

FALL 2019 GRADUATE HISTORY OF ART & ARCHITECTURE COURSE OFFERINGS

613 – High Renaissance Art & Manners/Italy**Tu/Th 10:00 – 11:15****Schmitter****#34204**

The development of the visual arts in the major artistic centers of Italy during 16th century, including Florence, Rome, Venice, Mantua, Ferrara, Parma, and Bologna. The lives and works of specific artists, such as Leonardo, Raphael, Titian, and Michelangelo. Focus on thematic issues concerning the relationships between art and society, including: the rise in social status of the artist and the conception of artistic genius; the influence of patronage and collecting; art and the creation of political identities; woman as subjects, patrons, and practitioners of art; classicism and “anti-classicism” (Mannerism); art and religious reform; government and city planning.

623 – European Art 1780-1880**Tu/Th 11:30 – 12:45****Cakmak****#24330**

This course explores European art and visual culture in the eighteenth and nineteenth centuries, with an emphasis on painting, sculpture, drawing, prints, and photography. We begin with the festive yet decadent Rococo, which leaves its place to Neoclassicism's utopian search for a new world in the second half of the eighteenth century. We then investigate the emergence of Romanticism from a deep disappointment with Enlightenment ideals as it transforms into a fascination with the dark recesses of the human psyche. Realism ushers in new themes of contemporary life in the aftermath of the Revolution of 1848. Our survey will culminate at the birth of modernism in the second half of the nineteenth century with Impressionism and Post-Impressionism.

624 – Modern Art 1880-Present**Tu/Th 11:30 – 12:45****Kurczynski****#24320**

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.

628 – American Art in 1860**M/W/F 10:10 – 11:00****#24338**

Survey of the arts of the Americas from the 16th century to 1860. Emphasis on the collision of indigenous traditions with British, French, and Spanish colonial visual cultures in the Americas; the visual arts' role in the construction of identities, politics, religion, and society.

642 – 19th Century Architecture: Reform, History, Technology**M/W 4:00 – 5:15****#24340**

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.

645 – Architecture Now

M/W/F 11:15 – 12:05

Vickery

#34355

What is sustainable architecture? How can we build sustainably, and what lessons can we learn from the past? This course addresses the history of environmental concerns about the built and unbuilt environment, from vernacular and indigenous buildings to 19th- and 20th-century reactions to the Industrial Revolution and the modern city. Through a study of landscape painting, landscape architecture, and architectural history we will review Western perceptions of nature and industry to better understand evolving expectations of the two and how these expectations affect the way we live. The course covers the environmental movement of the 1960s and 70s and how architects responded to the oil crisis. It concludes with a study of recent work by contemporary architects who are intent on addressing ecological and climate-related challenges.

647 – Islamic Art & Architecture I

M/W/F 12:20 – 1:10

Denny

#24354

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. (Planned for Fall, alternate years; ART-HIST 648 planned for intervening years.)

655 – Chinese Painting

Tu/Th 1:00 – 2:15

Ho

#34207

Chinese painting was not only a highly influential model for Korean and Japanese artists, but also a frequent touchstone in the history of European and American modern art. This course examines the range of genres, styles, and lineages of Chinese painting within court, literati, and merchant circles to understand its global influence. Working with a remarkable continuity and awareness of historical references from the Six Dynasties period to the last dynasty of China, painters presented particular arguments about nature of representation and personal expression, ideas that seemed to anticipate later, modernist experiments. In order to understand Chinese painting stylistic innovations and how its audiences responded to seminal works, we will study canonical paintings by recreating works using historic painting manuals, as well as analyzing inscriptions and colophons in translation.

688 – Special Topics in Asian Art

Tu/Th 4:00 – 5:15

Ho

#24361

Both Tokyo and Shanghai were once described as the Paris of the East? How did this split identity shape the artists and art movements that emerged in Tokyo and Shanghai? This course explores connections between the two cities as both were continually reinvented from small fishing villages to global metropolises over the late 18th to the 21st centuries. We look at early modern urban culture in prints, consumerism and the Modern Girl /New Woman, design and popular culture, and the role of avant-gardes in political movements. In order to understand the role of the city in making modernity, the sources (in translation) are interdisciplinary, combining literature, film, music, art, and architecture.

697X – St-Special Topics/American Art

M/W 2:30 – 3:45

Gómez

#34558

“*Nuestra Señora*: Popular Marian devotion in Latin America” - If you visit Latin America – or even the home of a Latinx neighbor – chances are you will see at least one image of the Virgin Mary. Perhaps you have seen her image on a family altar for Day of the Dead, on a candle in the living room, on a tiny card tacked to a bulletin board, or adorning a throw pillow? Also known by Spanish speakers as *la Virgencita* and *Nuestra*

Señora (Our Lady), Mary has manifested in a diversity of media reflecting the many different cultures devoted to her. But what is it about this biblical figure that has made her so popular with Latin Americans that she became inseparable from their identity? In this course, we will seek the answer to that question by examining some of the most famous images of the Virgin in Latin America and the visual culture her cult has generated. The course will begin with an introduction to Marian devotion and the ways different regions in Latin America have mobilized images of the Virgin to define and redefine themselves. We will be particularly interested in the sometimes familiar, sometimes strange objects that Latin Americans and US Latinxs have used while interacting with “their” Virgins, such as clothing, wigs, jewelry, flowers, and processional litters. Starting in the colonial period and continuing into the present, we will note continuities in Marian cults over time and end our investigation with the reverent and irreverent popular visual culture related to Marian devotion, including tattoos, electric shrines, souvenirs, and candles.

Students in Afro-American Studies, Anthropology, History, History of Art, Latin American, Caribbean, and Latino Studies, Religious Studies, and Spanish are especially encouraged. Limited to 25 students.

711 – Problems in Ital Art-Late Ren

Schmitter

Th 1:00 – 3:45

#34208

This course examines Renaissance notions of the self in relation to the genre of portraiture. We will begin by studying theories of Renaissance subjectivity, as well as the rise of the portrait in fifteenth-century Italy. The bulk of the course will focus on the first half of the sixteenth century? after Mona Lisa (c. 1505)? a period of great creativity and expansion in the genre. Artists include Leonardo, Raphael, Titian, Lotto, Parmigianino, and Bronzino. Student research projects may address the concept of portraiture outside art history and/or outside the Renaissance period.

781 – Methods of Art History

Cakmak

Tu 2:30 – 5:15

#24323

History of the discipline, methodological orientations, and the conceptual and technical framework for art-historical research. Required of all M.A. candidates in Art History during first year of study.

797D – Special Topics in Modern Art – Drawing in Color

Kurczynski

M 2:30 – 5:15

#35832

This course is an open-ended exploration of the possibilities of relating the social discussion of race and other categories of identity with the artistic medium of drawing in global contemporary art (since the 1960s). Drawing, once considered a preparatory medium for painting and design, is now a major medium in its own right. However, drawing is resistant to mid-century modernist theories of artistic mediums and can instead be seen as an “anti-medium”: its contemporary definition is not based on internal properties, such as line or the use of paper, but rather its ability to connect disparate practices, such as hand-making and digital expression; genres, such as art and design; and communities, such as art and political activism. Given its historical associations with intimacy and writing, drawing is uniquely suited to discussions that connect the personal to the political. The course will explore current discussions of race in light of its intersection with gender, sexuality, class, ethnicity, politics, and history, as it develops materially in relation to open-ended formulations of expression and design.