

ART
ART IN THE ERA OF
THE GREAT DEPRESSION

I. ART FUNDAMENTALS 20%

A. INTRODUCTION TO ART HISTORY

- 1. Methods and Inquiries of Art History
 - a. *The nature of art historical inquiry*
 - b. *Sources, documents, and the work of art historians*
 - c. *The development of art history*
- 2. Brief Overview of Art in the Western World
 - a. *Ancient civilizations*
 - b. *Greek and Roman art*
 - c. *Early Christian and medieval art*
 - d. *The Renaissance and Baroque*
 - e. *Rococo, Neoclassicism, and Romanticism*
 - f. *Realism and Impressionism*
 - g. *Post-Impressionism and other late 19th-century developments*
 - h. *The emergence of modernism*
 - i. *Abstraction*
 - j. *Pop Art, Minimalism, and Photo Realism*
 - k. *Earthworks, installations, and performance*
- 3. Brief Overview of Non-Western Art
 - a. *Asian art*
 - b. *African and Oceanic art*
 - c. *Islamic art*
 - d. *The art of the Americas*

B. ELEMENTS OF ART

- 1. Formal Qualities of Art
 - a. *Line*

- b. *Shape and form*
 - c. *Perspective*
 - d. *Color*
 - e. *Texture*
 - f. *Composition*
2. Processes and Techniques
- a. *Drawing*
 - b. *Printmaking*
 - c. *Painting*
 - d. *Photography*
 - e. *Sculpture*
 - f. *Mixed media*
 - g. *Performance*
 - h. *Craft and folk art*
 - i. *Architecture*

II. ART AND THE NEW DEAL (PAINTING AND SCULPTURE) . 25%

A. INTRODUCTION AND HISTORICAL CONTEXT

- 1. The Great Depression
 - a. *Financial collapse*
 - b. *Urban and rural experiences*
 - c. *Art patronage*
- 2. Government and Politics
 - a. *FDR and the New Deal*
 - b. *Communism, socialism, and the Red Scare*

B. FEDERAL SUPPORT FOR THE ARTS

- 1. Government Organizations and Art Patronage
 - a. *Inspiration and goals*
 - b. *Locations and key examples*
- 2. Resulting Works
 - a. *Stylistic preferences and subject matter*
 - b. *Limitations of government patronage*
 - c. *Public reactions*

C. SELECTED WORKS

- 1. **SELECTED WORK:** [*South Wall of a Mural Depicting Detroit Industry*](#), Diego Rivera, 1932–33 (South Wall, Detroit Institute of Arts)

- a. *Artist biography*
 - b. *Visual analysis*
 - c. *Historical context*
 - d. *Significance*
2. **SELECTED WORK:** [Aspects of Negro Life: Song of the Towers](#), Aaron Douglas, 1934 (Schomburg Center for Research in Black Culture)
 - a. *Artist biography*
 - b. *Visual analysis*
 - c. *Historical context*
 - d. *Significance*
 3. **SELECTED WORK:** [Tenement](#) (Mural Study, Department of Justice Building, Washington, D.C.), George Biddle, 1935 (Smithsonian American Art Museum)
 - a. *Artist biography*
 - b. *Visual analysis*
 - c. *Historical context*
 - d. *Significance*
 4. **SELECTED WORK:** [The Riveter](#) (Mural Study for the Bronx, New York Central Postal Station) Ben Shahn, 1938 (Smithsonian American Art Museum)
 - a. *Artist biography*
 - b. *Visual analysis*
 - c. *Historical context*
 - d. *Significance*
 5. **SELECTED WORK:** [Muse of Music, Dance, Drama](#), George Stanley, 1938–1940 (Hollywood Bowl, Hollywood, California.)
 - a. *Artist biography*
 - b. *Visual analysis*
 - c. *Historical context*
 - d. *Significance*

III. DOCUMENTARY PHOTOGRAPHY OF THE 1930s 15%

A. INTRODUCTION AND HISTORICAL CONTEXT

1. History of Documentary Photography
 - a. *Development of documentary photography*
 - b. *Function of documentary photography*
 - c. *Key examples prior to the 1930s*
2. Farm Security Administration Photography

- a. Roy Stryker and his role in the FSA
- b. Goals of FSA photography
- c. Projects and photographers
- d. Outcomes and public reaction

B. SELECTED WORKS

1. **SELECTED WORK:** [Negro Barbershop Interior](#), Atlanta, Walker Evans, 1936 (Art Institute of Chicago)
 - a. Artist biography
 - b. Visual analysis
 - c. Historical context
 - d. Significance
2. **SELECTED WORK:** [Migrant Mother, Nipomo, California](#), Dorothea Lange, 1936 (Art Institute of Chicago)
 - a. Artist biography
 - b. Visual analysis
 - c. Historical context
 - d. Significance
3. **SELECTED WORK:** [Contrasting No. 331 East 39th Street with Chrysler Building and Daily News Building, Manhattan](#), Berenice Abbott, November 8, 1938 (Art Institute of Chicago)
 - a. Artist biography
 - b. Visual analysis
 - c. Historical context
 - d. Significance
4. **SELECTED WORK:** [Moonrise, Hernandez, New Mexico](#), Ansel Adams, 1941 (Art Institute of Chicago)
 - a. Artist biography
 - b. Visual analysis
 - c. Historical context
 - d. Significance

IV. ARCHITECTURE OF THE 1930s 15%

A. URBAN ARCHITECTURE: THE SKYSCRAPER IN THE 1930s

1. Early 20th-Century Evolution of the Skyscraper
 - a. The “traditional” skyscraper
 - b. The “modern” skyscraper
 - c. The Art Deco style

2. **SELECTED WORK:** [Empire State Building](#), Shreve, Lamb and Harmon, New York City, 1931
 - a. *Visual analysis*
 - b. *Historical and contextual analysis*
 - c. *Significance*
- B. WPA PUBLIC ARCHITECTURE IN THE 1930s
 1. Overview of WPA Architectural Projects
 - a. *Goals*
 - b. *Types of projects and key examples*
 - c. *Aesthetics of WPA architecture*
 2. **SELECTED WORK:** [Hoover Dam](#), Gordon Kaufmann, et al., Nevada-Arizona Border, 1931–36.
 - a. *Artist biography*
 - b. *Visual analysis*
 - c. *Historical and contextual analysis*
 - d. *Significance*
- C. DOMESTIC ARCHITECTURE IN THE 1930s
 1. Early 20th-Century Domestic Architecture and Urban Planning
 - a. *The New Deal and housing*
 - b. *Urban and suburban planning*
 - c. *Overview of architectural styles and tendencies in the early 20th century*
 2. **SELECTED WORK:** [Fallingwater](#), Frank Lloyd Wright, Bear Run, Pennsylvania, Designed 1935, Built 1936–39
 - a. *Artist biography*
 - b. *Visual analysis*
 - c. *Historical and contextual analysis*
 - d. *Significance*
 3. **SELECTED WORK:** [Winona](#), Sears Honor-Bilt Home, Available from 1913–40, 1930s Catalog Version.
 - a. *History of Sears homes*
 - b. *Visual analysis*
 - c. *Historical and contextual analysis*
 - d. *Significance*

U. AMERICAN REGIONALISM/AMERICAN EXPERIENCES.. 25%

A. INTRODUCTION AND HISTORICAL CONTEXT

1. Defining “America”
 - a. Rural America
 - b. Urban America
 - c. Regionalism and race (the erasure of race)
2. Artistic Styles in the 1930s
 - a. Abstraction and Modernism
 - b. Regionalist responses and ideas about nationalism

B. SELECTED WORKS

1. **SELECTED WORK:** [American Gothic](#), Grant Wood, 1930 (Art Institute of Chicago)
 - a. Artist biography
 - b. Visual analysis
 - c. Historical and contextual analysis
 - d. Significance
2. **SELECTED WORK:** [Cow’s Skull with Calico Roses](#), Georgia O’Keeffe, 1931 (Art Institute of Chicago)
 - a. Artist biography
 - b. Visual analysis
 - c. Historical and contextual analysis
 - d. Significance
3. **SELECTED WORK:** [Departure of the Joads, from The Grapes of Wrath](#), Thomas Hart Benton, 1939 (Art Institute of Chicago)
 - a. Artist biography
 - b. Visual analysis
 - c. Historical and contextual analysis
 - d. Significance
4. **SELECTED WORK:** [And the Migrants Kept Coming](#), Jacob Lawrence, 1940–41 (Museum of Modern Art)
 - a. Artist biography
 - b. Visual analysis
 - c. Historical and contextual analysis
 - d. Significance
5. **SELECTED WORK:** [Nighthawks](#), Edward Hopper, 1942 (Art Institute of Chicago)
 - a. Artist biography
 - b. Visual analysis
 - c. Historical and contextual analysis
 - d. Significance