

FALL 2018 GRADUATE HISTORY OF ART & ARCHITECTURE COURSE OFFERINGS

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**603 – Roman Art****Tu/Th 2:30 – 3:45****La Follette****#71313**

This course probes the construction of identity and its various expressions in the domestic architecture, wall painting and portraiture of the ancient Romans. We will examine the way the Roman house reflects notions of Romanness through its plan, orientation, and programs of the illusionistic frescoes; we will also study the rhetoric of Roman portraits, with particular attention to the representation of aristocrats and the imperial family. If time permits, we will also explore those of the Vestal Virgins, Rome's premier priestesses. For the early history of Roman art, particularly the Roman house and its decoration, we turn to the archaeological site and remains of Pompeii. For the period of the Empire, our attention will turn to Rome and the creation of the ideological portrait, male and female, and the way each was created and used to persuade the viewer of the value of particular cultural virtues.

**605 – Early Medieval Art****Tu/Th 10:00 – 11:15****Drimmer****#71302**

Designed as an introduction for undergraduate and graduate students, the aim of this course is to provide a comprehensive survey of early medieval art and architecture from the third through the tenth centuries. This course recognizes the religious, political, and socioeconomic contexts in which medieval art and architecture were produced, and although the material is organized chronologically, lectures will emphasize key themes, including: the origins of Christian images, the changing depictions of Christ, the contested place of images in religious worship, the relationship between text and image, the role of patrons and politics, the liturgical function of the object, and the art of imperial propaganda.

**624 – Modern Art 1880-Present****Tu/Th 11:30 – 12:45****Vickery****#71297**

This course takes a new and interactive look at 20th Century art, from the move toward total abstraction around 1913 to the development of Postmodernism in the 1980s. We examine the impact on art of social and political events such as World War I, the Russian Revolution, the rise of Fascism, the Mexican Revolution, the New Woman in the 1920s, World War II, the Cold War, and the rise of consumer culture. We will investigate the origins and complex meanings of movements such as Fauvism, Cubism, Dada, Surrealism, Mexican Muralism, Abstract Expressionism, and Pop Art. We will reconsider and reevaluate major issues in Modern art and culture such as the evolution of personal expression, the recognition of non-western culture in Euro-America, the interest in abstraction as a universal language, new technologies in art, the politics of the avant-garde and its attempts to reconnect art and life, issues of gender, race and representation, the role of myth and the unconscious, and the dialogue between art and popular culture.

**629 – American Art 1860 – 1940****M/W/F 10:10 – 11:00****Vickery****#71322**

Art in the United States from 1860 to 1940 with a concentration on painting and sculpture. As new technologies and ideologies transformed the political, economic, and social fabric of the United States after the Civil War, changes in the arts were equally rapid and as dramatic, culminating in the introduction of abstraction after 1900. Some artists sought strategies to connect their work to this new, fast-paced

modern world; others held to traditions and resisted change. Artists to be discussed include Thomas Eakins, John Singer Sargent, Mary Cassatt, Georgia O'Keeffe, Aaron Douglas, Edward Hopper, and Thomas Hart Benton.

**642 – 19<sup>th</sup> Century Architecture: Reform, History, Technology**

**Rohan**

**M/W 4:00 – 5:15**

**#71317**

This lecture class surveys the practice of architecture in Europe and America from 1750 to 1914. It looks at the economic, social and political forces that led to the creation of new building types, institutions and technologies peculiar to the nineteenth-century by focusing on figures and movements such as Schinkel, Ruskin, Viollet-le-Duc, Frank Lloyd Wright, Haussmann's Paris, Olmsted's Central Park, the Gothic Revival, Arts and Crafts, and Art Nouveau. A particular emphasis will be placed upon the architect's role as a critic seeking social reform. Valuable for anyone concerned with design.

**648 – Islamic Art & Architecture II**

**Denny**

**M/W/F 12:20 – 1:10**

**#71309**

History of Islamic art from its origins in the Byzantine and Sasanian traditions of the Near East, to its development under the Arab Empire and under subsequent Turkish and Persian dynastic patrons through the 13th century. The Islamic world from Spain to India; emphasis on the central Islamic lands of the Near East. Media include architecture, painting, textiles, ivories, ceramics, glass and crystal, and others seldom encountered in the study of Western art. Background in either art history or Near Eastern history useful.

**791G – S - Asian Art**

**Ho**

**Tu 4:00 – 6:45**

**#81612**

This seminar examines how global encounters through expanding trade networks shaped material and print culture in early modern China and Japan. Early modern luxury objects were not only coveted items for consumption, but conduits for the exchange of knowledge, scientific discourses, and concepts of cultural difference that were in turn reshaped within local contexts in Europe and Asia. Topics include the trade and appropriation of blue-and-white porcelain, discourses around European perspectival systems, garden designs, the role of Catholic missionaries in disseminating technical and scientific knowledge, and export painting and ceramics. The final project engages with local museums by identifying and researching export objects in American collections.