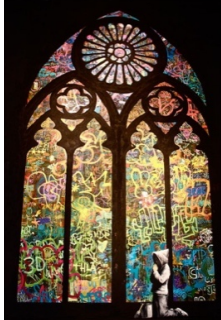


Murals, Stained Glass, and Art for the Public

Instructor: Christopher J. McGeorge

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Banksy, "Stained Window" (2011)
"Art in the Streets" Exhibit at LA MOCA



Edward Burne-Jones, "David and Goliath" (1872),
Vyner Memorial Window, Christ Church, Oxford, Lady Chapel
Designed by Burne-Jones and made by Morris Co.



Tarajosu (2016)
Frogtown Art Walk, Los Angeles, CA

- USC undergraduate students will receive a \$1,500 stipend for course completion
- Non-credit course taught by a USC Mellon Digital Humanities Ph.D. Fellow
- Course meets twice a week for 2-hour sessions from May 15 - June 8 (exact days/times TBD)

Who is the public? Who constitutes it? How does art engage with this public? What role does art play in defining a public or audience? Is there a difference between art *for* the public and "public art"? How does the context of public space alter the status of the object? Lurking behind these questions are expectations about how art is accessed, who commissions it and creates it, and for whom it is created. These are also questions about who matters within the public and the ability of art to critique and make social groupings visible. Using the nineteenth century as a comparative example, this tutorial focuses on two art forms to address these questions: stained glass and murals.

Since the invention of photography and the age of mechanical reproduction, art has become increasingly available to a wider audience. In 2017, almost every canonical work of art can be easily found with a quick Google image search, and many contemporary artists maintain active Instagram accounts, online galleries, and digital portfolios. The rise of digital photography in the 20th and 21st centuries parallels the shifts in image production in the 19th century. In these contexts of rapidly circulating images, we will interrogate how modes of reproduction challenge conceptions of "public" and "private" works of art.

This course focuses on how the specific material qualities of stained glass and murals historically functioned to address their audiences. Each week will begin with case studies from the 19th century, followed by visits to locations around Los Angeles where we will look at contemporary examples. The 19th century will act as a historical model through which we can interrogate and understand our own historical moment. Locations may include the Los Angeles Public Library, the USC Caruso Catholic Center, the Natural History Museum, the Judson Stained Glass Studios in Highland Park, and street murals located throughout Los Angeles.

Application Procedure: Undergraduate students at USC who are interested in applying for enrollment should send a résumé and cover letter (explaining their experience and interest in the course topic) to digitalhumanities@dornsife.usc.edu by **Friday, April 21, 2017**. In the subject line please include: "USC DH Summer Tutorial Application – Title – Your Last Name."

Schedule:

1. Theorizing the Public
 - a. Readings: [this will be the heaviest reading assignment for the course]
 - i. Jürgen Habermas, *The Structural Transformation of the Public Sphere*, 1-4, 14-26, 141-176.
 - ii. Michael Warner, *Publics and Counter Publics*, New York: Zone Books (2002): 21-31, 39-63, 159-186.
 - iii. Hannah Arendt, "The Public Realm: The Common," from *The Human Condition* (Chicago: University of Chicago Press, 1958): 50-58.

2. Art, Design, and Identity
 - a. Readings:
 - i. Gerald Bast, "Public Space Beyond Architecture- Art and Public Awareness," in *Performing Public Art*, Gerald Bast, Peter Weibel, and Herwig Steiner, eds. Berlin: Walter de Gruyter GmbH (2015): 11-31.
 - ii. Javier Gimeno-Martinez, *Design and National Identity*, Introduction, 1-29.
 - iii. Guernsey, *The Artist and the State, 1777-1855*. Introduction, 1-10; epilogue 223-229.
 - iv. John Seed and Janet Wolff, *The Culture of Capital: Art, Power and the Nineteenth-century Middle Class*. Manchester: Manchester University Press, 1988. Introduction, 1-15.

3. Murals and Materials: Their Message in 19th Century England
 - a. Readings:
 - i. Clare Willsdon, *Mural Painting in Britain 1840-1940: Image and Meaning*. (Oxford: Oxford University Press, 2000): 1-61. (This is only 38 pages of text- there are lots of images and footnotes).
 - ii. Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations: Essays and Reflections*, ed. Hannah Arendt. New York: Schocken Books, 1969.
 - iii. "Modern Fresco Painting," *Edinburgh Review* 123, no 251 (January 1866): 1-17.
 - iv. "Report from the Select Committee on Fine Arts" June 18, 1841. In *Reports from Committees: Six Volumes* Parliamentary Papers, House of Commons and Command, Vol 6, pp 423-436.
 - b. **ASSIGNMENT**: Each student will be responsible for researching and explaining a different mural technique to the class (buon fresco, fresco secco, marouflage, waterglass, and spirit fresco). In a lighting talk of no more than 7 minutes, each presenter will briefly outline the history of each method, discuss advantages and disadvantages of each technique, and think through the types of associations and meanings each medium may offer viewers.

4. Murals in 20th-century Los Angeles
 - a. Readings: (This seems like a lot, but much of it is short and/or heavily illustrated)
 - i. Romey Golan, *Mural Nomad* (New Haven: Yale University Press, 2010): 1-5.
 - ii. <https://www.lapl.org/branches/central-library/art-architecture/painting>
 - iii. Gerald M. Monroe, "Mural Burning by the New York City WPA," *Archives of American Art Journal* 16, no. 3 (1976): 8-11.

- iv. Laura Bliss and Melissa Lamont, "Documenting WPA Murals in California," *Art Documentation* 29, no 1 (Spring 2010): 4-10.
- v. Zukin, Sharon. "Whose culture? Whose city?." *The urban sociology reader* (1995): 281-289.
- vi. Malcolm Miles, *Art, Space, and the City: Public Art and Urban Features* (New York, Routledge, 1997): 1-18.
- vii. Sarah Schrank, *Art and the City: Civic Imagination and Cultural Authority in Los Angeles* (Philadelphia: University of Pennsylvania Press, 2009): 1-11.
- viii. Chon A. Noriega and Pilar Tompkins Rivas, "Chicano Art in the City of Dreams: A history in Nine Movements," *L.A. Xicano* (Los Angeles: UCLA Chicano Studies Research Center Press, 2011): 71-102.

b. Site Visit: LA Public Library

5. In the City: Murals in Victorian Town Halls

a. Readings:

- i. Colin Cunningham, *Victorian and Edwardian Town Halls* (London: Routledge & Kegan Paul, 1981): 177-213.
- ii. Clare Willson, *Mural Painting in Britain 1840-1940*, pages 169-212.
- iii. Julian Treuherz, "Ford Madox Brown and the Manchester murals," in *Art and Architecture in Victorian Manchester*, ed John H. G. Archer (Manchester: Manchester University Press, 1985): 162-207.

6. In Our City: Murals in 21C Los Angeles

a. Readings:

- i. Pedro Alonzo, "Children of the Revolution" (8-17) and Alex Baker, "Theorizing the 'Street' in 'Street Art'" (18-27), in *Viva La Revolucion: A Dialogue with the Urban Landscape*, Berkeley, Ginko Press, 2010.
- ii. Weber, John Pitman. "Politics and Practice of Community Public Art: Whose Murals Get Saved?." In *Mural Painting and Conservation in the Americas*, "Getty Research Institute and Getty Conservation Institute Symposium, May 2003.
- iii. Deborah Vankin, "L.A.'s mural ordinance is beginning to reveal its effects," *Los Angeles Times* (March 7, 2015): <http://www.latimes.com/entertainment/arts/la-et-cm-los-angeles-mural-restore-20150401-story.html>
- iv. Julia Wasson and Cathy Weiss, "Learning Los Angeles: Debra Padilla, Arts and Activism," *Huffington Post* (July 28, 2014): http://www.huffingtonpost.com/julia-wasson/post_8090_b_5619289.html

b. Site Visits: [Currently planning and negotiating with Melissa Downy, founder of CoLABS] <http://www.co-labs.us/about>

c. Optional Reading/Resources:

- i. <http://sparcinla.org>
- ii. <https://thecontaineryard.com/tcy/>
- iii. <http://hyperallergic.com/292593/bringing-murals-to-the-streets-of-one-of-las-poorest-neighborhoods/>
- iv. <https://www.instagram.com/smilesouthcentral/>
- v. <http://culturela.org/murals/>
- vi. <http://uncommonculture.org/ojs/index.php/fm/article/view/1544/1459>

7. Stained Glass in Victorian England

a. Readings:

- i. Virginia Chieffo Raguin, "Revivals, Revivalists, and Architectural Stained Glass," *Journal of the Society of Architectural Historians* 49, no 3 (September 1990): 310-329.
- ii. The Stained Glass Association of America, "Design Considerations: Beyond Craft—Part One," *Stained Glass, Quarterly of the Stained Glass Association of America* 110, no 2 (Summer 2015): 22-24.
- iii. *Angels & Icons*, 11-31.

b. **Site Visit:**

- i. In preparation for our visit to the Judson Stained Glass studios next week, we will visit the Caruso Catholic Center to look at their recent work there AND visit the Natural History Museum to see their restoration of stained glass in the rotunda. Please bring your USC ID to get into the museum free of charge.

8. Restoration and Innovation: Stained Glass in Los Angeles

a. Readings:

- i. C. R. Wyard, "Aspects of 20th-Century Stained Glass," *Journal of Stained Glass* 32 (2008): 119-132.
- ii. "The Judson Studios, Los Angeles, California," *Stained Glass, Quarterly of the Stained Glass Association of America* 107, no 3 (Fall 2012): 192-197

b. **Site Visit: Tour of Judson Stained Glass Studio, Highland Park [Will coordinate with Judson Studios once course dates are set]**

c. Optional Reading/Resources:

- i. <http://www.judsonstudios.com/facilities/>
- ii. Liana De Girolami Cheney (ed). *Radiance and Symbolism in Modern Stained Glass: European and American Innovations and Aesthetic Interrelations in Material Culture*. Newcastle Upon Tyne: Cambridge Scholars Publishing, 2016.

Weekly Assignments:

While students are to complete all of the reading for each class period, each student will be assigned a section of the reading for which they will be particularly responsible. It will be their task to introduce the author and reading to the class, start our discussion of that text, pose thought-provoking questions, and work to connect it to other readings and subjects addressed in the course.

Notes:

- The readings are not all as long as the citations make them seem. Many are heavily illustrated.
- Several meetings will take place off-campus, as noted in the schedule. These meetings are mandatory, so please plan your attendance accordingly.