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American Art and Healing, an upper-level, undergraduate art history topics course

Course description

This course examines distinctive roles played by American art in healing, and healing in American art, from the late 19th century to the present. It offers an introduction to healing as a subject matter, experience, and practice of American artists and their art and its users. By American art, we mean the diverse artistic production that circulates within and beyond the constructed geographies of what is now the United States. Along with its objects and their lives in the world, the study of American art encompasses its makers and users, too.

We ask, in what ways does American art engage with healing, and why? What forms do these engagements take, and what attitudes does American art express about healing? Is art supportive, critical, or neutral? Are there instances when art is imperative to healing? What examples of art and practices of healing working together bode well for health and wellness?

Who does art reference in relation to healing? How do works of art reveal and relate to their social environments? In what ways do works of art reveal, commit to, comment on, critique, or ignore social institutions, systems involved in healing practices and policies, and individuals, families, and communities who participate in healing? Does art indicate that healing can be enforced or denied? How does art participate in health inequities, oppressions, and disenfranchisements? How can we understand the ways artists reveal their own involvements in healing or in experiences and situations that lead to or require healing?

Approach to the course content

The course uses some survey textbooks and online and hard copy articles and reference sources to provide a background to healing and health and information about American art. However, for key course content and all assignments the course emphasizes primary sources. The first four classes present short assignments geared to understanding and using primary sources. During these classes, we will work on the assignments in class and at home. Then, we will continue to chronologically explore major themes in American art and healing in historical and social contexts. Two additional assignments that are launched in the fifth class will stretch across the semester. For the larger of these, you will summarize your understanding of the course content.

Throughout, our framework is historical. We approach art and healing not as abstract generalities but, as much as possible, as relationships that are specific to a time, place, and person or people. So, if we are thinking about healing in 1940, it is likely we can expect something about healing to be different in 2023, such as the way healing (or something related to healing) is conceived and

practiced, and what is meaningful about it. The same goes for art. Art in 1940 in comparison to 2023 is going to look and act differently. It will likely have a different relationship with healing, too. Additionally, although we may begin our discussions with art, ultimately, we want to explore interactions of art and artists with healing, in other words, their relationship. What is art doing for and with healing? Why is art interested in healing at all? How does this interest and involvement change in time and place? In representing healing, whose perspectives does art convey, and why? Are there examples of art that provide healing? Another crucial question to keep in mind is, how are works of art that do not visually represent something about healing or health nevertheless involved with them? It is important to keep makers in mind, too. How are the things artists do to heal themselves from injury, disease, or suffering, evident in their art? What can learn about artists and their experiences of suffering and healing that impact our ideas about their importance for art history?

Although the syllabus uses the word healing repeatedly, as we meet for class and complete our assignments, we want to reduce our reliance on this word and become more specific about what we mean. For example, when we say healing, are we referring to social conditions for healing, or medical care, or a medical practitioner, patient, pharmaceuticals, surgeries, therapies, rest, vaccinations, psychotherapy, the laying on of hands, chanting, sleeping, or something else? Are we talking about a process, a practice, or a thing, behavior, condition, or way of being? In what situations is healing synonymous with the cure or prevention of disease? How does healing relate to historically changing ideas about ability and disability? What does healing mean for chronic conditions? What must occur before healing can happen? What is the absence of healing? Also, we want to understand conditions, situations, and practices that relate to healing such as impairment, injury, pain, suffering, feeling, caring, tending, caregivers, and care economies.

Course structure

This class meets once a week for nearly three hours. Readings and assignments are organized according to a weekly schedule. Complete assigned homework and read, look at and watch assigned materials before class begins. During class, we will work with primary sources, participate in discussions about new material presented in class, and work on assignments.

Course learning objectives and outcomes

- Understand what a primary source is
- Centralize primary sources in developing questions about and examining American art and artists' relationships with healing
- Identify how a primary source in the American art world engages with healing
- Use primary sources to explore the historical specificity and context of American art in its relationships with healing

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| Course calendar, topics, readings, and assignments |
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| Class | Topics | Content, materials, activities |
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| 1 | <p>Introduction</p> <p>What do we mean by American and American art?</p> <p>What does healing mean for American art?</p> <p>Healing before America existed</p> <p>Traditional medicine</p> <p>What is disease?</p> <p>Healing in relation to medicine, and vice versa</p> <p>What is a primary source?</p> | <p><u>Pre-class looking and reading</u></p> <ul style="list-style-type: none"> • “Native American Healers,” Theresa M. Maresca, in <i>The Oxford Encyclopedia of the History of American Science, Medicine, and Technology</i>, edited by Hugh Richard Slotten (Oxford University Press, Inc., 2014). • “Traditional Treatment and Traditional Healers,” 31-58, and “The beginnings of Change in Traditional Health Care,” 59-98, in John C. Burnham, <i>Healthcare in America: A History</i> (John Hopkins University Press, 2015) • Nahuas infected with smallpox, <i>Florentine Codex</i>, Vol. III, Book 12, fol. 54. Biblioteca Medicea Laurenziana, Florence. Reproduced in English, page 8, https://issuu.com/mare-nostrum/docs/the_florentine_codex_-_slas • “Border Medicine: Doctors, Disease, and Health Seekers,” D. J. Waldie, KCET, September 12, 2017 https://www.kcet.org/shows/lost-la/border-medicine-doctors-disease-and-health-seekers-in-la • “Disease,” Gerald N. Grob, in <i>The Oxford Encyclopedia of the History of American Science, Medicine, and Technology</i>, edited by Hugh Richard Slotten (Oxford University Press, Inc., 2014). • “Missionaries and Science and Medicine,” John Stenhouse, in <i>The Oxford Encyclopedia of the History of American Science, Medicine, and Technology</i>, edited by Hugh Richard Slotten (Oxford University Press, Inc., 2014). <p><u>What is a primary source?</u> What do we mean by primary source research as well as critical observation, critical thinking, presentism, and the importance of historical contexts and contextual thinking? In class we will discuss these questions and explore what to ask about a primary source to inquire about relationships of American art and healing. We will consider what might be obvious about an example and what may not be.</p> <p><u>Class assignment:</u> Bring to class one example of a primary source relating to Covid.</p> <p><u>Class activity:</u></p> <p>In small groups, tell what makes your Covid-related example a primary source. Identify how it relates to Covid. Then, consider what makes an oral history interview a primary source for</p> |

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| | | <p>Covid. Your small group will select and together watch or listen to one online oral history interview (approx. 25 minutes) from the Archives of American Art, Smithsonian Institution Pandemic Oral History Project 2020 on the AAA YouTube channel https://www.youtube.com/user/SmithsonianAAA. After watching or listening to the material, summarize the oral history interview very briefly for the class, identify what makes it a primary source, and share 3 questions that explore relationships of art and Covid.</p> <p><u>Homework assignment:</u> Your individual homework is to submit 10 questions about the primary source you brought to class. Develop questions that explore its relationship to Covid. Use critical observation, critical thinking, and contextual thinking. 10 points.</p> |
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| Class | Topics | Content, materials, activities |
|-------|---|--|
| 2 | <p>What is healing?</p> <p>What are types of healing?</p> <p>How does healing relate to histories of medicine?</p> <p>How do works of art participate in these histories?</p> <p>Art and healing since the Civil War to the late 19th c.</p> <p>Immigration, urbanization, disease, and public health</p> <p>Practices of motherhood</p> | <p><u>Pre-class looking and reading</u></p> <ul style="list-style-type: none"> • “Setting the Stage for Modern Medicine and Health, 1850s to 1880s,” 99-135, in John C. Burnham, <i>Healthcare in America: A History</i> (John Hopkins University Press 2015) • “War and Medicine” – read “Civil War” and Gilded Age through World War 1,” Dale Smith, in <i>The Oxford Encyclopedia of the History of American Science, Medicine, and Technology</i>, edited by Hugh Richard Slotten (Oxford University Press, Inc., 2014). • “Medical and surgical care during the American Civil War, 1861-1865,” Robert F. Reilly, <i>Baylor University Medical Center Proceedings</i> 29 no. 2 (April 2016), 138-42. https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4790547/ • Ward Williams, <i>Hospital Attendants collecting the wounded after the engagement within our lines near Hatcher’s run</i>, drawing, published in <i>Harper’s Weekly</i>, October 19, 1864, Library of Congress https://www.loc.gov/pictures/collection/drwg/item/2004661374/ • Zouave ambulance crew demonstrating removal of wounded soldiers from the field, 1862-1865, Library of Congress, https://www.loc.gov/pictures/item/2018672373/ • “The 19th-century night soil men,” Adee Braun, <i>Atlas Obscura</i> March 15, 2016 https://www.atlasobscura.com/articles/when-american-cities-were-full-of-crap • “Germ Theory of Disease,” Nancy Tomes, in <i>The Oxford Encyclopedia of the History of American Science, Medicine, and Technology</i>, edited by Hugh Richard Slotten (Oxford University Press, Inc., 2014). • <i>The Forgotten Plague, Tuberculosis in America</i>, PBS, American Experience, 2015, watch the series of short videos and look at the image gallery https://www.pbs.org/wgbh/americanexperience/films/plague • “How public health influenced the creation, purpose, and design of Central Park,” Marie Warsh, <i>Central Park Conservancy</i> June 26, 2020 https://www.centralparknyc.org/articles/how-public-health-influenced-the-creation-purpose-and-design-of-central-park • “Bethesda Fountain,” <i>Central Park Conservancy</i> https://www.centralparknyc.org/locations/bethesda-fountain/ • “Mary Stevenson Cassatt,” H. Barbara Weinberg, <i>Heilbrunn Timeline of Art History</i>, The Metropolitan Museum of Art https://www.metmuseum.org/toah/hd/cast/hd_cast.htm - look at the works of art |

Archives and
intersectional
study

depicting a mother and child

During the next two classes, we explore how online platforms contribute to our access to and understanding of primary sources.

How do archives address intersectional topics? For our purposes, intersectionality refers to topics associated with one field, such as science, which are necessary to study and understand in their inherent connections with another, such as art, and vice versa. Do platforms for medicine and healing treat primary sources differently than platforms for art-related primary sources? Do online archives suggest or refer to intersections and help us ask more about them? Do they ignore potential intersections? We are interested in how these fields (such as science and medicine) present their primary sources, and whether they present them in ways that compel or prevent us from asking questions about their importance for other fields (such as art).

Class activity: Compare an online primary source from a science/medicine platform, as represented by the Wellcome Collections, with examples from the humanities and visual arts appearing on historical society and art museum platforms. The class will work in six groups and then share the results of their research.

Half the class will work on an image of soldiers wounded in battle during the Civil War.

- Required science field platform: F. Skill, *American Civil War: officers saluting the wounded being brought in after the battle of Lewinsville, Virginia, 1861.*
<https://wellcomecollection.org/works/wdv2nz88/images?id=enfd7px2>

From this half of the class, each of three groups compares the image of soldiers wounded in Civil War to one of the following examples appearing on a humanities or art platform

- F. W. Heine, *Wounded Civil War Soldier*, 1889,
<https://www.wisconsinhistory.org/Records/Image/IM26108>
- Alexander Gardner, *Confederate Soldier (on the Battlefield of Antietam)*, 1862,
<https://www.metmuseum.org/art/collection/search/259606>
- John Rogers, *Wounded to the Rear, One More Shot*, patented 1865,
<https://americanart.si.edu/artwork/wounded-rear-one-more-shot-21166>

Half the class will work on an image of surgery from the late 19th century.

- Required science field platform: Transactions of the American Surgical Association, ca 1883 <https://wellcomecollection.org/works/tuyt2w8n/images?id=vybhfiux>

From this half of the class, each of three groups compares the image of surgery to one of the following examples appearing on a humanities or art platforms

- *The Agnew Clinic*, Thomas Copperthwaite Eakins, 1889, <https://www.nursing.upenn.edu/history/archives-collections/mary-clymer-collection/eakins-and-clymer/>
- Gebbie & Husson Co. Ltd, After Thomas Eakins, *The Agnew Clinic*, ca 1889, <https://digital.sciencehistory.org/works/0p0967780>
- Artist/maker unknown After Thomas Eakins, *The Agnew Clinic*, 1893, <https://philamuseum.org/collection/object/69110>

Homework assignment: Individually, continue working with the material your group discussed during class. Here is the homework prompt. If you are making an archive of primary sources about American art and healing, how could you present them so potential researchers are encouraged to ask questions about the American art elements, the healing elements, and their relationships? Submit your ideas as a 300-word discussion answering this question. Or submit a visual revision of one of the primary sources you studied, so that it clearly demonstrates your suggested solution/s. Worth 10 points.

| Class | Topics | Content, materials, activities |
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| 3 | <p>Early 20th c to WW1</p> <p>Bodies and faces as signs of trauma, injury, and illness</p> <p>Shell shock</p> <p>Reconstruction</p> <p>Prosthetic</p> <p>Disability</p> <p>How do the differences in archival platforms impact what we notice about one primary source</p> | <p><u>Pre-class looking and reading</u></p> <ul style="list-style-type: none"> • “The Age of Surgery and Germ Theory, 1880s to 1910s,” 141-187, in John C. Burnham, <i>Healthcare in America: A History</i> (John Hopkins University Press 2015) • “Physiological Medicine, 1910s to 1930s,” 188-222, in John C. Burnham, <i>Healthcare in America: A History</i> (John Hopkins University Press 2015) • “Psychological Trauma,” Nirit Gordon and Judith L. Alpert, in <i>Encyclopedia of Trauma</i>, edited by Charles R. Figley (Sage Publications, 2012). • “Making broken bodies whole in a shell-shocked world,” Annessa C. Stagner, in <i>Body and nation: the global realm of U.S. body politics in the twentieth century</i> (Duke University Press, 2014) • H. and L. Kirtland, <i>WWI soldiers wearing gas masks in trenches, ca. 1918</i>, Anna Coleman Ladd papers, 1881-1950, Archives of American Art, Smithsonian Institution https://www.si.edu/object/wwi-soldiers-wearing-gas-masks-trenches%3AAAADCD_item_9682 • John Singer Sargent, <i>Gassed</i>, 1919, Art.IWM ART, 1460, Imperial War Museum, UK, https://www.iwm.org.uk/collections/item/object/23722 • “Chapter Eight: Shattered Faces,” 188-213, in Thomas Helling, <i>The Great War and the Birth of Modern Medicine</i> (Pegasus Books, 2022) • American Red Cross, <i>WWI soldier facial reconstruction casts and masks</i>, circa 1918, Anna Coleman Ladd papers, 1881-1950. Archives of American Art, Smithsonian Institution https://www.aaa.si.edu/collections/items/detail/wwi-soldier-facial-reconstruction-casts-and-masks-9680 <p><u>Class activity:</u> During the previous class, we considered how material presented on field-specific platforms addresses the intersectionality of its material. For this class, we want to notice how the work of one individual is archived on the platforms for different institutions. <u>How do major and minor differences in these platforms shape our understanding of the same material or similar material?</u></p> <p>Together, we will be looking at examples from the WW1 sculptural work and rehabilitation work of Anna Coleman Ladd, for example:</p> |

- Anna Coleman Ladd Papers, 1881-1950, Box 3, Folder 2, Photographs, 1914-1925, <https://www.aaa.si.edu/collections/anna-coleman-ladd-papers-10600/series-7/box-3-folder-2>
- Personnel - P1200 through P1299 [165-WW-429P-1224], National Archives and Records Administration, <https://catalog.archives.gov/id/45532721?objectPage=2>

Notice where and how primary source material appears on a webpage. Notice its placement, appearance, interaction with any text, and our ability to manipulate it. How do these and other elements tell us what to notice, what to understand, and what questions to ask about the item? How does our understanding of the primary source remain the same or differ across different platforms?

Homework assignment: Select one example from the following list:

- Medical Department - Restoration Work - Reconstruction - French soldier whose face was mutilated in the war before and after adjusting the mask made for him by Mrs. Ladd of the American Red Cross, National Archives and Records Administration, <https://catalog.archives.gov/id/45498701>
- “Veterans in Massachusetts want public to see war’s horrors,” Box 3 Folder 18: Scrapbook 3, 1923-1936, item 3, Anna Coleman Ladd Papers, 1881-1950, Archives of American Art, Smithsonian Institution <https://www.aaa.si.edu/collections/anna-coleman-ladd-papers-10600/series-8/box-3-folder-18>
- Reproduction of bronze plaque, Box 3 Folder 18: Scrapbook 3, 1923-1936, item 4, Anna Coleman Ladd Papers, 1881-1950, Archives of American Art, Smithsonian Institution <https://www.aaa.si.edu/collections/anna-coleman-ladd-papers-10600/series-8/box-3-folder-18>

Identify how the platform’s presentation of the primary source shapes your understanding of it and helps or hinders your ability to ask questions about its relationship to healing. What elements would you change to help viewers think more critically or creatively about the primary source’s relationships to healing? How might you present the primary source so some elements are noticed that otherwise a viewer might ignore? Also, consider if there are primary sources that you would link to the webpage, and explain what these might be. Submit an image that, perhaps with the addition of text, clearly answers the prompt and its questions, or submit a short paper that answers the questions in about 300 words. 10 points.

| Class | Topics | Content, materials, activities |
|-------|--|--|
| 4 | WW1 Injury, rehabilitation, and race Propaganda Humanitarian aid What makes critical commentary a primary source and a secondary source? | <p><u>Pre-class looking and reading</u></p> <ul style="list-style-type: none"> • Ca 1919, American, Collection Items, Library of Congress, https://www.loc.gov/collections/artists-posters/?c=150&dates=1910/1919&fa=location:united+states%7Csubject:medical+aspects&st=list Select one of the WW1 posters and be able to tell the class what elements seem to relate to healing • <i>Horace Pippin's Autobiography, First World War</i>, Ca 1920s, Box 1, Folder 1, Horace Pippin notebooks and letters, ca 1920, Archives of American Art, Smithsonian Institution https://www.aaa.si.edu/collections/horace-pippin-notebooks-and-letters-8586/series-1 Compare and contrast the poster you selected (above) and the ways it speaks about healing, to artist Horace Pippin's account of being shot and recovered during WW1 • Excerpts, <i>Suffering and Sunset: World War I in the Art and Life of Horace Pippin</i>, Celeste-Marie Bernier (Temple University Press, 2015) • Alonzo Earl Foringer, <i>The Greatest Mother in the World</i>, 1917, https://www.loc.gov/item/2001700434/ • "American Red Cross," John F. Hutchinson, in <i>The Oxford Encyclopedia of the History of American Science, Medicine, and Technology</i>, edited by Hugh Richard Slotten (Oxford University Press, 2014). • "For the Privilege of Dying: <i>The Crisis Takes on the War</i>," Amy Helene Kirschke, 73-86, in <i>World War 1 and American Art</i> (PAFA and Princeton University Press, 2015) • Lewis Hine, <i>A new form of treatment</i>, American Red Cross, Washington, D.C., 1920, Library of Congress https://www.loc.gov/item/2016645644/ <p><u>In what circumstances does critical commentary about art serve as a primary source and a secondary source?</u></p> <p><u>Class activity:</u> As a group, as we consider efforts to remember and memorialize death and loss from war, we will study what makes a critic's responses to a war memorial a primary source and a secondary source by focusing on this example:</p> <ul style="list-style-type: none"> • Mrs. Maynard Ladd, "Which Lasting Words of Art Come into Being," Box 3, Folder 18, Scrapbook 3, 1923-1936, item 16, Anna Coleman Ladd Papers, 1881-1950, Archives of American Art, Smithsonian Institution, https://www.aaa.si.edu/collections/anna-coleman-ladd-papers-10600/series-8/box-3-folder-18 |

How do secondary sources use primary sources? What do primary sources contribute to secondary sources?

Homework assignment:

How do scholars writing secondary sources use primary sources in their research and publications?

Individually analyze the relationship of the following secondary source for the ways it uses primary sources:

- David M. Lubin, "Masks, Mutilation, and Modernity: Anna Coleman Ladd and the First World War," *Archives of American Art Journal* 47, no. 3-4 (2008): 4-15. PDF

Work directly on the pdf. Use an online highlighter to show passages where this secondary source references a primary source and where it contextualizes the primary source. Highlight areas where the secondary source emphasizes the primary source in other ways. Add commentary (as text notes) suggesting what the secondary source does not discuss about the primary source in terms of art and healing. For example, are there places that it could ask a question or go further but it does not, or topics it does not address at all? Finally, list 3 questions about a primary source that the secondary source omits (you can add these at the bottom of the pdf). Save your work as a pdf and submit the pdf. Worth 10 points.

| Class | Topics | Content, materials, activities |
|-------|---|--|
| 5 | <p>Inter-war period</p> <p>Shaping citizens and future generations</p> <p>Public health</p> <p>Eugenics</p> <p>Annotating a primary source</p> <p>Prompt for longer assignment: present an example of annotating a primary source</p> | <p><u>Pre-class looking and reading</u></p> <ul style="list-style-type: none"> • David Robbins, Murals by Louis Schanker and Abraham Lishinsky in the Medical and Public Health Building at the New York World's Fair, May 4, 1939 , Federal Art Project, Photographic Division collection, circa 1920-1965. Archives of American Art, Smithsonian Institution, https://www.aaa.si.edu/collections/items/detail/murals-louis-schanker-and-abraham-lishinsky-medical-and-public-health-building-new-york-worlds-fair-11540 • "WPA Hospital Murals: Brooklyn, Queens, and the Bronx," <i>NYC Public Design Commission</i> https://www.urbanarchive.org/stories/fXbFzMEvjTL • "Physicians, Public Health, and Progressivism," 223-252, in John C. Burnham, <i>Healthcare in America: A History</i> (John Hopkins University Press, 2015) • Health and Safety, WPA Posters, Library of Congress https://www.loc.gov/collections/works-progress-administration-posters/articles-and-essays/collection-highlights/health-and-safety/ - how do the WPA posters relate to the topics listed below (race, eugenics, family planning, disability and normality)? • "Race And Medicine," Karen Kruse Thomas, in <i>The Oxford Encyclopedia of the History of American Science, Medicine, and Technology</i>, edited by Hugh Richard Slotten (Oxford University Press, 2014). • "Eugenics," Wendy Kline, in <i>The Oxford Encyclopedia of the History of American Science, Medicine, and Technology</i> (Oxford University Press, 2014) • "Eugenics," <i>Wikipedia</i> https://en.wikipedia.org/wiki/Eugenics_in_the_United_States • "Birth Control and Family Planning," Susan Hanket Brandt, in <i>The Oxford Encyclopedia of the History of American Science, Medicine, and Technology</i>, edited by Hugh Richard Slotten (Oxford University Press, 2014). <p><u>Class activity:</u> In small groups we will discuss what annotating is, and we will practice annotating texts and images related to topics and experiences of the inter-war years.</p> <p><u>Assignment:</u> This is the prompt for an assignment you will work on outside of class and present in class as scheduled during the semester. The assignment asks you to begin to annotate a primary source associated with American art. Your task is to suggest how some of its features relate to healing. You select the primary source; it can be a text or a work of art. You will present your annotation in class on the date it relates to course content. These dates will be scheduled ahead of time. In your class presentation, identify elements of the primary source that explain and contextualize it in relation to an element of the content for the class for which it is scheduled. Use relevant course concepts. Provide bibliographic citations for reference materials that you recommend linking to the primary source information. There is nothing to submit for this assignment. Plan to present in about five</p> |

Prompt for longer assignment:
model a theme in American art and healing from the mid to late 19c to the present

minutes. Worth 20 points.

Assignment: This is the prompt for a semester-long assignment to construct a visual model that traces a theme or topic in American art and healing across the semester, which for us means across time, from the mid to late 19th century to the present.

First, identify your theme or topic, and consider what argument or statement you are making about it. Do you claim there is change, continuity, or diversity in your theme across time? Are you telling about something that developed in a particular way, or that intensified or faded? Do you prefer to identify a specific topic and present related examples or skim a lot of different material to demonstrate major change? Is there another way to tell about your topic? Then, think about what kind of visual model helps express your argument. This could be a timeline that moves forward or looks backward, or a graph, a list, a visual archive, a network, a series of before and after examples model, or another type of visual model.

Your model must sample content from at least 9 of the course's 13 content-driven classes. Do this by using primary sources that relate to something in the content for each of these classes. The primary sources may be items from pre-class preparation and from class or homework. Or you can select primary sources we did not see, read, or watch previously. Or you may work with a combination of some primary sources that are familiar from classes, and others that are not.

The primary sources you select serve as your evidence or examples for telling about your theme or topic. Together, they make your argument or main point. The primary sources may be images (works of art, illustrations, images from popular culture, videos), texts (diaries, letters, memos, pamphlets, books, transcribed oral histories...), or audio material (oral histories, sounds, recordings).

Keep in mind that simply having part of a text or an image appear does not explain why it matters to your model. The visual part of your model—its shape, organization, treatment of time—should show why you selected these examples to tell about a theme or topic. You may add text to the model to explain why the examples are there and why they matter (so that we understand what they contribute).

At the end of the semester, you will present your model in class and submit it. Both the presentation and submission must include:

- a sentence or two that identifies your theme or topic in 25 words or less
- an argument or main idea about the theme in 25 words or less (What are you saying about the theme or topic? What matters about the theme or topic? Why is it important for American art and healing?)
- your criteria for selecting examples in 30 words or less
- a list of any key concepts from the course that relate to your theme
- your model, consisting of primary source examples representing 9 of the course's 13

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| | | <p>classes. You may want to add text to the primary sources, so we know why they are there and why they matter (so we understand what they contribute)</p> |
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Your model is due on the day of your presentation. This assignment is worth 40 points

| Class | Topics | Content, materials, activities |
|-------|---|--|
| 6 | <p>Postwar and inter-war years: self, health, and community</p> <p>Hospital</p> <p>Community hospital</p> <p>Harlem Hospital murals</p> | <p><u>Pre-class looking and reading</u></p> <ul style="list-style-type: none"> • Charles Alston, <i>Magic in Medicine, Modern Medicine</i>, Harlem Hospital, 1940 https://livingnewdeal.org/projects/harlem-hospital-alston-murals-new-york-ny/ • Georgette Seabrooke, <i>Recreation in Harlem</i>, Harlem Hospital, 1940 https://livingnewdeal.org/projects/harlem-hospital-seabrooke-mural-new-york-ny/ • Vertis C. Hayes, <i>Pursuit of Happiness</i>, Harlem Hospital Center, 1937 https://livingnewdeal.org/projects/harlem-hospital-hayes-mural-new-york-ny/ • Alfred D. Crimi, <i>Modern Surgery and Anesthesia</i>, 1940, Harlem Hospital, https://livingnewdeal.org/projects/harlem-hospital-crimi-mural-new-york-ny/ • “Charles Alston’s Harlem Hospital Murals: Cultural Politics in Depression Era Harlem,” Diana L. Linden and Larry A. Greene, <i>Prospects</i> 26 (October 2001), 391-421 • Diego Rivera, <i>The History of Medicine in Mexico: Peopled Demand for Better Health</i>, mural, 1953, Centro Médico Nacional de La Raza, Mexico City, Mexico https://www.scielo.cl/img/revistas/rcp/v90n3//0370-4106-rcp-rchped_v90i3_1085-gf1.jpg • “Diego Rivera, The History of Medicine in Mexico: Peopled Demand for Better Health, mural in 1953 still current,” Gabriela Rodriguez-Gomez, Felipe C. Cabello, <i>Revista chilena de pediatria</i> 90 no. 3 (June 2019) https://www.scielo.cl/scielo.php?script=sci_arttext&pid=S0370-41062019000300351 • “Hospitals,” Bernadette McCauley, in <i>The Oxford Encyclopedia of the History of American Science, Medicine, and Technology</i>, edited by Hugh Richard Slotten (Oxford University Press, 2014). • “Medicine” – from the 1870s to 1945,” Ronald L., Eric Howard Christianson, John Harley Warner, Harry M. Marks, Harry M. Marks, and Naomi Rogers, in <i>The Oxford Encyclopedia of the History of American Science, Medicine, and Technology</i>, edited by Hugh Richard Slotten (Oxford University Press, 2014). <p><u>Primary source class presentations</u></p> <p><u>Class activity:</u> Do we learn more from a primary source than a secondary source? What can we learn about the Harlem Hospital murals from these sources? Small groups will separately study one of the following resources and then share their answer with the class and pose questions about what they learned.</p> <ul style="list-style-type: none"> • Oral history interview with Charles Henry Alston, 1965 September 28. Archives of American Art, Smithsonian Institution |

<https://www.aaa.si.edu/collections/interviews/oral-history-interview-charles-henry-alston-11482>

- “Charles Alston’s Harlem Hospital Murals: Cultural Politics in Depression Era Harlem,” Diana L. Linden and Larry A. Greene, *Prospects* 26 (October 2001), 391-421.
- WPA Hospital Murals: Harlem Hospital, NYC Public Design Commission, Urban Archive <https://www.urbanarchive.org/stories/X2kjFedX7nJ> and ‘I have been to the mountaintop,’ the Harlem Hospital, Urban Archive <https://www.urbanarchive.org/stories/6qPEL3YV3wT>
- Black Health Disparities Go Back to Slavery, March 3, 2021, Twin Cities PBS <https://www.youtube.com/watch?v=bz00gbEGfho>

Assignment: work on your primary source class presentation and your model for understanding a theme or topic about healing in American art across the semester

| Class | Topics | Content, materials, activities |
|-------|--|---|
| 7 | 1940s - therapies and media – illustration, fine art, and craft and design Medical illustration Therapy Craft occupation Psychotherapy and interiority | <p><u>Pre-class looking and reading</u></p> <ul style="list-style-type: none"> • Frank H. Netter, <i>Netter Images</i>, https://www.netterimages.com/artist-frank-h-netter.html, on the right side of the page, click on some of the topics to see Netter's illustrations; see also Frank H. Netter, Wikipedia, https://en.wikipedia.org/wiki/Frank_H._Netter • O. Louis Guglielmi, <i>Relief Blues</i>, ca. 1938, tempera on fiberboard, 24 x 30 in. (61.1 x 76.2 cm.), Smithsonian American Art Museum, Transfer from General Services Administration, 1971.447.34 https://www.si.edu/object/relief-blues:saam_1971.447.34 • Joe Yamakido, <i>Cigarette Belt</i>, ca 1940, Texarkana, inorganic material and aluminum, 2008.0104.02, National Museum of American History, Smithsonian https://www.si.edu/object/cigarette-belt:nmah_1422302 • Charles Eames, <i>War time leg splint</i> [then called Plyformed Wood], 1940-1, https://eames.com/en/war-time-leg-splint • William H. Johnson, <i>Killed in Action</i>, ca. 1942, gouache, pen and ink, and pencil on paper, 13 7/8 x 21 in. (35.2 x 53.4 cm), Smithsonian American Art Museum, Gift of the Harmon Foundation, 1967.59.144 https://www.si.edu/object/killed-action:saam_1967.59.144 • Arshile Gorky, <i>The Artist and his Mother</i>, 1926-ca 1936, oil on canvas, Whitney Museum of American Art, New York; gift of Julien Levy for Maro and Natasha Gorky in memory of their father, https://whitney.org/collection/works/2171 • <i>The Arts in Therapy</i>, February 3 – March 7, 1943, Museum of Modern Art New York, look at the installation photographs, read the press release and look at the checklist https://www.moma.org/calendar/exhibitions/3127 • <i>Art for War Veterans</i>, September 26 – November 25, 1946, Museum of Modern Art https://www.moma.org/calendar/exhibitions/3180 look at the installation photographs and read the press release • "Psychiatry," Laura Hirshbein, in <i>The Oxford Encyclopedia of the History of American Science, Medicine, and Technology</i>, edited by Hugh Richard Slotten (Oxford University Press, 2014). • "Psychotherapy," John H. Roberts, in <i>The Oxford Encyclopedia of the History of American Science, Medicine, and Technology</i>, edited by Hugh Richard Slotten (Oxford University Press, 2014) • Jackson Pollock, <i>Untitled (Psychoanalytic Drawing #58)</i>, ca 1939-1940, colored pencil on wove paper, Museum of Fine Arts Houston, Museum purchase funded by the Long Endowment for American Art 90.418 https://emuseum.mfah.org/objects/14296/untitled-psychoanalytic-drawing-58 |

Craft and healing:
craft occupations
in textiles and
metal

- *Psychological Test, Rorschach Test*, National Museum of American History, Smithsonian https://www.si.edu/object/psychological-test-rorschach-test:nmah_694556

Primary source class presentations

Class activity: During WW2, what did Dorothy Liebes and Margret Craver each contribute to craft occupations as part of occupational therapy? Small groups will examine items from the list below to answer the question and share their thoughts with the class.

- Series 5 subject files; Box 5 Folder 45, Arts and Skills Workshops, American Red Cross, Printed Material, 1937-1940s, Dorothy Liebes Papers, Archives of American Art, Smithsonian Institution <https://www.aaa.si.edu/collections/dorothy-liebes-papers-9143/series-5/box-5-folder-45>
- Series 5 subject files: Box 47, Arts and Skills Workshops, American Red Cross, Printed Material, 1937-1940s, Dorothy Liebes Papers, Archives of American Art, Smithsonian Institution <https://www.aaa.si.edu/collections/dorothy-liebes-papers-9143/series-5/box-5-folder-47>
- Series 8 scrapbooks, 1933-1972: Scrapbook 1942-1943, Box 26, Folder 2, Dorothy Liebes Papers, Archives of American Art, Smithsonian Institution <https://www.aaa.si.edu/collections/dorothy-liebes-papers-9143/series-8/box-26-folder-2>
- Series 8 scrapbooks, 1933-1972: Scrapbook 1943-1945, Box 27, Folder 1, Dorothy Liebes Papers, Archives of American Art, Smithsonian Institution <https://www.aaa.si.edu/collections/dorothy-liebes-papers-9143/series-8/box-27-folder-1>
- Series 8, Photographs 1908-2002, Occupational Therapy Project, 1945-7, Box 7, Folder 10, Margret Craver Withers papers, 1908-2016, Archives of American Art, Smithsonian Institution <https://www.aaa.si.edu/collections/margret-craver-withers-papers-9358/series-8/box-7-folder-10>
- Series 8, Photographs 1908-2002, Occupational Therapy Project, ca 1946, Box 7, Folder 11, Margret Craver Withers papers, 1908-2016, Archives of American Art, Smithsonian Institution <https://www.aaa.si.edu/collections/margret-craver-withers-papers-9358/series-8/box-7-folder-11>
- Series 6, Printed Material 1935-1997, Booklets, 1946-1952, Box 4, Folder 50, Margret Craver Withers papers, 1908-2016, Archives of American Art, Smithsonian Institution <https://www.aaa.si.edu/collections/margret-craver-withers-papers-9358/series-6/box-4-folder-50>

Assignment: work on your primary source class presentation and your model for understanding a theme or topic about healing in American art across the semester

| Class | Topics | Content, materials, activities |
|-------|---|--|
| 8 | 1960s - political technocracy of medicine and healing Technological medicine Social disability Health inequity Clinic Consciousness Meditation Social justice and health | <p><u>Pre-class looking and reading</u></p> <ul style="list-style-type: none"> • James H. Karales, <i>Marchers settling at Camp, Selma to Montgomery</i>, 1965 , 2015.129.64, Collection of the Smithsonian National Museum of African American History and Culture, Gift of Monica Karales and the Estate of James Karales https://nmaahc.si.edu/object/nmaahc_2015.129.64 • Stephen Shames, <i>Doctor examines baby a Health Clinic run by the Black Panthers Partys</i>, 1970, printed 2014, Collection of the Smithsonian National Museum of African American History and Culture https://www.si.edu/object/doctor-examines-baby-health-clinic-run-black-panther-party-chicago-illinois-1970:nmaahc_2014.123.7 • Jill Freedman, <i>Resurrection City, Untitled, Poor People’s Campaign, Southern Christian Leadership Conference</i>, 1968, Collection of the Smithsonian National Museum of African American History and Culture https://www.si.edu/object/resurrection-city-untitled:nmaahc_2017.81.11 • G.W. Carnick Company, <i>Halabar ‘mild emotional stabilizer,’ physician’s sample</i>, 1955, National Museum of American History, Gift of Mr. James Harvey Young https://www.si.edu/object/halabar-mild-emotional-stabilizer-physicians-sample:nmah_748967 • Peter Max, <i>Be In, Central Park, Easter Sunday</i>, March 26, 1967 https://www.si.edu/object/be-central-park-easter-sunday-march-26:nmah_1756974 • "Medicine and Technology," Shelley McKellar, in <i>The Oxford Encyclopedia of the History of American Science, Medicine, and Technology</i>, edited by Hugh Richard Slotten (Oxford University Press, 2014). • "The Age of Technological Medicine, 1940s to 1960s, John C. Burnham, <i>Healthcare in America: A History</i> (Johns Hopkins University Press, 2015) • "Doctors, Patients, Medical Institutions, and Society in the Age of Technological Medicine," in John C. Burnham, <i>Healthcare in America: A History</i> (Johns Hopkins University Press, 2015) • Simone Leigh, <i>Free People's Medical Clinic</i>, 2014 https://creativetime.org/projects/black-radical-brooklyn/artists/simone-leigh/ • "Longform: Simone Leigh on the Legacy of Black Nurses," Daily Plinth, <i>Creative Time Summit</i> 2015 https://www.dailyplinth.com/videos/longform-simone-leigh-on-the-legacy-of-black-nurses • "How many black histories we still don't know: an interview with Simone Leigh," Joe Osmundson, <i>The Feminist Wire</i> (October 3, 2014) https://thefeministwire.com/2014/10/many-black-histories-still-dont-know- |

Popular culture treatments of the body as a new frontier for technological access and discovery

[interview-simone-leigh](#)

- "Performing Care: When and Why Art becomes Medicine: Creative Time's Black Radical Brooklyn," Joseph Shannon Osmundson, *Public, A Journal of Imagining America Arts, Design, Humanities* 4 no. 1 (2017)
<https://public.imaginingamerica.org/journalcontent/2017/4/1/183/index.html>
- "What are health disparities and health equity? We need to be clear," Paula Braveman, *Public Health Report* 129 supplement 2 (January - February 2014), 5-8
<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3863701/>
- "Art is Medicine," Helen Molesworth, *Artforum International* 56 no. 7 (March 2018): 164, 166-8, 170 <https://www.artforum.com/print/201803/helen-molesworth-on-the-work-of-simone-leigh-74304>

Primary source class presentations

Class activity: *Fantastic Voyage*, 1966. We will watch this movie together during class. A scientist is nearly assassinated. To save him, a submarine is shrunk to microscopic size and injected into his blood stream with a small crew. Problems arise almost as soon as they enter the bloodstream.

Assignment: work on your primary source class presentation and your model for understanding a theme or topic about healing in American art across the semester

Marking the social and health impacts of environmental change

of the page for the timeline

Class activity:

In small groups, compare definitions of nature and attention to nature in Humboldt's era (from our pre-class reading), with the following works of art.

- Mitch Epstein, *Amos Coal Power Plant, Raymond West Virginia*, 2004, Tate Gallery <https://www.tate.org.uk/art/artworks/epstein-amos-coal-power-plant-raymond-west-virginia-102961>
- *Oral history interview with Neda Al-Hilali*, 2006 July 18-19. Archives of American Art, Smithsonian Institution, <https://www.aaa.si.edu/collections/interviews/oral-history-interview-neda-alhilali-13545>
- Margaret and Christine Wertheim and the Institute for Figuring, *Crochet Coral Reef: Toxic Seas*, 2017, Museum of Art and Design, <https://madmuseum.org/exhibition/crochet-coral-reef-toxic-seas>
- Gail Tremblay, *After global warming, how long will it take to re-invent a world where everything people invented depended on snow, frozen food, ice, and digging through it for cold water*, 2018, <https://froelickgallery.com/artists/53-gail-tremblay/works/15358-gail-tremblay-after-global-warming-how-long-will-it-take-2018/>
- Latoya Ruby Frazier, *More Than Conquerors: A Monument for Community Health Workers of Baltimore, Maryland 2021-2022*, Gladstone Gallery, <https://www.gladstonegallery.com/exhibition/10721/latoya-ruby-frazier/info> - read the press release, look at the work, and watch the video
- Ari Brielle, *Poisoned by Zip Code*, 2021-2023 <https://www.aribrielle.com/installation/poisoned-by-zip-code> and Alejandra Martinex, "Southeast Dallas Neighborhood," August 6, 2021, <https://www.keranews.org/environment-nature/2021-08-08/high-lead-levels-found-at-former-shingle-mountain-site-in-southeast-dallas-neighborhood>

Assignment: work on your primary source class presentation and your model for understanding a theme or topic about healing in American art across the semester

| Class | Topics | Content, materials, activities |
|-------|---|--|
| 10 | 1980s- Aids, sexuality, and health care HIV, AIDS Epidemic memorialization | <p><u>Pre-class looking and reading</u></p> <ul style="list-style-type: none"> • “Aids,” Meredith Raimondo, in <i>Encyclopedia of American Studies</i>, edited by Sharon P. Holland (Johns Hopkins University Press, 2021). • “HIV, AIDS,” Gerald M. Oppenheimer and Ronald Bayer, in <i>The Oxford Encyclopedia of the History of American Science, Medicine, and Technology</i>, edited by Hugh Richard Slotten (Oxford University Press, Inc., 2014). • “Gay and lesbian movement: An overview,” James M. Kelly, in Sharon P. Holland (Ed.), <i>Encyclopedia of American studies</i> (Johns Hopkins University Press, 2021) • David Wojnarowicz, <i>Statement by David Wojnarowicz</i>, November 15, 1989, Lucy R. Lippard papers, 1930s-2010. Archives of American Art, Smithsonian Institution https://www.aaa.si.edu/collections/items/detail/statement-david-wojnarowicz-12143 • <i>Oral history interview with Lyle Ashton Harris</i>, 2017 March 27-29. Archives of American Art, Smithsonian Institution https://www.aaa.si.edu/collections/interviews/oral-history-interview-lyle-ashton-harris-17456 • <i>Oral history interview with Nancy Brooks Brody</i>, 2018 January 12-28. Archives of American Art, Smithsonian Institution, https://www.aaa.si.edu/collections/interviews/oral-history-interview-nancy-brooks-brody-17542 • Digital gallery, Aids public health posters, https://www.nlm.nih.gov/exhibition/aids-posters/digitalgallery.html • Charles Michael Helmken, poster, 1989, Visual Culture and Health Posters, National Library of Medicine https://www.nlm.nih.gov/exhibition/visualculture/living.html and https://profiles.nlm.nih.gov/spotlight/vc • "Memorials and Memorialization," Douglas Davies, in <i>Encyclopedia of Cremation</i>, edited by Douglas J. Davies, and Lewis H. Mates (Ashgate Publishing, 2005). <p><u>Primary source class presentations</u></p> |

Witnessing and remembering suffering

Class activity:

Class discussion about the ways the AIDS Quilt relates to memorialization.

- “How the AIDS Quilt Allowed Millions to Memorialize the Epidemic,” Joseph Bennington-Castro, *HISTORY* May 24, 2021 <https://www.history.com/news/aids-memorial-quilt>
- “The Aids Memorial Quilt on the National Mall,” 2020, Cameron R. Sandlin, Smithsonian Institution Archives <https://siarchives.si.edu/blog/aids-memorial-quilt-national-mall>
- “Search the AIDS Memorial Quilt,” *National Aids Memorial* <https://www.aidsmemorial.org/interactive-aids-quilt>

Class activity:

Visual Arts and the AIDS Epidemic: An Oral History Project, Archives of American Art, Smithsonian Institution, <https://www.aaa.si.edu/inside-the-archives/visual-arts-and-the-aids-epidemic-oral-history-project> . Select and read the transcript for one oral history. What does it tell us about AIDS and art on matters of:

- Visual representation of suffering, Patient suffering
- Family and healing and changing ideas of family
- Cultural significance of death
- Art and remembrance, memorialization
- Art world involvement and responses to AIDS

Assignment: work on your primary source class presentation and your model for understanding a theme or topic about healing in American art across the semester

| Class | Topics | Content, materials, activities |
|-------|--|--|
| 11 | 19thc - dying, death, and remembrance Dying Death Grief Mourning | <p><u>Pre-class looking and reading</u></p> <ul style="list-style-type: none"> • Timothy H. O'Sullivan, <i>Incidents of the War: A Harvest of Death</i>, albumen silver print, 1863, Smithsonian American Art Museum, Museum purchase through the Julia D. Strong Endowment https://collections.si.edu/search/detail/edanmdm:saam_2007.4.1?q=civil+war+death&fq=topic%3A%22American+Civil+War+%281861-1865%29%22&fq=object_type%3A%22Photographs%22&record=12&hlterm=civil%2Bwar%2Bdeath&inline=true • Charles Arthur Fries, <i>Too Late</i>, 1896, oil on canvas, Smithsonian American Art Museum, Gift from the Trustees of the Corcoran Gallery of Art (Gift of Mrs. Alice Fries King in memory of her father) https://collections.si.edu/search/detail/edanmdm:saam_2020.20.72?hlterm=death • Mary Macomber, <i>Night and her Daughter Sleep</i>, 1902, oil on canvas, Smithsonian American Art Museum, Museum purchase made possible by Emily Tuckerman https://collections.si.edu/search/detail/edanmdm:saam_1988.7?q=&list.name=edanlists%3Ap2b-1658499664789-1658793906003-0&record=2&hlterm • Isidoro Ocampo, <i>The Death of Emiliano Zapata</i>, April 10, 1919. woodcut, linoleum cut, 1947, Portfolio: Estampas de la Revolución Mexicana, Mexico, Mexico City, 1947, Los Angeles County Museum of Art, Gift of Jules and Gloria Heller (M.2003.92.118) https://collections.lacma.org/node/207648 • Walter Clark, <i>Decay</i>, 1876-1880, terra cotta, Smithsonian American Art Museum, Gift of Eliot Clark, https://collections.si.edu/search/detail/edanmdm:saam_1973.163.2?hlterm=death • Ferdinand Pettrich, <i>Dying Tecumsah</i>, 1956, marble with painted copper alloy tomahawk, Smithsonian American Art Museum https://collections.si.edu/search/detail/edanmdm:npg_L_NPG.9.2014?hlterm=death • Beys Afroyim, <i>Death Mask of Abraham Walkowitz</i>, 1965, plaster, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, The Joseph H. Hirshhorn Bequest, 1981, https://collections.si.edu/search/detail/edanmdm:hmsg_86.4806?hlterm=death • Bruce Nauman, <i>Human Nature/Life Death/Knows Doesn't Know</i>, neon, 1983, Modern and Contemporary Art Council Fund (M.84.36), Los Angeles County Museum of Art, https://collections.lacma.org/node/248728 |

The long visual historical record of American dying and death

What keeps you safe as an artist now, and what perils with materials did artists encounter in the past?

- https://americanart.si.edu/search/artworks?content_type=artwork&query=death. Select a work of art from this list of 497 examples tagged as relating to death in the online collections of the Smithsonian American Art Museum website. Then, read the pre-class reading list. As you work through this material, identify themes and concepts that help connect your art example to death or dying. Does your art example show dying—as a process, a feeling, a social event, or something else? Does it represent death as a spirit, private event, or result of injury or disease? Who does it associate with dying or death? For whom do you think the work of art is intended? Is it meant to witness, comfort, explain, teach, or remember?
- Jeffrey Jentzen, "Death and Dying," in *The Oxford Encyclopedia of the History of American Science, Medicine, and Technology*, edited by Hugh Richard Sloten (Oxford University Press, 2014).
- "Death," Maurice Bloch, in *Encyclopedia of Social and Cultural Anthropology*, edited by Alan Barnard, and Jonathan Spencer. 2nd ed. (Routledge, 2009).
- "Grief and Mourning," Theresa Rando, in *Encyclopedia of Trauma*, edited by Charles R. Figley (Sage Publications, 2012).
https://libproxy.library.unt.edu/login?url=https://search.credoreference.com/content/entry/sagetrauma/grief_and_mourning/0?institutionId=4982
- "Cemeteries," David Sloane, in *Encyclopedia of American Studies*, edited by Sharon P. Holland (Johns Hopkins University Press, 2021).

Primary source class presentations

Class activity:

- https://americanart.si.edu/search/artworks?content_type=artwork&query=death. In small groups, share the work of art you selected from the pre-class reading and looking. After all have shared, select one example to present to the class. Be able to tell how something about the work of art you selected relates to dying and death in America.

Class activity:

- Together, we will talk about art materials that federal law requires to undergo toxicological review regarding adverse chronic health effects
<https://www.cpsc.gov/business--manufacturing/business-education/business-guidance/art-materials>

Assignment: work on your primary source class presentation and your model for understanding a theme or topic about healing in American art across the semester

| Class | Topics | Content, materials, activities |
|-------|--|--|
| 12 | 2019-experiencing and understanding COVID-19 Pandemic Health crisis as social crisis Centers for Disease Control Non-pharmaceutical interventions Self-care Arts in coping | <p><u>Pre-class looking and reading</u></p> <p>Carolyn Lazard and Pavel Pys, "Health and the Mundane: Carolyn Lazard on the Malleable Body," <i>Sightlines</i>, Walker Art Center https://walkerart.org/magazine/carolyn-lazard-in-sickness-and-study</p> <p>"Timeline," Wikipedia https://en.wikipedia.org/wiki/Timeline</p> <p>Look at and read the following times for COVID-19</p> <ul style="list-style-type: none"> • <i>COVID-19 Timeline</i>, Centers for Disease Control https://www.cdc.gov/museum/timeline/covid19.html • <i>Our Pandemic Year – A COVID-19 Timeline</i>, Kathy Katella, March 2021, Yale University Medicine https://www.yalemedicine.org/news/covid-timeline • COVID-19 Dashboard by the Center for Systems Science and Engineering (CSSE) at Johns Hopkins University https://www.arcgis.com/apps/dashboards/bda7594740fd40299423467b48e9ecf6 <p>Read at least one of the oral history transcripts listed below from the Archives of American Art Pandemic Oral History Project, Smithsonian Institution https://www.aaa.si.edu/inside-the-archives/pandemic-oral-history-project:</p> <ul style="list-style-type: none"> • Hock E Aye VI Edgar Heap of Birds • Mark Bradford • Lenore Chinn • Pepe Coronado • Sheila Pepe • Ruben Ortiz Torres <p>Or listen to at least this podcast (or read the transcript) from <i>Articulated: Dispatches from the Archives of American Art, Smithsonian Institution</i>:</p> <ul style="list-style-type: none"> • Season 3 Episode 3: Essential Memories and Other Stories: healing through time with Koyoltzintli Miranda-Rivadeneira https://www.aaa.si.edu/collections/resources/podcasts/articulated/season-3-episode-3-essential-memories-and-other-stories |

Marking institutional and personal time during health crisis

Primary source class presentations

Class activity:

How is COVID-19 represented as an event in and through time? How did the CDC, Yale Medicine, and Johns Hopkins make sense of COVID-19 in time contexts? How do the visual elements of their timelines tell us about COVID-19?

Compare these timelines to the ways artists interviewed in the AAA Pandemic Oral History Project talk about their activity, experience, and state of mind during COVID-19. Could the artist's accounts be represented by a timeline like those the medical organizations use, or by another version of a timeline? Why or why not? Also, what role/s could images play in the medical timelines and for timelining the artists' experiences of COVID-19?

Assignment: work on your primary source class presentation and your model for understanding a theme or topic about healing in American art across the semester

| Class | Topics | Content, materials, activities |
|-------|---|--|
| 13 | 1980s- Changing ideas about who and what we are Genetic profile Genetic engineering Bioethics Pharmacology Big pharma Medicalization Addiction Science and medical ideas of the self in portraiture | <p><u>Pre-class looking and reading</u></p> <ul style="list-style-type: none"> • “The Era of Genetic Medicine, Late 1980s and After,” in John C. Burnham, <i>Healthcare in America: A History</i> (Johns Hopkins University Press, 2015) • “Genetics and Genetic Engineering,” Melinda Gormley, in <i>The Oxford Encyclopedia of the History of American Science, Medicine, and Technology</i>, edited by Hugh Richard Slotten (Oxford University Press, 2014). • “Biotechnology,” Robert Bud, in <i>The Oxford Encyclopedia of the History of American Science, Medicine, and Technology</i>, edited by Hugh Richard Slotten (Oxford University Press, 2014). • Nan Goldin, PAIN, 2017-, https://www.sacklerpain.org/ • P.A.I.N. https://en.wikipedia.org/wiki/P.A.I.N and https://www.sacklerpain.org/ • Heather Dewey-Hagborg https://deweyhagborg.com/projects See “stranger visions” • Guadalupe Maravilla, “The Sound of Healing,” <i>Art21, New York Close Up</i>, July 28, 2021 https://art21.org/artist/guadalupe-maravilla/ and <i>Disease Thrower #5</i>, 2019, Museum of Modern Art, https://www.moma.org/collection/works/402406 <p><u>Primary source class presentations</u></p> <p><u>Class activity:</u> How do portraits relate to ideas about what a human self is? How do ideas about what a human self is impact what a portrait looks like?</p> <ul style="list-style-type: none"> • Skim the portrait database for the National Gallery of Portraiture https://npg.si.edu/portraits. Prepare to share your answers for class discussion: How do the portraits you noticed tell us about the artist’s or the artist’s society’s ideas about what a human self is and consists of? Taking into consideration today’s readings about genetics and biotechnology, what impact can this knowledge have on how we define what a human self is? Should and if so, how should portraiture accommodate these understandings of the human self? If you were to commission a portrait of yourself taking your genetic and biotechnological profile into account, how would your portrait resemble or differ from some of the portraits you skimmed? <p><u>Assignment:</u> work on your model for understanding a theme or topic about healing in American art across the semester</p> |

| Class | Topics | Content, materials, activities |
|-------|--|--|
| 14 | Student presentations of models for understanding American art and healing | <p data-bbox="381 331 1523 443">Present your model for understanding a theme or topic about American art and healing from the mid to late 19th century to the present. Both the presentation and submission must include:</p> <ul data-bbox="430 489 1539 720" style="list-style-type: none"> <li data-bbox="430 489 1463 520">• a summary statement that identifies your theme or topic in 25 words or less <li data-bbox="430 527 1284 558">• an argument or main idea about the theme in 25 words or less <li data-bbox="430 564 1179 596">• your criteria for selecting examples in 30 words or less <li data-bbox="430 602 1349 634">• a list of any key concepts from the course that relate to your theme <li data-bbox="430 640 1539 720">• your model, consisting of primary source examples sourcing content from 9 of the course's 13 classes. <p data-bbox="381 762 1500 793">Your model is due on the day of your presentation. This assignment is worth 40 points.</p> |

| Class | Topics | Content, materials, activities |
|-------|--|---|
| 15 | Student presentations of models for understanding American art and healing | <p data-bbox="381 394 1518 504">Present your model for understanding a theme or topic about American art and healing from the mid to late 19th century to the present. Both the presentation and submission must include:</p> <ul data-bbox="430 556 1534 787" style="list-style-type: none"> <li data-bbox="430 556 1461 588">• a summary statement that identifies your theme or topic in 25 words or less <li data-bbox="430 592 1282 623">• an argument or main idea about the theme in 25 words or less <li data-bbox="430 627 1177 659">• your criteria for selecting examples in 30 words or less <li data-bbox="430 663 1347 695">• a list of any key concepts from the course that relate to your theme <li data-bbox="430 699 1534 787">• your model, consisting of primary source examples sourcing content from 9 of the course's 13 classes. <p data-bbox="381 829 1502 861">Your model is due on the day of your presentation. This assignment is worth 40 points.</p> |

Assessment standards and rubric

| Assessed on: | Standards for: | Standards for: | Standards for: | Standards for: |
|---|--|--|---|---|
| | Grade A | Grade B | Grade C | Grade D |
| Demonstrates critical thinking and analysis in foregrounding art and healing relationships in their historical contexts | Foregrounds art and healing relationships in their historical contexts. Interprets topic in accurate, insightful, and nuanced ways. Uses information thoughtfully, in ways that are factually relevant and accurate. Analysis is evident and may offer alternative thoughts or creative viewpoints based on concrete evidence. | Gives some importance to art and healing relationships in their historical contexts. Interprets topic in accurate ways with some insight and nuance. Modest errors in addressing topic. Some analysis and attempts at new insights but does not provoke significant new thinking or further consideration. | Less central attention to art and healing relationships in their historical contexts. Modest or a few significant errors. Less analysis and interpretation, more opinion based and superficial commentary. Leans towards emphasizing either art or healing instead of their relationship. | Difficulty in focusing on art and healing historical contexts. Many major errors. Little to now analysis and interpretation. Almost completely emphasizes art or healing instead of their relationship. |
| Completes the assignment by fulfilling its main objectives | Fulfills all assignment's objectives accurately, correctly, and completely. | Fulfills some of the assignments objectives or fulfills some with errors or incompleteness. | Missing key elements of the assignment's main objectives and/or has errors and incompleteness. | Missing most of the assignment's main objects and has major errors throughout. |
| Applies relevant concepts and ideas from class content and readings accurately, and credits them correctly | Applies many relevant concepts and ideas from class content and readings accurately and credits them correctly. | Applies some relevant concepts and ideas from class content and readings but misses some, too. Mostly accurate and mostly credited correctly. | Applies a few relevant concepts and ideas from class content and readings but misses a good amount. Errors in accuracy and problems in crediting material correctly. | Applies very few relevant concepts and ideas from class content and readings. Major errors in accuracy. Major errors in crediting material correctly. |
| Presents material in a clear, understandable, and organized manner | Assignments are written or spoken clearly in an understandable and well-organized manner. Organizational structure is clear and relevant to the material. Material is grammatically correct. Misspellings are rare. Format is easy to read or understand audibly. | Assignments are written or spoken mostly clearly in an understandable and well-organized manner. Some problems with organization, format, and clarity. Some difficulty in understanding. | Some parts are unclear, poorly organized, poorly presented. Major problems with structure, format, and clarity. | Difficult to follow and understand. Would be deemed as unprofessional by common standards. |