellishment on furniture from the **Victorian** era.

Aesthetic movement reformers also stressed the educational role art could play in the home; they believed that instructional decoration could promote morality and good conduct. The decoration of the Art Institute's *Sideboard* teaches a lesson about the importance of true hospitality. The cabinet door panels recount **Aesop's Fable** of the fox and stork. In this cautionary tale about false generosity, the fox invites the stork to dinner and offers it broth in a shallow dish from which the stork cannot drink because of its long beak. In return, the stork invites the fox to supper and serves the meal in a jar with a long neck, preventing the fox from reaching the food.

This *Sideboard* has been attributed to Daniel Pabst, a leading carver of artistic furniture in Philadelphia. Born in Germany, Pabst subscribed to the Aesthetic movement's ideal of promoting the integrity of handiwork over anonymous, industrial production. Details of the *Sideboard*'s carving tie it unmistakably to the hand of Pabst, but the design has not been attributed conclusively to a particular individual.

Image 13



Made by Daniel Pabst

(American, 1826–1910)
Philadelphia, Pennsylvania

Sideboard, c. 1880

Walnut and burled elm

256.5 x 185.4 x 62.2 cm (101 x 73 x 24 1/2 in.)

Restricted gift of the Antiquarian Society

2005.51

Just as the *Sideboard's* instructional decoration reflects the tastes and trends of the 1880s, so too does the craftsmanship. Instead of carving the ornament deeply to achieve a **naturalistic** effect, Pabst used a **cameo** technique, cutting through the **burled** elm **veneer** to reveal the darker walnut beneath. The result is a striking color contrast and a crisp, flattened style of decoration. The ornamental scheme features abstracted natural forms—seen, for instance, in the stylized cattails and birds along the top—which are exactly the sort of decoration Dresser and Eastlake advocated.

THEMES:

Narrative

Nature and Environment

¹ Christopher Dresser, *Principles of Decorative Design*, quoted in David A. Hanks and Page Talbott, “Daniel Pabst: Philadelphia Cabinetmaker,” *Philadelphia Museum of Art Bulletin*, vol. 73, no. 316 (April 1977), p. 17.

In a prolific career that spanned nearly fifty years, Louis Comfort Tiffany (1848–1933) expanded and elevated **decorative arts** in America. Tiffany oversaw a succession of companies and factories in New York that produced art objects including pottery, metalwork, enamels, leaded glass windows, mosaics, lighting, and furniture. In keeping with the **Aesthetic movement**, he utilized all media—decorative arts, architecture, painting, and sculpture—to create lavish interiors for the wealthy.

Stained glass brought Tiffany his greatest recognition. Prior to his involvement, this art form had seen relatively little technical innovation since the **Middle Ages**. In the early 1890s, Tiffany patented Favrite glass (from the Old English word “fabrile,” meaning handcrafted), using tonal gradations and textures within the glass itself rather than traditional painted detail. Favrite glass is distinguished by deeply saturated hues and **iridescence**.

Tiffany publicly introduced his first table lamps with leaded glass shades in the 1890s. At his company, called Tiffany Studios after 1902, lamp designs were mass-produced, but glass selectors used a different color scheme for each shade. Furthermore, lamp bases and shades were interchangeable so that they could be combined according to a buyer’s taste. The base of this lamp incorporates two of Tiffany’s favorite elements: mosaic and turtlebacks, or thick glass ovals. The shade’s popular dragonfly design was conceived by Clara Pierce Wolcott Driscoll, who worked for Tiffany Studios for more than twenty years. Driscoll led a group of 35 or so female artisans in the Women’s Glass Cutting Department, known informally as the Tiffany Girls, who made vital yet largely anonymous contributions to Tiffany’s decorative objects. These women designed and executed some of Tiffany’s most prized lamps, including those like the dragonfly shade, whose abstracted natural motifs ally them to the **Art Nouveau** style. By 1906, more than 125 shades could be ordered from Tiffany Studios, ranging in price from \$30 for a geometric design to \$750 for elaborate floral patterns.

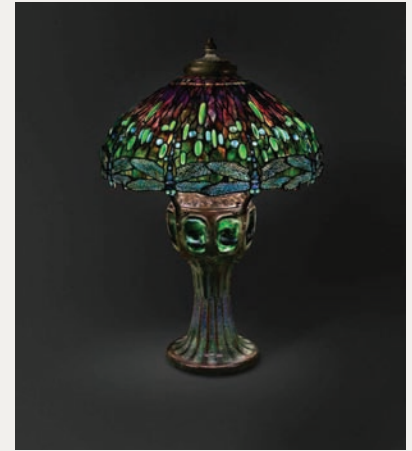
THEMES:

Nature and Environment

Identity

American Art

Image 14



Attributed to
Clara Pierce Wolcott Driscoll
(American, 1861–1944)

Made by Tiffany Studios (1902–1932)
Corona, New York

Hanging Head Dragonfly Shade on
Mosaic and Turtleback Base, by 1906
Favrite glass and bronze
h: 86.4 cm (34 in.); diam. 57.2 cm (22 1/2 in.)

Roger and J. Peter McCormick endowments,
Robert Allerton Purchase Fund, Goodman
Endowment for the Collection of the Friends
of American Art, Pauline S. Armstrong
Endowment, Edward E. Ayer Endowment
in memory of Charles L. Hutchinson; restricted
gift of the Antiquarian Society in memory
of Helen Richman Gilbert and Lena Turnbull
Gilbert, Sandra van den Broek, Mr. and Mrs.
Henry M. Buchbinder, Quinn E. Delaney,
Mr. and Mrs. Wesley M. Dixon, Jamee and Marshall
Field, Celia and David Hilliard, Elizabeth
Souder Louis, Mrs. Herbert A. Vance, and Mr. and
Mrs. Morris S. Weeden

2006.2

RELATED
WORK**Edward C. Moore**

(American, 1827–1891)

Made by Tiffany and Company, founded 1837
New York, New York***Pitcher*, 1878**

Silver, gold, and copper

22.2 x 14 (diam. at base) cm (8 3/4 x 5 1/2 in.)

Restricted gift of Mrs. Frank Sulzberger
1984.240**Edward C. Moore, *Pitcher***

The New York silversmithing firm Tiffany and Company was founded by Charles Lewis Tiffany in 1837. By the time this *Pitcher* was made in 1878, the company was one of the largest and most accomplished silver manufacturers in the world. Here, fish, flowers, and insects are artistically arranged and applied in gold, copper, and silver onto a vessel with a hand-hammered surface, reflecting the contemporary American fascination with Japan. (See page 40.) Edward C. Moore, who designed the pitcher, was Tiffany and Company's chief designer. He had an extensive collection of Japanese art and began experimenting with Japanese-inspired forms in his designs in the early 1870s. The motifs on this pitcher were derived from Japanese **woodblock prints**, and Moore's use of mixed metal (silver, gold, and copper) was also inspired by traditional Japanese metalwork. When another pitcher similar to this one was exhibited at the World's Fair in Paris in 1878, both Moore and Tiffany and Company received wide acclaim.

THEME:**Nature and Environment**

Frank Lloyd Wright revolutionized 20th-century architecture. Wright's designs—the majority of which were for private homes instead of commercial buildings—often suggest a response to the gently rolling landscape of the Midwest. Characterized by horizontal lines, open floor plans, and integration with the surrounding landscape, this aesthetic has come to be known as the **Prairie Style**. Wright emphasized structural unity in his buildings and stressed harmony between interior and exterior spaces. He not only designed the exterior of homes but also frequently the interior fixtures, including furniture, lamps, windows, and other objects.

Wright studied civil engineering at the University of Wisconsin but left the program after his second year and never graduated. He moved to Chicago in 1885 and by 1888 had joined the architectural firm of Adler and Sullivan where he was chief **draftsman** from mid-1889 to 1893. Louis Sullivan (1856–1924), one of America's leading progressive architects, served as both mentor and rival to the young Wright. The two developed a close, though stormy, relationship. Wright eventually gained from the older architect a lifelong commitment to incorporating in his work the harmony and order found in nature.

Wright established his own architectural practice after he left Adler and Sullivan, where he was free to develop his particular style. To add a studio and library to his Oak Park, Illinois home (1899), the architect experimented with octagonal geometry, interlocking shapes, and compressed areas that gave way to expansive spaces. Wright also designed (and redesigned) the interior in accordance with his philosophy of simplicity and the integrity of materials.

This elegant *Spindle Cube Chair* is striking in its refinement and became a hallmark of the artist's output. The chair reflects the influence of furniture from the British **Arts and Crafts** movement of the late 19th century, as well as Wright's longtime fascination with Japanese art and culture. The architect borrowed the strong, spare look of the chair from the ceilings and walls of Japanese homes, which often include vertical and horizontal arrangements of beams across the flat surfaces. The chair's geometric, unadorned design relies on the alternation

Image 15



Frank Lloyd Wright

(American, 1867–1959)

Spindle Cube Chair, 1902/06

Poplar and leather

73.7 x 73.7 x 73.7 cm (29 x 29 x 29 in.)

Restricted gift of the Antiquarian Society; Roger McCormick Purchase, Alyce and Edwin DeCosta and the Walter E. Heller Foundation, Robert Allerton Purchase Income, Ada Turnbull Hertle, and Mary Waller Langhorne Memorial funds; Robert Allerton Trust; Pauline Seipp Armstrong Fund; Bequest of Ruth Falkenau Fund in memory of her parents; Mrs. Wendell Fentress Ott, Bessie Bennett, Elizabeth R. Vaughn, and Gladys N. Anderson funds; Estate of Stacia Fischer; The Goodman Fund; Maurice D. Galleher Endowment; Samuel P. Avery and Charles U. Harris Endowed Acquisition funds; Estate of Cora Abrahamson; Charles R. and Janice Feldstein Endowment Fund for Decorative Arts

2007.79

of **positive** and **negative space** in the arms and back to lighten the oak mass.¹ The lower rungs, with their bold horizontal emphasis, strengthen and balance the vertical orientation of the **spindles**. Wright's choice of oak indicates his preference for local wood that grows in the natural environment in which the furniture will be used. This chair served as an early **prototype**, guiding Wright's most significant interior designs for well-known private houses such as the Dana-Thomas Home in Springfield, Illinois (1902–04), the Martin Darwin House in Buffalo, New York (1903–05), and Wright's own Wisconsin retreat, Taliesin (1911–13).

THEME:

Nature and Environment

RELATED
WORK



**George Grant Elmslie and William Gray Purcell
(of Purcell and Elmslie)**

(American, born Scotland, 1871–1952) and

(American, 1880–1965)

Manufactured by Niedecken-Walbridge, Milwaukee

***Tall Clock*, 1912**

Mahogany with brass inlay

213.3 x 66 x 40 cm (84 x 26 x 15 3/4 in.)

Restricted gift of Mrs. Theodore D. Ticken

1971.322

**George Grant Elmslie and
William Gray Purcell
(of Purcell and Elmslie), *Tall Clock***

At the urging of Frank Lloyd Wright, George Grant Elmslie (1871–1952), designer of the *Tall Clock*, joined the Chicago architectural firm of Adler and Sullivan, where he met fellow architect William Gray Purcell (1880–1965). In 1909, the two men partnered with a former classmate from Cornell University to form their own architectural business in Minneapolis. While at Adler and Sullivan, Elmslie had designed built-in and freestanding furniture for the Henry Babson House in Riverside, Illinois (1907). In 1912, Babson commissioned Elmslie and Purcell to design eight additional pieces of furniture for his home, one of which is this clock.

Made of mahogany, the case front is **pierced** to allow a view of the pendulum.² The clock reflects progressive design principles similar to those seen in the work of Wright and other **Prairie-School** architects, with emphasis on straight lines, flat surfaces, and avoidance of excessive ornamentation. Elmslie often used basic geometric forms enlivened by organic elements drawn from nature, the latter

seen in the curved, plant-like shapes of the pierced front panel. The severe rectilinearity of the clock, topped by two **finials**, was perhaps inspired by Japanese temples. Elmslie's concern with creating an organic, harmonious relationship between the interior and exterior of a house was shared with George Niedecken, director of the Milwaukee-based firm that manufactured the clock's case, working from Elmslie's design. The clock's cast-bronze face and hands were executed in Chicago, and the chimes were imported from Germany.

THEME:

Nature and Environment

¹ Barter, *American Arts*, 1998, p. 313.

² *Ibid.*, p. 314.

Image 16

**William Glackens**

(American, 1870–1938)

At Mouquin's, 1905

Oil on canvas

122.4 x 92.1 cm (48 1/8 x 36 1/4 in.)

Friends of American Art Collection

1925.295

William Glackens was one of **The Eight**, a group of artists interested in extending the boundaries of art through their choice of subject matter: scenes of modern urban life.¹ More broadly known as the Ashcan School, this group included artist Robert Henri, who influenced Edward Hopper (see page 64). During the first decade of the 20th century, The Eight challenged the more conservative subject matter and restrained style favored by the **National Academy of Design** in New York City. Unlike the scenes of immigrants and slum life preferred by some members of The Eight, Glackens focused on the fashionable upper-middle class and the world of popular entertainment.

Mouquin's, a French restaurant located near Glackens's studio in New York, was a favored meeting place for the men and women of Glackens's circle. The painting depicts lawyer James B. Moore in the company of a brilliantly dressed woman who has been identified as Jeanne Louise Mouquin, the wife of the restaurant's owner. Glackens's wife Edith and the art critic (and early champion of Glackens's work) Charles Fitzgerald can be seen reflected in the large mirror behind them. The inclusion of a tabletop **still life** of flowers, glasses, and liquor bottles, along with the mirror and the sheen on the young woman's dress and the cloak—all painted with loose brushstrokes—indicate Glackens's

fascination with light on reflective surfaces, an element taken from French **Impressionism**.² Moreover, Glackens's theme of modern life set in a fashionable environment where leisure activity takes place is aligned with Impressionist subject matter.

Glackens traveled to Paris with Robert Henri in the late 1890s, where he gained firsthand exposure to the works of artist Édouard Manet and other artists in the Impressionist circle. Detached or withdrawn figures seen in images of cafés by both Manet and Henri de Toulouse-Lautrec are echoed in *At Mouquin's*. With her brilliantly rendered dress and cloak, Jeanne Mouquin is the focal point of the composition. Ignoring Moore's attempts to draw her attention by brandishing a glass of liquor, she wears a preoccupied and withdrawn expression, creating an element of tension in the painting that hints at the uncertainties of modern life.³

Art critics in New York and Chicago responded negatively to the painting. Some saw the painting as “vulgar” because of its candid depiction of drinking and the uncertain meaning of Jeanne Mouquin's puzzling stare. Although this type of scene was seen more

often in French painting at this time, American audiences were only on the brink of accepting such sophisticated scenes of modern life in art. Despite this early criticism, *At Mouquin's* remains one of Glackens's most renowned and accomplished paintings, for both its style and subject matter.⁴

THEMES:

Economics

Identity

¹ Barter, *American Arts*, 1998, p. 320

² *Ibid.*

³ *Ibid.*

⁴ *Ibid.*

Image 17

**Marsden Hartley**

(American, 1877–1943)

Movements, 1913/15

Oil on canvas

119.5 x 119 cm (47 x 46 7/8 in.)

Alfred Stieglitz Collection

1949.544

Poet and painter Marsden Hartley witnessed momentous changes during his lifetime. From his birth in 1877 to his death in 1943, two world wars were fought, and American culture transformed into an urban, industrialized society. Such changes profoundly affected Hartley, and the many shifts he made in his art reveal his effort to understand the changing dynamics of his world.

Born in Maine, Hartley's talent won him a scholarship to study at New York's **National Academy of Design**. His work eventually received the attention of the photographer Alfred Stieglitz, who ran the "291" gallery, an influential commercial gallery of **avant-garde** art in the early 1900s. Through exhibitions Stieglitz organized, Hartley saw works of modern European art, including paintings by Paul Cézanne and Henri Matisse. Hartley's early work reflects the styles of these French modern masters. He traveled frequently and lived abroad several times during the course of his life. Hartley lived in Paris in 1912, then relocated to Berlin in 1913. While in Germany, Hartley made his way into the most progressive art circles and embraced **abstraction**.

Movements was painted during Hartley's stay in Berlin. While there he met artist Vasily Kandinsky, a pioneer of abstract art in which shape, line and color bore little or no relationship to recognizable objects or subject matter. Kandinsky instead believed that art should convey a particular feeling or emotion, and often associated painting with music. He thought, for example, that certain colors evoked particular musical sounds. In Hartley's painting, the abstract forms that surround the central red circle and black triangle move with a rhythmic flow not unlike that of a musical composition. The title itself also refers to different sections of a musical piece.

Movements also appears to allude to the fast pace and modern excitement of living in the city of Berlin. Hartley emphasized that his art derived from personal experience, and the city stimulated his creative energy. He employed rough, **gestural** brushstrokes throughout the **composition**, rendering bursting shapes and explosive colors with a vigor that suggests the noisy and chaotic impact of urban life.

The artist eventually returned to America and settled in Maine in the 1930s, where he had grown up, but he continued to travel. His later style became less abstract, with recognizable images and subjects, which included **genre** and landscape, including views of New Mexico.

THEME:

Identity

Related Work, Terra Foundation for American Art:

Marsden Hartley, *Painting No. 50*, 1914–15

Web site: www.terraamericanart.org/collections

Image 18

**Viktor Schreckengost**

(American, 1906–2008)

Made for Cowan Pottery Studio (1913–1931)

Rocky River, Ohio

Jazz Bowl, c. 1931

Glazed earthenware with engobe, sgraffito

23.5 x 42.6 x 43.2 cm (9 1/4 x 16 3/4 x 17 in.)

Through prior acquisition of the Antiquarian

Society; Thorne Room exhibition Fund;

Bequest of Elizabeth R. Vaughn; and the

Winfield Foundation

2004.1

As an artist and industrial designer, Viktor Schreckengost was committed to making aesthetically pleasing, functional, and affordable objects. He incorporated fine design into mass-produced goods, ranging from bicycles and Murray pedal wagons for children to metal lawn chairs and sit-down mowers.

Schreckengost was born in 1906 in Sebring, Ohio, a commercial pottery town near Youngstown. The son of a **ceramist**, he learned the craft of clay sculpting from his father. In the mid-1920s, he enrolled at the Cleveland School of Art (now the Cleveland Institute of Art) to study cartoon illustration, but quickly changed his focus to ceramics. After graduating in 1929, he traveled to Vienna, Austria and began to build a reputation as both an artist and jazz saxophonist. Schreckengost was enthralled by the bustling nightlife that he found in the city's cafes and cabarets. In 1930, he returned to the United States and became the youngest faculty member at the Cleveland Institute of Art.

Schreckengost's interest in industrial design began in the mid-1930s. Like other Depression-era designers, he created modern, mass-produced dinnerware comparable to Russel Wright's

“American Modern” service or Frederick Hurten Rhead's popular **“Fiestaware”** produced during the same period. Schreckengost's work was interrupted by World War II, however; he was recruited by the Navy to develop a system for radar recognition, for which he received a commendation.

The Art Institute's *Jazz Bowl*, one of approximately 50 that Schreckengost made, was created in 1931. The artist was working for Cowan Pottery at the time, a studio in Rocky River, Ohio that was struggling to remain open. In 1931, just months before the firm closed, he designed and executed the bowl at the request of the Brownell-Lamberton Gallery of New York. They had placed an order on behalf of an extremely important, but unnamed, client who specifically requested a punch bowl that was “New Yorkish” in style. The artist thought back to a performance by the popular African American singer and bandleader Cab Calloway he had seen in New York's legendary nightclub, the Cotton Club. Inspired by that experience, Schreckengost designed the bowl and sent it off to New York with a bill for \$50. He received a note back from the woman, saying that she loved the bowl and would like two more: one for her home with her husband in Hyde Park, New York and one for the White House, where she expected to be living shortly. The client was Eleanor Roosevelt, who had ordered the bowl to be used at a party celebrating the reelection of her husband (and future president) Franklin D. Roosevelt as governor of New York.

Jazz Bowl has **etched** images that capture the sights and sounds of New York City nightlife. Schreckengost limited his colors to black and electric blue, remembering how there was a “funny blue light over everything” in New York at night.¹ Looking at the images can be compared to strolling through the bustling city after dark. Streetlights, neon signs, skyscrapers, and stars are intertwined with champagne glasses and liquor bottles. (With a humorous and ironic twist, Schreckengost included these references to drinking even though he designed the bowl during **Prohibition**.) A fan-like object, perhaps unrecognizable to viewers, refers to the Wurlitzer organ at New York City’s famed Radio City Musical Hall. This energetic mix of popular images evokes jazz music and the urban metropolis and represents the **Art Deco** period in its style.

Buoyed momentarily by the success of *Jazz Bowl*, Cowan Pottery produced two additional versions, one Schreckengost called the “poor man’s bowl,” in which he painted, rather than etched, the designs. Schreckengost retired from industrial design in 1972, but continued his work at the Cleveland Institute of Art for several more years. He died in 2008 at the age of 102.

THEMES:

Economics

Narrative

¹ Carmie Amata, “An Artist Catches the Essence of an Era,” in *The Plain Dealer* (Cleveland), August 14, 1983, pp. 14, 16. Cited in Alastair Duncan, *American Art Deco* (Thames and Hudson, 1986), p. 112.

Image 19

**John Bradley Storrs**

(American, 1885–1956)

Ceres, 1928

Copper alloy plated with nickel, then chrome

67.3 x 16.2 x 12.4 cm (26 1/2 x 6 3/8 x 4 7/8 in.)

Gift of John N. Stern

1981.538

John Bradley Storrs was one of America's most important early **modernist** sculptors. A Chicago native, Storrs's interest in art began in 1900 when he enrolled in the Chicago Manual Training School and began woodworking lessons. Upon his graduation in 1905, he traveled to Europe for the first time. After exploring monumental **sculpture** from Egypt and Greece, Storrs returned to the United States in 1907 and studied at the Art Institute of Chicago and at the Pennsylvania Academy of Fine Arts. Additional travel to Europe drew Storrs to **Art Deco**, a movement that relied on geometric, streamlined forms, industrial materials, and sleek surfaces as expressions of the modern age.

In his 1928 sculpture *Ceres*, Storrs combined modern and ancient elements. This work is a smaller version of the figure Storrs designed for the top of the Chicago Board of Trade, a skyscraper at the intersection of LaSalle Street and Jackson Boulevard, designed by architects John A. Holabird and John Wellborn Root. Holabird and Root gave him the freedom to design whatever kind of sculpture he wanted for the top of their building. As a subject, Storrs chose Ceres, the Roman goddess of agriculture and the harvest. Known as Demeter by the Greeks, Ceres was a fitting and symbolic choice for the building that housed

an important food trading market. The Board of Trade had begun in the 19th century as a central location for buyers and sellers of agricultural goods to meet and negotiate prices, and by the 1920s it was one of the world's busiest grain exchanges. In his design Storrs kept details to a minimum for both artistic and pragmatic reasons (the sculpture stands 600 feet above the sidewalk), but did endow the goddess with her traditional attributes of a sheaf of wheat and bag of grain. The 35-foot tall, aluminum sculpture is still the building's crowning jewel and was the highest point in Chicago until 1965, when the Richard J. Daley Center was completed.

The Art Institute's *Ceres*, a smaller version of the large statue atop the Board of Trade, offers viewers a closer examination of Storrs's celebrated work. It depicts the figure of a woman standing tall and erect with her arms held close to her body, wearing a long, flowing robe and a sharply pointed crown. The sculpture's sleek, streamlined shape conforms to the aesthetic principles of Art Deco and reveals Storrs's interest in industry, machines, and the modern skyscraper. As the artist reflected, "I wanted my work to be in architectural harmony with the building."¹ He accomplished this "through treating

the subject in an extremely modern manner. The vertical lines of the building are retained in the lines of the statue.² While thoroughly contemporary in materials and design, *Ceres*'s solidity and symmetry also suggest the influence of ancient Greek and Egyptian sculpture.

THEME:

Economics

**RELATED
WORK**

Paul Theodore Frankl, *Skyscraper Cabinet*

Like John Storrs, designer Paul Theodore Frankl was fascinated by urban architecture and the streamlined **Art Deco** style of the 1920s and 1930s. Born in Austria, Frankl studied architecture in Germany, then immigrated to New York in 1914. He became an important promoter of **modernism** in the United States, opening his own gallery and writing several books on design. Frankl cited the New York City skyline as his most powerful design source and embraced the skyscraper as an important motif in his work. It represented to him a modern American culture that was driven and shaped by the forces of industry.

Despite its modern, urban appearance, Frankl's design was quite accidental and the product of a rural environment. Frankl spent the summer of 1925 in Woodstock, New York sketching ideas for new furniture designs and renovating his cabin. In an effort to organize his books, he fitted boards together that resulted in "a rather large, bulky lower section and a slender, shallow upper part going straight to the ceiling. It had a new look; the neighbors came and said, 'It looks just like the new skyscrapers.'"³ Inspired, Frankl began to experiment with spare, geometric furniture that mimics the setback contours crowning New York City's skyscrapers. Available in his gallery, by 1926 these pieces were advertised in *Good Furniture Magazine* as "the now somewhat celebrated sky-scraper type of furniture, which is as American and as New Yorkish as Fifth Avenue itself."⁴

This wood bookshelf consists of an enclosed base topped by a series of compartments and shelves arranged like a pyramid, echoing the silhouettes of a city skyline. It is painted black with a lacquer-like finish and accented with dramatic silver lines. Every detail reflects the architecture of Manhattan, including its simplicity, straight lines, smooth surfaces, and overall feeling of power. Frankl believed that the appearance, engineering innovations, and space-saving design of the skyscraper—a quintessentially American invention—expressed the modern spirit of the times, and he marketed his compact cabinets, desks, and tables as appropriate for small, modern apartment dwellings.



Paul Theodore Frankl

(American, born Austria, 1887–1958)

Skyscraper Cabinet, 1927/28

Painted wood

213.4 x 83.8 x 40 cm (84 x 33 x 15 1/2 in.)

Gift of the Antiquarian Society through
Mr. and Mrs. Thomas B. Hunter III and
Mr. and Mrs. Morris S. Weeden

1998.567

Contemporary critics debated this assertion, however. While one observer claimed that they rose “in a series of box forms to the ceiling . . . taking almost no room at all in a modern city apartment,” another pointed out that “the people who are interested in Mr. Frankl’s not inexpensive art are those who have the floor space they require at their command.”⁵

The popularity of skyscraper imagery in modern design did not survive the Great Depression; the extravagant cost of their construction was viewed with a new perspective in an era of economic hardship. Acknowledging this change in taste, Frankl wrote in 1932: “The skyscraper, considered America’s outstanding contribution to the present-day civilization, is but a passing fad.”⁶

THEMES:

Economics

Identity

Nature and Environment

¹ Philip Hampson, “Ancient Goddess in Modern Form to Command City,” *Chicago Tribune*, May 4, 1930.

² *Ibid.*

³ Christopher Long, *Paul T. Frankl and Modern American Design* (Yale University Press, 2007), p. 66.

⁴ *Ibid.*, p. 68.

⁵ *Ibid.*, pp. 70–71.

⁶ Paul T. Frankl, *Machine-Made Leisure* (Harper and Brothers), 1932, p. 140.

“I saw the crosses so often—and often in unexpected places—like a thin dark veil of the Catholic Church spread over the New Mexico landscape,” said Georgia O’Keeffe of the Southwestern area near Taos, where she would eventually settle.¹ She made her first visit to New Mexico in 1929. During late-night walks in the desert, she encountered mysterious crosses, one of which she depicted in *Black Cross, New Mexico*. These sacred monuments were probably erected near remote chapels (*moradas*) by secret Catholic lay brotherhoods called *penitentes*.

O’Keeffe was a pioneer of American **modernism**, and she differed from most other American modernists in that she was trained entirely in the United States (including a brief period where she studied at the School of the Art Institute of Chicago). She was a member of the circle of **avant-garde** artists who exhibited at Alfred Stieglitz’s Gallery 291 in New York City, a group that included Marsden Hartley (see page 50). (O’Keeffe married Stieglitz in 1924.) O’Keeffe emphasized the essential beauty of her subjects by magnifying shapes and simplifying details. She painted the cross thrust up against the picture plane, with its deep black form presented in stark contrast to the vivid sunset and rolling hills behind. The power of this image lies in the deep connections of her abstract forms to nature, and in the spiritual qualities the imagery suggests. For O’Keeffe, “painting the crosses was a way of painting the country,” a beloved region where she settled permanently in 1949.²

In 1943, the Art Institute of Chicago organized an exhibition of O’Keeffe’s works, her first major museum retrospective and the first solo show for a woman at the Art Institute. *The Black Cross, New Mexico* was purchased from that exhibition and became the first of numerous works by O’Keeffe to enter the museum’s permanent collection.

THEMES:

Identity

Nature and Environment

Image 20



Georgia O’Keeffe

(American, 1887–1986)

Black Cross, New Mexico, 1929

Oil on canvas

99.1 x 76.2 cm (39 x 30 in.)

Art Institute Purchase Fund

1943.95

RELATED
WORK**Georgia O'Keeffe**

(American, 1887–1986)

***The Shelton with Sunspots, N.Y.*, 1926**

Oil on canvas

123.2 x 76.8 cm (48 1/2 x 30 1/4 in.)

Gift of Leigh B. Block

1985.206

© Georgia O'Keeffe Museum

O'Keeffe, *The Shelton with Sunspots, N.Y.*

Although O'Keeffe became known for her images of New Mexico, where she eventually established permanent residence, her views of New York from earlier in her career are equally compelling. She was fascinated by the city's skyscrapers, including the Shelton Hotel, and in 1925 it became the home of O'Keeffe and her husband, photographer Alfred Stieglitz. This painting depicts the building as she saw it early one morning from the street below. In the center is the rectilinear building, a glaring white sunspot partially obscuring it. Orange and yellow circles play across the canvas, representing reflections of the sun's rays. The painting is highly abstract and excludes many of the details of the hotel and its surrounding environment. Instead, she focused on geometric shapes and color, flattening volume and space as well. The dramatic perspective adds to the impression of overwhelming height and reinforces the building's towering presence. The powerful, almost adulatory effect of O'Keeffe's image of this soaring beacon of modern progress reflects the enthusiasm of many early 20th-century artists towards the modern, urban scene.

THEMES:**Identity****Nature and the Environment**

1 Georgia O'Keeffe. 1977. *Georgia O'Keeffe*. Penguin, opp. Pl. 64.

2 *Ibid.*

Grant Wood's *American Gothic* is one of the most familiar paintings in the history of art. It was exhibited publicly for the first time at the Art Institute of Chicago in 1930, where it was awarded a prize of three hundred dollars. The idea for the painting came when Wood visited the small town of Eldon in southern Iowa and spotted a wooden farmhouse with a single, oversized window on the second story. The style of the house is known as Carpenter **Gothic** because the upper window is in the shape of pointed arch, recalling Gothic architecture of the **Middle Ages**. In imagining the residents of such a house, Wood pictured them as an isolated pair holding onto old values, or "American Gothic" people.

Wood asked his dentist, Dr. B. H. McKeeby, and his sister, Nan Wood, to pose as a farmer and his unmarried daughter in front of the house. Wood carefully constructed the composition to convey their respective male and female roles. Pitchfork in hand, the man wears overalls and stands in front of the barn to suggest his daily labor on the farm. His daughter is dressed simply, in a long-sleeved dress with a brown apron; her only jewelry is an old-fashioned brooch at her neck. Behind her several houseplants can be seen, an indication of her domestic work. Their pious ways are suggested by the cross shape in the window and the tiny church steeple in the background on the left. There is no interaction between the figures, but the painting uses repeated patterns to connect the farmer and his daughter to the house behind them. The three-pronged shape of the pitchfork is mimicked in the piping of his overalls, and the vertical pattern on his shirt is repeated in the siding on the second story of the house. The pattern of her dress is similar to the design of the curtain in the window. The hard edges and controlled lines of the elements of the painting are seen even in the depiction of the tree in the background.

The highly detailed style and rigid frontal arrangement of the two figures were inspired by **Northern Renaissance** art, which the artist studied during three trips to Europe between 1920 and 1926. The composition of the couple in front of their house also recalls 19th-century photographs, which commonly picture families posed in front of their home. Wood had seen such photographs in his family album, and the style of *American Gothic* might also reflect early photographic realism. Wood is said to have chosen both the style and the subject of *American Gothic* as a way to create an image that epitomized **Puritan** ethics and virtues that he believed defined the Midwestern character. The image caused a sensation when it was first exhibited in 1930; in particular, wives of farmers in Iowa protested the painting for its perceived **caricature**. But as newspapers across the country carried the image, the frank, realistic depiction struck a chord with Americans at this time.

Image 21



Grant Wood
(American, 1891–1942)

American Gothic, 1930
Oil on beaverboard
78 x 65.3 cm (30 11/16 x 25 11/16 in.)
Friends of American Art Collection
1930.934

Beginning with the stock market crash in October 1929 and ending with the onset of World War II in 1939, the decade of the 1930s was a time of economic depression and political change. Throughout these years, the United States attempted to rebuild and stabilize its economy through the **New Deal**, President Franklin D. Roosevelt's system of public assistance programs designed to provide relief from the strain of the Great Depression. From this confusing time rose **Regionalism**, an art movement that championed everyday themes, common citizens, and the pastoral values of rural America. Wood was one of the leading artists of this movement, and *American Gothic* is a primary example of Regionalism. Regionalism also opposed the influx of European-inspired **abstract** art between World War I and World War II (see, for example, Hartley's *Movements*, p. 50) by depicting rural American subjects in a straightforward, representational style. Some believe that Wood used this painting to critique the alleged narrow-mindedness and repression found in Midwestern culture, an accusation he denied. Whether it should be read as a positive, reassuring image of rural American values during a time of uncertainty or as an ambiguous mixture of praise and satire remains a subject of debate.

THEMES:

Identity

Economics

José Clemente Orozco, a leading figure of the **Mexican mural movement** during the 1920s and 1930s, studied painting at an art academy in Mexico City, but he later described the satirical illustrations of Mexican printmaker José Guadalupe Posada (1851–1913) as one of his greatest inspirations. The start of his artistic career coincided with the Mexican Revolution (1910), and the atrocities he witnessed greatly influenced his art and political views. The Mexican Revolution arose in response to the growing gap between rich and poor in Mexico, and was spurred by rebels throughout the country who fought against the regime of the dictator in power, Porfirio Díaz.

One of the rebel leaders was Emiliano Zapata (1879–1919), a peasant from southern Mexico. The charismatic Zapata crusaded to return the enormous holdings of wealthy landowners to the peasants. In 1911 he led an uprising against Díaz's troops and secured control of the southern part of the country. Particularly after his assassination, Zapata became a heroic figure throughout Mexico. Some artists such as Diego Rivera were supportive of the Revolution and its leaders, but Orozco had some doubts about the conflict. Orozco, while supportive of the ideas behind the Revolution, was deeply disturbed by its bloodshed. In the early 1920s, Orozco worked in Mexico on several **frescoes** that depicted mass bloodshed and social upheaval. Strongly attacked by conservative critics, he moved to the United States in 1927 and became a pioneer of the public arts movement during the **New Deal**. During his seven-year stay in the United States, he painted several murals and easel paintings, including *Zapata*.

In the painting, Zapata appears as an ominous figure in the open door of a peasant hut. Silhouetted against a patch of bright sky, he is framed by the intersecting diagonals of outstretched arms and pointed sombreros. Given his heroic status, Zapata is curiously placed in the background of the composition, upstaged by the frightened, oppressed peasants and fierce, stalwart soldiers that dominate the picture's crowded space. It is unclear whether the peasants are beseeching the soldiers for help or to leave them unharmed. Further challenging the conventions of heroic characterization, Orozco placed a sword point just under Zapata's eye. Other menacing details, including the bullets and the dagger, allude to the danger of the Revolution and Zapata's own violent death. The painting's dark reds, browns, and blacks, applied to the canvas in rough, **expressionistic** strokes,

Image 22



José Clemente Orozco

(Mexican, 1883–1949)

Zapata, 1930

Oil on canvas

198.8 x 122.6 cm (78 1/4 x 48 1/4 in.)

Gift of Joseph Winterbotham Collection

1941.35

evoke the Mexican land and the bloodletting of its people. Rather than merely glorifying the rebel leader, Orozco chose to depict a potentially critical view of the Mexican Revolution and emphasize the cause and community to which Zapata dedicated his life.

THEMES:

Identity

Economics

Narrative

Whirligigs are wind-powered mechanisms created solely for amusement, as opposed to windmills or weathervanes, which have practical uses. First recorded in Europe in the 15th century, whirligigs appeared in the American colonies during Revolutionary times. This elaborate creation is crafted of more than fifty moveable wood and metal pieces, which are designed to be set in motion by the wind, aided by a system of gears. *America* was created in Tomahawk, Wisconsin by Frank Memkus, a Lithuanian immigrant who worked in a tannery. Standing over six feet tall, this red, white, and blue contraption features a battalion of patriotic images, including a seaman, an airplane, and two dozen flags. While the seaman salutes, the plane's propeller whirls and the flags flutter round and round. Created for pleasure, as diversions rather than commercial products, whirligigs stood proudly atop roofs or in gardens and front lawns. *America* was created to express a sense of patriotism during the era of World War II. It is a 20th-century example of American **folk art**, part of a long tradition of works created by untrained, often anonymous artists and artisans.

THEME:

Identity

Image 23



Frank Memkus

(American, 1895–1965)

Whirligig, entitled "America," 1938/42

Painted wood and metal

205.1 x 73.7 x 101.6 cm (80 3/4 x 29 x 40 in.)

Restricted gift of Marshall Field, Mr. and Mrs. Robert A. Kubicek, Mr. James Raoul Simmons, Mrs. Esther Sparks, Mrs. Frank L. Sulzberger and the Oak Park-River Forest Associates of the Woman's Board of the Art Institute of Chicago
1980.166

Image 24

**Edward Hopper**

(American, 1882–1967)

Nighthawks, 1942

Oil on canvas

84.1 x 152.4 cm (33 1/8 x 60 in.)

Friends of American Art Collection

1942.51

Nighthawks is one of Hopper's most celebrated and recognized paintings, and one of the best-known images of 20th-century art. Hopper said that his painting was inspired by "a restaurant on New York's Greenwich Avenue where two streets meet."¹ Hopper began painting *Nighthawks* just days after the bombing of Pearl Harbor on December 7, 1941—the event that marked the United States's entry into World War II. Although some have noted a grim mood in the painting, which may be connected to pessimism about the war on the homefront, it may also be argued that *Nighthawks* has a timeless quality that transcends any particular time or place, given its carefully constructed **composition** and lack of overt **narrative**.

The painting is a nighttime view of a diner populated by four quiet and somewhat puzzling figures caught under the bright, impersonal glare of commercial lighting. The anonymous and uncommunicative

night owls seem as remote from the viewer as they are from one another. Although Hopper denied that he purposely infused any of his paintings with symbols of isolation and emptiness, he acknowledged that, "unconsciously, probably, I was painting the loneliness of a large city."² *Nighthawks* exemplifies Hopper's ability to depict the human side of modern life and represent emotional states through physical settings.

Architecture defines the composition, but light orders and balances it. Hopper eliminated any reference to the diner's entrance and by doing so, the viewer is shut out from the scene by a seamless wedge of glass. Fluorescent lights had just come into use in the early 1940s, and the eerie glow flooding the dark street corner may be attributed to this innovation. The light accentuates the details of the interior and casts shapes on the sidewalk outside. Hopper's understanding of the expressive possibilities of light playing upon simplified forms gives the painting its beauty. The use of light in this work is also intriguing given that the artist worked in the aftermath of Pearl Harbor. Blackouts were imposed upon New York and elsewhere during World War II to protect American cities from becoming enemy targets for bombs and missiles. Hopper's illumination of the diner and sidewalk with bright light and his positioning of the figures behind a large panel of glass make this otherwise dark corner appear exposed and vulnerable from one perspective, but it may also be seen as the artist's defiance in the face of official wartime caution.

Hopper was born in Nyack, New York in 1882. He studied illustration and painting at the New York Institute of Art and Design where he worked under artist Robert Henri for six years. Henri was a member of the **Ashcan School** of painters, so called for their focus on

the gritty realities of the city. These urban realists influenced Hopper's style, although Hopper ultimately eliminated the chaos of urban life, imbuing his works with a sense of isolation and stillness. When Hopper finished his formal education, he traveled to France between 1906 and 1910 and was exposed to the art scene there, including movements such as **Impressionism**. The influence of Impressionism can be seen in Hopper's depictions of contemporary scenes, his use of wide-angle views, and his experimentation with the effects of light. After returning to New York, Hopper worked as an illustrator and painted on the side. His realistic style, however, contrasted with the more **abstract** style of the European artists who were arriving in the United States after fleeing their countries on the verge of war.

Despite the presence of certain European influences in many of his paintings, *Nighthawks* is often cited as a distinctly American work, and sometimes connected with the movement known as American Scene painting. This trend in American art emerged during a wave of political isolationism following **World War I**, which was echoed in the arts between the wars. At that time, many artists preferred to focus on contemporary American subjects painted in a style thought to be divorced from European influence. Such works are sometimes viewed in part as an effort to rid American art of modern abstraction, believed by some to be un-American because of its origins in Europe. Although some have considered *Nighthawks* a prime example of American Scene painting, Hopper did not wish to be considered part of any movement, and indeed, his unique style and approach to his subjects make him a truly independent figure. In *Nighthawks* and many of his other paintings, Hopper captures particular facets of the American character that have been often overlooked—especially the isolation of the individual within the urban environment. His figures sit forever isolated from one another and the viewer but connected through shared culture and the universality of the human condition.

THEMES:

Identity

Narrative

Related Work, Terra Foundation for American Art:

Edward Hopper, *Dawn in Pennsylvania*, 1942

Web site: www.terraamericanart.org/collections

RELATED
WORK**Archibald John Motley, Jr., *Nightlife***

Archibald Motley, Jr. also painted scenes of modern city life, but his subject matter was driven by the desire to portray his fellow African Americans in a way that would help break down stereotypes that had characterized the representation of black people in the larger American culture. Raised in Chicago in a middle-class home, Motley was encouraged to realize his dream of becoming an artist. He attended the School of the Art Institute, and in spite of prevalent racism of the time, he was able to achieve commercial and critical success. In 1929 he received a grant that allowed him to spend a year studying art and painting in Paris. Although he disassociated himself with the **Harlem Renaissance** artists and writers of the 1920s and 1930s, Motley also drew inspiration from black urban life and culture.

He turned his attention to the Bronzeville neighborhood in Chicago, a community that was home to most of the city's African American population. Between 1910 and 1920, spurred by job opportunities created by soldiers leaving overseas to fight in World War I, thousands of African Americans moved from the South to cities in the northern United States in a movement that became known as the **Great Migration**. Restricted housing opportunities led to the establishment of predominantly black neighborhoods, including the vibrant community of

Archibald John Motley, Jr.

(American, 1891–1981)

***Nightlife*, 1943**

Oil on canvas

91.4 x 121.3 cm (36 x 47 3/4 in.)

Restricted gift of Mr. and Mrs. Marshall Field, Jack and Sandra Guthman, Ben W. Heineman, Ruth Horwich, Lewis and Susan Manilow, Beatrice C. Mayer, Charles A. Meyer, John D. Nichols, Mr. and Mrs. E. B. Smith, Jr.; Goodman Endowment

1992.89

Bronzeville. Motley portrayed nearly every aspect of life in Bronzeville during the course of his career, and one of his most celebrated depictions is *Nightlife*.

Created in 1943 during America's involvement in World War II, *Nightlife* takes place inside one of Bronzeville's many nightclubs, or "juke joints," so named for the "joking" (or "jooking," an African American slang word for dancing) that took place within. Clubs like these provided havens from the dual hardship of a constricted national economy and job discrimination. Leaving their cares behind for an evening, the people in *Nightlife* dance, talk, flirt, and drink, enjoying the music playing on the jukebox and the camaraderie. Motley used both color and composition to convey the liveliness and energy of this urban escape.

Motley was interested in qualities of light, particularly nighttime and artificial light, and he was inspired by Hopper's use of light in *Nighthawks*, which he saw at the Art Institute of Chicago. Motley's interior, like Hopper's, is bathed in artificial light, but his color scheme is warmer—even hot. Red and violet tones dominate, accented by **complementary** greens and blues. Dynamic energy charges the composition, enlivened by diagonal rhythms of the interlocking arms and legs of the figures and repeated, staccato shapes, such as the lights and bottles behind the bar. The flatness of space, simplification of detail, and emphasis on geometric form suggest some relationship to contemporary trends in abstract art, but *Nightlife* is first and foremost an upbeat celebration of music and community depicted in a style as rhythmic and energized as the jazz to which the figures dance.³

THEMES:

Identity

Narrative

¹ Katherine Kuh, *The Artist's Voice: Talks with Seventeen Artists* (Harper and Row, 1972), p. 134.

² *Ibid.*

³ On Motley, see Mooney, 1999, pp. 162–179; and Mooney, *Archibald J. Motley, Jr.*, Pomegranate, 2004.

Image 25

**Eldzier Cortor**

(American, born 1916)

The Room No. VI, 1948

Oil and gesso on Masonite

107.3 x 80 cm (42 1/4 x 31 1/2 in.)

Through prior acquisition of Friends of American Art and Mr. and Mrs. Carter H. Harrison; through prior gift of the George F. Harding Collection 2007.329

© Eldzier Cortor. Courtesy of Michael Rosenfeld Gallery, LLC, New York, NY

In paintings such as *The Room No. VI*, Eldzier Cortor exhibits a distinctive style that is both realistic and dreamlike.

Born in Richmond, Virginia, Cortor was raised in Chicago, attending Englewood High School before enrolling at the School of the Art Institute of Chicago in the mid-1930s. Like many other artists at this time, Cortor found employment with the Federal Art Project of the **Works Progress Administration** (WPA) towards the end of the **Great Depression** and became an active member of Chicago's arts community. He served as director of the **South Side Community Art Center**, which he co-founded in 1941, and his work was exhibited at the Art Institute of Chicago in the 1940s. Cortor has lived and worked in South Carolina, Georgia, Cuba, Jamaica, Haiti, and Mexico. He now lives in New York.

One of Cortor's main interests is in exploring his African American heritage. He is known for his paintings of strong black women and monumental **still lifes** comprised of artifacts from African American culture and history. The elongated and exaggerated human forms in his work reflect the influence of African sculpture, which he learned about in classes at the School of the Art Institute and by sketching objects in the collection of Chicago's Field Museum. Although abstraction became increasingly popular among American artists in the 1940s and 1950s, Cortor continued to paint in a representational manner, feeling that **abstract** art was incompatible with his artistic interests.

Nevertheless certain elements in his work, such as the elongation of figures, the use of decorative patterning, and the creation of a flattened space, contribute to a sense of abstracted form.

In *The Room No. VI*, a nude woman lies on an unmade bed, surrounded by three other figures, each dramatically **cropped** by the edges of the composition. Although they are not fully visible, each of the four sleeping figures seems to be lost in their own dreams. The artist's use of perspective is striking; it almost seems as though the surface of the bed is vertical rather than horizontal. The vibrantly colored bed linens, floorboards, and wallpaper join together to create a dynamic patchwork appearance that further flattens the space. Various other objects are visible on the right side of the painting, including a stovepipe, newspapers, a milk bottle, and a small doll. Cortor said that this painting "shows the overcrowded condition of people who are obliged to carry out their daily activities of life in the confines of the same four walls in a condition of utmost poverty. I attempted

to combine the figure studies, the bed, and the other elements of the room in an interesting pattern.”¹ Although the painting depicts people living in impoverished circumstances, in this simple one-room interior Cortor creates a world of beauty and color.

THEMES:

Economics

Identity

Narrative

¹ *University of Illinois Exhibition of Contemporary American Painting*, ex. cat. (University of Illinois Press, 1951), p. 168.

Image 26

**Peter Blume**

(American, born Russia, present-day Belarus,
1906–1992)

The Rock, 1944–48

Oil on canvas

146.4 x 188.9 cm (58 x 74 in.)

Gift of Edgar Kaufmann, Jr.

1956.338

Peter Blume finished *The Rock* in 1948, three years after the end of World War II (1939–1945), a time of worldwide destruction and disbelief. The war, including the atomic bombing of Hiroshima and Nagasaki, illustrated both the capability of humanity to inflict pain and devastation on itself and the catastrophic effects of new technology. Although Blume's work often eludes clear interpretation, images of decay and rebirth recur throughout his paintings. *The Rock* is a powerful evocation of this theme.

In the painting, a group of men and women rebuild civilization out of its own destruction. Looming in the center of the painting is a monumental rock, scarred and blasted, yet enduring. Though precariously perched on a pedestal of sand and stone, the rock gives balance and symmetry to the **composition**. Surrounding the rock are scenes of destruction and reconstruction. An animal skeleton, signifying death, lies near the rock opposite a vivid red flower-like growth, a reference to life. Below, men and women work to bring order to this chaotic landscape. On the left, a group of workers construct a building using simple tools and means of

construction. On the right, a man strains to bring order to a smoldering ruin; an oval portrait on a shattered wall and the empty rocking chair are all that remain of those who once lived in the destroyed home. The smoke from the ruined house flows across the top of the painting towards scaffolding, linking contrasting symbols of destruction and renewal. With its cantilevered limestone terraces, the building surrounded by scaffolding alludes to *Falling Water*, a house designed by Frank Lloyd Wright in Bear Run, Pennsylvania, for Pittsburgh department store magnate Edgar Kauffman (who commissioned this painting from Blume.). The house appears in the painting as a symbol of modern innovation and the hopeful rebuilding of a destroyed landscape, and it serves as a contrast to the ruins on the right side of the painting. Blume painted these dreamlike images with clear, bold colors, influenced by both the political currents of the time as well as the art of the **Surrealists**.

At the age of five, Blume emigrated from Russia to Brooklyn, New York, where he studied fine art. He eventually traveled to Europe. It was through this time abroad and Blume's friendships with artists in New York who had fled to the United States during the rise of **fascism** in the 1930s that he developed his individual artistic style. Blume was particularly influenced by Surrealism, an art movement that developed in France in the early 1920s. Surrealism is typified by dreamlike images, and it explored the psychological theories of the unconscious. Blume was one of the first American artists to embrace the movement, focusing on the dreamlike juxtaposition of disjunctive and unrelated objects and figures. He often used the themes of death and rebirth as metaphoric references to fascism, the ills of modern society, and other aspects of the contemporary world to which he objected.

As the center of the composition and the inspiration for the painting's title, the rock is a powerful symbol of humanity's tenacity and capacity to survive in the face of destruction. The figures, with their expressive faces, struggle to go on living and working in a nightmare created by humanity. In a deliberate balancing of images of devastation and rebirth, the painting serves as a metaphor for the damage and reconstruction of the world following World War II.

THEMES:

Narrative

Nature and Environment

RELATED WORK

Ivan Le Lorraine Albright, *That Which I Would Have Done I Did Not Do (The Door)*

Ivan Albright, a Chicago artist who achieved international fame in the 1930s and 1940s, worked in an independent style quite unlike any of his contemporaries in American painting, such as Grant Wood (see p. 57) or Edward Hopper (see p. 62). Although Albright's paintings were essentially realistic in style, as seen in the minute detail of *That Which I Should Have Done I Did Not Do (The Door)*, his works often occupied a realm somewhere between reality and imagination, not unlike the paintings of Peter Blume. Albright's meticulous style has often been described as “**magic realism**” or “**hyperrealism**” for its intense detail and vivid color.

The painting's long and philosophical title immediately conveys the primary theme of regret over choices made in life. The mood communicated by the work is dark and ominous. The large canvas depicts an old, dilapidated but elegantly carved turn-of-the-century door. An aged woman's hand rests inexplicably on the elaborately carved doorframe, a lace handkerchief clutched between two fingers. It is unclear what the hand is doing; this uncertainty underscores the sense of regret and mourning suggested by the title. Hanging on the door is a funeral wreath of wax flowers, now faded and damaged. The ghostly appearance of the hand, red paint smeared on the door (perhaps suggesting blood), the dark shadow lining the right side, and overall decrepitude imply death and decay. In fact, Albright used a tombstone as the model for the doorstep, and found the door in a local junkyard. At first, he painted the woman's hand using an actual model, but when she tired of posing after several years, he worked from a plaster cast, which perhaps contributes to the eerie effect conveyed by the painting.

Albright labored for ten years on *The Door*, as the work is popularly known. First he completed a charcoal **underdrawing** on the canvas before he began to paint; this alone took thirteen months of work. Then, working with a fine brush,



Ivan Le Lorraine Albright

(American, 1897–1983)

That Which I Would Have Done I Did Not Do (The Door)

1931–41

Oil on canvas

246.4 x 91.4 cm (97 x 36 in.)

Mary and Leigh Block Charitable Fund

1955.645

he meticulously applied the paint, often completing only a quarter of a square inch in a day's effort. When he finally exhibited the painting, however, it prompted astonishment and acclaim, bringing him fame on a national level. Certain distortions contribute to the bizarre appeal of the work. The door is set at a slight angle from the **picture plane**, casting a deep shadow on the left; this skewed perspective is unsettling. Moreover, the shape of the doorframe bulges slightly, producing further disorientation in the viewer.

Ultimately, it is a modern version of a traditional *vanitas* theme. A Latin term, *vanitas* images remind the viewer, through the presentation of perishable or once beautiful objects susceptible to death and decay, that youth, beauty, wealth, and life are brief and fleeting. One's choices and regrets in life thus create a sense of sadness and loss that increases with the passing of time. *The Door* was created in Albright's studio in Warrenville, Illinois (near Chicago), which he shared with his twin brother, Malvin, also an artist. A portion of the restored studio currently houses the Warrenville Historical Museum.

THEMES:

Identity

Narrative

Nature and Environment

AMERICAN HISTORY AND ITS ART AFTER WORLD WAR II

Post–World War II and the Cold War: 1945–1968

As Europe struggled after 1945 to recover from wartime destruction and the United States enjoyed a simultaneous period of postwar prosperity, a shift occurred in the geographical center of the art world. New York replaced Paris as the international art capital. Beginning in the tense years preceding the war, New York City welcomed a coterie of artists who fled from the rising tensions in Europe. During and after the war, the international art community in the city expanded and helped form the creative environment in which **Abstract Expressionism** emerged. Jackson Pollock was a leader in this new movement, which altered the course of modern painting in the 1940s and 1950s. Also known as Action Painting, the movement was predominantly **nonrepresentational**—eliminating recognizable subject matter—and relied on expressive brushwork to convey the artist's emotions and inner self.

Abstract Expressionism developed during the Cold War, which arose after World War II and pitted the United States against the Soviet Union. These two nations, divided by competing capitalist (American) and communist (Soviet) ideologies, had emerged as world superpowers following World War II. The tensions, however, never came to open warfare, as both sides were driven by fear of a nuclear holocaust following the bombing of Hiroshima and Nagasaki at the conclusion of the war. The Cold War was initially waged with threats, propaganda, and the development of weapons and arms.



figure 1

Jackson Pollock

(American, 1912–1956)

Greyed Rainbow, 1953

Oil on linen

182.9 x 244.2 cm (72 x 96 1/8 in.), unframed

Gift of Society for Contemporary American Art

1955.494

Jackson Pollock, *Greyed Rainbow*

Jackson Pollock introduced the unorthodox technique of pouring, dripping, or spattering paint on canvases that were often placed on the floor. In *Greyed Rainbow* (1953; fig. 1) a web of black-and-white paint covers the canvas. The energy and speed of the painting process can be sensed in the swirling, overlapping layers of drips and lines that have no beginning or end and seem to extend beyond the edges of the canvas.

As Abstract Expressionism waned in the later 1950s and early 1960s, younger American artists responded to the postwar economic boom of the United States by introducing images derived from popular culture, including comics, billboards, advertisements, movies, and commercial products. An optimistic spirit buoyed by the election of John F. Kennedy in 1960 prevailed during these prosperous years. Bringing the world of mass culture into the realm of high art, **Pop Art** exposed the impact of the commercial media on American life. It was led by artists such as Andy Warhol, Roy Lichtenstein, and James Rosenquist, some of whom had worked as commercial artists earlier in their careers. The Pop artists' bold, colorful presentations of familiar products and commercial imagery were interpreted by some as celebrations of contemporary American culture. To others, they were an ironic critique on the materialistic values embodied by the mass media.



figure 2

James Rosenquist

(American, born 1933)

Volunteer, 1963–64

Oil on canvas

183 x 198 cm (72 x 78 in.)

Samuel and Sarah Deson Memorial, Robert and Marlene Baumgarten, and Constance Obright Memorial funds; Estate of Solomon Byron Smith; through prior acquisitions of Samuel P. Avery Endowment, Mary and Leigh Block and Mr. and Mrs. Carter H. Harrison
1994.311

James Rosenquist, *Volunteer*

James Rosenquist's *Volunteer* (1964; fig. 2) incorporates enlarged fragments of consumer products—ice cream, a suit and belt, a jigsaw puzzle—in bright colors, mimicking the way in which the contemporary media assaults viewers with an overload of appealing images. The large scale and fragmentation of the objects can be attributed in part to the artist's background as a billboard artist, an experience that provided him with larger-than-life views of commercial images from close vantage points.

The assassination of President Kennedy in 1963 stunned the American people and marked the beginning of a turbulent time in the United States, which included rising tensions over racial discrimination. In the 1960s, reformers and civil-rights activists such as Martin Luther King, Jr. fought racial prejudice through speeches and by leading boycotts and protests. (The protest movements of the 1960s also spawned the women's liberation movement of

the 1960s and 1970s.) In 1964, under the administration of President Lyndon B. Johnson, the federal Civil Rights Act banned discrimination in employment and voter registration. Meanwhile, the Cold War culminated in the country of Vietnam. North Vietnam was controlled by the Communists, and South Vietnam by non-Communists. With the stated goal of containing Communism in the Southeast Asian peninsula, America sent troops to Vietnam. The large, well-armed American military faced surprisingly disciplined and tenacious North Vietnamese forces. By 1968, the war waged on, and many Americans felt that the United States was mired in an unwinnable conflict.

The Vietnam War generated a heated debate within the United States. Opponents of the war felt that the America should not interfere with conflict in Southeast Asia, and supporters considered the antiwar protesters to be unpatriotic, guilty of undermining the troops. Demonstrations against the war were rampant, and some turned violent. Conflict over the Vietnam War widened a gap between younger and older Americans, giving rise to a youth counterculture. The counterculture movement represented a reaction to political and social conservatism of the 1950s and 1960s. It began on college campuses and emphasized change and experimentation. At the same time, artists questioned the definition of art.

The **Conceptual Art** movement challenged art's role in the consumer culture of the 1960s by asserting that art works need not be tangible objects made by the artist that are bought or sold. In their protest of the traditional notion of art as a commodity, Conceptual artists created works that consisted of, for example, written or printed statements; actions performed by the artist or others; temporary installations of **found objects**; or earthmoving projects at outdoor sites. Sol LeWitt, an early Conceptual artist, drew lines on gallery walls. Five *Wall Drawings* by LeWitt in the permanent collection of the Art Institute of Chicago consist of instructions by the artist (the earliest dating to 1971) that can be followed by others, like a musical score, to physically execute each of the works. Sometimes, the only evidence of a conceptual art work is documentation in the form of photographs or written data. The influence of Conceptual Art persisted for decades after the 1960s in works by artists such as Felix Gonzalez-Torres (see page 77).

Contemporary United States: 1968–present

President Richard M. Nixon was elected in 1968, promising to end the Vietnam War. Over the next few years, he withdrew American ground troops, and by 1973, a cease-fire brought all American military forces home. In the early 1970s, Nixon attempted to improve relations with the Soviet Union and China, reopening communication with them and signing an agreement to limit nuclear arms with the Soviet Union. During Nixon's second term as president, he was embroiled in the Watergate scandal, in which the White House attempted to cover up illegal activities such as wiretapping phones. As a result of the scandal, Nixon resigned in 1974. Jimmy Carter's presidential term in the late 1970s was marked by economic recession, and Ronald Reagan easily defeated him in the 1980 presidential



figure 3

Cindy Sherman

(American, born 1954)

***Untitled*, 1983**

Chromogenic color print

39 x 27 cm (15 3/8 x 10 5/8 in.)

Gift of David C. and Sarajeane Ruttenberg

1991.1272

Cindy Sherman, *Untitled*

Photographer Cindy Sherman was one of many artists who explored gender roles and stereotypes during the decades following the emergence of the women's liberation movement in the 1960s. Sherman uses herself as a model in her works, often costumed and posed as various female character types commonly seen in television, movies, or other mass media. In *Untitled* (1983; fig. 3), Sherman shows herself in a blonde wig, posed in a studio and surrounded by other wigs and photography equipment, exposing the artifice behind portrayals in the media—which may also extend into real-life deception.

election. Reagan's administration promoted a conservative social agenda, which many American artists rejected. In the 1970s and early 1980s, the women's liberation movement championed the Equal Rights Amendment (ERA), which proposed amending the Constitution to include equal rights for women. After much public debate, the amendment was rejected and never passed.

Among the issues dividing conservatives and social activists in the 1980s was the growing health crisis of HIV and AIDS. Conservatives opposed funding for research and education on the epidemic, and social activists sought government assistance in fighting the disease. AIDS affected the art community profoundly. Felix Gonzalez-Torres's *Untitled (Portrait of Ross in L.A.)* (1991; fig. 4) eloquently humanizes this global health issue, which affected his partner Ross. In its use of found objects (candy), solicitation of viewer participation, connection to a social issue, and the random, ever-changing nature of its installation, Gonzalez-Torres's work carries forward characteristics of Conceptual Art of the 1960s. It also takes its place,



Felix Gonzalez-Torres

(American, born Cuba, 1956–1996)

***Untitled (Portrait of Ross in L.A.)*, 1991**

Multicolored candies, individually wrapped in cellophane

Ideal weight 175 lb; installed dimensions variable,

approximately 92 x 92 x 92 cm (36 x 36 x 36 in.)

Collection Donna and Howard Stone, on extended loan
to the Art Institute of Chicago

1.1999

**Felix Gonzalez-Torres,
*Untitled (Portrait of Ross in L.A.)***

Felix Gonzalez-Torres's *Untitled (Portrait of Ross in L.A.)* is an **installation** piece that begins with 175 pounds of colorfully wrapped candy piled in a corner. Throughout the day, viewers are encouraged to take a piece of candy, diminishing the size of the pile (which is later replenished). The candy's initial weight relates to the ideal weight of Ross. As viewers take pieces of candy the pile diminishes, corresponding in a metaphoric way to Ross's weight loss as he battled AIDS.

however, among other American art works of the 1990s that treated social and political issues, including racism and gender inequality, in a wide range of media and styles.

In the late 1980s, controversies erupted over funding by the National Endowment for the Arts (NEA), a federal agency that distributes grants to support the visual, performing, and literary arts, including museum exhibitions. The NEA had approved funding for two contemporary art exhibitions in 1989 and certain works by **Performance** artists in 1990 that were considered by some to be inappropriate because of graphic sexual content or controversial treatment of religious themes. Grants for the Performance artists were withdrawn, and the director of a museum that showed one of the exhibitions (photographs by Robert Mapplethorpe) was almost jailed for presenting material that was deemed obscene. Subsequently, the NEA budget was temporarily reduced and the agency eliminated funding for individual artists.

The world map was redrawn in the 1990s following the collapse of communism in the former Soviet Union and its Eastern European satellite nations. In 1990, East and West Germany were reunited, ending the communist legacy that had endured since the end of World War II. American foreign policymakers readjusted to post-Cold War Europe in the closing decade of the 20th century, but violence soon erupted on another front. On September 11, 2001 the World Trade Center in New York was destroyed by Middle Eastern terrorists. Response to this tragedy dominated American life and politics during the years that followed.

The actions of President George W. Bush, including an invasion of Iraq and an extensive domestic surveillance program, generated controversy as Americans pondered the most appropriate ways to confront potential threats to national security and constitutional liberties. Preservation of the environment became an increasing concern as well, as scientists around the world warned of the dangers of global warming caused by human activity such as burning of fossil fuels—natural resources that will potentially be depleted.

Artists in the 1990s increasingly referenced political, social, and ecologic issues, often drawing from elements of Conceptual and Performance Art, relying as well on digital media. The development of digital communication, especially through the Internet, became a driving force in American culture in the 1990s, and the works of many artists in the new millennium have been technologically driven. Some works in new media, such as the installations of video artists like Bill Viola, are designed to be viewed in galleries, while others are accessed on personal computer screens, allowing viewers to interact and contribute to the creation of the works. The potential for digitally based art to instantaneously reach audiences around the world parallels the increasing globalization of politics, economies, and culture, all of which promise to bring about profound transformations in American life as the 21st century unfolds.

LESSON PLANS

PAINTED PORTRAITS

Grade Levels: 7–8

Estimated Time: 3 hours

Introduction:

During the 18th century many successful merchants and businessmen in the American colonies commissioned artists to paint their portrait. Colonial artists strove to portray their subjects in the sophisticated style used in English portraits, but there were relatively few British paintings in America at this time for American artists to study. Instead, artists like **John Singleton Copley** and his peers studied mezzotint reproductions of English portraits.

Copley's portraits of American colonists such as *Mrs. Daniel Hubbard (Mary Greene)* (see page 17) identify the sitters with England while indicating their profession and social status through painted details. In this lesson, students will examine the painting and discuss how this is evident. They will research and discuss the origins of the American colonies and explore how colonists were influenced by English culture. As a follow-up project, students will produce a portrait of an individual, including attributes that provide information about the tastes and ambitions of the sitter.

Lesson Objectives:

- Compare and critically analyze works of art, considering especially how attributes or symbols reveal social status in colonial America.
- Learn about the American colonies and the importation of culture from England.
- Learn to conduct research using the Web.
- Create a portrait that incorporates attributes and interests of the sitter.

Key Terms:

- colony
- mezzotint
- class
- portrait
- symbol
- sitter

Instructional Materials:

- pencils
- notebook paper
- drawing paper
- colored pens, colored pencils, or paint
- brushes
- water

Procedures:

Discussion:

- Using image 1 or the enclosed CD, have students examine the painting. Ask: What visual evidence in the portrait of Mrs. Daniel Hubbard makes the case for her social and economic status? (clothing, hairstyle, objects related to leisure activity). Help by first asking students to consider how people exhibit their wealth and status in images of themselves today.
- Do people ever use images to project an inaccurate view of themselves?
- Explain that the background and props in the portrait serve as symbols of Mrs. Hubbard's lifestyle in 18th-century America. Ask students to identify these props and to imagine what they signal about the sitter. For example:
 - Sketches for a needlework pattern rest on the pedestal in Mrs. Hubbard's portrait, suggesting that she enjoyed an activity considered appropriate for women of her social class.
 - The costly fabrics worn by Mrs. Hubbard, including silk and lace, indicate her wealth.
- Encourage students to explore texture in the painting, for example, the fabric worn by the sitters or the skin on their face and hands. Ask how the artist convincingly simulated these various textures.

Activity:

Divide students into groups and have them conduct research about the American colonists using the Internet or a textbook chapter in an American history text of your choice.

Questions include:

- Define *colony*.
- What do you think are some of the reasons that people left England for the colonies?
- How do you think the colonists felt about living so far from England?
- If you were a colonist, what kinds of things would you have brought from your home country?
- Can you think of people today who move to a new place but continue to practice the traditions of the country or region where they came from? (e.g., moving from the southern to the northern United States, emigrating from Mexico to the United States).
- Why might people do this?

Discussion:

Return to Copley's painting and tell students about his method of using European mezzotints as the basis for his American portraits. Ask:

- Why do you think Mrs. Hubbard would want to be portrayed like an English noblewoman?
- Why would Copley want to paint portraits that looked like English art? (Use the information on page 17 to answer these questions for the students.)

LESSON PLANS

Evaluation:

Base students' evaluations on their participation in class discussion, ability to describe and analyze a work of art, and identification of the decisions that colonists made in order to be identified as both an American colonist and be associated with England.

Follow-Up:

- Have students create a portrait of someone who is known to them (such as a friend or parent). Encourage them to consider the environment in which they will place their sitter, what clothes he or she will wear, and what other attributes they will include to signal the sitter's interests and identity. Ask them to consider whether or not they will rely on a particular kind of imagery (in art, advertising, etc.) that appeals to the tastes of their sitter.
- Challenge students to imagine that they are portraitists living in America during the 1700s and they have to paint a portrait of one historical or fictional individual from the Revolutionary period. Encourage students to choose people of various social classes and ethnic backgrounds (such as farmers, slaves, merchants, traders, artisans, Native Americans). Have each student gather information relating to their character. Ask them to produce a portrait containing several attributes and to write a brief biography or short story about the individual in their painting.

Illinois Learning Standards:

Language Arts 4, 5

Social Science: 16, 18

Fine Arts: 25, 26, 27

For more detailed information on the Illinois Learning Standards, see <http://www.isbe.state.il.us/ils/>.

VIEWS OF NATURE

Grade Levels: 7–9

Estimated Time: 3–4 hours

Introduction:

For centuries Niagara Falls has served as an enduring American icon. As one of the continent's most famous natural spectacles, the falls inspired 19th-century artists and writers to celebrate the power of nature and the American landscape. **Thomas Cole's** painting *Distant View of Niagara Falls* (see page 25) captures the grandeur of the falls through its depiction of unspoiled nature. In actuality, in 1830 when this work was painted, Niagara Falls was a popular tourist destination. However, Cole chose not to show the hotels, scenic overlooks, and factories that were present in the area. For him, depicting Niagara Falls was about more than its topography; Cole wanted to express feelings of awe and wonder elicited by the land's natural features. Like the Transcendentalists of this period, Cole believed that the spiritual was revealed in nature.

Lesson Objectives:

- Plan and execute a work of art.
- Create a piece of visual art that conveys an emotion or mood.

Key Terms:

- subjective
- representational
- Transcendentalists
- topography
- composition
- perspective
- idealized

Instructional Materials:

- notebook paper
- pen/pencil
- drawing paper
- markers, paint, crayons, and/or colored pencils

Procedures:

Discussion:

- Using image 4 or the enclosed CD, have students examine *Distant View of Niagara Falls*. Ask students the following questions to guide a discussion: What is the subject? From what perspective does Cole paint the falls? What colors did he use? Where are people in the painting? Are they the central focus of the painting? Why?
- Using the information in the introduction above and on page 25, explain to students that Cole wanted to depict the falls as a way to show an unspoiled, awe-inspiring view of nature and the American landscape. Tell them that Cole did not paint the falls with all the hotels and overlooks that had been built by 1830. Ask them why they think he chose to depict the falls without these things. Point out that Niagara Falls is a real place that is recognizable in the painting, but the Cole idealized the scene. Define idealized.

LESSON PLANS

Activity:

- Have students choose a place in their neighborhood or in the surrounding area that they like. Tell students to write down where this place is, what it looks like generally, and why they have positive feelings for it.
- Have students observe this space on two or three different occasions, paying special attention to details. Have them note how the colors and light change at different times of day. Have them observe the same space from different perspectives. Tell students to write down their observations.
- Have the students make a preliminary pencil sketch of their space.
- Using both their notes and their preliminary sketch, have students complete a finished artwork of their space. Tell students to use color, composition, and perspective to evoke the mood of the space rather than depicting it with exact, realistic details. Students may use colored pencils, crayons, markers, or paint to create their artwork.
- Have the students write an artist statement that explains the choices they made in interpreting their space. Did they include something or leave something out? Did they make certain choices about lighting and color? About perspective?
- Display completed artworks with artist statements when finished.

Evaluation:

Students should be evaluated on their participation in class discussion, their notes and observations on their space, and their ability to complete the project.

Illinois Learning Standards:

Fine Arts: 26, 27

For more detailed information on the Illinois Learning Standards, see <http://www.isbe.state.il.us/ils/>.

PORTRAIT OF AN AMERICAN HERO

Grade Levels: 7–12

Estimated Time: 2.5–3 hours

Introduction:

The subject of most American sculpture in the early 1800s was portraiture. Like other artists, many of **William Rush's** subjects were the pioneers of the new American nation. **General Andrew Jackson** (see page 22) was certainly a fitting choice for Rush in 1819. Fresh from military victory against the British in New Orleans in 1815 in the last major battle of the War of 1812 and his defeat of the Seminoles in Florida in 1817, the general was regarded as a national hero who exemplified courage and patriotism. (Ten years later, Jackson would begin to serve the first of two consecutive terms as President of the United States.)

Rush was committed to capturing Jackson's character and appearance, evident by the fleshy chin and slightly crooked nose. The artist's only concession to idealization was the replacement of Jackson's stiff, wiry hair with soft curls that signify noble qualities in Neoclassical sculpture. Neoclassicism emerged as a significant force in both European and American culture beginning in the mid-18th century. Admiration for ancient democratic (Greek) and republican (Roman) forms of government inspired early American political leaders and writers as well as artists, who saw in the aesthetics and values of the classical world an embodiment of enduring virtues to be emulated. (See page 23.)

Lesson Objectives:

- Define and identify Neoclassicism in terms of American art and architecture of the early to mid-1800s.
- Understand how art and architecture can be used to shape the identity of both a nation and a person.
- Create a timeline.
- Research and identify information to write a short biography.

Key Terms:

- biography
- sculpture
- portrait/portraiture
- neoclassical
- idealization

Instructional Materials:

- access to research tools, including books and the Internet
- pen and/or pencil
- paper

LESSON PLANS

Procedures:

Discussion:

- Have students look at *General Andrew Jackson* using image 3 or the enclosed CD. Define “Neoclassicism” for the class, using the information in the sidebar on page 23. As a class, list Neoclassical elements.
- Looking at the sculpture, have students discuss their impressions of the image. Does Jackson appear strong? Dignified? Respectable? What is it that they see that makes them say this? Why do you think Rush chose to portray him this way? What Neoclassical elements did Rush use?

Activity:

- Have students individually research Andrew Jackson and identify seven key events in his life.
- In groups, have students compare their findings and create timelines based on what they determine to be the most important seven events in his life.
- Using their research and timeline, have each student write a mini-biography of Andrew Jackson. At the end of their essays, have students write whether they think the sculpture depicts Jackson accurately.

Follow-up:

Have students research Neoclassicism in American art and architecture during the Federal period (1783–1815). In a short essay, have students choose a work from this period, identify its Neoclassical elements, and outline why American artists would choose to use Neoclassicism at this time in American history.

Evaluation:

Students should be evaluated on their contributions to discussion and to the group activities. Timelines should be evaluated on the inclusion of key information and the demonstration of thorough research. Mini-biographies should be evaluated on the inclusion of key research.

Illinois Learning Standards:

Fine Arts: 26, 27

English Language Arts: 3, 5

Social Science: 16

For more detailed information on the Illinois Learning Standards, see <http://www.isbe.state.il.us/ils/>.

ART AND GEOLOGY

Grade Levels: 6–8

Estimated Time: 3–4 hours

Introduction:

Frederic Edwin Church traveled to Ecuador in 1853 and 1857, turning his artistic eye on the region's mountains and its volcano, Cotopaxi. At the time, scientists of the period were debating questions such as how mountains and volcanoes were formed and how they grew. During the 19th century, volcanoes were seen as isolated marvels, but modern geology has shown that volcanic forces operate across the entire surface of the globe. Although Church was aware of the existing science about Cotopaxi and the regions surrounding it, he depicted the volcano and its terrain in an idealized fashion, creating an image of God's creation of natural wonders in accordance with his Christian beliefs.

After examining Church's painting *View of Cotopaxi* (see page 29), students will research volcanoes. They will return to the painting to explore how Church enhanced his view, and then create their own drawing of Cotopaxi erupting that reflects the current information they have gathered about Cotopaxi and volcanoes in general.

Lesson Objectives:

- Critically analyze a work of art.
- Learn to use the Web to conduct research.
- Understand how volcanoes are formed.
- Based on research, create an image of Cotopaxi and a journalistic account of it erupting.

Key Terms:

- volcano
- Strombolian activity
- stratovolcano
- Ecuador
- idealized
- atmospheric perspective

Instructional Materials:

- Web site for students: Global Volcanism Program (See <http://www.volcano.si.edu/>)
- pencils
- white paper
- watercolors
- water
- paintbrushes
- notebook paper

LESSON PLANS

Procedures:

Discussion

Using image 6 or the enclosed CD, examine *View of Cotopaxi* with students. Ask:

- Can you describe the painting in detail?
- How did Church suggest distance? (through atmospheric perspective and differences in scale)
- Are there humans in this painting? Where? What is the relationship between humans and nature in this scene?

Activity:

Have students divide into groups and conduct research Cotopaxi on the Internet using the Web site listed on page 86 and others. Have students answer the following questions, writing down their answers:

- Where is Cotopaxi? (North-central Ecuador in the Cordillera mountains, central part of the Andes)
- How high is it? 19,650 feet (5,911 m)
- Describe the land around it. (a barren, grassy plain)
- How was this volcano formed? (The earth's surface is divided into huge plates, and two of these plates, the Nazca and the South American, are colliding along the west coast of South America. As the South America plate rides over the Nazca plate, rocks near the surface are carried to great depths. There, they melt. This molten material works its way upward, eventually leaking to the surface and forming volcanoes.)
- What type of volcano is Cotopaxi? (stratovolcano)
 - What does this mean? (steep volcanic cone that may erupt many thousands of times over millions of years)
- What group of volcanoes is Cotopaxi a part of? (the Circum-Pacific system, sometimes called the "Ring of Fire," the chain of hundreds of active volcanoes surrounding the Pacific Ocean.)
 - Locate and print out or photocopy a map and mark the locations of both the "Ring of Fire" and Cotopaxi.
- About how many times has Cotopaxi erupted? (50)
- When was the most recent eruption? (1905)

Have student groups compare their answers. If they are different, have them identify the sources for their information.

Discussion:

Go back to Church's *View of Cotopaxi* and ask students to consider the accuracy of the image given their knowledge of the volcano. Explain that although Church did study contemporary geology and botany, he used creative artistic license in his painting.

Encourage students to decide how he did this, supplementing the discussion with the following information:

- Church wrote that he exaggerated the volcano's steep slope to present it as a perfect cone.
- He also altered the terrain surrounding the volcano. The real Cotopaxi is on a barren, treeless plain. Although the plants in the foreground are botanically accurate, they are not found in this region. The palm, for example, is not found near Cotopaxi, but instead in Colombia to the north.

Church was influenced by writings of the German naturalist Alexander von Humbolt. In his 1849 book *Cosmos*, von Humbolt described the wonders of the natural world as evidence of God's role as creator. The palm tree, as well as the lush plants and waterfall, make the scene look like a scene from the Garden of Eden. Ask students to consider why Church might have altered the scene in this way.

Ask students to think of images in modern culture that are manipulated to express certain messages (e.g., photographs of products in advertisements that are altered to make them look more appealing). How are they altered? Why? (See Thomas Cole's *Distant View of Niagara Falls* on page 25.)

Activity:

Have students complete a pencil sketch of Cotopaxi erupting that reflects the research they have gathered. Then encourage them to add watercolor to it. They should consider the following questions as they work:

- How will the landscape appear?
- What moment in the eruption will they portray?
- Will there be humans in the image?
- How will they create a sense of distance in the scene?

Evaluation:

Base students' evaluations on their participation in class discussion and their understanding of the new words and concepts introduced in this lesson as reflected in their research and paintings.

LESSON PLANS

Follow-up:

Because of bad timing, poor weather, and inadequate communications, Church barely missed one of Cotopaxi's most spectacular eruptions. On September 13, 1853, the volcano began what geologists call Strombolian activity—the explosive ejection of chunks of lava—that eventually turned into a heavily flowing lava eruption that descended the western slopes of the volcano for about two miles. An estimated 27 million cubic meters of lava flowed during the eruption, an amount that would have buried the Mall in Washington, D.C. to a depth of more than 200 feet.

Have students write a short newspaper article for the town of Latacunga (Lah-tah-KOON-gah), Ecuador, which was completely destroyed in 1798 by an eruption and then rebuilt. Have them describe the 1853 eruption of Cotopaxi. Require them to include at least four new terms they learned in the lesson.

Illinois Learning Standards

Science: 11, 12, 13

Social Science: 17

Language Arts: 3, 4, 5

Fine Arts: 25, 26, 27

For more detailed information on the Illinois Learning Standards, see <http://www.isbe.state.il.us/ils/>.

INDUSTRY AND ENVIRONMENT

Grade Level: 7–12

Estimated Time: 3–4 hours

Introduction:

Winslow Homer, one of the most acclaimed American painters of the 19th century, moved at the age of 48 to Prout’s Neck, a small town on the coast of Maine, where often portrayed the daily tasks of fishermen and their battles with the sea. Paintings like *The Herring Net* (see page 31) focus on the relationship between man and nature. In this painting, Homer depicted the heroic effort of two fishermen. Looming large against the mist on the horizon, they are shown at their daily work, struggling to pull a net of herring into their small boat. As one hauls in the glistening catch of fish, the other unloads the net. Several schooners are dimly visible in the background.

Homer indicates the physical exertion required by placing one of the figures on the side of the boat to counterbalance the weight of the fish being pulled up in the net. With teamwork so necessary for survival, both men strive to steady the precarious boat as it rides the incoming swells, suggesting the elemental conflict between man and the natural environment. Homer continued to explore this theme in his art until his death in 1910.

In this lesson, students will consider how the sea, part of the natural environment of the state of Maine and the setting of *The Herring Net*, was critical in making commercial fishing one of the state’s major industries. Students will then select another state—possibly their own—and identify an industry in that state that was shaped by or is directly related to the natural environment. They will then find a representation of that industry in the fine arts, literature, film, or television.

Lesson Objectives:

- Make observations by looking at a work of art.
- Conduct research on the industries and environment of an American state and its representation in the fine or popular arts.
- Identify ways in which reality is altered or exaggerated in portrayals in the fine or popular arts.
- Increase awareness of the impact of the natural environment on the economy.

Key Terms:

- industry
- labor
- environment
- composition

Instructional Materials:

- map of Maine
- paper and pens
- access to the Internet or library to conduct research

LESSON PLANS

Procedures:

Discussion:

- Start this activity by showing students the reproduction of *The Herring Net* (image 7 or the enclosed CD). Ask students questions about the work shown in the painting and its relationship to the environment of Maine. Ask:
 - Are the men are fishing for recreation or is it their job? What elements in the painting lead you to this conclusion?
 - How important is commercial fishing to Maine? (Use a map of the state to show its long coastline and discuss the role of the ocean as a habitat for fish and shellfish.)
 - Based on this portrayal, how does Homer expect the viewer to feel about the nature of the work and lives of these fishermen? (Stress the hard physical struggle of both men in bringing in the fish; their heroic stature because of their monumental placement in the composition; the potential vulnerability because of the rocky waters and their distance from the schooner.)
 - What environmental factors might threaten the fishing industry in Maine? (pollution, severe storms, hurricanes, etc.)

Activity

- Have students select a state (individually or in groups) and identify an industry that is linked to the state's natural environment. (Depending on the academic level of students, the teacher may give students a selection to choose from.)
- Have students research and write a one-page report describing the industry. Contents of reports may include description of the industry, information on its history, where in the state it is found, and its breadth (e.g., percentage of population employed by it). The industry chosen may be past, present-day, or both (for example, the industry in *The Herring Net* continues in the present.) Reports should include the relationship of the particular environment to the industry, including threats to the industry by environmental change.
- Have students locate an artwork, work of fiction, or example in the popular media that portrays the industry or workers engaged in it. Direct students to evaluate the accuracy the industry's portrayal in the work. To what might the inaccuracies be attributed? (e.g., adding drama; wish to idealize; use of the industry to symbolize broader, abstract themes)

LESSON PLANS

Examples:

State	Industry	Environmental Factor	Work of Art, Literature, etc.
Iowa	farming	Flat land, rich soil	Grant Wood, <i>American Gothic</i> (painting; see page 59)
Texas	oil	Underground oil deposits	Upton Sinclair, <i>Oil!</i> (novel)
Massachusetts	whaling	Seacoast	Herman Melville, <i>Moby Dick</i> (novel)
West Virginia	coal	Coal deposits in mountains	<i>Matewan</i> (film)

Evaluation:

Students should be evaluated on the number and quality of the observations they make and conclusions they draw in the preliminary discussion. Research on the industry and its relationship to environmental factors should be comprehensive and relevant. Comparison of the industry with its artistic or fictional portrayal should demonstrate effective critical thinking.

Illinois State Learning Standards:

English Language Arts: 3, 5

Fine Arts: 26, 27

Social Science: 15, 17, 18

For more detailed information on the Illinois Learning Standards, see <http://www.isbe.state.il.us/ils/>.

LESSON PLANS

PATTERNS

Grade Levels: 6–9

Estimated Time: 2 hours

Introduction:

Mary Cassatt's *The Child's Bath* (see page 34) depicts one of Cassatt's favorite subjects: women involved in everyday activities and interacting with children. It also shows the influence of Japanese art in her work. Japanese art attracted the attention of many in Paris, especially during and after the 1878 Paris World's Fair. Some artists collected Japanese prints and were inspired by Japanese aesthetics: flattened picture space, a strong palette, and abstract, geometrical forms. Cassatt, an American living in Paris, experimented with **Japanism** (see page 40), utilizing unusual viewpoints, color, and pattern, which is evident in this work.

Lesson Objectives:

- Critically analyze works of art.
- Learn about perspective and point of view.
- Create an image using patterns.

Key Terms:

- abstract
- Impressionism
- Japanism
- perspective
- point of view
- portrait
- woodblock prints

Instructional Materials:

- pen/pencil
- drawing paper
- various patterned cloth scraps and paper, such as wallpaper or scrapbook paper
- black marker
- construction paper
- access to the Internet, or books with images of Japanese woodblock prints (e.g., Richard Lane, *Images from the Floating World: Japanese Prints*)

Procedures:

Discussion:

- Using image 8 or the enclosed CD, have students examine the painting. Have students describe what they see. Ask:
 - What do you think is happening in this painting? Who are the people in this painting?
 - If the image depicts more than one person, examine the relationship between the figures. Are they linked together by pose, gesture, clothing, or setting? Are they presented as separate or divided? How does the artist convey this relationship and how does it affect our understanding of the people in the painting?
 - What is their relationship? What makes you say that?

LESSON PLANS

- Where do you think this is taking place? How do you know that? Describe the colors and patterns that define the room.
- Describe the figures' pose and gestures. What attitudes do they project to the viewer? Are the figures engaged in an activity or are they posing for the portrait? What is the woman wearing? Are the clothes formal or casual? What are the colors and patterns on the clothes? Are there any patterns or colors repeated throughout the painting?
- Consider the point of view from which the artist has depicted the figures. Do they look directly at the viewer? Are they seen from above or below? How do these choices affect our understanding of the person/subject?
- Does the painting feature an equal balance between the figures and the setting? Is one element more prominent? If so, what might the artist be saying about the subject?
- Tell students to look at patterns in the painting and tell them that Japanese art was very popular at this time in Paris, where Cassatt painted it.
 - Define Japanism (see page 40).
 - Show examples of Japanese woodblock prints from books or the Internet (e.g., www.artic.edu/aic; click Collections and enter "Utamaro" in the Artist or Keyword search box.)
 - Have students compare the similarity of Cassatt's works to Japanese prints in relation to color, pattern, and point of view.

Activity:

- Have students sketch a scene either from their imagination or from real life, depicting one or two figures engaged in an everyday activity. Have them think about the perspective and vantage point of the image—will they depict their image from above, below, or straight on?
- After students have sketched an image, have them use patterned paper, cloth, and construction paper to create the image, defining the image using black marker. Tell students to think about repeating patterns throughout their work.

Evaluation:

Base students' evaluations on their participation in class discussion, their ability to understand perspective and point of view, their ability to describe and analyze a work of art, and the completion of the final artwork.

Illinois Learning Standards:

Fine Arts 25, 27

For more detailed information on the Illinois Learning Standards, see <http://www.isbe.state.il.us/ils/>.

LESSON PLANS

WILD WILD WEST

Grade Levels: 7–9

Estimated Time: 2–3 hours

Introduction:

At the end of the 19th century, **Frederic Remington's** *The Bronco Buster* (see page 37) captured one of the most enduring aspects of American culture—the Wild West. Growth in the American West coincided with the notion of Manifest Destiny in the late 1840s, accelerating with gold strikes in the 1850s, the extension of railroads in the 1860s, and the booming cattle industry through the 1880s. The cattle industry attracted many cowhands, who learned to rope and ride in order to lead cattle drives. Of all the mythic heroes of the “Wild West,” none was more popular than the cowboy. *Bronco Buster* captures a moment when the horse and rider are pulled together at the instant of utmost exertion. It can be seen allegorically as a symbol of the untamed wildness coming under control of the conquering cowboy.

Lesson Objectives:

- Critically analyze a work of art and examine the historical context during which it was created.
- Create or reconstruct a sequence of events based on a work of art
- Learn about the westward expansion in the United States from the late 1840s through the 1880s.
- Develop comic strips to depict events.

Key Terms:

- allegory
- Manifest Destiny
- myth

Instructional Materials:

- pencil
- paper
- black marker
- ruler
- Before and After worksheet (see page 95)
- color pencils

Procedures:

Discussion:

- Using image 10 or the enclosed CD, have students look at *The Bronco Buster*. Ask students to describe the sculpture. What is the subject? How does the artist create a sense of energy and action?

LESSON PLANS

- Using the information in the introduction and on page 37, give students background about the sculpture, including when it was created. Ask students the following questions: Why did Remington choose to make a sculpture of a cowboy? Why do you think he depicted the moment when the horse rears up? Does the sculpture tell a story? Define “myth” and “allegory” for the students. Ask: How does this sculpture represent the American West in the late 19th century? Discuss the idea that *Bronco Buster* can be seen allegorically as a symbol of the American West in the late 19th century: untamed wilderness coming under control of the cowboy.

Activity:

- Remington freezes the action at the instant when the horse rears up and the cowboy leans forward, clutching the reins and the horse’s mane. Ask students to imagine what came before this scene. What would the scene have looked like five minutes before this moment? 30 minutes before? Have students predict what would happen in one minute, 15 minutes, and one hour after the current scene. Using the Before and After Worksheet (see page 97), have students write their responses and sketch what the scenes would look like.
- Using the Before and After Worksheet, have students develop a comic strip. Ask students to choose an idea or event from 19th-century America, such as the notion of Manifest Destiny in the late 1840s, the California gold rush in 1849, the construction of railroads in the 1860s, or the growth of industry through the end of the century. Have students conduct research on their event, using the Before and After Worksheet to develop images and dialogue and/or captions. Tell students to use the ruler and black marker to create five or six squares in a sequence to create their comic strip, coloring their images with colored pencils.
- Have students present their comic strips to the class, explaining what event they chose and how they chose to depict it in their comic strip.

Follow-Up:

Have students expand upon their comic strip and further develop the story to create a comic book.

Evaluation:

Base students’ evaluations on their participation in class discussion, ability to describe and analyze a work of art, completion of research, and final comic strip content and execution.

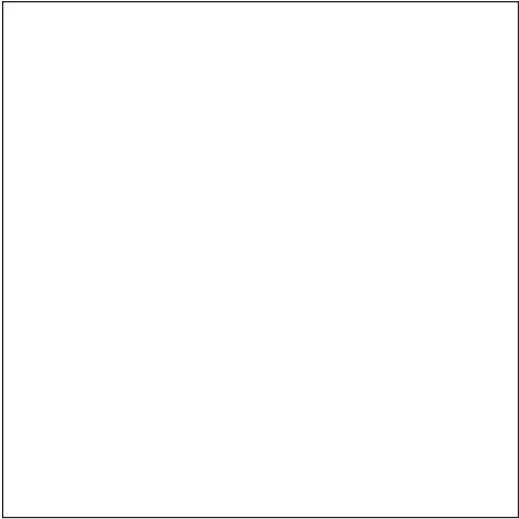
Illinois Learning Standards:

English Language Arts 5
Social Science 16, 17
Fine Arts 25, 26

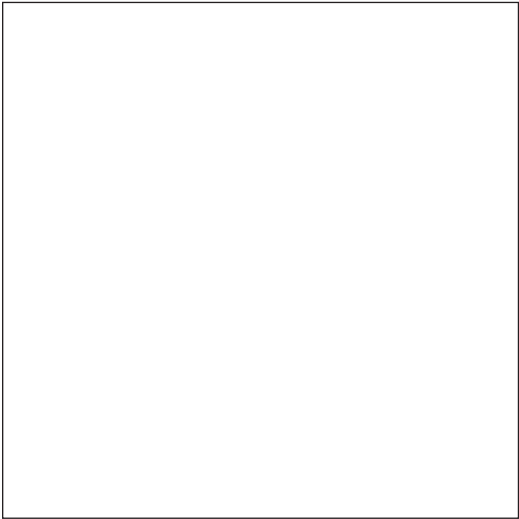
For more detailed information on the Illinois Learning Standards, see <http://www.isbe.state.il.us/ils/>.

WORKSHEET

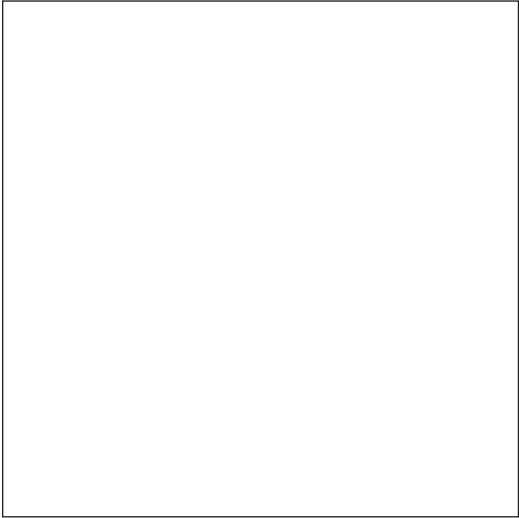
Before and After



After



Draw what is happening
in the picture now.



Before

On the lines below, describe the action or activity taking place in each of your three drawings.

FABLES ON FURNITURE

Grade Levels: 6–10

Estimated Time: 1.5–2.5 hours

Introduction:

Sideboards were introduced in the decades following the American Revolution (1775–1783) and provided a place for dishes on their way from the kitchen to the dining room table as well as space for the display and storage of flatware, glass, and ceramics. The Art Institute’s *Sideboard* (see page 41) made by **Daniel Pabst**, created around 1880, is connected to the Aesthetic movement, which stressed the principles of refined, handmade craftsmanship. It also stressed the educational role art could play in the home, with reliance on the belief that instructional decoration could promote morality and good conduct. The decoration of the Art Institute’s *Sideboard* teaches a lesson about the importance of true hospitality. The cabinet door panels recount Aesop’s Fable of the fox and stork. In this cautionary tale about false generosity, the fox invites the stork to dinner and offers it broth in a shallow dish from which the stork cannot drink because of its long beak. In return, the stork invites the fox to supper and serves the meal in a jar with a long neck, preventing the fox from reaching the food.

Lesson Objectives:

- Examine a piece of fine art furniture.
- Learn the meaning and purpose of fables.
- Compose a piece of creative writing.

Key Terms:

- fable
- sideboard
- Aesthetic movement
- moral

Instructional Materials:

- pen/pencil
- notebook paper
- drawing paper
- colored pencils
- book of Aesop’s Fables

Procedures:

Discussion:

- Using image 13 or the enclosed CD, have students look closely at the *Sideboard*. Define “sideboard” for the class and tell students that this piece of furniture was made for someone’s home in the late 19th century. Ask: What materials were used to make this sideboard? What are the parts of this sideboard? Does it look well made? Do you see any decoration? What kind of decoration? Point out the front panels and ask students to describe what they see.

LESSON PLANS

- Tell students that this sideboard was designed by those who believed that furniture could play an educational role in the home. Explain that this sideboard uses a story from Aesop's Fables, ancient stories that are meant to teach a moral or value. Describe the story of the fox and the stork. Ask students how the decoration on the panels illustrates this story. Also ask them why the designers might put this decoration on a sideboard instead of a different piece of furniture.

Activity:

- In pairs or in groups, have students choose a fable. (Either have several copies of Aesop's Fables in the classroom or ask students to go to the library.) Have students read the fable and discuss its moral intent.
- Tell students they will create a drawing that illustrates their chosen fable, and that they will choose a place in a home where this image would go.
- Have each group draw a scene from their fable. Each group will present their drawing to the class, explaining their choice of fable, its moral, and the scene they illustrated. Also have them explain where this drawing would be seen in a home and why.

Evaluation:

Base students' evaluation on their participation in class discussion, their ability to work in groups, and their class presentation.

Follow-up:

Ask students to write and illustrate their own fable based on a moral or value, such as doing homework, respecting others, sharing, etc.

Illinois Learning Standards:

English Language Arts 3

Fine Arts: 25, 27

For more detailed information on the Illinois Learning Standards, see <http://www.isbe.state.il.us/ils/>.

INSPIRED BY NATURE

Suggested Grade Levels: 3–6

Estimated Time: 1–2 hours

Introduction:

In a prolific career that spanned nearly fifty years, **Louis Comfort Tiffany** (1848–1933) expanded and elevated decorative arts in America, often through the series of companies and studios that he directed. In the *Hanging Head Dragonfly Shade on Mosaic and Turtleback Base* (see page 43), created in Tiffany Studios, both the colors and the design were inspired by nature. The base of this lamp incorporates two of Tiffany’s favorite elements: mosaic and turtlebacks, or thick glass ovals, in iridescent red, blue, and green. The glass lampshade is wrapped by a single row of downward-facing dragonflies that sport intricate wings and luminescent eyes made of blue–green glass. Dragonflies were a favorite form of Tiffany and have become a signature motif in Tiffany lamps. The abstract, natural themes seen on this lamp are connected to Art Nouveau and the popularity of Japanese art in the late 19th and early 20th centuries. (See page 40.)

Learning Objectives:

- Observe and describe objects found in nature.
- Explore how artists have used nature for inspiration.
- Design a decorative art object using elements from nature.

Key Terms:

- decorative arts
- Art Nouveau
- iridescent
- mosaic

Instructional Materials:

- images of animals, flowers, insects, leaves, birds, and seashells from magazines, books, and/or Web pages
- found objects from nature (leaves, sticks, rocks, shells, etc.)
- drawing paper
- colored pencils and/or crayons
- construction paper and/or tissue paper
- white glue
- scissors
- paint
- tape or blue
- paper plates

LESSON PLANS

Procedures:

Discussion:

- Have students look at *Hanging Head Dragonfly Shade on Mosaic and Turtleback Base* using image 14 or the enclosed CD. Ask students the following questions: What is this object? What does it do? What colors do you see? What do you think it is made of? Who would use it? Have you seen anything like this before? What is unusual about this lamp? (colors, use of insect image, colorful base). Explain what decorative art objects are and how artists often create objects with creative, artistic design elements.
- Using the introduction and the information on page 43 provide some background information about the object and its design.

Activity:

- Have students examine images or real samples of insects, flowers, leaves, seashells, etc. Ask the students to examine the images and/or objects carefully, noting colors, shapes, and patterns of the objects.
- On their drawing paper, have the students sketch designs inspired by the natural objects.
- Explain to students that they will design their own decorative art object. Tell students they may choose a lampshade, vase, or plate. (To create a vase or a lampshade, have students cut a line from the outside of the plate to the center. Then overlap and tape or glue the cut edges, creating a cone. For a vase, the student should orient the cone with the larger opening up; for a lampshade, the larger opening should be facing down.) Once the students have made their decorative art object, have them use their sketches to design it using any combination of colored pencils, crayons, paint, construction paper, and tissue paper.
- Display the objects around the classroom.

Follow-up:

Have students look for decorative art objects around their home or at school. Ask students choose an object, sketch or draw the object, and write a short descriptive paragraph about it.

Evaluation:

Base students' evaluation on their observation skills; their abilities to describe the object's shapes, colors, and textures; and a demonstrated understanding of creative design.

Illinois Learning Standards:

Fine Arts: 25, 27

English Language Arts 3

For more detailed information on the Illinois Learning Standards, see <http://www.isbe.state.il.us/ils/>.

CREATE AN ABSTRACT URBAN LANDSCAPE

Grade Levels: 7–12

Estimated Time: 2–3 hours

Introduction:

In the early 20th century, artists were inspired not only by views of nature, but also by the urban landscapes rapidly emerging around them. **Georgia O’Keeffe’s** *The Shelton with Sunspots, N.Y.* (see page 58) abstracts a skyscraper in New York City, emphasizing organic and geometric shapes. **Marsden Hartley’s** *Movements* (see page 50) is inspired by the fast pace and modern excitement of living in the city of Berlin, expressing those sensations through densely layered shapes and intense colors. Students will examine the two paintings and then make their own abstract compositions from images of cityscapes, focusing on how to express qualities of urban space and life through shape and color.

Lesson Objectives:

- Analyze works of abstract art.
- Design abstract compositions to express specific qualities and sensations related to urban space.
- Translate words and ideas into visual images.

Key Terms:

- abstract
- composition
- organic
- geometric

Instructional Materials:

- pencil
- paint
- drawing paper
- glue
- scissors
- construction paper

Procedures:

Discussion:

- Using the image on page 58 or on the enclosed CD, examine *The Shelton with Sunspots, N.Y.* with students. Ask them to describe what they see. What the subject of this painting? What kinds of shapes does O’Keeffe use? What colors? Students should observe how O’Keeffe simplifies forms into large, colored shapes, and note the combination of organic and geometric forms.
- Have students bring in images of urban landscapes found in books, magazines, or on the Internet. Lay out images on a large table or pin up to a bulletin board. As a class, list nouns, verbs, and adjectives or adverbs associated with cities and cityscapes with students while looking at the pictures.

LESSON PLANS

- Examine *Movements* (see image 17 or the enclosed CD) with students. Ask students to describe what they see. If students make broad interpretive statements, guide them toward describing elements in the painting that they can actually point to, such as “a black triangular form behind a red circle.” Have students describe the lines, shapes, and colors in the painting. What forms are in the foreground and which are in the background? Explain to students that Hartley painted this picture while living abroad in the city of Berlin and that some have interpreted it as being inspired by modern urban life. How does the title of the painting support this interpretation? Ask students if this painting makes them think of cities. Go back to the list of words they have associated with cities. Which of these words can be used to describe this painting or an element within it?

Activity:

- Have students select an image of an urban landscape from the assortment they have brought to inspire an abstract composition. Students should also choose a noun, verb, and an adjective or adverb from the brainstorm list.
- Have students begin by making a sketch of their image using pencil on paper, reducing the pictures to a few large forms. Remind students that the negative spaces between solid forms are shapes as well.
- Based on these shapes and the selected words, students compose abstractions in paint, trying to convey their “city words.” Have students consider the relative scale of the shapes, their placement in relation to one another, whether shapes overlap or abut against one another, and their color.
- (As an alternative to painting, students may collage cut shapes from colored paper.)

Evaluation:

Base students’ evaluations on their participation in class discussion, and their ability to abstract shapes from photographic sources and organize them in an expressive composition.

Illinois Learning Standards:

English Language Arts 3

Fine Arts 25, 26

For more detailed information on the Illinois Learning Standards, see <http://www.isbe.state.il.us/ils/>.

PICTURING WAR AND DEVASTATION

Grade Levels: 9–12

Estimated Time: 2 hours

Introduction:

José Clemente Orozco, a leading figure of the Mexican mural movement during the 1920s and 1930s, began his artistic career at the same time as the Mexican Revolution (1910), and the atrocities he witnessed greatly influenced his art and political views. One of the rebel leaders of the Revolution was Emiliano Zapata (1879–1919), a peasant from southern Mexico. The charismatic Zapata crusaded to return the holdings of wealthy landowners to the peasants. In 1911 he led an uprising and secured control of the southern part of the country. Particularly after his assassination, Zapata became a heroic figure throughout Mexico. Orozco, while supportive of the ideas behind the Revolution, was deeply disturbed by its bloodshed. Orozco's *Zapata* (see page 61) depicts the rebel leader as an ominous character.

Peter Blume finished *The Rock* (see page 70) in 1948, three years after the end of World War II (1939–1945), a time of worldwide destruction and disbelief. The war, including the atomic bombing of Hiroshima and Nagasaki, illustrated both the capability of humanity to inflict pain and devastation on itself and the catastrophic effects of new technology. Although Blume's work often eludes clear interpretation, images of decay and rebirth recur throughout his paintings. *The Rock* is a powerful evocation of this theme.

Lesson Objectives:

- Analyze and compare two artworks.
- Learn about the Mexican Revolution and World War II.
- Write a compare-and-contrast essay.

Key Terms:

- Surrealism
- metaphor
- symbolism
- composition

Instructional Materials:

- Venn diagram worksheet
- pens or pencils

Procedure:

Discussion:

- Have students look at *Zapata* and *The Rock* (see images 22 and 26 or the enclosed CD). Using the information in the introduction and on pages 61 and 70, briefly outline the subjects of each work, telling students when each painting was created. Tell students that these paintings are each artist's response to war.

LESSON PLANS

- In groups or as a class, examine each painting separately, having students describe in detail what they see. Use the following questions to help guide the discussion:
 - Who is in this painting? Describe the figures, their gestures, and facial expressions.
 - What action is taking place?
 - Do the figures have any props or other attributes? If so, what do they tell us about who the figures are and what they are doing?
 - Where are they? Describe the setting.
 - What is the mood of this painting? How does the artist create the mood? Think about color, light, and composition.
 - How does the artist feel about the conflict depicted? What is he trying to tell the viewer about war?
 - Introduce relevant historical information from pages 61 and 70 throughout the discussion, as needed.
- Divide students into small groups and distribute the Venn diagram worksheet (copied from page 106). Have groups compare and contrast the two paintings, noting their differences and similarities using the worksheet.
- Distribute supporting essays on *Zapata* and *The Rock* from this manual. Using their worksheets and these essays, have students compose a 600–800 word essay comparing and contrasting the two paintings as artistic responses to the devastation of war. Students should pay particular attention to how the artists use color, light, and composition to communicate their particular message.

Evaluation:

Base students' evaluations on their participation in discussion, their observations about the paintings, and the success of their compare–contrast essay.

Follow-up:

Have students choose *The Rock* or *Zapata*, and have them research the Mexican Revolution, the aftermath of bombing Hiroshima and Nagasaki, Surrealism, or the Mexican Mural movement. Tell students to use this information and their essays to write a new essay that explores the historical context of the painting.

Illinois Learning Standards

English Language Arts 3, 5

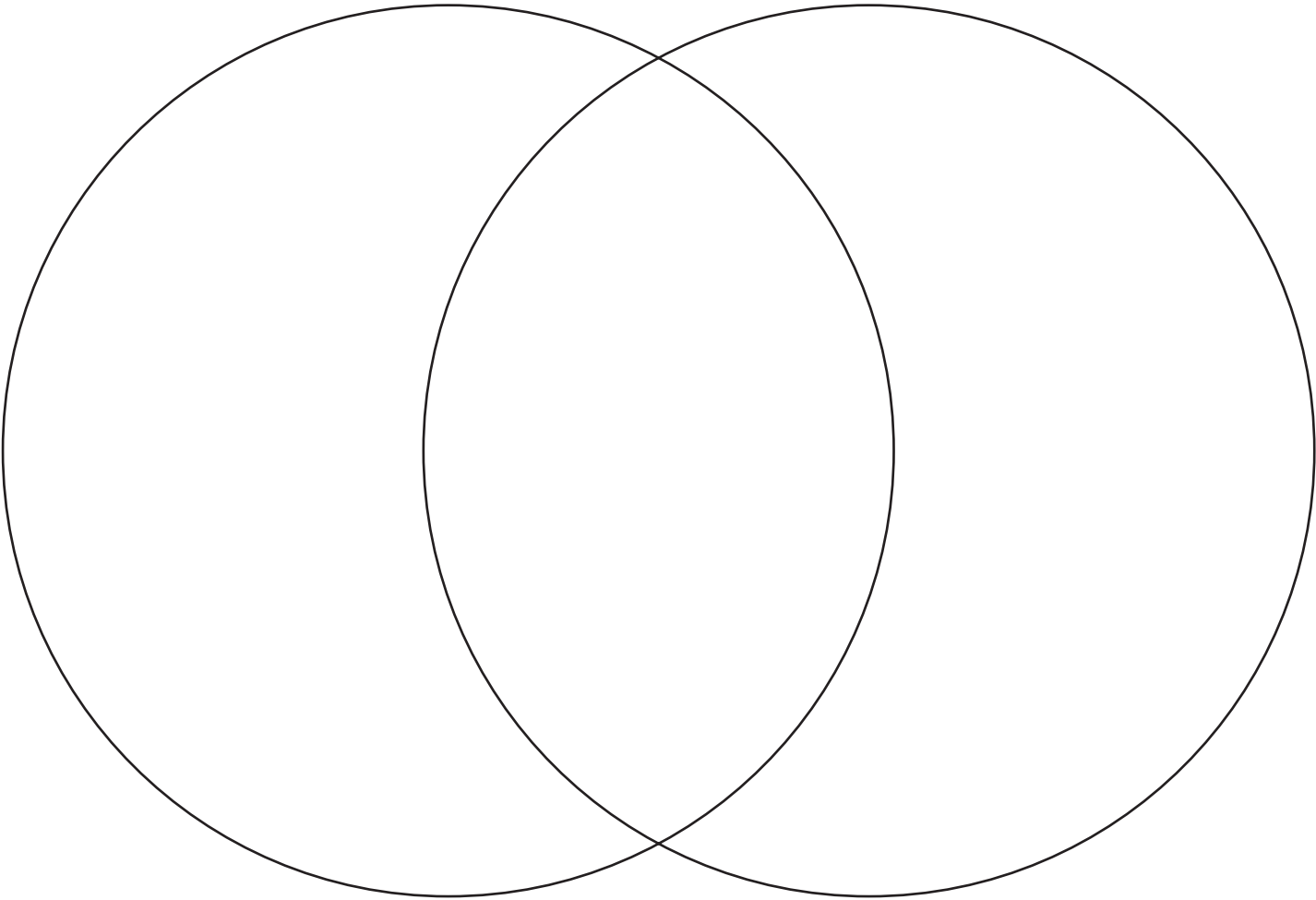
Fine Arts 25, 27

Social Science 16

For more detailed information on the Illinois Learning Standards, see <http://www.isbe.state.il.us/ils/>.

WORKSHEET

Venn Diagram



LESSON PLANS

LIFE IN THE DEPRESSION

Grade Levels: 9–12

Estimated Time: 5 hours

Introduction:

Grant Wood's *American Gothic* (see page 59) depicts a farmer and his unmarried daughter posed before a white house the artist had seen in the small Iowa town of Eldon. The title of the painting is derived in part from the “Carpenter Gothic” style of the house—the upper window resembles a pointed arch of the Gothic, or late medieval, era, and by extension, the man and woman are “American Gothic” people, clinging to traditional values.

The painting is one of the most famous works in the history of American art. It is an example of Regionalism, a movement that featured depictions of rural American subjects rendered in a realistic style. Some believe that Wood used this painting to satirize the narrow-mindedness and repression that have been said to characterize Midwestern culture, but Wood denied this interpretation. Whether the image should be read as a positive, reassuring image of rural American values during a time of uncertainty or as an ambiguous mixture of praise and satire remains a subject of debate.

The painting was completed during the early years of the Great Depression, a time of unemployment, poverty, and hardship across America. Despite the serious expression of the two subjects in the painting, little else in the picture indicates the problems or issues surrounding the Depression. This lesson will focus on American life in the 1930s by having students examine events and trends of the Depression era occurring beyond the image shown in the painting. Students will be asked to determine the possible reactions of the pair shown in *American Gothic* to the current affairs of their time, based on the manner in which they are both portrayed in the painting. The activity will conclude with the creation of a collective scrapbook of text and images about the Depression era, including the painting *American Gothic*.

Lesson Objectives:

- Critically analyze Wood's *American Gothic*, with attention to what the painting communicates about the values and priorities of its subjects and about the time period in which it was produced.
- Learn about the events of the Great Depression.
- Learn to conduct research using relevant books and Web sites.

Key Terms:

- Great Depression
- portraiture
- Regionalism
- Prohibition
- New Deal

Instructional Materials:

- pencils
- notebook paper
- drawing paper
- colored pens, colored pencils, or paint
- tape recorder
- books and Web sites on the Great Depression
 - McElvaine, Robert S. 1984. *The Great Depression: America 1929–1941*. Time Books.
 - Meltzer, Milton. 1978. *Dorothea Lange: A Photographer's Life*. Farrar Straus Giroux.
 - Müller, Jürgen. 2006. *Movies of the 30s*. Taschen.
 - Phillips, Cabell. 2000. *From the Crash to the Blitz, 1929–1939*. Fordham University Press.
 - Terkel, Studs. 1970. *Hard Times: An Oral History of the Depression*. Random House.
 - Watkins, T. H. 1993. *The Great Depression: America in the 1930s*. Little, Brown and Company.
 - American Cultural History, 1930–39
<http://kclibrary.lonestar.edu/decade30.html>
 - Best of History Web Sites: Great Depression (includes lesson plans)
http://www.besthistorysites.net/USHistory_GreatDepression.shtml
 - The Hollywood Thirties
<http://www.geocities.com/Hollywood/Lot/4344/sitemap.html>
 - Library of Congress (Great Depression and the 1990s)
<http://memory.loc.gov/learn/lessons/97/depress/overview.html>
 - A New Deal for the Arts: American Federal Arts Projects
http://www.archives.gov/exhibits/new_deal_for_the_arts/index.html
 - New Deal Network
<http://newdeal.feri.org/>
 - Victoria & Albert Museum: Exploring Photography—Dorothea Lange
<http://www.vam.ac.uk/vastatic/microsites/photography/photographer.php?photographerid=ph036&row=0>

LESSON PLANS

Procedures:

Discussion:

- Using image 21 or the enclosed CD, have students view *American Gothic* closely and ask them to speculate on the personalities of the subjects and values they might hold. Have them consider questions such as these: Does the pair look content? Serious? Worried? Do they seem to be prosperous or subject to hard times? Do they appear to be hardworking or casual? What attitudes might they hold about issues such as morality, crime, or poverty? Ask students what they know of the Great Depression and if there are any indications of hardship or economic crisis in the painting.

Activity:

- Divide students into groups and have them do research individually using relevant history books (including American history texts), the timeline in this manual, and Web sites about facets of the Great Depression. Direct each group to research one of the following topics: the Dust Bowl, marathon dances, Hollywood films, gangsters (such as John Dillinger), the New Deal, and Prohibition.
- Have students summarize their research in single- or half-page reports and find at least one image to illustrate their respective topics. Images can be photocopied from books, downloaded from the Internet and printed, or created by students themselves in drawings or paintings based on images encountered in their research. Among many memorable images of the Great Depression are the photographs of victims of the Dust Bowl and poverty, both rural and urban, by Dorothea Lange.
- Assemble all of the reports and images, including a reproduction of *American Gothic*, to create a scrapbook or display entitled “Life in the Depression.” The final compilation may take the form of a scrapbook, a bulletin board display, or a digital presentation using a program such as PowerPoint in which text and images are inserted in a series of screens or pages. Have each group read or summarize their topic to provide a comprehensive overview of the era.
- Discuss with students the means by which people in the 1930s, like the pair in *American Gothic*, received news in the home. (Without television or the Internet, information came from newspapers, magazines and the radio.) Have students recreate a 1930s-style radio show with interviews or news reports related to the topics they have researched. Include as one segment an interview with the couple in *American Gothic*, which may cover their everyday lives or their views on some of the events or trends of the Great Depression. Have students collaborate on writing a script.

Follow-up:

Record the radio show on a tape recorder. If the technology is available, make a digital recording to post online as a podcast (or an “enhanced podcast” with images).

LESSON PLANS

Evaluation:

Evaluate students based on their participation in the preliminary discussion; their ability to find appropriate research sources and to complete research on their topic; their success in retrieving appropriate images, or, if they produced original drawings or paintings, the quality of their artwork; and their ability to write their reports. Their creativity in scripting and/or performing the radio show should also be considered.

Illinois Learning Standards:

English Language Arts 3, 4, 5

Social Science: 15, 16, 18

Fine Arts: 25, 26, 27

For more detailed information on the Illinois Learning Standards, see <http://www.isbe.state.il.us/ils/>.

LESSON PLANS

WRITE A SHORT STORY

Grade Levels: 7–9

Estimated Time: 1–2 hours

Introduction:

Edward Hopper's *Nighthawks* (see page 64) and Archibald Motley Jr.'s *Nightlife* (see page 66) both depict aspects of urban life in 1940s America. *Nighthawks* features four uncommunicative people in a diner, while *Nightlife* depicts a lively evening at a nightclub. While all the figures in these two works are anonymous, the mood, composition, and subject matter of each work are very different from one another.

Lesson Objectives:

- Use visual art to inspire writing.
- Compare and analyze works of art.
- Learn the short-story form.

Key Terms:

- composition
- mood

Instructional Materials:

- pen/pencil
- paper

Procedures:

Discussion:

- Using image 24 and the reproduction on page 66—or the enclosed CD—examine *Nighthawks* and *Nightlife* with the class. Have two students list responses to the following questions on the chalkboard:
 - What adjectives would you use to describe each scene?
 - How did Hopper and Motley use color, line, and composition to create mood? What role does space play in creating the mood? Is the space in each painting crowded or empty? Shallow or deep?
 - What is going on in each scene? What interactions, activities, and conversations are taking place? What are the sounds and smells? What is the temperature?
 - What time of night is it in each scene? How do you know?
 - What visual clues place the works of art in the 1940s? (clothes, dancing style, signs, architecture)

LESSON PLANS

Activity:

- Have students write a short story based on either *Nighthawks* or *Nightlife*. Ask them to consider who the main characters are and what has happened before the scene in the paintings and will happen next. Give them the option to create a conversation between two characters. Tell students to focus on descriptive language in their stories, encouraging them to incorporate the adjectives the class used to describe the paintings.

Evaluation:

Base students' evaluation on their ability to compare and contrast two artworks in terms of subject and pictorial elements, such as line, space, color, and mood from the class discussion, as well as on their ability to employ descriptive terms in their short stories.

Illinois Learning Standards

English Language Arts 3

Fine Arts: 25, 27

For more detailed information on the Illinois Learning Standards, see <http://www.isbe.state.il.us/ils/>.

AN ARTISTIC TRIBUTE

Grade Levels: 9–12

Estimated Time: 3 hours

Introduction:

Felix González-Torres used ordinary materials to extraordinary ends, producing artworks of uncompromising beauty and simplicity and transforming everyday objects into profound meditations on love and loss. *Untitled (Portrait of Ross in L.A.)* (see page 77) is an allegorical installation portrait of the artist's partner, Ross Laycock, who died of an AIDS-related illness in 1991. It is an installation piece that begins with 175 pounds of colorfully wrapped candy piled in a corner. Throughout the day, viewers are encouraged to take a piece of candy, diminishing the size of the pile (which is later replenished). The candy represents Ross's vibrant personality, and the initial weight of the candy relates to his ideal weight. As viewers take pieces of candy, the pile loses weight, corresponding to Ross's weight loss as he battled AIDS. In its use of found objects (candy); solicitation of viewer participation; connection to a social issue; and the random, ever-changing nature of its installation, González-Torres's work carries forward characteristics of **Conceptual Art** of the 1960s.

Lesson Objectives:

- Plan and execute a completed work of art.
- Create a piece of conceptual art that conveys an emotion.
- Discover a found object that represents a loved one.

Key Terms:

- Conceptual Art
- representation
- found object
- installation
- portrait

Instructional Materials:

- found objects
- pencil
- paper

Procedures:

- Using the image on page 77 or on the enclosed CD, have students look at *Untitled (Portrait of Ross in L.A.)*
- Before giving the students any background information on the piece, have students discuss their initial impressions of the work. How does it make them feel? What is it? Have they ever seen anything like this before?
- Explain that this work is an installation portrait, defining “installation” and “portrait” for the class. Using the information from the introduction and on page 77, explain the context for this work. Tell students that this work is influenced by Conceptual Art of the 1960s, and explain what this movement was. (See the information in the introduction, the glossary, and on page 77.)

LESSON PLANS

Activity:

- Have students choose a friend or family member that they would like to honor.
- Have students choose a found object that has qualities they believe represent the person. Students should be able to list the qualities of the person they have chosen to tribute and explain why their found object represents them.
- Have students bring their objects to class and make decisions about how they want their objects displayed and if they want people to be able to touch their objects or not.
- Create a class installation with each student's piece. Have the class work in teams to create a gallery guide that will inform viewers about their installations.

Evaluation:

Students should be evaluated on their completion of the project, their explanation of their choice of found objects, and on their participation in the installation project.

Illinois Learning Standards:

Fine Arts 26, 27

Social Emotional Learning 2

For more detailed information on the Illinois Learning Standards, see <http://www.isbe.state.il.us/ils/>.

GLOSSARY

abstract (*adj*)/**abstraction** (*n*)

(*adj*) Referring to art in which recognizable content is subordinate to formal elements (such as color, line, or shape); abstract art is unconcerned with literal depiction of objects from the visible world; (*n*) a work that is **abstract**; abstraction reduces reality to an essential set of formal characteristics or features.

Abstract Expressionism (*n*)

Movement that emerged in New York after World War II characterized by monumental canvases in which compositions of dynamically applied paint and vibrant areas of color replaced conventional representation. With its bold new visual vocabulary, innovative techniques, emphasis on spontaneous personal expression, Abstract Expressionism became the first American movement to have worldwide impact.

Aesop's Fables (*n*)

Collection of short stories credited to Aesop, a slave and storyteller, who lived in ancient Greece (620–560 B.C.). The fables usually feature plants, animals with human characteristics, inanimate objects, or forces of nature and illustrate a moral lesson.

aesthetic (*n*)

In the visual arts, a set of principles governing the appearance of a work that conforms to a particular taste or notion of beauty.

Aesthetic movement/Aestheticism (*n*)

Late 19th-century movement that embraced the idea of “art for art’s sake,” that is, the conviction that beauty on its own gave a work its artistic value, independent of storytelling, moralizing, or (in the case of decorative arts) practical functions. In painting, formal elements (e.g., color, shape) were deemed more important than subject matter. Decorative art objects were generally handcrafted and made from exquisite materials, such as gold or stained glass. In both fine and decorative arts, the influence of Japanese aesthetics was widespread. Originating in England in the 1870s, Aestheticism also spread to the United States. Among its leading proponents was James McNeill Whistler.

allegorical (*adj*)/**allegorically** (*adv*)

Relating to a representation or **narrative** that conveys a meaning beyond the literal; allegorical figures and events, for example, represent ideas or qualities having to do with abstract concepts, often of a religious, political, or moral nature.

antiquity (*n*)

Referring to the ancient past, especially that of Greece, Rome, or Egypt before the Middle Ages.

Armory Show (*n*)

Large exhibition held in 1913 that provided many Americans with their first exposure to modern art. It debuted in New York City and later traveled to Boston, then to Chicago (where it was installed at the Art Institute); included painting and sculpture by **abstract** European artists, such as Picasso, Matisse, Kandinsky, and American modernists, such as Joseph Stella and Morton Schamberg.

Art Deco (*n*)

Design movement from the mid-1920s through World War II (1939–1945) characterized by geometric, streamlined shapes and the use of industrially produced materials, such as metal, glass, aluminum, and enamel. Its influence was particularly evident in furniture design, decorative arts, and architecture. The term “Art Deco” was derived from the International Exposition of Modern Decorative and Industrial Arts, held in Paris in 1925.

Art Nouveau (*n*)

Movement in architecture and decorative arts that spread through Europe around 1880–1910; characterized by flowing lines and **abstract** decorative motifs based on shapes suggested by plants, flowing hair, swirls of smoke, etc.

Arts and Crafts movement (*n*)

Originating in England in the 1860s, the Arts and Crafts movement was a reaction against heavy ornamentation in decorative arts of the **Victorian** period and an attempt to reverse the trend toward mass-produced goods of poor quality that had become prevalent in the late 19th century. Artists embraced simplicity and clean lines in their designs and sought to revive individual craftsmanship by creating beautiful, hand-produced objects intended to enhance the lives of the users and makers.

Ashcan School (*n*)

Group of early 20th-century American painters who presented the commonplace and unglamorous realities of city life. Some Ashcan School painters were members of **The Eight**, a group of independent painters whose name is derived from its first eight-man exhibition in New York in 1908. Some members of The Eight, however, were not urban realists but instead painted **Impressionist** themes of the upper-middle class or worked in styles related to European movements.

asymmetrical (*adj*)

Not identical on both sides of a central axis (line); lacking conventional balance or symmetry.

GLOSSARY

atmospheric perspective (*n*)

Technique in painting to create the illusion of depth by reducing color intensity and using cool hues, especially blue, for distant features or objects, and blurring details.

avant-garde (*n*)

Artists, works of art, or movements—whether visual, literary, or musical—considered to be unconventional or experimental and thus ahead of their time.

Baroque (*adj*)

Period of European art and architecture of the 17th and early 18th centuries characterized by extravagant, theatrical elements of style and often exhibiting dramatic manipulation of space, vivid illusions, opulent color, movement, and strong contrasts of light and dark.

biography (*n*)

Written account of the life of an individual.

block-front (*adj*)

Feature of late 18th-century furniture design, especially in Newport, Rhode Island, consisting of alternating recessed (concave) and raised (convex) forms carved into flat surfaces. Block-front panels are often carved in the shape of round arches or shells.

Boston Tea Party (*n*)

Act of protest against the British government carried out by American colonists on December 16, 1773, whereby crates of tea belonging to the British East India Company were destroyed and thrown into the Boston Harbor. This act helped ignite the American Revolution.

bracket foot (*n*)

Furniture support with a straight corner edge and curved inner edges.

burl (*n*)

Rounded outgrowth on the trunk or branch of a tree.

cabinetmakers (*n*)

Makers of fine (“high style”) furniture skilled in specialized woodworking techniques, such as **dovetail joints**; term first used to designate makers of furniture in the late 17th century.

cameo (*n*)

Carving in low relief on one layer with a contrasting layer serving as background.

caricature (*n*)

Picture, description, or performance that is an exaggerated representation of a person, often for humorous or satirical effect.

casting (*n*)

Ancient process of making an art object from a mold into which a molten, or melted, liquid, such as bronze, is poured, which then hardens. The mold is often derived from a clay, plaster, or wax model.

Centennial Exposition (*n*)

International exposition or world's fair held in Philadelphia in 1876 to celebrate the 100th anniversary of the signing of the Declaration of Independence, with exhibits in categories that included manufacturing, agriculture, mining, and the fine arts.

ceramics (*n*)

Pottery or hollow clay sculpture that is hardened by firing in a kiln or oven.

ceramist (*n*)

Person working in the production of *ceramic* objects.

colonial (*adj*)

Referring to the thirteen British colonies that became the United States of America; period of time prior to the signing of the Declaration of Independence by the colonists in 1776.

complementary (*adj*)

In art, refers to colors that have the maximum contrast to one another. They are opposite each other on the color wheel: a circular diagram divided into six triangles, designated as the three primary colors (red, blue, yellow) and three secondary colors (green, purple, orange). The complement of one primary color is formed by mixing the remaining two primary colors (e.g., red's complement is green, which is formed by mixing yellow with blue).

composition (*n*)/**compositional** (*adj*)

(*n*) In art, the arrangement or organization of formal elements, such as space, shape, and color; (*adj*) of or relating to *composition*.

Conceptual Art (*n*)

Movement of the 1960s and 1970s in which the artist's intent was to convey an idea rather than create an art object. Instead, emphasis was placed on demonstration or documentation of ideas and process.

GLOSSARY

conventions (*n*)

Widely used and accepted practices or techniques.

crest (*n*)

Emblem or symbol of a family or office, usually placed above image of the shield in a coat of arms.

cropped (*adj*)

Cut or fragmented, resulting in an altered image.

decorative arts (*n*)

Forms or branches of art in which the objects serve a useful or practical function. Decorative arts include furniture, ceramics, metalwork, glass, and textiles.

Depression (*n*)

See *Great Depression*.

dovetail joint (*n*)

Joint consisting of interlocking, tooth-like extensions (tenons) joined at right angles.

draftsman (*n*)

Person who draws architectural plans.

ebonized (*adj*)

Stained black and polished to simulate the appearance of ebony, a hard, dark wood derived from tropical trees in southern Asia.

The Eight (*n*)

Group of eight artists who first exhibited together in New York in 1908, objecting to the conservatism of the art establishment. Their subjects and styles ranged from straightforward urban realism to classically inspired fantasies. The group was led by Robert Henri and consisted of George Luks, William Glackens, Everett Shinn, Maurice Prendergast, Ernest Lawson, Arthur B. Davies, and John Sloan.

embossed (*adj*)

Decorated with a raised design on a flat surface, often metal, by pressing or hammering the design into the back.

engraved (*adj*)

Covered with marks or a design made by a steel tool used to cut (or incise) a hard surface such as metal or wood.

engraving (*n*)

Printmaking technique in which a tool called a burin is used to gouge lines or dots on a metal plate, which is then inked and printed under pressure.

Enlightenment (*n*)

Eighteenth-century philosophical movement emphasizing the use of reason to advance philosophical, social, political, and scientific knowledge. The American and French revolutions were grounded in Enlightenment philosophy, which promoted social equality and natural rights of man rather than submission to the power of monarchs, which was based on tradition rather than rational justification. A major publication of the Enlightenment was the 35-volume *Encyclopedia* (*Encyclopédie*)—a summation of current knowledge in the sciences, arts, and industry—edited by French writer Denis Diderot.

expatriate (*adj*)

Residing outside of one's native country.

Expressionism (*n*)

A 20th-century movement that flourished most prominently in Germany from around 1905 to 1925. German Expressionist art emphasized the painter's emotional response to a subject, and is characterized by expressive distortions, stylized forms, and often, jarring color combinations.

expressionistic (*adj*)

Of or pertaining to a style that seeks to intensify emotion or mood through distortions of formal elements such as color, shape, and space.

fable (*n*)

See *Aesop's Fables*.

façade (*n*)

Front wall or face of a building that traditionally receives greater architectural emphasis than the other sides.

fascism (*n*)

Political philosophy, movement, or regime exalting the nation and, often, race above the individual, and that stands for a centralized autocratic government headed by a dictatorial leader, severe economic and social regimentation, and forcible suppression of opposition. Examples of fascist regimes in World War II were those of Hitler (Germany) and Mussolini (Italy).

GLOSSARY

Federal period (*n*)

Period of American history between the conclusion of the American Revolution (1783) and the 1828 election of President Andrew Jackson.

Fiestaware (*n*)

A line of dinnerware designed by Frederick Hurten Rhead, Art Director for the Homer Laughlin China Company that featured Art Deco styling and bold, bright colors. The product has been in production since 1936 with a hiatus from 1973 to 1985.

fleur-de-lys (*n*)

Representation of a lily in abstracted form, identified by three petals joined at the base; commonly used on coats-of-arms and often used as a symbol of France.

folk art (*n*)

Works made by artists without formal training, often anonymous, and frequently regarded in the 20th century as fresh and direct, thanks in part to their freedom from many of the *conventions* used in the traditional fine arts.

found objects (*n*)

Natural or manufactured objects or artifacts incorporated in an artwork, although their origins or initial use are not connected to an artistic function.

French Barbizon School (*n*)

A group of landscape painters who worked primarily in the Barbizon forest, southeast of Paris, during the 1840s and 1850s. They rejected the traditions of *idealized* landscape painting and insisted upon direct study from nature—sometimes working outdoors—for a truer, more realistic representation of the local countryside.

frescoes (*n*)

From the Italian word *fresco* (“fresh”), paintings executed on plaster walls. One type of fresco, called *buon fresco* (“good fresco”), applied when the plaster is still wet, causes the paint to fuse with the wall surface. Having originated in *antiquity*, fresco reached its height during the Italian Renaissance (ca. 1400–1600).

foundries (*n*)

Factories where metal is melted and poured into specially shaped containers or casts that yield objects when the metal hardens.

genre (*n*)

Indoor and outdoor scenes of anonymous figures engaged in the activities of everyday life; or, a category of painting (e.g., the *genre* of landscape painting).

gestural (*adj*)

Of or relating to the movement of the body to express an idea, sentiment, or attitude; in the application of paint, the use of sweeping, expansive movements in which the gestures of the artist's hand are evident. **Abstract Expressionist** painting, with its expressive brushwork, is often described as gestural.

Gilded Age (*n*)

Period from c. 1878 to 1890, following the Civil War and **Reconstruction**; characterized by extravagant displays of wealth and excess of America's upper classes, and their unchecked influence on government.

Gothic (*n*)

Style of architecture, painting, and sculpture that developed in northern France and spread throughout western Europe during the later Middle Ages, from the 12th to the 16th centuries. Gothic architecture is characterized by features such as pointed arches and flying buttresses (exterior arched supports), and general qualities such as verticality and lightness.

Great Depression (*n*)

Period of drastic economic decline that began in the United States and became a worldwide crisis. Sparked by the stock market crash of October 1929, the Great Depression continued until 1940. It was characterized by decreasing business activity, high rates of unemployment, and extreme poverty.

Great Migration (*n*)

The massive resettlement, spanning the decades from 1910 to 1970, of more than six million African Americans from the rural South to the industrial North in search of jobs and freedom from discrimination.

Harlem Renaissance (*n*)

During the 1920s, the flourishing of literature, music, dance, and art centered in New York City's Harlem neighborhood. The movement spread to other places, including Chicago's Bronzeville. It is also known as the New Negro Movement, after art historian Alain Locke's watershed book *The New Negro* (1925), which urged black artists to reclaim their ancestral heritage as a means of strengthening their own expression.

history painting (*n*)

The painting of **narratives** derived from history, literature, mythology, or the Bible; traditionally considered the highest form of painting, history paintings often carry moral or **allegorical** meanings.

Hudson River School (n)

Group of early 19th-century American landscape painters whose work is characterized by a Romantic depiction of nature. Working primarily around the Catskill and Adirondack Mountain ranges adjacent to or part of the Hudson River Valley, their works show a reverence for nature. Their attitudes about the wilderness and unspoiled land of America are paralleled in writings of contemporary authors such as James Fenimore Cooper, Henry David Thoreau, and Ralph Waldo Emerson. A second generation of Hudson River School artists, who painted the American West in the 1850s and afterwards, includes Albert Bierdstadt and Frederick E. Church.

idealized (adj)/idealization (n)

Depicted without flaws to emphasize physical perfection or beauty, usually as defined by prevailing cultural norms.

illusionism (n)

The use of artistic techniques such as perspective and foreshortening to deceive the eye into believing that what is painted is real.

Impressionism (n)

Movement originating in France in the latter part of the 19th century regarded as the culmination of Realism that sought to capture, as if seen in an instant, the rapidly changing modern world, as well as the fleeting moods of nature. To do this, Impressionist painters analyzed natural effects and relied on optical blending to capture the impression of light at a given moment.

Impressionists (n)

Artists who were part of the French avant-garde movement of *Impressionism*.

industrialist (n)

Person of prominent status and wealth who owns, manages, or has a substantial financial interest in an industrial or manufacturing enterprise.

inlay (n)

Ornamentation created by embedding pieces of various materials (wood, metal, stone, shell, glass, ivory, etc.) into prepared depressions in the surface of an object to form patterns or pictures.

installation (n)

Type of artwork that emerged in the 1960s and 1970s involving use of and transformation by the artist of an entire gallery or galleries rather than the exhibition of a discrete object hung from a wall or placed on a pedestal; installation pieces are closely linked to *Conceptual Art*.

iridescence (*n*)

Play of lustrous colors that change according to the angle from which the surface is viewed.

Japanism (*n*)

Term used to designate the influence of Japanese art on the West. Beginning in the mid-19th century with the reopening of Western trade with Japan, Japanese art became a source of inspiration for many European and American painters and decorative artists. Westerners were drawn to features such as the lack of linear *perspective*, *asymmetrical* design, and large flat areas of color in Japanese woodblock prints, screens, textiles, fans, and other art forms.

lacquer (*n*)

A transparent resin used as a protective coating for wood and other materials that results in a highly glossy finish, frequently derived from the Japanese lacquer or Asian sumac tree.

landscape (*n*)

An image representing a portion of the natural world, usually from a distant vantage point.

limner (*n*)

Anonymous artist who painted portraits in *colonial* America, generally untrained and itinerant; many limners also doubled as painters of signs, carriages, houses, etc.

Loyalist (*n*)

An American *colonist* who remained loyal to the British monarchy during the American Revolution (1776–1783). They were often referred to as Tories.

Magic Realism (*n*)

Subgenre seen in European and American painting from the 1920s to 1940s, incorporating fantasy elements of *Surrealism* and imagery drawn from mundane reality, rendered in a sharply detailed style, sometimes with ambiguous *perspective*.

Manifest Destiny (*n*)

The belief during the middle and latter part of the 19th century that expansion of the United States over the whole of North America was certain and part of God's plan.

Matthew Perry (*n*)

Commodore in the United States Navy who successfully negotiated an open trade agreement between Japan and the United States in 1854, which ended 200 years of Japanese isolation.

merchants (*n*)

Those who manage retail businesses or are involved in the purchase and sale of goods for profit.

GLOSSARY

Mexican Mural Movement (*n*)

Movement inspired by the Mexican Revolution of 1911 that included painters such as José Clemente Orozco (1883–1948) and Diego Rivera (1886–1957). Their works exhibit a national *narrative* style, incorporating elements drawn from native folk traditions and pre-Columbian art, making it an “art of the people.” They executed vast cycles of murals (large paintings applied directly to walls and ceilings) with powerful portrayals of the history and struggles of working-class Mexicans.

mezzotint (*n*)

Engraving type popular during the 18th century, made by roughing the surface of a copper or steel plate with a tool called a rocker and then scraping and burnishing the roughed surface to produce an image.

Middle Ages (*n*)

Period in European history between Classical antiquity and the Renaissance (from about A.D. 500 to around 1500)

modeled (*adj*)

Formed or shaped in clay or wax.

modernism (*n*)/**modernist** (*n*)

Term referring to a self-conscious break with the past and a search for new forms of expression; introduced in the late 19th century, when artists rejected the notion that art objects must be depicted in literal, realistic fashion, and embraced the concept that of works of art can stand alone as formal constructions of color, line, and shape; a *modernist* is one who produces or champions art characterized by modernism

moldings (*n*)

Continuous strips or bands (projecting or recessed) used to decorate, cover, or visually reinforce parts of architecture, furniture, frames, etc., especially edges.

molds (*n*)

Shaped, hollow forms into which liquid material is poured so that it will cool or harden into the shape of the container.

mosaic (*n*)

Image or abstract pattern, often on a wall or floor, formed with small, colored stones or pieces of glass set into cement.

muckrakers (n)

Group of American investigative reporters, novelists and critics from the late 19th to early 20th century who worked to expose unsafe working conditions, political corruption, and social injustices of the time. President Theodore Roosevelt is credited with originating the term. Muckraking novelists include Upton Sinclair (*The Jungle*, 1906).

narrative (n)

A story or description of real or imaginary events.

National Academy of Design (n)

Institution founded in New York in 1825 by Samuel F. B. Morse, Asher B. Durand, Thomas Cole, and others with the purpose of promoting the fine arts in America through instruction and exhibition. Originally progressive, the NAD was perceived by the mid-1870s as an organization supporting conservative art. Now called the National Academy, it is an honorary association of American artists, with a museum and a school of fine arts.

nationalistic (adj)

Promoting or advocating nationalism, that is, loyalty to the interests or culture of one's nation.

naturalist (n)

Scientist who studies or is an expert in nature or natural history, especially field biology.

naturalistic (adj)

Of, characterized by, or resembling nature or real life.

negative space (n)

Empty space around a solid object of form.

Neoclassicism (n)

Period in art and architecture, from around 1770 to 1830, when artists drew inspiration from ancient Greece and Rome. Neoclassicists favored balance and restraint, and incorporated imagery and decorative motifs derived from the ancient classical world.

New Deal (n)

The domestic policies introduced under the administration of President Franklin D. Roosevelt from 1932–1945, which stressed government aid and special programs to help the needy and improve conditions for workers.

GLOSSARY

New World (*n*)

Term referring to North and South America, in contrast to the “Old World” of Europe, Africa, and Asia; used following the first voyages to the Americas by Europeans in the 15th and 16th centuries.

nocturne (*n*)

Musical composition, especially for the piano, usually pensive or dreamlike in mood; a work of art relating or dedicated to the night.

nonobjective/nonrepresentational (*adj*)

When applied to an artwork, lacking any recognizable objects, figures, or setting; exhibiting only formal elements (line, shape, color), with no imagery that simulates the physical world.

Northern Renaissance (*n*)

Period of c. 1400–1600 in Northern Europe (particularly Flanders, the Netherlands, and Germany), corresponding chronologically to the Renaissance in Italy; characterized by art with a high degree of surface detail, but with less mastery of *perspective*, proportion, and anatomical structure than is present in Italian art of the same era. Because of lingering medieval tendencies, Northern art of the 15th century is often referred to as Late *Gothic*.

organic (*adj*)

An irregular, usually curved shape, or one that might be found in nature or living organisms.

painterly (*adj*)

Relating to, or being a style of painting marked by openness of form and freely applied, roughly textured pigment. Edges of forms are usually blurred rather than sharp.

patron (*n*)

Person who hires an artist to create a work of art

Performance (*n*)

Art form that emerged in the 1960s in which the actions of an individual artist or group of artists constitute a work of art. It typically features a live performance and may draw on acting, film, video, poetry, music, dance, or painting. Performance works are often planned carefully but can often include at least some degree of spontaneity or improvisation. The mood can range from amusing to intense and disturbing, in the latter case because performance art often challenges conventional values, beliefs, or perceptions.

perspective (n)

A method used to create the illusion of three-dimensional space on a flat surface, such as linear perspective, in which lines parallel in nature appear in the image to meet at a vanishing on the horizon.

picture plane (n)

Flat plane corresponding to the actual surface of a painting or two-dimensional work, but conceived as an imaginary, transparent window through which the viewer sees virtual space and volume created by the artist.

pierced (adj)

Punctured or perforated to form a decorative design or pattern.

Pilgrims (n)

English Separatists who broke from the Church of England in the early 17th century and moved to Holland to avoid religious persecution. This group, along with other *colonists*, began immigrating to America in 1620 and founded the Plymouth Colony, in present-day Plymouth, Massachusetts.

plaster casts (n)

Copies of three-dimensional objects, especially freestanding or relief sculpture, cast in plaster.

pointed arch (n)

Narrow arch in which the two curved shapes that rise from the pair of vertical supports meet at a point, as opposed to a round arch in which the span is semicircular; typical in *Gothic* architecture.

Pop Art (n)

American art movement of the 1960s that relied on images from popular culture (including advertisements, comic books, movies, television, and billboards) and mass-produced commercial products. Individual expression was minimized in favor of impersonal or mechanical techniques featuring flat, textureless surfaces, duplication, and repetition.

porcelain (n)

Hard, fine-grained, translucent and white ceramic ware produced by firing fine white clay (kaolin) at high temperatures.

portrait (n)/portraiture (n)

Likeness of an individual in a two- or three-dimensional medium; portraiture refers to the art of the portrait making.

GLOSSARY

positive space (*n*)

Area within an artwork or object that is occupied by physical matter in the form of an image or a formal element (for example, a solid shape).

Prairie Style (*n*)

Late 19th and early 20th-century architectural style most often associated with architect Frank Lloyd Wright. Common to the Midwest, the style is characterized by strong horizontals, flat roofs with broad overhanging eaves, and use of natural materials. It was related to the American *Arts and Crafts* movement, which embraced simplicity and clean lines in design and emphasized individual craftsmanship.

Prohibition (*n*)

Period of time from 1920–1933 during which the manufacture, transportation, and sale of alcoholic beverages was restricted or illegal as mandated by the 18th Amendment to the United States Constitution, ratified in 1919.

prototype (*n*)

Original model or object from which copies or variations are derived.

Puritan (*n*), (*adj*)

(*n*) Member of a group of Protestants who broke from the Church of England, traveled to North America, and landed in 1620 in what would become the colony of Massachusetts; (*adj*) of or relating to Puritans, often signifying behavior that is sternly moralistic.

Reconstruction (*n*)

Period from 1865–1877 during which the U.S. government focused on resolving the aftermath of the American Civil War. Former Confederate states were reorganized as part of the Union and Northern troops were stationed in the South to enforce compliance to postwar legislation of the federal government, including the granting of political rights to freed slaves.

Regionalism (*n*)

Movement of the 1930s characterized by realistically painted rural scenes of everyday American life. Emphasis on rural life of the American heartland rather than urban East Coast culture has been interpreted as a reaction to the prevalence of European *modernism* following the *Armory Show*, and parallels conservative, isolationist tendencies in American politics and society between World War I and II.

Republican Rome (*n*)

Period in ancient Roman history from c. 510–27 B.C., prior to the reign of the first Roman emperor, Augustus; during the Republic, an informal constitution and government bodies including a senate and a plebian assembly functioned under leadership of elected consuls.

Quakers (*n*)

The Religious Society of Friends, a Protestant group established in Europe and the United States in the 17th century that rejects outward rites and an ordained ministry and maintains a long tradition of actively working for peace and opposing war.

Seminole (*n*)

Native Americans formerly of the Creek people (from Georgia and Alabama) who settled in northern Florida during the 18th century where they were joined by African Americans who had escaped slavery. After 1842 many were forced to resettle in Oklahoma after being defeated in the Seminole Wars waged against the United States; others remained in the Florida Everglades.

screen (*n*)

Movable partition used to divide, conceal, or protect a space; consists of a decorative frame or panel.

schooners (*n*)

Large, rigged sailing ships with three to seven masts.

sculpture (*n*)

Three-dimensional artwork, either freestanding or relief (projecting from a two-dimensional surface); traditional techniques consist of carving, molding (forming the sculpture from soft material such as clay or wax), and *casting*.

silversmith (*n*)

Person who makes or repairs silver objects.

social realist (*n*)

Artistic movement that grew out of the Great Depression of the 1930s. Art of the social realists depicted working-class activities, usually in urban environments, and focused on the social struggles and hardships of everyday people during times of economic hardship.

South Side Community Art Center (*n*)

Arts center on Chicago's South Side funded by the Works Progress Administration/Federal Arts Project and modeled after the highly successful Harlem Community Art Center in New York. Dedicated in 1941, it continues to this day to provide professional training and opportunities for aspiring young artists.

spandrels (*n*)

Triangular-shaped space between the outer curve of an arch and the straight-sided framework surrounding it.

GLOSSARY

spindle (*n*)

A vertical support, often cylindrical or rounded in shape, used in architecture or furniture

still life (*n*)

Depiction of a group of inanimate objects, such as flowers or fruit, usually arranged by an artist.

stylus (*n*)

Sharp, pointed instrument for writing, marking, or incising.

solder (*n*)

Melted metal, such as lead or silver, used like glue to join or attach two metal objects.

Sublime (*adj*)

Advanced in an essay first published in 1756 by British philosopher Edmund Burke, a term used to convey a greatness so awe-inspiring that it transcends beauty, triggering strong emotions such as fear, excitement, or horror; often invoked by 19th-century writers and artists in reference to nature and its vastness, frequently manifested in 19th-century landscape painting.

Surrealism (*n*)

Movement introduced by a group of writers and artists led by French poet André Breton (1896–1966) in Paris in 1924. Surrealist artists embraced the act of spontaneous creation, probing the world of dreams, fantasies, and the subconscious.

telegraph (*n*)

Machine used for transmitting and receiving messages over long distances through a wire. Samuel F. B. Morse's telegraph used electrically generated pulses to produce codes that were transferred to a strip of paper.

textiles (*n*)

Fabrics that are woven (from silk, wool, or cotton, for example) and used for clothing, blankets or coverlets, to cover parts of furniture, etc.

Transcendentalists (*n*)

A 19th-century group of writers and philosophers who believed in the essential unity of all creation; in the derivation of knowledge from intuitive sources; and in the superiority of the spiritual realm over the material. American Transcendentalist writers included Henry David Thoreau and Ralph Waldo Emerson.

Triangle Trade (*n*)

Term relating to trade between three transatlantic ports or regions in the 18th century. The route between New England colonies (especially Rhode Island), West Africa, and the West Indies is one of the most famous. It facilitated the transport of sugar and molasses to New England to make rum, which was then traded for slaves in West Africa, who were sent to the West Indies to work on sugar plantations. Slaves in the West Indies also cut down mahogany trees that were shipped to New England and used to make furniture.

underdrawing (*n*)

Drawing or linear sketch on canvas that is later covered by paint, made by the artist as preliminary guide for the *composition*.

veneer (*n*)

Thin sheet of wood applied to the surface of a furniture piece for decorative effect.

Victorian (*adj*)

Referring to highly ornamented, massive style seen in architecture and *decorative arts*, popular in 19th-century England and America, characterized by heavily carved embellishments and elaborate decoration; or more generally, that which corresponds chronologically to the reign of Queen Victoria in England (1837–1901).

War of 1812 (*n*)

War between the United States and Great Britain fought from 1812 to 1815, primarily over Britain's interference with American sea trade with France during the reign of Napoleon.

wharves (*n*)

Areas or piers where ships can be tied to load and unload goods.

whirligig (*n*)

Mechanical object with some type of propeller that spins or whirls, or includes at least one part that spins in the wind.

woodblock prints (*n*)

Prints made from blocks of wood that have been carved, inked, and printed.

Works Progress Administration (WPA) (*n*)


Federal agency created in 1933 under Franklin D. Roosevelt to support public works (highways, bridges, dams, libraries, airports, gardens) as well as the arts (visual, literary, and performing) during the *Great Depression*. Lasting through the advent of World War II, the WPA was the largest and most well-known governmental agency to ever support the arts in America, primarily through its division of the Federal Art Project (1935–1942), employing at its height some five thousand artists.

GLOSSARY

World War I (*n*)

Global military conflict waged primarily in Europe from 1914–1918 between the Central Powers (Germany, Austria-Hungary, Turkey, and Bulgaria) and the Allies (Russia, France, Great Britain, Italy, United States, and others), who were victorious. The war was notorious for the scale of death and destruction, and use of trench warfare, chemical warfare, and food blockades.

TIMELINE

DATE	ARTS	DATE	HISTORY
1660s	Earliest surviving dated portraits of colonial period, executed by limners (untrained, itinerant painters)	1492	Columbus sails from Europe to “New World.”
1698-1720	Kierstede, <i>Two-Handled Covered Cup</i>	1607	First successful English colony founded in Jamestown (Virginia).
		1620	Pilgrims (English settlers) land at Plymouth Rock (Massachusetts).
	See page 21 (detail)	1664	English take control of Dutch settlement of New Amsterdam, renaming it New York.
1759-1763	Peter Harrison designs first synagogue in Newport, R.I.	1723	First house with running water in the colonies is built; First permanent Native American school is established.
1764	Copley, Mrs. Daniel Hubbard	1735	Colonists win the right to print stories that criticized the government.
1767	The first permanent theater for the production of plays, the John Street Theater, opens in New York City.	1737	Copper coins are used in the colonies for the first time.
1773	American slave Phyllis Wheatley publishes <i>Poems on Various Subjects, Religious and Moral</i> in London.	1754-1763	French and Indian War; England wins.
1780-1790	Townsend, <i>Bureau Table</i>	1763	King George III issues a proclamation setting aside all of the land in the Ohio Valley for Native Americans.
		1765	Parliament levies the first direct tax on the colonies, the Stamp Act (a tax on printed items). It is repealed in 1766.
		1770	Five colonists are killed by British gunfire in the Boston Massacre.
		1773	British Parliament passes the Tea Act, granting the East India Company a monopoly on all tea exported to the colonies; leads to the Boston Tea Party.
		1775-1783	The colonies win their independence from England by fighting the American Revolution.
		1776	Congress adopts the Declaration of Independence.

TIMELINE

DATE	ARTS	DATE	HISTORY
1785	Thomas Jefferson designs the Virginia State Capitol building in the Neoclassical style.	1787	Delegates draft and sign the Constitution of the United States in Philadelphia. African Americans petition the Massachusetts legislature for equal school facilities in Boston.
1791	Pierre-Charles L'Enfant designs plan for Washington, D.C. following its designation as the national capital. Among members of the commission charged with developing the plans was African American Benjamin Banneker.	1789	George Washington inaugurated as first President of the United States.
1800s	White traders introduce metal carving tools to Northwest Coast settlements. Native Americans carve monumental poles, grave markers, and doorposts to commemorate important tribal events.	1790	African American Jean Baptiste Pointe Du Sable establishes the first permanent settlement at what is to become Chicago.
1802	Charles Willson Peale opens his museum in Philadelphia, the first in the country.	1793	Eli Whitney invents the cotton gin.
1803	Architect Benjamin Latrobe oversees work on U.S. Capitol and the White House, both begun earlier, as Surveyor of Public Buildings in Washington, D.C.	1796	John Adams elected President.
		1800	Thomas Jefferson elected President.
		1803	Louisiana Purchase adds almost 900,000 square miles to U.S. territories, consisting of land between Mississippi and the Rockies, sold to America by France.
		1804-1806	Meriwether Lewis and William Clark explore Louisiana Purchase and Pacific Northwest territories.
		1807	Robert Fulton develops the steamboat, a boat that could move upstream as easily as downstream.
		1808	James Madison elected President.
		1812-1814	War of 1812, between Great Britain and the United States.
1814	Francis Scott Key writes the poem "Defense of Fort McHenry," which will become the words to "The Star-Spangled Banner," adopted as the national anthem in 1931.	1816	James Monroe elected President.
		1817-1858	Seminole Wars between Native Americans and U.S. government, waged over land in Florida.

TIMELINE

DATE	ARTS	DATE	HISTORY
1819	Rush, <i>General Andrew Jackson</i>	1818	Illinois becomes a state.
1820s	White actor Thomas Rice adapts a jig danced by African American Daddy Jim Crow. Using the stage name “Daddy Jim Crow Rice,” Rice’s minstrel dancing is an immediate success.	1821	Troy Female Seminary, the first college-level school for women, is founded by Emma Hart Willard in Troy, NY.
1820	Washington Irving publishes <i>Sketch Book of Geoffrey Crayon</i> (includes the stories of Rip Van Winkle and the Legend of Sleepy Hollow).	1822	Cotton mills begin production in Massachusetts with water-powered machinery. A female labor force is used; John Quincy Adams elected President.
c. 1822	Peale, <i>Still Life—Strawberries, Nuts, &c.</i>	1825	Erie Canal opens.
1823	James Fenimore Cooper publishes <i>The Pioneers</i> , the first of the Leatherstocking Tales.	1826	U.S. Academy of Design is founded.
1827	John James Audubon begins publishing <i>Birds of North America</i> .	1828	Andrew Jackson elected President.
1830	Cole, <i>View of Niagara Falls</i>	1829	James Smithson, a British chemist, bequeaths 100,000 pounds to found the Smithsonian Institution, Washington, D.C.
		1833	Oberlin College is established in Ohio. The college is a center of abolitionist activity, and is the first to admit both sexes. In 1835 it also admits African Americans.
	Image 4 (detail)	1835-1838	Cherokees forced into Oklahoma Territory from Georgia along the Trail of Tears.
1840s	Photographers Albert Sands Southworth and Josiah Johnson Hawes become known for distinctive daguerreotypes of famous Americans.	1836	Martin van Buren elected President; child-labor laws require children to attend school 3 months of the year until age 15. It is illegal to hire children for more than 9 months of the year.
1842	The New York Philharmonic Society is founded.	1840	William Henry Harrison elected President.
		1841	John Tyler inaugurated as President following sudden death of Harrison; first group of settlers follow the Oregon Trail.

TIMELINE

DATE	ARTS	DATE	HISTORY
1845	Edgar Allen Poe publishes “The Raven” in <i>The American Review</i> and <i>Evening Mirror</i> .	1844	James Polk elected President; Samuel F. B. Morse’s telegraph used for the first time between Baltimore and Washington.
1848	The song “Oh! Susanna” by Stephen Foster is published.	1846–1848	Mexican–American War. After the war, American settlers encounter Native American arts of the Southwest for the first time.
1849	Henry David Thoreau publishes his essay “Civil Disobedience.”	1848	Zachary Taylor elected President; Women’s Rights Convention is held in Seneca Falls, NY; gold discoveries in California lead to first gold rush.
1850s	Inexpensive photographic portraits become available.	1850	Millard Fillmore becomes president following death of Taylor.
1850	Nathaniel Hawthorne publishes <i>The Scarlet Letter</i> .	1852	Franklin Pierce elected President.
1851	Harriet Beecher Stowe’s <i>Uncle Tom’s Cabin</i> published in serial form; Herman Melville publishes <i>Moby Dick</i> .	1853	Through the Gadsden Purchase, southern portions of present-day New Mexico and Arizona are acquired, establishing the current boundaries of the continental US (excluding Alaska).
1861–1865	Photographers Matthew Brady, Alexander Gardner, George Barnard, and Timothy Sullivan systematically chronicle the Civil War.	1857	James Buchanan elected President; Dred Scott ruling of Supreme Court makes slavery legal in U.S. territories, adding to tensions between the North and South.
1861	Julia Ward Howe writes “The Battle Hymn of the Republic.”	1859	John Brown leads raid of abolitionists in Harper’s Ferry, WV, resulting in his capture and execution; the incident further enflames antislavery sentiment in the North.
		1860	Abraham Lincoln elected President; re-elected in 1864.
		1861–1865	Civil War


TIMELINE

DATE	ARTS	DATE	HISTORY
1869	Louisa May Alcott publishes <i>Little Women</i> .	1863	Emancipation of slaves in the Confederacy is proclaimed. Battle of Gettysburg; Lincoln's Gettysburg Address
1872	Whistler, <i>Nocturne: Blue and Gold—Southampton Water</i>	1865	Lincoln is assassinated, succeeded by Andrew Johnson; Ku Klux Klan founded, in Pulaski, MS.; thirteenth Amendment passed, ending slavery; Reconstruction begins.
1875	Mark Twain publishes <i>The Adventures of Tom Sawyer</i> .	1868	Ulysses S. Grant elected President; fourteenth Amendment passed, granting citizenship to African Americans.
1876–1885	Herter Brothers, <i>Cabinet</i>	1870	15th Amendment is ratified, allowing African American men to vote.
1877	Eadweard Muybridge generates a series of 24 images of a horse in motion, a key step in the development of motion pictures.	1871	Great Chicago Fire
c. 1880	Furness and Pabst, <i>Sideboard</i>	1872	Congress sets aside land for the first national park.
1885	Homer, <i>The Herring Net</i> ; First skyscraper is built in Chicago: the 10-story-tall Home Insurance Building, designed by William Jenney.	1876	Rutherford B. Hayes elected President; The Sioux and Cheyenne defeat Custer at Little Bighorn; Alexander Graham Bell invents the telephone; Centennial Exposition is held in Philadelphia.
1886	Statue of Liberty dedicated; painter Thomas Eakins is forced to resign from the Pennsylvania Academy of Fine Arts for use of nude models in art classroom.	1877	Reconstruction ends.
		1879	Thomas Edison invents the electric light bulb.
		1881	Chester A. Arthur becomes President following assassination of James Garfield six months after his inauguration.
		1883	W. F. Cody ("Buffalo Bill"), organizes his "Wild West Show."
		1884	Grover Cleveland elected President.
		1885–1920	Millions emigrate to America from southern and eastern Europe.
		1887	Thomas Edison invents the phonograph.
		1888	Benjamin Harrison elected President.

TIMELINE

DATE	ARTS	DATE	HISTORY
1889	Louis Henry Sullivan designs his first skyscraper, the Wainwright Building, in St. Louis, MO.		
1890	<i>Poems</i> by Emily Dickinson is published posthumously by her sister; Anna Sewell publishes <i>Black Beauty</i> .	1890s	Sweatshops proliferate in the garment industry, exploiting cheap (and mostly female) labor.
1891	Chicago Symphony Orchestra is founded; Edison and W.K.L. Dickson patent the Kinetograph camera and Kinetoscope viewer, the first motion-picture system.		
1892	Cassatt, <i>The Child's Bath</i>	1892	Grover Cleveland elected for non-consecutive consecutive second term.
1893	World's Columbian Exposition is held in Chicago. The Art Institute of Chicago is founded following the Exposition.	1894	Violence erupts in Pullman railroad strike in Chicago and is suppressed by federal troops, striking a blow to labor unions.
1895	Remington, <i>The Bronco Buster</i> ; first moving pictures are shown on public screen.		
1896	John Phillip Sousa composes "Stars and Stripes Forever."	1896	William McKinley elected President; Supreme Court decision of <i>Plessy vs. Ferguson</i> establishes "separate but equal" status for African Americans.
1897	Scott Joplin composes the "Maple Leaf Rag," named for the social club above the saloon in Missouri where he played piano.	1898	Spanish-American War. Spain surrenders; International Ladies' Garment Worker's Union founded.
1900	Frank L. Baum publishes <i>The Wonderful Wizard of Oz</i> ; "The Cakewalk," a dance of African origin, is popularized by African American entertainers Egbert Williams and George Walker.	1901	President McKinley assassinated and is succeeded by Theodore Roosevelt.
1902-1906	Wright, <i>Spindle Cube Chair</i> ; designed for his home and studio in Oak Park, Illinois.	1902-1912	Journalists called "muckrakers" expose corruption in government.
		1903	Wright brothers make the first airplane flight at Kitty Hawk, NC.
		1904	World exhibition and first American venue of Olympics held in St. Louis; Theodore Roosevelt elected President.
1905	Glackens, <i>At Mouquin's</i>	1905	William Haywood and others found Industrial Workers of the World; Albert Einstein formulates theory of relativity; establishes law of mass-energy equivalence.
1905-14	Chicago is home to thriving motion-picture industry during the early silent era; actors appearing in films produced by local studios include Charlie Chaplin and Gloria Swanson.		

TIMELINE

DATE	ARTS	DATE	HISTORY
1906	Tiffany Studios, <i>Hanging Head Dragonfly Shade on Mosaic and Turtleback Base</i>	1906	Upton Sinclair publishes <i>The Jungle</i> ; the revelation of conditions in Chicago stockyards leads to the U.S. Pure Food and Drugs Act; San Francisco earthquake kills 700.
1907	Sargent, <i>The Fountain, Villa Torlonia, Frascati, Italy</i>	1908	William Howard Taft elected President.
1909	Frank Lloyd Wright designs the Robie House in Chicago.	1910	W.E.B. DuBois founds National Association for the Advancement of Colored People (NAACP).
1912	Harriet Monroe founds <i>Poetry</i> magazine in Chicago, America's premier journal of modern poetry.	1912	Woodrow Wilson elected President; Congress authorizes an eight-hour day for all workers under federal contract.; S.S. Titanic sinks on her maiden voyage after colliding with an iceberg; 1513 people drowned.
1913	The Armory Show introduces many Americans to modern and abstract art. When the show arrives in Chicago, protesters of modern art burn an effigy of Matisse's <i>Blue Nude</i> ; composer Charles Ives completes <i>A Symphony: New England Holidays</i> .	1913	Henry Ford pioneers new assembly line techniques in his car factory.
1914	Carl Sandburg publishes the poem "Chicago" in <i>Poetry</i> magazine; Edgar Rice Burroughs, a resident of Oak Park, IL, publishes <i>Tarzan of the Apes</i> ; Hollywood becomes the center of the motion picture industry.	1914	World War I begins.
1915	Hartley, <i>Movements</i> 	1917	President Wilson signs resolution declaring war on Germany; amplitude modulate (AM) radio is pioneered by the development of the super heterodyne circuit by Army Signal Corps officer Edwin Armstrong.
1918	Willa Cather publishes <i>My Antonia</i> .	1918	World War I ends; daylight savings time introduced.
1919	Sherwood Anderson publishes <i>Winesburg, OH</i> ; jazz becomes popular in Europe from performances by Paul Whiteman, Jelly Roll Morton, and Duke Ellington.	1919	Prohibition amendment (18th) to U.S. Constitution ratified.

TIMELINE

DATE	ARTS	DATE	HISTORY
1920s	Harlem Renaissance: African American artists, dancers, musicians, and authors living in New York City create a vibrant arts community.	1920	Warren G. Harding elected President; 19th Amendment to the U.S. Constitution is ratified, giving women the right to vote.
1921	Edith Wharton publishes <i>The Age of Innocence</i> (wins Pulitzer Prize).	1923	Calvin Coolidge becomes President following death of Harding.
1924	George Gershwin's <i>Rhapsody in Blue</i> premiers in New York.	1924	2.5 million radios in U.S.; Calvin Coolidge elected President; Congress passes a law making Native Americans citizens of the United States.
1925-1941	Gutzon Borglum and son Lincoln carve busts of presidents on Mount Rushmore, SD.	1925	The Charleston dance becomes the rage.
1926	F. Scott Fitzgerald publishes <i>The Great Gatsby</i> ; Ernest Hemingway's <i>The Sun Also Rises</i> is published.	1927	Italian-Americans N. Sacco and B. Vanzetti, anarchists accused of murder, are executed, but protesters convinced of their innocence cite political prejudice of judge and jury; Charles A. Lindbergh makes first transatlantic airplane flight; Babe Ruth sets home-run record when he hits 60 for the season.
1928	Storrs, Ceres ; Walt Disney produces the first Mickey Mouse animated cartoons; George Eastman develops the first color motion pictures in Rochester, NY; first scheduled television broadcasts are aired.	1928	Herbert Hoover elected President; Amelia Earhart becomes first woman to fly across Atlantic.
1929	Martha Graham founds dance troupe; Academy Awards (Oscars) introduced to honor outstanding filmmaking.	1929	Stock market crash starts the Great Depression. Unemployment, business failures, and farm failures brought on by drought and the "dust bowl" of the Midwest and continue until the beginning of World War II; St. Valentine's Day Massacre leaves seven dead in Chicago, the result of rivalry between two criminal gangs.
1930	Wood, American Gothic; Orozco, Zapata	1930	115 million Americans attend movies weekly.
1931	Helmsley Winfield founds the New Negro Art Theater Dance Troupe in New York (first professional African American dance group).		

TIMELINE

DATE	ARTS	DATE	HISTORY
1932	Sculptor Alexander Calder creates his first “mobiles;” Pearl S. Buck publishes <i>The Good Earth</i> .	1932	Franklin D. Roosevelt elected President; the infant son of Charles and Anne Lindbergh is kidnapped.
1933	Works Progress Administration (WPA) is founded, Depression-era government program designed to alleviate unemployment by funding public works; an arts division is added in 1935.	1933	Edwin Armstrong develops frequency modulation (FM), used in radio transmission.
1935	The rumba, a Latin-American dance, becomes popular in the U.S. and Europe. Swing music becomes popular, led by Benny Goodman, the Dorsey Brothers, and Glenn Miller.	1934	Bank robber John Dillinger (“Public Enemy Number One”) killed by the FBI outside Biograph movie theater, Chicago.
1936	Margaret Mitchell publishes <i>Gone With the Wind</i> (wins Pulitzer Prize).	1935	Congress passes the Social Security Act.
1936-1937	Frank Lloyd Wright designs Falling Water in Bear Run, PA, a house cantilevered over a waterfall; John Steinbeck publishes <i>Of Mice and Men</i> (1937).		
1937	Ernest Hemingway reports on Spanish Civil War from Spain; <i>Life</i> magazine begins publication; Margaret Bourke-White takes the first cover photograph of Fort Peck Dam in Montana; Walt Disney produces his first full-length animated feature, <i>Snow White and the Seven Dwarfs</i> .	1937	Ten striking steel workers killed by police in Memorial Day Strike at the Republic steel mill in Chicago; Amelia Earhart lost on Pacific flight.
1938	Thornton Wilder publishes <i>Our Town</i> (wins Pulitzer Prize).		
1938-1942	Memkus, Whirligig, entitled “America”		
1939	John Steinbeck publishes <i>The Grapes of Wrath</i> (wins Pulitzer Prize).		
1940	Richard Wright publishes <i>Native Son</i> ; Ernest Hemingway publishes <i>For Whom the Bell Tolls</i>	1940	30 million U.S. homes have radios.
1942	Hopper, Nighthawks	1941	Japanese bomb Pearl Harbor, HI.
		1941-1945	U.S. participation in World War II, spurred by attack on Pearl Harbor on December 7, 1941.

TIMELINE

DATE	ARTS	DATE	HISTORY
1943	Motley, <i>Nightlife</i> ; African American poet Gwendolyn Brooks publishes <i>Annie Allen</i> , Chicago-based poems that win Pulitzer Prize; construction ends on the Pentagon, largest office building in the world; Hammerstein's musical <i>Oklahoma!</i> opens.	1943	Penicillin successfully used in treatment of chronic diseases.
1944	Tennessee Williams publishes <i>The Glass Menagerie</i> .		
1944-1948	Blume, <i>The Rock</i>		
1945	Center of the art world shifts from Paris to New York; Swing music transforms to bebop, led by saxophonist Charlie "Bird" Parker.	1945	President Roosevelt dies; he is succeeded by Harry S. Truman; United States drops atomic bombs on the Japanese cities Hiroshima and Nagasaki; World War II ends.
		1946	5,000 U.S. homes have television sets.
1947	Tennessee Williams publishes <i>A Streetcar Named Desire</i> ; Polaroid camera invented by Edwin Herbert Land.		
1948	Cortor, <i>The Room No. VI</i>	1948	Harry S. Truman elected President.
1949	Carson McCullers publishes <i>The Member of the Wedding</i> .	1949	U.S. completes withdrawal of occupying forces in South Korea.
		1950-1953	U.S. military involved in Korean War.
		1950	1.5 million TV sets in U.S.
1952	Ernest Hemingway publishes <i>The Old Man and the Sea</i> (wins Pulitzer Prize).	1952	Dwight D. Eisenhower elected President.
1953	Pollock, <i>Greyed Rainbow</i> ; Arthur Miller publishes <i>The Crucible</i> .		
1954	Tennessee Williams publishes <i>Cat on a Hot Tin Roof</i> (wins Pulitzer Prize); Elvis Presley records his first commercially successful record.	1954	In nationally televised hearing, Senator Joseph McCarthy is formally censured by the Senate for his congressional investigation on Communist infiltration into the U.S. government; RCA markets the first color TV set.
		1956	Prince Rainier of Monaco marries U.S. movie star Grace Kelly.
1957	<i>West Side Story</i> opens on Broadway (music by Leonard Bernstein); Ayn Rand publishes <i>Atlas Shrugged</i> ; Dr. Seuss publishes <i>The Cat in the Hat</i> .	1957	Bobby Fischer, 13 years old, emerges as world chess champion.

TIMELINE

DATE	ARTS	DATE	HISTORY
1958	Alvin Ailey American Dance Theater founded; Truman Capote publishes <i>Breakfast at Tiffany's</i> ; the cha-cha, a Latin-inspired dance, becomes popular in U.S. and Europe.	1958	Tension grows in U.S. as desegregation of schools is attempted in the South; U.S. establishes National Aeronautics and Space Administration (NASA), launches satellite Explorer I and first moon rocket (which fails to reach moon).
1959	Lorraine Hansberry's drama <i>A Raisin in the Sun</i> is produced on Broadway, the first by an African American woman.	1959	Fidel Castro becomes Premier of Cuba and expropriates U.S.-owned sugar mills; Alaska and Hawaii become the 49th and 50th states.
1960	Harper Lee publishes <i>To Kill a Mockingbird</i> (wins Pulitzer Prize).	1960	Presidential candidates Vice-President Richard Nixon and Senator John Kennedy appear in a televised debate; John F. Kennedy elected President.
1961	Joseph Heller publishes <i>Catch-22</i> ;	1962	Federal marshals called to University of Mississippi ("Ole Miss") to protect first African American student to enroll at the formerly segregated institution.
1962	Rachel Carson publishes <i>Silent Spring</i> . Ken Kesey publishes <i>One Flew Over the Cuckoo's Nest</i> ; Edward Albee publishes <i>Who's Afraid of Virginia Woolf?</i>	1963	Kennedy assassinated in Dallas, TX; bombing of African American church in Birmingham, AL by Ku Klux Klan group galvanizes civil-rights movement.
1964	Rosenquist, <i>Volunteer</i>	1964	Rev. Martin Luther King, Jr. awarded the Nobel Peace Prize; Beatlemania sweeps the U.S.; Lyndon B. Johnson elected President.
1965	Alex Haley publishes <i>The Autobiography of Malcolm X</i> ; U.S. Congress establishes the National Endowment for the Arts and the National Endowment for the Humanities.	1965-1973	U.S. military involved in Vietnam War.
1966	Truman Capote publishes <i>In Cold Blood</i> .	1965	Malcolm X is shot in New York.
1967	<i>Hair</i> , one of the first rock musicals, opens in New York City; Tom Stoppard publishes <i>Rosencrantz and Guildenstern Are Dead</i> .	1966	Color TV becomes popular; U.S. car registrations total 78 million passenger cars and 16 million trucks and buses.
		1967	50,000 people demonstrate against Vietnam War at Lincoln Memorial, Washington, D.C. African American riots in Cleveland, Newark, and Detroit.

TIMELINE

DATE	ARTS	DATE	HISTORY
1968	Aero Saarinen's <i>Gateway Arch</i> in St. Louis, MO is completed; Muriel Spark publishes <i>The Prime of Miss Jean Brodie</i> .	1968	Richard Nixon elected president; Rev. Martin Luther King, Jr. and Senator Robert F. Kennedy assassinated; violence erupts outside Democratic National Convention in Chicago, resulting in 1969 trial of the protesters, known as the Chicago Seven; 78 million TV sets in American homes.
1969	The Body Politic, a nonprofit theater, is founded in Chicago, beginning Chicago's Off-Loop theater movement, providing high-quality, inexpensive plays in the Midwest.	1969	Apollo 11 launched from Cape Kennedy carrying Neil Armstrong, who steps out on the moon July 21; Woodstock Music & Art Fair, near Bethel, New York, attracts 400,000 concertgoers.
1971	Sylvia Plath publishes <i>The Bell Jar</i> .	1970	Student protests against Vietnam War result in killing of four by the National Guard at Kent State University, OH.
1973	The Sears Towers in Chicago is designed by Skidmore, Owings & Merrill and becomes the tallest building in the world.	1972	District of Columbia police arrest five men for wiretapping inside Democratic National Headquarters in the Watergate complex.
1976	Alex Haley publishes <i>Roots</i> ; disco dominates popular music.	1973	Vice-President Spiro T. Agnew resigns over income-tax evasion; Gerald Ford named Vice President to replace him; oil-producing nations in the Middle East embargo shipments to the U.S., Europe, and Japan in retaliation for their support of Israel, precipitating an energy crisis.
		1974	President Nixon resigns; Vice-President Gerald Ford becomes President; worldwide inflation causes dramatic increases in the cost of fuel, food, and raw materials.
		1976	U.S. celebrates its bicentennial; Jimmy Carter elected President.
		1977	Oil flows through the 800-mile trans-Alaska pipeline; passenger service on the Concorde supersonic transport begins between New York, Paris, and London; U.S. population reaches 216 million.

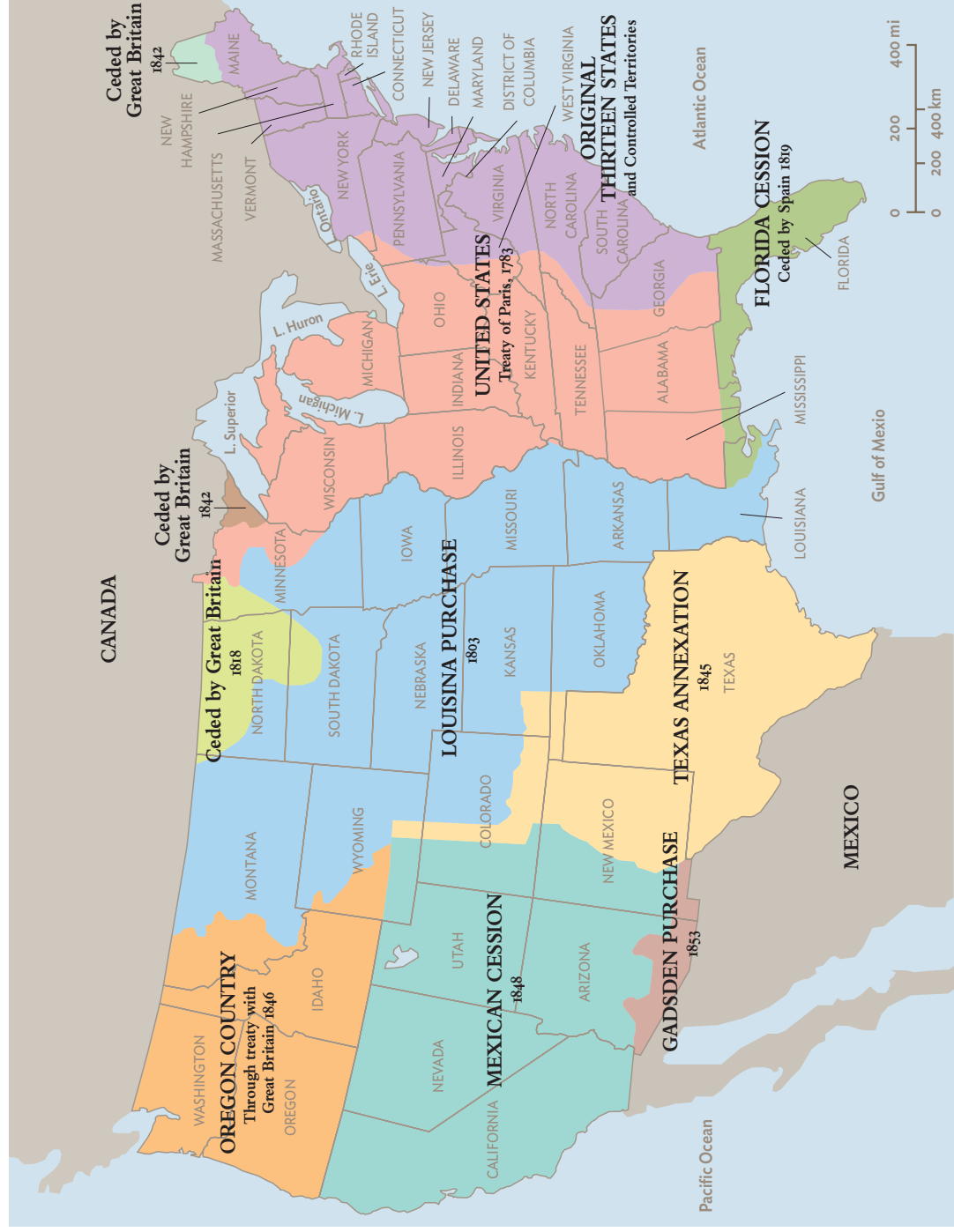
TIMELINE

DATE	ARTS	DATE	HISTORY
1979	Bernard Pomerance publishes <i>The Elephant Man</i> ; Piazza d'Italia in New Orleans opens, an early example of postmodern architecture by Charles Moore.	1979	Nuclear disaster is narrowly averted at Three Mile Island, PA. but the reactor building is badly contaminated; M. Begin (Israel), and A. Sadat (Egypt) sign peace treaty following Camp David Accords initiated by Jimmy Carter in 1978; Carter and U.S.S.R. President Brezhnev sign SALT-2 arms-limitation treaty.
1980	Michael Graves's postmodern Portland Building (Portland, OR) completed.	1980	Ronald Reagan elected President; Mount St. Helens volcano in Washington State erupts; U.S. boycotts the 22nd Olympics in Moscow.
		1981	John Hinkley shoots President Regan outside the Washington Hilton Hotel; I.B.M. launches its "home" or "personal" computer (P.C.); MTV, music-video cable network, launched.
1982	Maya Lin's Vietnam Veterans Memorial is dedicated in Washington, D.C. Over 58,000 names are inscribed on the black granite memorial.	1982	World's Fair held in Knoxville, TN.
1983	Alice Walker publishes <i>The Color Purple</i> .	1983	U.S. Space Shuttle "Challenger" is launched and completes three missions; Sally Ride is the first American woman in space; Guion Bluford is the first African American astronaut.
		1984	The Apple Macintosh computer is launched; U.S. and French scientists identify Acquired Immune Deficiency Syndrome (AIDS); Ronald Reagan reelected for second term.
1986	Robert Penn Warren is appointed the first official Poet Laureate of the U.S.; Elie Wiesel, author and human rights campaigner, wins Nobel Peace Prize.	1986	The space shuttle "Challenger" explodes on take-off, killing all seven crewmembers; President Regan admits secret arms deals with Iran in breach of the U.S. arms embargo.
1987	Alfred Uhry publishes <i>Driving Miss Daisy</i> (wins Pulitzer Prize).	1987	Reagan and U.S.S.R. President Gorbachev meet for three days in Washington and sign a treaty to ban all short- and medium-range nuclear weapons in Europe.
1988	Sherman, <i>Untitled</i> ; Toni Morrison publishes <i>Beloved</i> (wins Pulitzer Prize).	1988	George H. W. Bush elected President.

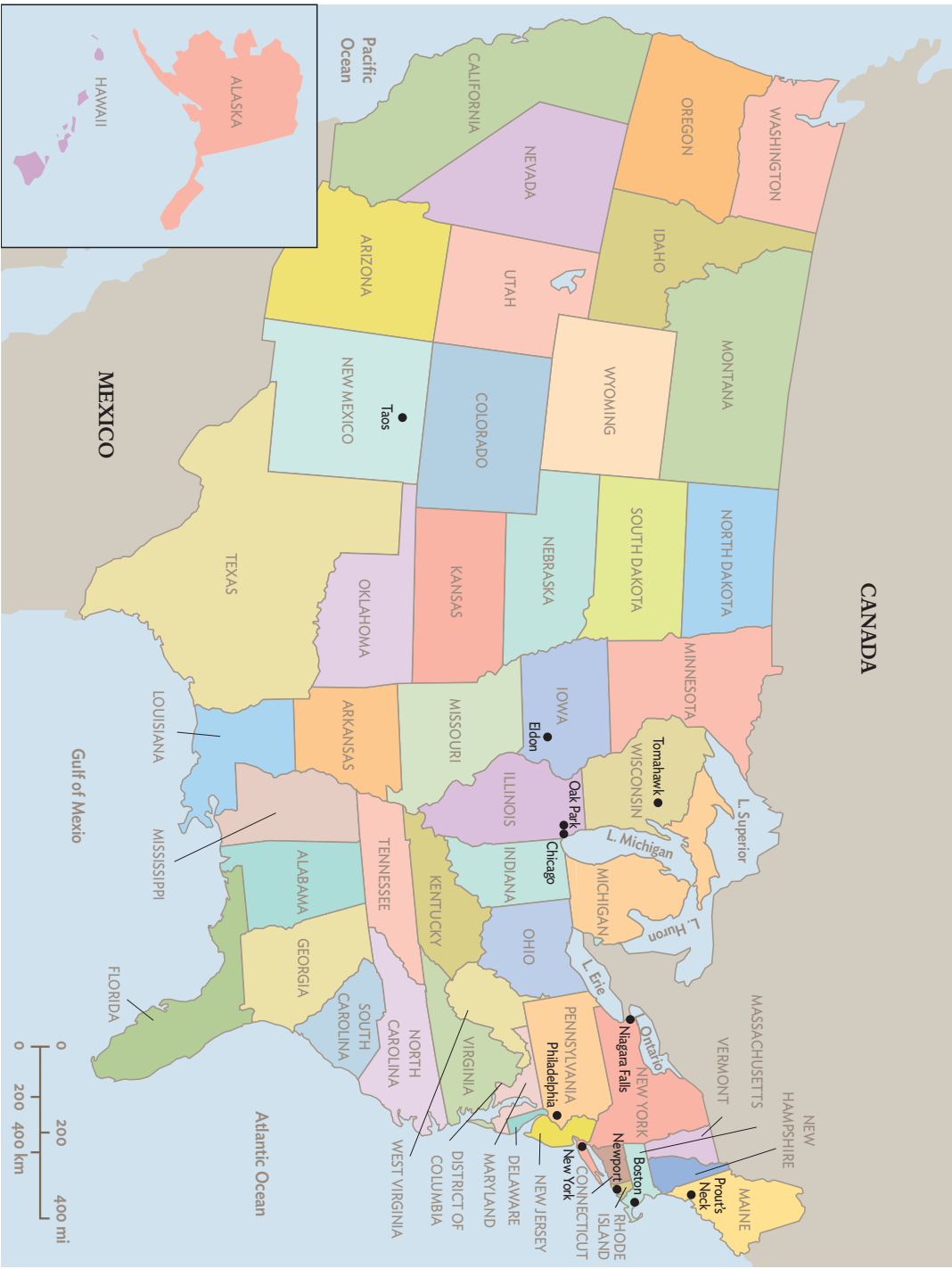
TIMELINE

DATE	ARTS	DATE	HISTORY
1990	Conservative groups protest funding by National Endowment for the Arts for certain controversial works by photographers and performance artists; the agency's budget is severely cut in 1996.	1989	The Exxon "Valdez" causes the world's largest oil spill (11 million gallons) in Alaska; 80 nations agree to stop producing chlorofluorocarbons (CFCs), which damage the ozone layer, by the year 2000.
1991	Gonzalez-Torres, <i>Untitled (Portrait of Ross in L.A.)</i>	1991-1992	U.S. military troops deployed in the Persian Gulf War.
1993	U.S. Holocaust Memorial museum opens in Washington, D.C.; The Art Institute of Chicago celebrates its centennial.	1992	Bill Clinton elected President.
1999	Exhibition at the Brooklyn Museum of controversial works by British artists results in threats of funding cuts by city of New York.	1993	First attack on World Trade Center; FBI raids Branch Davidian complex in Waco, TX.
2004	Millennium Park opens in Chicago, featuring monumental outdoor sculpture including Kapoor's <i>Cloud Gate</i> ("The Bean").	1995	Bombing of Federal Building, Oklahoma City, killing 168.
2005	Christo and Jeanne-Claude's <i>The Gates</i> installed for 16 days in New York, a series of arches with hanging fabric erected along paths in Central Park.	1999	President Clinton is acquitted in an impeachment trial by the U.S. Senate.
2008	Opening, after partial completion, of Trump International Hotel and Tower in Chicago, the 2nd tallest building in the U.S. (designed by Adrian Smith).	2000	George W. Bush elected President.
		2001	September 11, 2001 terrorist attacks on the World Trade Center and the Pentagon; America invades Afghanistan.
		2003	War in Iraq commences.
		2004	George W. Bush reelected.
		2005	Hurricane Katrina destroys areas of Louisiana and Mississippi.
		2008	Barack Obama becomes the first African American to be elected president.

EXPANSION OF THE UNITED STATES TO 1853



UNITED STATES TODAY



LOCATIONS ASSOCIATED
WITH IMAGES IN THIS MANUAL

- Boston, Massachusetts**—
Copley, *Mrs. Daniel Hubbard* (Mary Greene)
- Chicago, Illinois**—
Storrs, *Ceres*
Corrör, *The Room No. 17*
- Eldon, Iowa**—
Wood, *American Gothic*
- New York, New York**—
Glackens, *At Mouquin's*
Herter Brothers, *Cabinet*
C.P.W. Discoll for Tiffany Studios,
Hanging Head Dragonfly Shade on Mosaic
and Turtleback Base
Hopper, *Nighthawks*
Schreckengost, *Jazz Bowl*
- Newport, Rhode Island**—
Townsend, *Bureau Table*
- Niagara Falls, New York**—
Cole, *Niagara Falls*
- Oak Park, Illinois**—
Wright, *Spindle Cube Chair*
- Philadelphia, Pennsylvania**—
Rush, *General Andrew Jackson*
Peale, *Still Life*—
Strauberties, Nuts, Etc.
- Prout's Neck, Maine**—
Homer, *The Herring Net*
- Taos, New Mexico**—
O'Keefe, *Black Cross, New Mexico*
- Tomahawk, Wisconsin**—
Memkus, *Whitigig*, entitled "America"

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WEB SITES

*Produced by the Art Institute of Chicago

American Crafts and Folk Arts from the Index of American Design

<http://www.nga.gov/collection/iad/history/making.shtm>

Watercolor renderings of American decorative-art objects from the colonial period through the 19th century with extensive interpretive information. The paintings were created from 1935–1942, funded by the Works Progress Administration. Topics include: Pennsylvania German Folk Art, Shaker Crafts, Folk Arts of the Spanish Southwest, Pottery, Woodcarving, Costume, Furniture, and Toys. Kits with slides are also available through the loan program of the National Gallery of Art, Department of Education Resources.

<http://www.nga.gov/education/classroom/loanfinder/>

American Memory: Historical Collections for the National Digital Library

<http://rs6.loc.gov>

Archives of historic pictures, documents, maps, and sound recordings from the Library of Congress, with lesson plans and activities for families.

***Art Access**

<http://www.artic.edu/artaccess/index.shtml>

Images and interpretive information on works from the permanent collection of the Art Institute of Chicago. Includes lesson plans, maps, bibliographies, and family activities. Units on American art include: African American Art, American Art to 1900, and Modern and Contemporary Art.

***Art Institute of Chicago: Collections**

<http://www.artic.edu/aic/collections/amer>

Reproductions of over 700 works of American art from the colonial period to 1945, in all media, with bibliographies and information on provenance. Works can be browsed or searched, and saved in online scrapbooks (“My Collections”), features of which include fields for user notes and the option to email your scrapbooks.

BIBLIOGRAPHY

★Art Institute of Chicago: Exhibitions

<http://www.artic.edu/aic/exhibitions/past.php>

Web sites on special exhibitions held at the Art Institute of Chicago on American artists and topics in American art that include images of key works and interpretive information. The module on Winslow Homer's watercolors includes a special feature on materials and techniques, including video excerpts. See:

- ★*Window on the West: Chicago and the Art of the New Frontier, 1890–1940* (2003)
- ★*Hero, Hawk, and Open Hand: American Indian Art of the Ancient Midwest and South* (2004)
- ★*Charles Sheeler: Across Media* (2006)
- ★*Watercolors by Winslow Homer: The Color of Light* (2008)
- ★*Edward Hopper* (2008)

Digital History

<http://www.digitalhistory.uh.edu>

This Web site was designed and developed to support the teaching of American history in K–12 schools and colleges and is supported by the Department of History and the College of Education at the University of Houston.

Edward Hopper

<http://www.nga.gov/>

(from the home page choose Online Tours and Edward Hopper)

This handsomely designed site from the National Gallery of Art, Washington D.C. is filled with images of Hopper's work. This site discusses artistic themes of Hopper's work and includes a timeline of his life, a closer look at specific artworks, and an educational video narrated by actor Steve Martin.

Edward Hopper Sketchbook

<http://www.tate.org.uk/modern/exhibitions/hopper/sketchbook.htm>

Edward Hopper kept meticulous records of a lifetime of painting, making careful drawings of each work, which were then annotated by his wife. This interactive Web site from the Tate Modern represents an extract from his journals.

The Gilder Lehrman Institute of American History

<http://www.gilderlehrman.org/>

The Gilder Lehrman Institute of American History offers a variety of resources for both teachers and students including teaching and learning modules covering more than twenty topics that correspond to major periods in American history.

Interactive Tour of American Paintings Highlights

<http://www.mfa.org/>

(from the home page choose Collections and Art of the Americas)

This online tour from the Museum of Fine Arts, Boston features masterpieces from its collection of over 1800 American paintings and miniatures from the 17th century to the mid-20th century, including works by John Singleton Copley, Fitz Henry Lane, Albert Bierstadt, Winslow Homer, Mary Cassatt, John Singer Sargent, Georgia O'Keeffe, and Jackson Pollock, among others.

National Gallery of Art, Washington D.C.

<http://www.nga.gov/collection/gallery/amer.shtm>

This Web site includes online tours and in-depth studies about American art and artists as well as lesson plans, which can be found in the "Education" section.

New Deal Network

<http://newdeal.feri.org/>

Selections discussing African American participation in New Deal programs, including the WPA/FAP and the Federal Writers Project, a program that sponsored hundreds of interviews with former slaves.

Terra Foundation for American Art

<http://www.terraamericanart.org/>

The Terra Foundation's collection of American art spans the colonial era through 1945 and includes more than 700 paintings, prints, drawings, photographs, and sculptures. This online presentation of the Terra Foundation's collection is designed for the art enthusiast and scholar alike, and provides information about the collection as well teacher resources.

Teachers' Guide to American Art

<http://www.famsf.org/fam/education/subpage.asp?subpagekey=19>

The Web site of the Fine Art Museum of San Francisco provides texts, images, and lesson plans related to American art until 1900, including "Learning to Look at American Paintings," "The Civil War, 1850s to 1860s," and "The Industrial Revolution, 1870s to 1880s."

U.S. History.org

<http://www.ushistory.org>

A clearinghouse for numerous American history Web sites.

BIBLIOGRAPHY

***Watson and the Shark* by John Singleton Copley**

<http://www.nga.gov/>

(from the home page choose Online Tours and John Singleton Copley: *Watson and the Shark*)
Interactive exploration of Copley's 1778 painting documenting the real-life efforts of a trading ship's crew, who attempted to rescue a boy from a shark in 1749 in the waters off Havana, Cuba. Created for the Web site of the National Gallery of Art, Washington.

William Harnett: *Trompe L'Oeil* Master

<http://www.nga.gov/>

(from the home page choose Online Tours and William Harnett)
National Gallery of Art Web site exploring Harnett's *The Old Violin* (1886) and his *trompe l'oeil*, or "fool the eye" methods. Includes a biography of the artist and comparative works by his contemporaries.

Winslow Homer

<http://www.nga.gov/>

(from the home page choose Online Tours and Winslow Homer in the National Gallery of Art)
Highlighting a wide and representative range of Homer's art, this Web site feature traces his career from the battlefields, farmland, and coastal villages of America, to the North Sea fishing village of Cullercoats, the coast of Maine, the Adirondacks, and the Caribbean, offering viewers the opportunity to experience the breadth of his artistic achievement.

Worcester Art Museum

<http://www.worcesterart.org>

(from the home page choose Collections and Early American Paintings from the Online Gallery)

This Web site examines early American paintings in the museum's collection and includes timelines, artist biographies and additional information about the artworks.

TEACHER MANUALS AND RESOURCES

*Produced by the Art Institute of Chicago

†Available through the loan program of the National Gallery of Art, Department of Education Resources, <http://www.nga.gov/education/classroom/loanfinder/>

**African American Art at The Art Institute of Chicago*. 1997. Art Institute of Chicago. Works by African-American artists ranging from Henry Ossawa Tanner to Kerry James Marshall; reproductions of 20 works in the Art Institute's collection, as well as maps, classroom activities, and a comprehensive timeline. See <http://www.artic.edu/aic/education/trc/purchase/index.html>

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**Hero, Hawk, and Open Hand: American Indian Art of the Ancient Midwest and South*. 2005. Art Institute of Chicago.

15 color reproductions, color maps, classroom applications, historical information, and a DVD. See <http://www.artic.edu/aic/education/trc/purchase/index.html> - theme

†*The Inquiring Eye: American Painting and The Inquiring Eye: Early Modernism 1900–1940*. National Gallery of Art.

Each with 20 slides, 12–14 color study prints, timeline, and booklet

**Many Faces: Modern Portraits and Identities* 1997. Art Institute of Chicago.

Transparencies accompany a text that explores issues of identity; works range from a daguerreotype of Frederick Douglass to a portraits by Mary Cassatt and Ivan Albright. See <http://www.artic.edu/aic/education/trc/purchase/index.html> - theme

†*Thomas Jefferson: Art and Reason*. National Gallery of Art.

18 slides, audiocassette, and text.

DVDS/VIDEOS

Videos below are on VHS cassette unless otherwise specified.

*Produced by the Art Institute of Chicago

†Available through the loan program of the National Gallery of Art, Department of Education Resources, <http://www.nga.gov/education/classroom/loanfinder/>

†*Awareness Series: American Art*. 1973. National Gallery of Art.

Brief, evocative studies of the works of major artists represented in the National Gallery: Copley, Catlin, Cassatt, and American Naive painters. (25 minutes)

†*American Art, 1785–1926: Seven Artist Profiles*. National Gallery of Art.

DVD and viewers guide.

†*American Light: The Luminist Movement, 1850–1875*. National Gallery of Art. (32 minutes)

**American Visions: African American Perspectives in Art*. 2000. Art Institute of Chicago.

Works by artists ranging from contemporary Chicagoans Kerry James Marshall and Richard Hunt to Henry Ossawa Tanner, whose work entered the collection in 1906; includes music, poetry, and historical film footage. Hosted by ABC-7 news anchor Hosea Sanders. (20 minutes) See <http://www.artic.edu/aic/education/trc/purchase/index.html> - video

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†*Edward Hopper: A National Gallery of Art Presentation*. 2007. National Gallery of Art.
VHS and DVD (30 minutes)

†*The Eye of Thomas Jefferson*. National Gallery of Art. (29 minutes)

Hughes, Robert. *American Visions*. 1996. Produced by Planet 24 in association with BBC Television; a Time Inc.-BBC co-production; produced in association with Thirteen/WNET. PBS Video. Distributed by PBS. (8 videocassettes, 60 minutes each).

†*James McNeill Whistler: The Lyrics of Art*.
VHS and DVD (20 minutes)

John Singer Sargent: Outside the Frame. 1999. Produced by WETA-TV, Washington, D.C.
(57 minutes)

†*The Landscape of Frederic Edwin Church*. National Gallery of Art. (29 minutes)

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SPECIAL ONLINE RESOURCE

ARTstor

<http://www.artstor.org>

The ARTstor Digital Library is a Web site containing almost one million images of art from around the world, including numerous selections of American works from the Art Institute of Chicago and the Terra Foundation for American Art. ARTstor can be used by teachers while visiting the Educator Resource Center of the Art Institute and is available for educational or scholarly use by subscription. For more information, visit the ARTstor Web site or enquire at the Educator Resource Center.

LIST OF IMAGES

1. John Singleton Copley (American, 1738–1815)
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3. William Rush (American, 1756–1833)
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Mr. and Mrs. Martin A. Ryerson Collection

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8. Mary Cassatt (American, 1844–1926)

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9. John Singer Sargent (American, 1856–1925)

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Friends of American Art Collection

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10. Frederic Remington (American, 1861–1909)

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George F. Harding Collection

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Restricted gift of the Antiquarian Society
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Corona, New York
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Favrile glass and bronze
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Roger and J. Peter McCormick endowments, Robert Allerton Purchase Fund, Goodman Endowment for the Collection of the Friends of American Art, Pauline S. Armstrong Endowment, Edward E. Ayer Endowment in memory of Charles L. Hutchinson; restricted gift of the Antiquarian Society in memory of Helen Richman Gilbert and Lena Turnbull Gilbert, Sandra van den Broek, Mr. and Mrs. Henry M. Buchbinder, Quinn E. Delaney, Mr. and Mrs. Wesley M. Dixon, Jamee and Marshall Field, Celia and David Hilliard, Elizabeth Souder Louis, Mrs. Herbert A. Vance, and Mr. and Mrs. Morris S. Weeden
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 Restricted gift of the Antiquarian Society; Roger McCormick Purchase, Alyce and Edwin DeCosta and the Walter E. Heller Foundation, Robert Allerton Purchase Income, Ada Turnbull Hertle, and Mary Waller Langhorne Memorial funds; Robert Allerton Trust; Pauline Seipp Armstrong Fund; Bequest of Ruth Falkenau Fund in memory of her parents; Mrs. Wendell Fentress Ott, Bessie Bennett, Elizabeth R. Vaughn, and Gladys N. Anderson funds; Estate of Stacia Fischer; The Goodman Fund; Maurice D. Galleher Endowment; Samuel P. Avery and Charles U. Harris Endowed Acquisition funds; Estate of Cora Abrahamson; Charles R. and Janice Feldstein Endowment Fund for Decorative Arts
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17. Marsden Hartley (American, 1877–1943)
Movements, 1913/15
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18. Viktor Schreckengost (American, 1906–2008)
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Black Cross, New Mexico, 1929

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21. Grant Wood (American, 1891–1942)

American Gothic, 1930

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Friends of the American Art Collection

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22. José Clemente Orozco (Mexican, 1883–1949)

Zapata, 1930

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Gift of Joseph Winterbotham Collection

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23. Frank Memkus (American, 1895–1965)

Whirligig, entitled “America,” 1938/42

Painted wood and metal

205.1 x 73.7 x 101.6 cm (80 3/4 x 29 x 40 in.)

Restricted gift of Marshall Field, Mr. and Mrs. Robert A Kubiceck, Mr. James Raoul Simmons, Mrs. Esther Sparks, Mrs. Frank L. Sulzberger and the Oak Park–River Forest Associates of the Woman’s Board of the Art Institute of Chicago

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1942.51
25. Eldzier Cortor (American, born 1916)
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Oil and gesso on Masonite
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Through prior acquisition of Friends of American Art and
Mr. and Mrs. Carter H. Harrison; through prior gift of the George F. Harding Collection
2007.329
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The Rock, 1944–48
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Stuart Davis (American, 1892–1964)
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142.6 x 106.7 cm (56 1/4 x 42 in.)
Restricted gift of Mr. and Mrs. Sigmund W. Kunstadter; Goodman Endowment
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Cornelius Kierstede (American, 1675–1757)
Two-Handled Covered Cup, 1698/1720
New York
Silver
14 x 22.9 x 14.1 cm (5 1/2 x 9 1/16 x 9 in.)
Restricted gift of Mrs. James W. Alsdorf, Pauline Seipp Armstrong, Marshall Field,
Charles C. Haffner III, Mrs. Burton W. Hales, Mrs. Harold T. Martin, Mrs. C. Phillip Miller,
Mr. and Mrs. Milo M. Naeve, Mrs. Eric Oldberg, Mrs. Frank L. Sulzberger, and the
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19TH CENTURY

Emma Stebbins (American, 1815–1882)

Machinist, c. 1859

Marble

74.9 x 29.2 x 29.2 cm (29 1/2 x 11 1/2 x 11 1/2 in.)

Gift of the Antiquarian Society

2000.13.1

(p. 24)

Emma Stebbins (American, 1815–1882)

Machinist's Apprentice, c. 1859

Marble

74.9 x 29.9 x 22.9 cm (29 1/2 x 11 3/4 x 9 in.)

Gift of the Antiquarian Society

2000.13.2

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Martin Johnson Heade (American, 1819–1904)

Magnolias on Light Blue Velvet Cloth, 1885/95

Oil on canvas

38.6 x 61.8 cm (15 1/4 x 24 3/8 in.)

Restricted gift of Gloria and Richard Manney; Harold L. Stewart Endowment

1983.791

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George Inness (American, 1825–1894)

The Home of the Heron, 1893

Oil on canvas

76.2 x 115.2 cm (30 x 45 in.)

Edward B. Butler Collection

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Winslow Homer (American, 1836–1910)

Croquet Scene, 1866

Oil on canvas

40.3 x 66.2 cm (15 7/8 x 26 1/16 in.)

Friends of American Art Collection; Goodman Fund

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FIGURES

Designed by Edward C. Moore (American, 1827–1891)

Tiffany and Company, founded 1837

New York, New York

Pitcher, 1878

Silver, gold, and copper

22.2 x 14 (diam. at base) cm (8 3/4 x 5 1/2 in.)

Restricted gift of Mrs. Frank Sulzberger

1984.240

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20TH CENTURY

Designed by George Grant Elmslie (of Purcell and Elmslie)

(American, born Scotland, 1871–1952)

Manufactured by Niedecken-Walbridge, Milwaukee

Tall Clock, 1912

Mahogany with brass inlay

213.3 x 66 x 40 cm (84 x 26 x 15 3/4 in.)

Restricted gift of Mrs. Theodore D. Tieken

1971.322

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Paul Theodore Frankl (American, born Austria, 1887–1958)

Skyscraper Cabinet, 1927/28

Painted wood

213.4 x 83.8 x 40 cm (84 x 33 x 15 1/2 in.)

Restricted gift of the Antiquarian Society through Mr. and Mrs. Thomas B. Hunter III
and Mr. and Mrs. Morris S. Weeden

1998. 567

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Georgia O'Keeffe (American, 1887–1986)

The Shelton with Sunspots, N.Y., 1926

Oil on canvas

123.2 x 76.8 cm (48 1/2 x 30 1/4 in.)

Gift of Leigh B. Block

1985.206

© Georgia O'Keeffe Museum

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Archibald John Motley, Jr. (American, 1891–1981)

Nightlife, 1943

Oil on canvas

91.4 x 121.3 cm (36 x 47 3/4 in.)

Restricted gift of Mr. and Mrs. Marshall Field, Jack and Sandra Guthman,

Ben W. Heineman, Ruth Horwich, Lewis and Susan Manilow, Beatrice C. Mayer,

Charles A. Meyer, John D. Nichols, Mr. and Mrs. E.B. Smith, Jr.; Goodman Endowment

1992.89

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Ivan Le Lorraine Albright (American, 1897–1983)

That Which I Would Have Done I Did Not Do (The Door), 1931–41

Oil on canvas

246.4 x 91.4 cm (97 x 36 in.)

Mary and Leigh Block Charitable Fund

1955.645

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ADDENDUM

Jackson Pollock (American, 1912–1956)

Greyed Rainbow, 1953

Oil on linen

182.9 x 244.2 cm (72 x 96 1/8 in.)

Gift of Society for Contemporary American Art

1955.494

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James Rosenquist (American, born 1933)

Volunteer, 1963–64

Oil and fluorescent paint on canvas

183 x 198 cm (72 x 78 in.)

Samuel and Sarah Deson Memorial, Robert and Marlene Baumgarten, and Constance

Obright Memorial funds; Estate of Solomon Byron Smith; through prior acquisitions of

Samuel P. Avery Endowment, Mary and Leigh Block and Mr. and Mrs. Carter H. Harrison

1994.311

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Cindy Sherman (American, born 1954)

Untitled, 1983

Chromogenic print

39 x 27 cm (15 3/8 x 10 5/8 in.)

Gift of David C. and Sarajean Ruttenberg

1991.127

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Felix Gonzalez-Torres (American, born Cuba, 1957–1996)

Untitled (Portrait of Ross in L.A.), 1991

Multicolored candies, individually wrapped in cellophane; ideal weight 175 lb

Installed dimensions variable, approximately 92 x 92 x 92 cm (36 x 36 x 36 in.)

Collection Donna and Howard Stone, on extended loan to the Art Institute of Chicago

1.1999

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