121g Art and Society: Renaissance to Modern
Spring 2015, Tuesdays and Thursdays, 12:30-1:50
SGM 120
Professor Amy F. Ogata, VKC 349. Office hours: Tuesdays 2-4pm
Email: amyogata@usc.edu
Teaching Assistants: Catherine Besancon, Karen Huang, Robin Lewis, Ambra Spinelli

This course introduces students to a selection of art, architecture, and material culture from the fifteenth century to the present in Europe and the Americas. In addition to a close examination of the works themselves, we will situate these images, buildings and objects in their social and historical contexts. The course aims to give students an historical understanding of different materials and techniques, to ask why and by whom these things were made, and it provides a foundation for thinking about the complex ways art operates in contemporary culture. Readings will include selections from a textbook, in addition to specific essays to be discussed in the mandatory discussion section.

Learning Objectives:
• to introduce students to a survey of the history of art from the Renaissance to the present;
• to develop a knowledgeable viewer of works of art who is able to analyze formal qualities and situate works in an historical and intellectual context;
• to refine students' written analysis of works of art.

Required Texts:

Grading:
Midterm: 25% February 26
Final: 25% May 13
Paper 1: 15% Due February 5
Paper 2: 15% Due April 2
Attendance and Participation in Section: 20%

Course Policies
• Attendance: You are expected to attend all lectures and all sections, and to come prepared and ready to contribute to discussion in section. The lectures are not simply a repetition of the textbook information and if you are absent you will not be properly prepared for the exams.
• **Lecture:** If you choose to bring a computer or smart phone, then you accept the condition that it will be used only to take notes and to refer to course materials. If you cannot help yourself from doing other things while gazing at a screen, then leave it at home and bring a pen and paper for taking notes. I reserve the right to ban computers from the classroom if it becomes clear that they are distracting you, me, or others. You may not record any part of the lectures.

• **Readings/Section:** There is a textbook and a selection of articles that you are required to read. The discussion sections will cover more pointed thematic articles and primary sources. Come prepared to discuss these in class and bring a copy of the texts. Your TAs will occasionally provide a review of the course material before exams, but the purpose of the section is to have a more lengthy conversation about a selection of primary and secondary sources. The rule on computers also applies to the sections.

• **Assignments:** There are two writing assignments for this class. Both ask you to look at works of art closely and to write knowledgeably about them. I highly recommend reviewing Sylvan Barnet’s *Writing About Art* before the first assignment is due. Assignments must be well written, using correct English grammar, spelling, and punctuation. Papers must be typed and printed in a 12-point font. All papers should have citations to avoid inadvertent plagiarism, provide an image of the work/s you discuss, and a bibliography. The lack of any of these elements will be reflected in your grade. For citations, use either MLA or Chicago styles and be consistent. Please note that all papers must be submitted both through Blackboard (Turnitin) **AND** as a hard copy in class. Any paper submitted after class will receive a half-grade deduction, which will continue for every day that it is late. Technical problems are not excused.

• **Blackboard:** Readings, aside from those in the required textbook, will be on the Blackboard site, along with images of works for each week. It is advisable to complete the textbook reading and consult this document in advance of each lecture. Papers must be submitted through Turnitin on the Blackboard site. A hard copy must be submitted as well.

• **Examinations:** Exams will consist of identifications (artist, title, date) of slides, short answer definitions with an example of a work of art, comparisons of works in essay form, and a longer essay. Memorization of images is essential to this course and the key images for each lecture will be indicated. Bullet points are acceptable for the short answer, but not for essays, which should be written in clear, correct English. All exams will be written in USC Bluebooks in blue or black ink. If, for religious reasons, you are requesting an alternate exam day, your request must be submitted at least 2 weeks before the scheduled exam.

• **Communications:** Both the TAs and I will make every attempt to respond to your email queries in a timely manner. When writing an email, be sure that your tone is professional. I am available for office hours on Tuesday and Thursday afternoons, 2-4pm, VKC 349.
**Written assignments** require the close examination of a work of art.

**Assignment #1:** Due in class on **February 5**
Describe and analyze a work of art dating from **before 1800** in the Los Angeles County Museum of Art (LACMA), the Getty Museum, or the Norton Simon Museum. You must visit the work in person and look at it closely, take notes on what you see, and think about what YOU think the work means and how (by what formal means) it conveys this. How is its visual appearance meaningful? Use visual evidence in your argument. Provide a selfie with the work visible in the background; this should be downloaded and attached to the paper document. These museums allow photography of the permanent collection (not works in temporary exhibitions) without flash. This is NOT a research paper, use your eyes! Paper length is 2-4 pages plus image.

- **Assignment #2:** Due in class on **April 2**
Describe a work of art in a local institution that was produced after 1800. You will be asked to analyze it and to use both a primary and scholarly secondary source to situate it in context. Paper length is 5-7 pages. More information to follow in Section.

**Statement for Students with Disabilities:**
Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible.

**Statement on Academic Integrity:**
USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. See the Student Guidebook, *SCampus* for the University Student Conduct Code and recommended sanctions.

**Emergency Preparedness/Course continuity in a Crisis:**
In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or dwellings using a combination of Blackboard, teleconference, or other technologies.
Schedule of Lectures and Discussion Sections
Note: Subject to Change or Modification

Week 1
January 13  Introduction to the History of Art/14th Century Italy
Read: Starter Kit, Introduction, and Ch. 19
January 15  15th Century Italy
Read: Ch. 20
NOTE: Sections meet next week

Week 2
January 20  The Idea of the Artist: Michelangelo, Raphael, Leonardo
Read: Ch. 21 (633-652)
January 22  Renaissance Architecture
Read: (652; 673-677)
January 23  Section Assignment: The Idea of the Artist
• Selection from Giorgio Vasari, "The Life of Michelangelo," Lives of the Artists
• Selection from Andrea Palladio, Four Books of Architecture
• Linda Nochlin, "Why Have There Been No Great Women Artists?" (1971)

Week 3
January 27  Renaissance in Northern Europe
Read: Ch. 19 (563-593); Ch. 22 (679-711)
January 29  Renaissance Courts: France, Britain, Spain
January 30  Section Assignment: Iconoclasm
• Michael Baxandall, “Iconoclasm,” The Limewood Sculptors of Renaissance Germany (1980)
• The Council of Trent and Religious Art (Canons and decrees of the Council of Trent, 1563)

Week 4
February 3  Baroque Art and the 17th Century
Read: Ch. 23 (713-769)
February 5  17th Century in Spain, Flanders, Netherlands
Writing assignment #1 due in LECTURE
February 6  Section Assignment: Baroque
• Erwin Panofsky, “What is Baroque?” (1934)
Week 5
February 10  **18th Century Art**
Read: Ch. 30 (905-913; 926-936; 932-940)
February 12  Class cancelled for College Art Association Annual Meeting
            [Visit a museum!]
February 13  Section Assignment: Portraiture
            • Mary D. Sheriff, “The Portrait of the Queen” *The Exceptional Woman* (1996)
            • Mémoires of Mme. Vigée Lebrun, Chapter 2 “Up the Ladder of Fame” (1835)

Week 6
February 17  **Neoclassicism in Europe**
Read: Ch. 30 (913-926; 936-940)
February 19  **Art, Enlightenment, and Revolution**
February 20  Section: Review for Midterm

Week 7
February 24  **Art in the Americas**
Read: Ch. 27 (837-859)
February 26  **Midterm in class**
Sections do not meet this week

Week 8
March 3    **Romanticism**
Read: Ch. 30 (945-961; 968-971)
March 5    **Early Photography and Lithography**
March 6    Section Assignment: Romanticism and Photography
            • William Henry Fox Talbot, "Photogenic Drawing," (1839)
            • Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction” (1936)
Week 9
March 10  Realism, Naturalism, and the Academic Tradition
   Read: Ch. 31 (963-986)
March 12  Historical Revivals and Mid-Century Exoticism
March 13  Section Assignment: Modernity and Gender
   • Charles Baudelaire, "Modernity," from "The Painter of Modern Life" (1863)

Week 10
March 17-19  Spring Break

Week 11
March 24  Impressionism
   Read: Ch. 31 (986-1003)
March 26  Post-Impressionism and Symbolism
March 27  Section Assignment: Primitivism
   • Paul Gauguin, "Notes on Color," from Paul Gauguin, The Writings of a Savage (1896-8)
   • Pat Leighton and Mark Antliff, "Primitivism," Critical Terms for Art History (rev. 2008)

Week 12
March 31  Architecture & Design c.1900
   Read: Ch. 31 (1004-1007)
April 2  Expressionism in France and Germany
   Read: Ch. 32 (1017-1031; skip 1021-1026)
   Assignment #2 Due in LECTURE
April 3  Section Assignment: Expressionism and Abstraction
   • Wassily Kandinsky, selections from Concerning the Spiritual in Art (1912)
   • Henri Matisse, “Notes of a Painter” (1908)
   • Wilhelm Worringer, from “Abstraction and Empathy” (1906-10)
Week 13
April 7  Cubism and Futurism
Read: Ch. 32 (1021-1026); (1031-1034)

April 9  Dada and Surrealism
Read: Ch. 32 (1036-1040); (1056-1063)

April 10  Section Assignment: Tradition and the Avant-Garde
- F. T. Marinetti, Futurist Manifesto (1909)
- A. Gleizes and J. Metzinger, On Cubism (1912)

Week 14
April 14  Building a New World: DeStijl, Bauhaus, Le Corbusier, Constructivism
Read: Ch. 32 (1044-1046; 1050-1057)

April 16  American Art and Architecture
Read: (1040-1044; 1046-1049; 1064-1072)

April 17  Section Assignment: Utopias
- Walter Gropius, “Staatliches Bauhaus,” (1919)
- DeStijl Manifesto (1918)
- Frank Lloyd Wright, "The Art and Craft of the Machine" (1901)
- Le Corbusier, Selection from Towards a New Architecture (1921)

Week 15
April 21  Abstract Expressionism
Read: Ch. 32 (1073-1081)

April 23  Art of the 1960s
Read: Ch. 33 (1083-1103)

April 24  Section Assignment: Abstract Expressionism
- Clement Greenberg, "Avant-Garde and Kitsch" (1939)
- Harold Rosenberg, "American Action Painters" (1952)
- Barnett Newman, "The Sublime is Now" (1948)
Week 16
April 28   Postmodernism, Identity, and the new Millennium
           Read: Ch. 33 (1104-1137)
April 30   No Class: Review on your own for Final Exam
May 1      Section Assignment: Postmodernism

Final Scheduled for WEDNESDAY, May 13, 2015, 2-4 pm