

PREFACE TO THE SECOND EDITION

In writing this second edition of *Framing America* I have been greatly aided by the suggestions and comments sent to me by both faculty and students who have used the text in their classrooms. I have also benefited from the most recent work of scholars who have continued to delve into the complex history of American art. As I noted in the preface to the first edition (see below), survey texts are necessarily collaborative efforts. As such, they can provide students with a sense of the dynamic nature of the field, revealing the ways in which it evolves over time as new evidence is unearthed and new theories emerge to make sense of this evidence.

This edition also includes a number of works created since 2001 that address some of the most important aesthetic, technological and political developments of the first decade of the 21st century. For example, Diane Gromala, Lilla LoCurto and William Outcault explore the effects of increasingly sophisticated digital technologies on our understanding of the human body and its location in time and space, while Michael Arad and Peter Walker grapple with how to commemorate the destruction of the World Trade Center in New York City on September 11, 2001, and Forkscrew Graphics challenge the abuse of Iraqi prisoners in 2004 by U.S. soldiers at the Abu Ghraib prison in Baghdad.

Many who sent me their comments hoped I would be able to increase my discussion of architecture in the second edition. As a result, I have incorporated new material throughout the text. For example, there is now a discussion of the religious significance of the grid plans found in both the Aztec city of Tenochtitlan and early Puritan towns, allowing for an interesting cross-cultural comparison. Also, over half of the twenty new illustrations are devoted to architecture. Included are examples of religious, domestic and commercial buildings, from St. Luke's Church in Virginia (1632) and Mulberry Plantation in South Carolina (1714) to the Cathedral of Our Lady of the Angels in Los Angeles (2002) by José Rafael Moneo and Daniel Libeskind's "Freedom Tower" design (2003) for the complex of buildings to be constructed on the site of the World Trade Center. Julia Morgan's Hearst Castle, begun in the mid-1920s, and Frank Lloyd Wright's Hollyhock House (1919–21), designed for Aline Barnsdall, are part of a more detailed examination of the role of gender in both the commissioning and designing of domestic spaces. Albert Kahn's Ford Glass Plant of 1922 allows for an expanded discussion of the significance of Henry Ford's automotive enterprise and its effect on both artists (Charles Sheeler, Diego Rivera) and architects, while John Graham's Northgate Regional Shopping Center in Seattle, Washington (1950), captures another manifestation of America's automotive culture. Louis Kahn's Salk Institute in La Jolla, California (1959–65), and Buckminster Fuller's geodesic dome at the 1967 Montreal Exposition illustrate additional examples of the technologies and materials used in innovative architectural designs.

Fuller's dome also embodied his belief that humans needed to learn to live comfortably but "lightly" on the earth, and functions in the text as a fitting precursor to a discussion of the environmental concerns of the contemporary artists Helen Mayer Harrison and Newton Harrison. These concerns also inform

Allan Sekula's *Geography Lesson: Canadian Notes* (1985–86), a photographic series that examines the relationship between the literal sources of wealth in Canada and their symbolic representation in the work of Canadian architect Arthur Erickson. Sekula, like the Harrisons, also points to the international dimensions of resource extraction, from multinational corporate ownership and labor organizing to cross-border environmental degradation. The work of another photographer, Martha Rosler, adds to my discussion of Conceptual art by highlighting the arbitrariness and inadequacy of photographic “truths” and the role of information systems in establishing cultural and social norms, just as the work of Fred Wilson brings into focus the arbitrariness and inadequacy of many museum installations.

In addition to adding new works of art, I have made three major changes in the organization of the text in order to enhance its pedagogical effectiveness. First, and most significant, is the inclusion of illustrated timelines at the beginning of each chapter, which will help the reader navigate the combined chronological and thematic organization of the chapters. Second, the discussion of Henry Ossawa Tanner now appears at the end of Chapter 5 rather than towards the end of Chapter 6, allowing his work to become part of a discussion of the World's Columbian Exposition of 1893, which he attended, and of the American expatriate community in Paris in the late 19th and early 20th centuries. Third, the architecture section in Chapter 8 has been divided into two, with the first half, focusing on Modernist architecture, located after the section on Minimalism and Conceptual art, allowing it to become more firmly situated within the discussion of the art of the 1950s and 1960s.

I have also gone through the entire text, making smaller adjustments to enhance the flow of the narrative, to focus certain broader arguments, or to update or correct factual material. For example, I decided to capitalize the terms “Modernist” and “Modernism” when referring to specific artistic and architectural strategies adopted in the late 19th and early 20th centuries that focused on formal and technical innovations and moved away from easily recognizable, narrative content or revivalist architectural decoration, and reserve the lower case “modernism” for art and architecture that engaged with the forces of modernity without adopting “Modernist” strategies.

In several places I have inserted additional comments or rewritten entire paragraphs in response to recent scholarship. For example, Paula Gunn Allen's 2003 biography of Pocahontas provides a whole new set of possibilities for interpreting the significance of her actions and her images. While I could not fully explore these possibilities, I omitted the statement that she was the daughter of Powhatan, which Gunn Allen questions, and inserted a brief reference to her role in John Rolfe's successful cultivation of tobacco. In the process of obtaining permission to reproduce Felix Gonzalez-Torres's untitled billboard of 1991, I discovered that the artist intended the work as a comment on attempts at the federal level to criminalize sexual acts by consenting same-sex adults behind closed doors. And in my discussion of Raphaelle Peale's *Venus Rising from the Sea—A Deception (After the Bath)* (c. 1822) I incorporated the fascinating insights contained in a talk at the 2007 College Art Association meeting by Lauren Lessing and Mary Schafer of the Nelson-Atkins Museum of Art. Through

a careful study of the painting, Lessing and Schafer realized that the Venus, and the cloth that covers her, are painted over a copy by Raphaele of a portrait of him by his father.

Of course, I was only able to include a small subset of the wealth of new material that has come to light in publications on American art over the past five years, but I have added a significant number of these publications to the bibliography. In addition, in order to make this bibliography more “user-friendly,” I have inserted the headings and subheadings from the text.

Finally, I have added a short illustrated timeline at the beginning of each chapter. I hope these changes, and the ones discussed above, will enable both faculty and students to engage with the material in Framing America more easily and to derive greater satisfaction from their encounter with the history of American art.