

CRIT 150 (Spring 2018)
Histories of Art, Design, and Visual Culture

MW 4:00-5:20

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Office Hours: W 1:00-3:00pm
and by appointment
IFT 113F

This course is a thematic and issues-based, loosely chronological survey of art, visual culture, design, and critical theory from the early modern period through Modernism (roughly 1300 – 1959). We will privilege the interrelationship between these diverse fields, as well as interrogate the formation of these histories as “canon.” This course’s argument is that “Art” and “Design” are categories of production and experience deeply informed (and created) by the colonial and imperial projects of the Global West and North. We will bounce between lecture and discussion formats, as we seek to understand the Western canon of art and design, while also interrogating and expanding upon its limits. Every two weeks or so students will take an open-note quiz comprised of identifications and short essays to assess their progress in the course.

Throughout the semester students will be introduced to the process of academic research. The two major assignments in this class focus on research (finding, synthesizing, citing). Rather than a means of arriving at a uniform output (e.g. an end-of-year paper), the goal is to deepen and improve basic research and writing skills, giving equal weight to digital and analogue methods of research—browsing both databases and shelves. This course’s content has been partially constructed by former students; for the final assignment, you will propose a course session for potential inclusion in a future version of this course. You will vote as a class for what gets imported into the next semester, thus creating a continuous learning community accountable to itself.

Like any introductory course, the workload is significant; keep up and the rewards will extend far beyond this class.

By the end of this course students should be able to:

Articulate in writing and speech a broad historical understanding of European traditions of Art and Design.

Establish a critical thinking framework; questioning the various modes by which knowledge is produced, received, and interpreted.

Enact basic research skills, tied to both analog and digital sources.

Properly cite and annotate a variety of types of sources (peer-reviewed articles, book reviews, web content, etc.).

Develop media literacy: reading critically a wide-range of material, from blogposts to theory.

Required Text and a Note on Readings:

You have two required texts for this class, all other articles will be posted to Blackboard. Here are the course’s required texts:

Martin Kemp, *Art in History: 600 BC – 2000 AD* (London: Profile Books, 2014).

Miné Okubo, *Citizen 13660* (Seattle: University of Washington Press, 2014).

The Kemp is handily available in ebook format (and cheap at that!), and the Okubo will be one of the final things we'll read, so you have plenty of time to order it.

If you'd like, you can also order: *Making Design* (New York: Cooper Hewitt Design Museum, 2014). There will be two copies of the text available at AFA should it be too cost prohibitive.

You will have up to 40 pages of reading for each class session (occasionally it will be more), and it is my expectation that the reading is done before you come to class. The amount of work I give you is in relationship to contact units of this course, which the university requires to be at a ratio of 2:1. Therefore because there are 4 contact hours/units to this course, I will assign roughly 8 hours of outside of class work/reading per week. I expect you to bring your notes from the day's readings to class with you.

Sometimes the reading will be difficult. Don't panic! Instead... breathe! Re-read! And begin to assess and write down what you *are* getting from the reading. Even the most obtuse prose or argument has something to teach you—so find that thing. Just like you learned to read chapter books of increasing difficulty in grade school, you must train yourself to read higher-level texts. Most of all, give yourself the *time* and *space* to do the reading; cramming right before the class won't give you a depth of knowledge, but rather a basic gloss.

The one thing I do not tolerate, and the one thing you may *not* do is give up. Make it through, write down your questions, and ask them in class. And if you're feeling really lost you can always see me during office hours—you'd be surprised how few students take advantage of this, and it's something I sincerely enjoy!

To best focus your efforts regarding the required reading for this course, I have used the following system (Taken from Rice University's Center for Teaching Excellence: <http://cte.rice.edu/workload>), and labeled each reading with one of the following directives.

Survey: Reading to survey main ideas; OK to skip entire portions of text.

Understand: Reading to understand the meaning of each sentence.

Engage: Reading while also taking detailed notes, working problems, drawing inferences, questioning, and evaluating.

Assignment/Grade Breakdown

Quizzes: 35% (5% ea.)

Design Museum Entry: 15%

Class Session Proposal: 25%

Short Paper: Roski Talk: 5%

Attendance + Participation: 20%

Grading Scale

Course final grades will be determined using the following scale

A 95-100

A- 90-94

B+ 87-89

B 83-86

B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Quizzes: 35%

In lieu of a mid-term and final exam, throughout the semester students will take a series of seven quizzes. These will be a mixture of identifications, vocabulary definitions, short answer questions, and unknown slide IDs. Students will bring (and re-use) blue books throughout the term. While *most* of the quiz will cover the material discussed since the last quiz, they are essentially cumulative. The quizzes will grow in length as the semester progresses, reflecting your growing breadth of knowledge.

If you miss a quiz, there will be no make-up given!

Design Museum Entry: 15%

For this assignment you will create an entry for an object in the collections of the Cooper Hewitt, Smithsonian Design Museum. To find your object you will peruse the book *Making Design* and choose an item that was made before 1959 and does not already have an entry dedicated to it, either in the book or on the Cooper Hewitt Museum's blog. Failure to follow these instructions will result in a failing (0) grade for the assignment.

Your entry should be formatted as an “object of the day” entry as seen on Cooper Hewitt’s blog (<https://www.cooperhewitt.org/category/object-of-the-day>). While some of these entries are quite short, you are expected to write at least six “meaty” paragraphs and no more than nine paragraphs. Your entry must be sourced and cited appropriately—entries without references will not be acceptable. Your entry must include an image of the object/item you’re writing about for the TA’s edification. It is not likely you will find sources that directly discuss your work, so you are expected to use your critical research skills to find sources that would be appropriate to setting the object/item within a particular historical/material context. For example, if your object/item is a 17th century tile from Persia with no known author/maker, your task will be to describe the significance of tile design in Persia during that period. To do this, you might have to read articles or books on Islamic design and architectural space in order to ascertain the significance of the work you’re discussing.

Papers will be handed in hard-copy (ensure you don’t print at the last minute, as printer snafus will not be tolerated, and any paper handed in later than the due date/time will either not be accepted, or marked down significantly at the discretion of the TA or instructor). If you are ill or absent, it is expected that you will turn in your paper electronically on the due date, and hand in a hard copy of the paper when you next arrive back in class.

I expect papers to be double-spaced, titled, numbered, correctly cited (in accordance with the Chicago Manual of Style), and contain no spelling/grammatical errors.

Class Session Proposal: 25%

For this assignment you will choose a specific work of art, design, or visual culture (from the period 1300-1959) that you believe would complicate the canonical “survey” of art and design. This means that your object/item should not already be included in basic survey texts (to ensure this is the case you must consult survey texts such as Janson / Gardner / Stokstad for W. Art History, Sherman E. Lee for Chinese / East Asian Art History, Willett / Garlake for African Art history, Kirkham /

Raizman for Design History—nor should it already be included in any of the discussion sessions for this class! In class and in Friday sections you will hone in on your object. You will call upon the research methods covered in class, using online databases *in tandem with the resources of the physical library*.

You will essentially propose a session oriented around your chosen object, intended for a future version of this course. This is not just an empty exercise, but rather a concerted argument for your session's inclusion. At the end of the semester we will vote on potential sessions to include the following semester—the goal is to build a network of engaged and curious makers, thinkers, and scholars, who have an active hand in the consistent rethinking of this course's contents.

You will turn in:

*A session plan (readings [full citations, ≤ 40 pp.] + key work)

*An annotated bibliography of 6 peer-reviewed / academically acceptable sources.

*A 5-8 pp. argument (formal, footnoted, double-spaced) for your session's inclusion. This is essentially a persuasive paper backed up by your research—therefore the main thrust of the paper should be identifying what the potential inclusion of your session adds to the course, and why you think it's necessary.

Papers will be handed in hard-copy (ensure you don't print at the last minute, as printer snafus will not be tolerated, and any paper handed in later than the due date/time will not be accepted, or marked down significantly). If you are ill or absent, it is expected that you will turn in your paper electronically, and hand in a hard copy of the paper when you arrive back in class.

On the final exam date we will vote on 1-3 objects for inclusion in the following semester.

Roski Talk: 5% (CR / NC)

Throughout the semester you are expected to attend at least one Roski Talk (schedule included below). You will turn in a 1-2 page double-spaced summary of the speaker's lecture, with the points highlighted you found most valuable. This paper is due in hard copy anytime before the last class day (4/27).

Attendance + Participation: 20%

I expect that you show up to class in the fullest sense. Only two unexcused absences are allowed, after that, each additional absence brings your final grade down a full letter. Miss three classes and an A+ becomes a B+, regardless of how brilliant your research and written work is. This goes for tardies and early departures, any more than two unexcused tardies/early departures will be penalized according to the absence policy above.

Another aspect of your grade is how often and well you participate in Friday sections. Because sections are smaller in size I expect everyone to speak up and engage frequently. If you are a shy person, this is something you must talk about and strategize about with your TA *early* in the semester. Personal appeals in the final weeks of the semester will not be honored.

I will assign your participation grade in dialog with your TA, reviewing overall class performance and participation.

To give you some insight into how this grade is assigned:

100: Student is always prepared, punctual, participatory, and/or on point/topic with their

comments/questions.

90: Student is mostly prepared, almost always punctual, participates much of the time, and/or mostly on point/topic with their comments/questions.

80: Student is prepared, usually punctual, participates sometimes in discussion, and/or usually on point/topic with their comments/questions.

70: Student is sometimes ill-prepared or not prepared at all, sometimes punctual, participates infrequently in discussion, and/or their contributions to class discussion are hit or miss.

60: Student is ill-prepared or not prepared at all, tardy somewhat frequently, disengaged and/or not at all participatory.

50 and below: Student is disruptive to class in one or more of the following ways: unprepared, often tardy, off-topic, not participatory, hostile in participation to other students or instructor/TA.

If you feel that there is something that hinders you from being prepared for class it is your job to discuss this as soon as possible with your TA.

Chain of Communication:

Your initial contact for anything you may wish to discuss related to this course is almost always your TA. She will handle absences and tardies, answer questions regarding the assignments and their guidelines, etc.

Here are the occasions you should contact me before your TA:

*you believe the content of your email or request to be sensitive

*you come to see me for office hours – we can discuss any aspect of the course in office hours

*you need to navigate some aspect of USC's bureaucracy and/or need additional resources

Grading Timeline

Because there are so many students in this class, we (your TA and myself) will work hard to get grading assignments back to you in a timely manner. Students should receive graded work no later than two weeks after submittal.

OTHER POLICIES AND PROCEDURES

Fridays:

Your Friday sessions with Allison are *not optional*, they are integral part of course content. Attendance will be taken in accordance with the policy outlined above. What you address with your TA in Friday sessions will shift according to the needs of the course—sometimes your TA will give a quiz, sometimes she will cover research methods, other times she will lead group discussion on a particular reading, conduct a site visit, or lead activity. If you are ever confused about what you'll need to do to prepare for Friday sections, please get in contact with your TA. Your TA is due the same care and respect that you would accord me or any other professor; they are neither here to labor on your behalf, nor to entertain last-minute freak-outs. Any deviations from this protocol will be forwarded to me, and addressed accordingly.

Laptops:

I have thought long and hard about this policy—Laptop use is not allowed in class or in Friday sections. Far from being technophobic, this policy is designed to focus your efforts in class—and to

do away with surveilling your laptop use. During class I expect that you will take handwritten notes. In lieu of bringing in the day's readings (on .pdf on your laptop), I expect you to bring in your handwritten notes. This is for several reasons: recent research has shown (see reference article below) that information is better retained when students take notes by hand. This is because when you take notes by hand you avoid the common pitfall (of laptop note-taking) of transcribing everything verbatim. Instead, you actively engage in the process of synthesis and translation (the authors below refer to this as "encoding"), deciding what kinds of information are important and worthy of your attention. Finally, our classroom interactions are a dialogue, and participating in that dialogue with your attention is a key component of doing well in this course. Exceptions to this policy are only allowed for students with registered disabilities.

Reference: Pam A. Mueller and Daniel M. Oppenheimer, "The Pen is Mightier Than the Keyboard: Advantages of Longhand Over Laptop Notetaking," *Psychological Science* (May 22, 2014), 1-10. Web. <https://sites.udel.edu/victorp/files/2010/11/Psychological-Science-2014-Mueller-0956797614524581-1u0h0yu.pdf>.

(N.B. this policy was developed in dialogue with Hannah Grossman, a former TA for CRIT 150)

Academic Conduct:

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>. Any violation of these policies will be sent to SJACS. .

Support Systems:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu

ROSKI TALK SCHEDULE

USC Roski School of Art and Design presents our Spring 2018 Roski Talks lecture series featuring weekly, in-depth presentations on contemporary art and criticism by visiting artists, curators, theorists, art historians, writers, organizers, activists, and other cultural workers.

All lectures are free, open to the public and take place either at our Graduate Fine Arts Building (IFT) (3001 S. Flower Street, Entrance on 30th St., Los Angeles, 90007) from 6-8pm, or Wong Auditorium (where this class meets).

Spring 2018 Roski Talks:

1/19: Senga Nengudi in conversation with Elissa Auther and Amelia Jones
6pm @ Wong Auditorium
(Artist, Exhibition opening at Fisher Museum of Art to follow)

1/24: Theaster Gates
7pm @ California African American Museum
(Artist, part of Visions & Voices, reservations required)
visionsandvoices.usc.edu

2/27: Patty Chang
6pm @ IFT
(Performance and Film Professor, Roski School of Art and Design)

3/6: Tavia Nyong'o
6pm @ IFT
(Cultural Critic, Historian and Performance Studies Scholar)

3/20: Minerva Cuevas
6pm @ IFT
(Artist, Installation, Video and Photography)

4/3: Hamza Walker
6pm @ IFT
(Curator, Executive Director LAXART)

4/18: Leslie Hewitt
Wednesday, 7:30pm @ ICA
(Artist, Photography—Handtmann Lecture)

COURSE OF STUDY
(SUBJECT TO CHANGE)

M 1.8: Syllabus Review / Survey I [Lecture]

Key images covered:

Cimabue, *Madonna Enthroned*, 1280-90

Giotto, *Lamentation of Christ*, fresco, Scrovegni Chapel, Padua, 1303-6

W 1.10: Survey II: Italian Renaissance [Lecture]

[N.B. all Kemp, Khan Videos, and Making Design entries should fall under the “Understand” heading]

Kemp, Ch. 3 (until “In mercantile Bruges...”)

Khan Videos: Giotto, *Arena Chapel* (parts 1 & 3 – (4:56) & (5:40)); Brunelleschi, *Duomo* (Dome of the Cathedral of Florence) (5:51); Donatello, *David* (7:20); How One Point Linear Perspective Works (11:55); Is There a Difference Between Art and Craft? (5:30); What is foreshortening (2:40)

Key images covered:

Ambrogio Lorenzetti, *The City Under Good Government*, fresco, Palazzo Publico, Siena, 1338-9

Masaccio, *Trinity*, fresco, Santa Maria Novella, Florence, c. 1426-7

*Donatello, *David*, bronze, 1430-1440

*Brunelleschi, *Duomo*, 1420-36

Bellini, *St. Francis*, oil painting on panel, c. 1478

*Botticelli, *Birth of Venus*, c.1485

*Johannes Gutenberg, Gutenberg Bible & Press, 1454-1455

(N.B. “*” indicates an image not found in Kemp)

Key terms/concepts to get from readings+videos+lecture: single-point/“scientific” perspective (orthogonals, vanishing point, horizon lines), engineering innovations of Florence duomo, guilds, shift from feudalism to mercantile centers, importance of moveable type printing

F 1. 12: Introduction to Discussion Sections / Preparation for Quiz [Discussion]

M 1.15: No Class - MLK

W 1.17: In-class visit with Stacy Williams, Head of the Architecture and Fine Arts Library [Lecture]

F 1.19: Library Map and Citation [Activity]

M 1.22: Survey III: Northern Renaissance [Lecture]

Kemp, Ch. 3 (From “In mercantile Bruges...” until end of chapter)

Kahn Videos: Bosch, *The Garden of Earthly Delights* [article]; Grunewald, *Isenheim Altarpiece* [article]; Durer’s Woodcuts and Engravings [4:53]

Making Design: Albrecht Dürer, Interlace Pattern with White Medallion (from “Knots”), 1471-1528; Michelangelo Buonarroti, Design for a Candlestick, ca. 1520-30 (these entries are accessible in the “Making Design Entries” .pdf in the contents section of Blackboard).

Explore:

<https://tuinderlusten-jheronimbusbosch.ntr.nl/en>

[take the highlight tour of the altarpiece]

Key images covered:

Jan Van Eyck, *The Arnolfini Wedding*, oil painting on panel, 1434

*Albrecht Dürer, *Melancholia*, 1514, engraving

*Albrecht Dürer, Interlace Pattern with White Medallion (from “Knots”), 1471-1528, woodcut

*Hieronymous Bosch, *The Garden of Earthly Delights*, 1504

Pieter Bruegel, *Winter (Hunters in the Snow)*, oil painting on panel, 1565

*Matthias Grünewald, *Isenheim Altarpiece*, 1515

Key terms/concepts to get from readings+videos+lecture: printmaking (difference between woodcut, engraving, etching), oil painting as a medium, the context of display and interpretation in multi-panel altarpieces

W 1.24: Mughal Miniatures [Discussion] (*Shadi A., F'17*)

Key object: *The Dance of the Sufi Dervishes*, Attributed to Bihzad, c. 1490
Watercolor and Gold on Paper

Survey:

Ebadollah Bahari, *Bihzad: Master of Persian Painting* (London: I.B. Tauris, 1996), 15-45.

Engage:

Nicholas Mirzoeff, “Sight Becomes Vision: al-Haytham to Perspective,” in *An Introduction to Visual Culture*, 2nd rev. ed. (London: Routledge 2009), 21-40.

F 1.26: Quiz #1

M 1.29: Survey IV: Italian Renaissance cont’d and Mannerism [Lecture]

Review: Kemp, Ch. 3 (From “In mercantile Bruges...” until end of chapter)

Kahn Videos: What is chiaroscuro (2:06); Michelangelo, *Ceiling of the Sistine Chapel* [Video and article] (6:46); Parmagianino, *Madonna with the Long Neck* (4:43); What is chiaroscuro (2:06); Raphael, *Madonna of the Goldfinch* (3:26)

Understand:

Giorgio Vasari, “Preface to Part Three” *The Lives of the Artists* [1550], trans. Julia Conaway Bondanella and Peter Bondanella (Oxford: Oxford University Press, 1991), 277-83.

Key images covered:

*Raphael, *Madonna of the Goldfinch*, 1505-6

Leonardo da Vinci, *Portrait of Lisa del Giocondo (the Mona Lisa)*, oil painting on panel, 1503-16

Michelangelo Buonarroti, *David*, marble, 1501-4

*Michelangelo Buonarroti, *Sistine Chapel Ceiling*, 1508-12

*Michelangelo Buonarroti, Design for a Candlestick, ca. 1520-30

*Pontormo, *The Entombment of Christ*, 1525-8

*Parmagianino, *Madonna with the Long Neck*, 1534-40

*Cellini, *Saltcellar*, 1540-3

Key terms/concepts to get from readings+videos+lecture: *maniera*, *chiaroscuro*, the rebuilding of St. Peters, artist as creative genius, Vasari's *Lives*

W 1.31: Survey V: Italian Baroque [Lecture]

Kemp, Ch. 4 (65- "Peter Paul Rubens from Flanders")

Khan Videos: Palladio, *La Rotunda* [essay]; How to Recognize Baroque Art (9:30); Borromini, *San Carlo Alla Quatre Fontana* (6:52), Protestant Reformation: Setting the Stage (8:17); Introduction to Protestant Reformation: Martin Luther (11:14); Introduction to the Protestant Reformation: The Counter-Reformation (9:40)

Survey:

"Ceramics in the French Renaissance," Metropolitan Museum of Art (April 2008), Web.
(http://www.metmuseum.org/toah/hd/cera/hd_cera.htm)

Key images covered:

Giorgione, *La Tempesta*, oil painting on canvas, c. 1506

Titian, *Matyrdom of St. Lawrence*, oil painting on canvas, Church of I Gesuitti, Venice, 1559

*Palladio, *Villa Rotunda*, 1550

*Bernard Palissy, *Oval Plate in "Style Rustique"*, c. 1570-1590

Nicolas Poussin, *The Israelites Gathering Manna in the Desert*, oil on canvas, 1637-9

Caravaggio, *Crucifixion of St. Peter*, oil on canvas, 1600-1

Gian Lorenzo Bernini, *Ecstasy of St. Theresa*, marble and gilded bronze, c. 1647-52

*Borromini, *San Carlo Alla Quatre Fontana*, 1646

Key terms/concepts to get from readings+videos+lecture: *colorito* v. *disegno*, *un bel composto*, the causes of the Protestant Reformation and response of Counter-Reformation, iconoclasm, Council of Trent, *tenebroso*.

F 2.2: Museums as a way of Seeing [Activity]

Meet your TA in the rotunda of the Natural History Museum

Engage:

Svetlana Alpers, "The Museum as a Way of Seeing," in *Exhibiting Cultures: The Poetics and Politics of Museum Display*, ed. Ivan Karp and Steven D. Levine (Washington, D.C.: Smithsonian Institution Press, 1991), 25-32

M 2.5: Colonialism and Mimicry [Discussion]

Key Objects: Convent School of Pedro de Gante San Jose de los Naturalis, *Mass of St. Gregory*, 1539, Feather mosaic & Mexica, *Sun Stone*, c. 1502-1520

Understand:

Claire Farago, “On the Peripatetic Life of Objects in the Era of Globalization,” in *Cultural Contact and the Making of European Art Since the Age of Exploration*, edited by Mary D. Sheriff (Chapel Hill: University of North Carolina Press, 2010): 17-41.

Engage:

Homi Bhaba, “Of Mimicry and Man: The Ambivalence of Colonial Discourse” [excerpt] *October*, no. 102 (Spring 1984): 125-133.

W 2.7: Survey VI: Northern Baroque [Lecture]

Kemp, Ch. 4 (“Peter Paul Rubens from Flanders” to end)

Kahn Videos: Johannes Vermeer, *The Art of Painting* (4:55)

Making Design: Attributed to Antione Morelot, Pomander, 1682-83

Survey:

Leo Steinberg, “Velazquez’ ‘Las Meninas’,” *October*, no. 19 (Winter 1981), 45-54.

Key images covered:

Peter Paul Rubens, *The Consequence of War*, oil on canvas, 1637-8

Sir Anthony Van Dyck, *King Charles I at the Hunt*, oil on canvas, 1638

Diego Velazquez, *Las Meninas*, oil on canvas, 1656

Rembrandt Van Rijn, *Anatomy Lesson of Dr. Tulp*, oil on canvas, 1632

Johannes Vermeer, *The Art of Painting*, oil on canvas, c. 1666-8

Jacob van Ruisdael, *Windmill at Wijk bij Duurstede*, oil on canvas, c. 1670

*Attributed to Antione Morelot, Pomander, 1682-83

Key terms/concepts to get from readings+videos+lecture: Rise of genre painting, academies, connoisseurship, early camera technology (camera obscura).

F 2.9: Quiz 2

M 2.12 Survey VII – Rococo through Neoclassicism [Lecture]

Kemp: Ch. 5

Khan Videos: William Hogarth, *Marriage a la Mode* (12:11)

Making Design: Jean-Aurèle Meissonnier, *Design for Centerpiece and Two Tureens*, 1735;
Attributed to Martin Engelbrecht, *Miniature Theater depicting Garden Scene with Dancers*,
c. 1740; Unknown, *Staircase model*, Early 1800s;

Key images covered:

Jean Antoine Watteau, *The Gersaint Shop Sign*, oil on canvas, 1721

Francois Boucher, *The Rape of Europa*, oil on canvas, c. 1732-4

*Jean-Aurèle Meissonnier, Design for Centerpiece and Two Tureens, 1735

*Attributed to Martin Engelbrecht, Miniature Theater depicting Garden Scene with Dancers, c. 1740.

William Hogarth, *The Tete a tete, Marriage a la Mode no. 2*, oil on canvas, c. 1743

Jean-Baptiste-Simeon Chardin, *The Young Schoolmistress*, oil on canvas, c. 1735-6

Jacques-Louis David, *Oath of Horatii*, oil on canvas, 1784

*Jacques-Louis David, *Death of Marat*, 1793

*Josiah Wedgwood and Sons, *Vase* (Ruined column), c. 1786-95

*Unknown, Staircase model, Early 1800s

Key terms/concepts to get from readings+videos+lecture: amateur, fêtes gallants, vedute, salons, the Enlightenment, French Revolution, Rococo, Neoclassicism

W 2.14 Gender Bias in the Canon [Discussion]

Key Objects: Adélaïde Labille-Guiard, *Self-Portrait with Two Pupils*, 1785; and Darning Sampler (Netherlands), 1735

Making Design: Darning Sampler (Netherlands), 1735

Understand:

Linda Nochlin, “Why Have There Been No Great Women Artists” *ArtNews* (January 1971). Web. <http://www.artnews.com/2015/05/30/why-have-there-been-no-great-women-artists/>

F 2.16 – Edmonia Lewis: Autobiography and Representation [Discussion]

Key Object: Edmonia Lewis, *Forever Free*, 1867

Understand:

Kirsten P. Buick, “The Ideal Works of Edmonia Lewis: Invoking and Inverting Autobiography,” *American Art* 9, no. 2 (Summer 1995), pp. 4-19.

M 2.19 - President’s Day – No Class

W 2.21 – Monticello, Slavery, and the Telling of History [Discussion]

Key Objects: Thomas Jefferson, *Monticello*, 1772 & Josiah Wedgwood, *Am I Not A Man and a Brother? Medallion*, 1787

Listen:

Kurt Andersen/WNYC “American Icons: Monticello” (February 16, 2012). Audio. <https://www.wnyc.org/story/96253-american-icons-monticello/>

Understand:

Stephen Best, “Neither Lost Nor Found: Slavery and the Visual Archive,” *Representations*, no. 113 (Winter 2011): 150-163.

Saidiya Hartman, “Lose Your Mother” in *Lose Your Mother: A Journey Along the Atlantic Slave Route* (New York, NY: Farrar, Straus, and Giroux, 2007): 154-72.

F 2.23 - Quiz 3

M 2.26 Survey VIII: Academic Painting and Romanticism [Lecture]

Kemp: Ch. 6

Khan Videos: Goya, *And There's Nothing to be Done* (from the Disasters of War) [essay];

Making Design: Jean-Charles-Francois Leloy / Alexandre Brongniart, Jewel Cabinet on Stand, 1824-26

Key images covered:

Francisco Goya, *Third of May 1808*, oil on canvas, 1814

Antonio Canova, *Napoleon as Mars the Peacemaker*, marble, 1803-6

Jean Auguste Dominique Ingres, *Odalisque with Slave*, oil on canvas, 1839-40

Eugène Delacroix, *Death of Sardanapalus*, oil on canvas, 1827

Caspar David Friedrich, *Wanderer Above the Sea of Fog*, oil on canvas, 1818

Joseph William Mallord Turner, *The Fighting Temeraire Tugged to her Last Berth to Be Broken Up*, 1838

Fredrick Edwin Church, *Niagara Falls from the American Side*, oil on canvas, 1867

*Jean-Charles-Francois Leloy / Alexandre Brongniart, Jewel Cabinet on Stand, 1824-26

Key terms/concepts to get from readings+videos+lecture: the sublime, Romanticism, Orientalism, the role of the viewing public, design as a collaborative enterprise, self-promotion in the role of the artist.

T 2.28 Survey IX: Realism, Impressionism [Lecture]

Kemp: Ch. 7

Khan Videos: Jean-François Millet, *The Gleaners* (3:49); The Aesthetic Movement [essay];

Making Design: Edwin Thomas Dolby, lithograph depicting De la Rue's Stationary Stand and Envelope Machine, 1851; Walter Crane / Jeffrey & Co., Sidewall, the House that Jack Built, 1886;

Survey:

Nicole Myers, “The Lure of Montmartre,” in the Heilbrunn Timeline of Art History, Metropolitan Museum of Art, web. http://www.metmuseum.org/toah/hd/mont/hd_mont.htm

Key images covered:

Gustave Courbet, *The Painter's Studio. A Real Allegory of a Decisive Seven-Year Phase of my Artistic (and Moral) Life*, oil on canvas, 1855

*Jean-François Millet, *The Gleaners*, 1857

Edouard Manet, *Le Bain (Le Dejeuner sur l'herbe)*, oil on canvas, 1866

Claude Monet, *Impression, soleil levant*, oil on canvas, 1872

Edgar Degas, *Place de la Concorde, Vicomte Lepic and His Daughters*, oil on canvas, 1875

Paul Cézanne, *Still Life with Apples, Basket, Bottle, and Biscuits*, oil on canvas, 1895
 Vincent Van Gogh, *Bedroom (at Arles)*, oil on canvas, 1889
 Paul Gauguin, *Where do We Come From. What are We. Where Are We Going.*, oil on canvas, 1897
 Auguste Rodin, *The Burgbers of Calais*, bronze, 1884-89
 Edvard Munch, *The Scream (The Shriek of Nature)*, oil, tempera, and pastel on board, 1893
 *Edwin Thomas Dolby, lithograph depicting De la Rue's Stationary Stand and Envelope Machine, 1851

Key terms/concepts to get from readings+videos+lecture: Realism, *Salon des Refusés*, Modernism, Napoleon III, urbanization, bourgeois, flâneur, Impressionism, monument, interior design, *en plein air*, impasto, primitivism

F 3.2 – TBA

Due: Design Entry

M 3.5: Tattoos / Cultural Inscriptions on the Body [Discussion] (Valerie L., S'17)

Final assignment introduced

Key Object: Seafaring Tattoos, c. 1800

Understand:

Ira Dye, "The Tattoos of Early American Seafarers, 1796-1818," *Proceedings of the American Philosophical Society* 133, no. 4 (1989): 520-54.

Engage:

Dick Hebdige, "Introduction," in *Subculture: The Meaning of Style* (London and New York: Routledge, 1979): 1-19.

W 3.7 (mis)Translation of Cultures: Stereotype [Discussion] (Katherine G., F'17)

Key Objects: Frederick Weeks Wilcox, Chinese Takeout Box, 1894
 and Hermann Knackfuss, *Peoples of Europe, Guard Your Most Sacred Possessions*, 1895

Understand:

Hilary Greenbaum and Dana Rubinstein, "Who Made That? Chinese Takeout Container," *New York Times* (January 15, 2012), SM20.

Steven Heller, "Appetite Appeal," *Social Research* 66, no. 1 (Spring 1999): 213-224.

Engage:

Richard Dyer, "The Role of Stereotypes" in Paul Marris and Sue Thornham (eds.), *Media Studies: A Reader*, 2nd ed. (Edinburgh: Edinburgh University Press, 1999).

3.9 - Quiz 4

3.12 SPRING BREAK

3.14 SPRING BREAK

3.16 SPRING BREAK

M 3.19 - Mini-Survey of Photography, Part I: Fixing an Image [Lecture]

Listen:

Radiolab, “Truth and Cannonballs”, 2013. Audio. <http://www.radiolab.org/story/308563-truth-cannonballs/>

Understand:

Malcolm Daniel, “The Daguerreian Age in France: 1839-55”, *Heilbrunn Timeline of Art History* (Met Museum). Web. https://www.metmuseum.org/toah/hd/fdag/hd_fdag.htm.

---, “The Industrialization of French Photography after 1860”, *Heilbrunn Timeline of Art History* (Met Museum). Web. https://www.metmuseum.org/toah/hd/infp/hd_infp.htm.

Engage:

Lady Elizabeth Eastlake, “A Review in *The London Quarterly Review*, 1857” in Vicki Goldberg (ed.) *Photography in Print* (New York: Simon and Schuster, 1981).

Key images covered:

- *Nicéphore Niépce, *View from the Window at Le Gras*, 1826-27
- *Hippolyte Bayard, *Self-Portrait as a Drowned Man*, 1840
- *Anna Atkins, *Dictyota Dichotoma*, 1843
- *Roger Fenton, *The Valley of the Shadow of Death*, 1855
- *Nadar (Gaspard Félix Tournachon), *Aerial view of Paris*, 1868
- *Alfred Stieglitz, *The Steerage*, 1907
- *George Eastman, *Kodak Camera*, 1888

W 3.21 - Mini-Survey of Photography, Part II: Making it Move [Lecture]

Understand:

Dorothea Lange, “The Assignment I’ll Never Forget”, 1960

Walter Benjamin, “Work of Art in the Age of its Technical Reproducibility [1935]” in Hannah Arendt (ed.) *Illuminations* (New York: Schocken Books, 1969).
engage sections: VII, XII, and “Epilogue”

Key Images Covered:

- *Man Ray, *Rayograph*, 1922
- *Henri Cartier-Bresson, *Behind the Gare St. Lazare*, 1932
- *John Heartfield, *Adolf, The Superman, Swallows Gold and Spouts Junk*, 1932
- *Dorothea Lange, *Migrant Mother*, 1936
- *Eadweard Muybridge, *Horse in Motion*, c. 1886
- *Lumiere Brothers, *Employees Leaving the Lumiere Factory*, 1895
- *George Méliès, *Conjuring*, 1896
- *D.W. Griffith, *Birth of a Nation*, 1915

F 3.23 – Visual Cultures of Death and Dying: Hair Jewelry [Discussion] (Kelly B., F'17)

Key Object: Anonymous, *Mourning Hair Wreath*, ca. 1850-1900

Understand:

Harmeyer, Rachel. "Objects of Immortality: Hairwork and Mourning in Victorian Visual Culture", *The Art of Death and Dying*, no. 1 (October 2012): 33-49.
<https://journals.tdl.org/add/index.php/add/article/view/7034/6302>

M 3.26 – Survey X: Aesthetic Movements, Cubism, Futurism, WWI and Dada [Lecture]

Kemp, Ch. 8 (from beginning until "The agenda of flatness and abstraction...")

Khan Videos: Wassily Kandinsky, *Improvisation 28* (second version) (5:14); The Aesthetic Movement [essay]; Picasso, *Demoiselles d'Avignon*, 1907 (5:56); Umberto Boccioni, *Dynamism of a Soccer Player* (1:38)

Making Design: Walter Crane / Jeffrey & Co., Sidewall, the House that Jack Built, 1886; Louis Comfort Tiffany, *Vase*, ca. 1905-14; Hector Guimard / Saint Dizier Foundry, Balcony grille, 1909-11.

Understand:

William Morris, Preface to *The Nature of Gothic* by John Ruskin (1892), web.
<https://www.marxists.org/archive/morris/works/1892/ruskin.htm>.

Behind the Scenes of *The Peacock Room Comes to America* [video](4:57), web.
<http://www.asia.si.edu/exhibitions/current/Peacock-Room-video.asp>

Key images covered:

- *William Morris & Co., *Acanthus Wallpaper*, 1875
- *James Abbott McNeill Whistler, *Harmony in Blue and Gold: Peacock Room*, 1876-7
- *Walter Crane / Jeffrey & Co., Sidewall, the House that Jack Built, 1886.
- *Louis Comfort Tiffany, *Vase*, ca. 1905-14
- *Hector Guimard / Saint Dizier Foundry, Balcony grille, 1909-11
- *Picasso, *Demoiselles d'Avignon*, 1907
- Henri Matisse, *The Joy of Life*, oil on canvas, 1905-6
- *Umberto Boccioni, *Dynamism of a Soccer Player*, 1913
- Marcel Duchamp, *Fountain*, glazed porcelain, 1917 (replica 1964)
- *Otto Dix, *Der Krieg* (The War), 1929-32

Key terms/concepts to get from readings+videos+lecture: manifestos, Impact of WWI on art / artists responses to WWI, Symbolism, Futurism, Dada, Surrealism, Nonobjective Abstraction, De Stijl, Suprematism, Art Nouveau, avant-garde

W 3.28 – Information Design / World's Fairs [Discussion]

Key Object(s): W.E.B. Du Bois with Booker T. Washington and Thomas J. Calloway, “Exhibit of American Negroes”, Exposition Universelle, Paris, 1900

Survey:

Deborah Willis, “The Sociologist’s Eye: W.E.B. Du Bois and the Paris Exposition,” in *A Small Nation of People*, edited by David Levering Lewis (New York: Amistad, 2003).

Allison Meier, “W.E.B. Du Bois’s Modernist Data Visualizations of Black Life,” *Hyperallergic* (July 4, 2016). Web. <https://hyperallergic.com/306559/w-e-b-du-boiss-modernist-data-visualizations-of-black-life>.

Understand:

W.E.B. Du Bois, “The American Negro at Paris”, *American Monthly Review of Review* (November 1900): 575-577. Web. <http://www.webdubois.org/dbANParis.html>.

F 3.30 - Quiz 5

M 4.2 – Survey XI: Non-Objective Abstraction, Surrealism, Industrial Design and the Bauhaus [Lecture]

Khan Videos: Peter Behrens, Turbine Factory [essay]

Making Design: Hugh Ferriss, Study for Maximum Mass Permitted by the 1916 New York Zoning Law, 1922; Georgii Augustovich Stenberg and Vladimir Augustovich Stenberg, *Symphony of a Big City* (Poster), 1928

More Than Concrete, “Walter Gropius—The Dessau Bauhaus,” (August 24, 2013) (27:11), web. <https://www.youtube.com/watch?v=jM8mLQhC688>.

Mark Thompson, “Red and Black and Spread All Over,” *The Japan Times* (June 4, 2010), web. <https://www.japantimes.co.jp/culture/2010/06/04/arts/red-and-black-and-spread-all-over/#.WZh1P8rL-Y>.

Maxwell Tielman, “Art in the Everyday: The Chanel no. 5 Bottle,” *Design*Sponge* (February 19, 2013), web. <http://www.designsponge.com/2013/02/art-in-the-everyday-the-chanel-no-5-bottle.html>.

*Wassily Kandinsky, *Improvisation 28* (second version), 1912

Kasimir Malevich, *Black Square*, oil on canvas, 1915

Piet Mondrian, *Composition with Yellow, Red, Black, Blue and Grey*, oil on canvas, 1920

*Peter Behrens, AEG Building and Logo, 1908

*Coco Chanel, *Chanel No. 5*, 1921

*Hugh Ferriss, Study for Maximum Mass Permitted by the 1916 New York Zoning Law, 1922

*Alexander Rodchenko, *Books!* poster, 1924

*Walter Gropius, *The Bauhaus*, Dessau, 1926

*Georgii Augustovich Stenberg and Vladimir Augustovich Stenberg, *Symphony of a Big City* (Poster), 1928

Key terms/concepts to get from readings+videos+lecture: October 1917 Revolution, Functionalist design, Bauhaus, Art Deco, photomontage, organic architecture, aldehydes, urban planning and zoning, mass production

W 4.4 - Prince Achmed [Discussion] (Nina C., F'17)

Key Object:

The Adventures of Prince Achmed (Dir: Lotte Reiniger, 1920s) (Nina C.)

Survey:

Madeleine M. Rodriguez, "Draw It Out First: Early Animation as an Influence of Avant-Garde Cinema and Experimental Film." *Film Matters* 7, no. 1 (2016): 19-24.

Understand:

Milestone Film/British Film Institute, "The Adventures of Prince Achmed" [packet], Web. <https://web.archive.org/web/20091122140333/http://www.milestonefilms.com/pdf/AchmedPK.pdf>.

Engage:

Edward Said, "Introduction" in *Orientalism* (New York: Pantheon, 1978): 1-9.

F 4.6 - TBA

M 4.9 Survey XII – Design After 1930 [Lecture]

Making Design: Isamu Noguchi / Zenith Radio Corporation, Radio Nurse intercom speaker, 1937-38; Marian Dorn / Basett & Vollum, Inc., Sidewall, Zodiac, c. 1942; Henry Dreyfuss / Honeywell, T-86 Round Thermostat, 1953; Anni Albers / Knoll International, Eclat textile, 1975

Understand:

Pamela Popeson, "Lester Beall and the Rural Electrification Administration," *Inside/Out* [blog, MoMA] (March 22, 2012), web. https://www.moma.org/explore/inside_out/2012/03/22/lester-beall-and-the-rural-electrification-administration.

Sarah Firshein, "A Brief History of the Most Important Chair You'll Ever Sit On," *Curbed* (October 5, 2010), web. <https://www.curbed.com/2010/10/5/10501344/a-brief-history-of-the-most-important-chair-youll-ever-sit-on-1>.

Alice Rawsthorn, "Cover Versions," *The Guardian* (October 28, 2006), web. <https://www.theguardian.com/books/2006/oct/28/art1>.

The Font Bureau, "Neue Haas Grotesk," (see especially 'History'), web. <http://www.fontbureau.com/nhg>.

Pat Kirkham, excerpt from *Saul Bass: A Life in Film and Design*, The Art of the Title, web. <http://www.artofthetitle.com/title/the-man-with-the-golden-arm>.

Key images covered:

- *Isamu Noguchi / Zenith Radio Corporation, Radio Nurse intercom speaker, 1937-38
- *Allen Lane + Edward Young, Penguin book series and logo, 1935
- *Lester Beal, *Rural Electrification Posters*, 1939
- *Marian Dorn / Basett & Vollum, Inc., Sidewall, Zodiac, c. 1942
- *Charles and Ray Eames for Herman Miller, *Molded Fiberglass Armchair*, 1950
- *Henry Dreyfuss / Honeywell, T-86 Round Thermostat, 1953
- *Saul Bass, *Man with the Golden Arm (poster and title-sequence)*, 1955
- *Max Miedinger and Eduard Hoffman, Helvetica typeface, 1957

W 4.11 Final Assignment Workshop

F 4.13 Quiz 6

M 4.16 Survey XIII – Regionalism and Post-WWII Abstraction (Abstract Expressionism) [Lecture]

Kemp, Ch. 8 (from “The agenda of flatness and abstraction...” to end)

Listen:

Will Hermes, “The Story of “4’33””, NPR (May 8, 2000). Audio.
<https://www.npr.org/2000/05/08/1073885/4-33>

Khan Videos: Grant Wood, *American Gothic* (6:19)

Survey:

Shifra M. Goldman, “Siqueiros and Three Early Murals in Los Angeles,” *Art Journal* 33, no. 4 (Summer 1974): 321–27.

Kay Images Covered:

- *Grant Wood, *American Gothic*, 1930
- Alexander Calder, *Mobile*, metal wood, wire and string, c. 1932
- *David Alfaro Siqueiros, *América Tropical*, 1932
- Mark Rothko, *No. 14 1960*, oil on canvas, 1960
- Jackson Pollock, *Autumn Rhythm No. 30*, paint on canvas, 1950
- *Helen Frankenthaler, *Mountains and Sea*, 1952
- John Cage, *4’33”*, 1952
- *Jasper Johns, *Flag*, 1954-55
- *Allan Kaprow, *18 Happenings in 6 Parts*, 1959

Key terms/concepts to get from readings+videos+lecture: WWII causes and effects; Abstract Expressionism, Works Progress Administration and artistic commissioning programs of New Deal era, Regionalism, The Great Depression, new materiality: plastic, fiberglass; “Symbolize and Summarize”; happenings

W 4.18 Gutai Performance [Discussion]

Key Object: Atsuko Tanaka, *Electric Dress*, 1956

Understand:

Namiko Kunimoto, "Tanaka Atsuko's 'Electric Dress' and the Circuits of Subjectivity," *The Art Bulletin* 95, no. 3 (September 2013), pp. 465-83.

F 4.20 - TBA

M 4.23 - Citizen 13360 [Discussion]

Understand:

Miné Okubo, *Citizen 13660* (Seattle: University of Washington Press, 2014).

W 4.25 Quiz 7

F 4.27 – Last class day

Due: Final Paper / Assignment

W5.2 – 4:30 – 6:30 pm Final EXAM

(DO NOT LEAVE FOR THE SUMMER BEFORE THIS)