FALL 2019 Courses

ARTH 101: Ancient to Medieval Art  
Professor Barrett Tilney  
WF 11:00am-12:15pm  
Major monuments of western art from the prehistoric birth of representational art through the thirteenth century, with emphasis on ancient and medieval civilizations of Europe and the Mediterranean basin. Seats are reserved for freshmen and sophomores.

ARTH 102: Renaissance to Modern Art  
Professor Susan Nalezyty  
MW 9:30-10:45am  
Major achievements in European and American pictorial art, sculpture, and architecture from the early Renaissance through the early twenty-first century. Emphasis is on functions, meanings, and styles of individual works within a historical context. Seats are reserved for freshmen and sophomores.

ARTH 236: Age of Rembrandt  
Professor Barrett Tilney  
WF 12:30-1:45pm  
The career of Rembrandt van Rijn spanned the great age of Dutch culture and political power that followed the nation's independence from Spain in the seventeenth-century. This course will focus on the art of Rembrandt and his contemporaries in this “Golden Age,” when these artists produced an unprecedented number of paintings and prints for a remarkably broad spectrum of society. During this period, tourists visiting the Dutch Republic, who were used to seeing works only in collections of the elite, were astonished to observe paintings in the abodes of butchers, bakers and farmers. Many of these works, painted with remarkable naturalism, featured new secular genres, such as still lifes, landscapes, cityscapes, and scenes of daily life. Our investigation of the works by Rembrandt and his contemporaries will explore their relation to societal and cultural factors including: the rise of a mercantile culture, the impact of continuing religious turmoil, a growing understanding of the role of observation in the sciences, and advances in global exploration and trade.
*for ARTH majors, fulfills the Renaissance/Baroque distribution requirement
**for ARTH minors, fulfills the post-1600 distribution requirement

ARTH 245: 19th Century Art  
Professor Elizabeth Prelinger  
TR 11:00-12:15pm  
This course will explore the major currents in nineteenth-century painting, and will include discussion of sculpture and graphic art. It will focus on both the European and the American experience. Starting from the end of the eighteenth century, we will trace the debate between
classic and romantic art and look at romanticism not just in France (Delacroix, Géricault) but in Germany and America. The increasing interest in naturalism and its relationship to a growing sense of nationalism in America will be mentioned. We will then investigate the genesis of modernism as it developed in France at mid-century with Gustave Courbet, and study the impact of the avant-garde as it took shape in Europe. The course will examine topics such as socially-engaged art and visionary painting, and will touch upon such movements as Impressionism (Monet, Renoir), Post-Impressionism and Symbolism (Munch). It will culminate with a discussion of one of the most important forerunners of 20th-century art, Paul Cézanne.

*for ARTH majors, fulfills the Modern/Contemporary distribution requirement
**for ARTH minors, fulfills the post-1600 distribution requirement

ARTH 251: American Architecture
Professor Stephanie Rufino
TR 9:30-10:45am
This course surveys American architecture from the colonial period through the twentieth century. Changes in architectural styles and the designs of key architects will be discussed within the framework of their cultural context. Colonial, Neoclassical and Victorian styles, the American Renaissance, the skyscraper's development, the City Beautiful, the Arts & Crafts movement, Art Deco, the International Style and later modern forms will be addressed. Urban development, materials, new technology and ornament will be discussed. Key designers analyzed include Jefferson, Latrobe, Renwick, McKim, Mead & White, Sullivan, Wright, Mies, Johnson, Gehry and others.

*for ARTH majors, fulfills the Modern/Contemporary distribution requirement
**for ARTH minors, fulfills the post-1600 distribution requirement

ARTH 255: Global Contemporary Art
Professor Ian Bourland
MW 12:30-1:45pm
This survey course provides a general introduction to global contemporary art. After providing a brief grounding in 20th-century modernism and socio-political events of recent decades, this course considers a broad thematic range: pop and conceptual art; the emergence of performance, installation, and new media; earth works and site specificity; identity-based and institution-critical art; relational aesthetics and new modes of spectacle and digital consumerism; and the emergence of the global biennial and gallery system. This course assumes no prior knowledge and introduces students to a constellation of artists from around the world—from Cindy Sherman to Andy Warhol and Ai Weiwei, Lygia Clark to Kara Walker and Walid Raad, and many more.

*for ARTH majors, fulfills the Modern/Contemporary distribution requirement
**for ARTH minors, fulfills the post-1600 distribution requirement

ARTH 263: Pre-Columbian Art and Architecture
Professor Andrea Huezo
TR 12:30-1:45pm
The course explores the art and architecture of Mesoamerica and the Andes up to the time of the European conquest. Organized chronologically, students analyze and discuss artworks associated with the major cultures of Mesoamerica and the Andes, including Olmec, Maya, Aztec, Chavin, Moche, Paracas, Nazca, Tiwanaku, Wari, and Inka. The course provides students with in-depth knowledge of the history, ritual traditions, and belief systems of ancient Mesoamericans, as displayed in their sculpture, painting, architecture, textiles, and writing systems. While placing particular emphasis on religion, race, gender, politics, and the performative aspects of rituals, the course introduces students to the major theoretical concepts regarding Pre-Columbian art and its interpretation.

*for ARTH majors, fulfills the Non-European/American distribution requirement
**for ARTH minors, fulfills the pre-1600 distribution requirement

ARTH 353: Exiles & Diasporas
Professor Ian Bourland
MW 11:00-12:15 pm
For much of its history, art has been defined in no small measure by the movement of ideas, symbols, technologies, and peoples across the globe—a tendency that has only accelerated with the advent of modernity and globalization. Sometimes these forms of movement and exchange are the purview of the traveler and the nomad; at other times, forced exile and migration mean disconnection from homelands or adaptation to new cultural landscapes. This course takes an interdisciplinary and theoretical approach to questions of tradition, memory, nation, migration, and translation. Case studies will largely focus on art from a range of disciplines drawn from a global range of artists working in the 20th and 21st centuries—from Afro-diasporic syncretism to international surrealism; from the dislocations of WWII and decolonization to the shifting landscapes of recent decades of war and economic upheaval.

*for ARTH majors, fulfills the Modern/Contemporary distribution requirement
**for ARTH minors, fulfills the post-1600 distribution requirement

ARTH 411: Icons and Iconoclasm
Staff
M 2:00-4:30 pm
Christian icons have been a source of enthusiasm and contention from late Roman times on. Did the Bible really forbid sacred images? Did Christians believe that a presence animated the material icon? What made the sacred portrait such a powerful focus of devotion and the arts? This course will introduce students to the rise of the Christian icon as a new artistic mode of thought and life in the European Middle Ages. We will explore how and why Christians chose to adapt portraiture to their religious, social and personal lives. We will also examine iconoclasms throughout history, and articulate different understandings of how and why images, idols, and icons were destroyed. These discussions will enhance our comprehension of iconoclasms of the present-day. Open to juniors and seniors; seats reserved for graduate students.

**for ARTH minors, fulfills the pre-1600 distribution requirement

ARTH 428: Bosch & Bruegel
Professor Al Acres
T 2:00-4:30 pm

Fall 2019 courses: 3
This seminar investigates the work and careers of two of the most original and influential artists of the Renaissance: Hieronymus Bosch (c. 1450-1516) and Pieter Bruegel the Elder (1525-1569). Although they worked in different generations and cities, they have often been regarded in light of each other. In his own time, Bruegel was even referred to as the “second Bosch.” Both artists represented humanity, daily life, and the world itself in unprecedented ways. The seminar will focus especially on how Bosch and Bruegel developed new ways not merely to observe daily life, but also to ponder and perhaps improve it. As we address the art itself and its richly varied history of interpretation, we will also consider the vitality of these paintings, prints, and drawings as instruments of reflection in our own time. We will visit the National Gallery of Art for one or two class meetings.

Open to juniors and seniors; seats reserved for graduate students.

**for ARTH minors, fulfills the pre-1600 distribution requirement

**ARTH 431: Museum Architecture**
Professor Stephanie Rufino
R 2:00-4:30pm
Museum architecture shapes visitors’ art experience and plays an integral role in the life of a city or region. In this course students will think critically about the architecture of the art museum. Questions to be considered include: How does architecture contribute to a museum’s visiting culture? What is architecture’s appropriate role – should buildings be at the forefront of a museum experience or remain as a backdrop? What challenges arise when designing buildings for contemporary art? How have signature buildings impacted an area’s economic standing? The work of designers such as Renzo Piano, Tadao Ando, Zaha Hadid and Snohetta will be explored. Case studies addressing institutions such as the Metropolitan Museum, the Art Institute of Chicago and the Louvre will also be analyzed. Students will gain familiarity with field scholarship, visit multiple area museums and complete writing and presentation assignments.

Open to juniors and seniors; seats reserved for graduate students.

**for ARTH minors, fulfills the post-1600 distribution requirement

**ARTH 458: Abstraction**
Professor Elizabeth Prelinger
W 2:00-4:30pm
What is “abstraction” in art? How, when, and why did it happen? What does it mean? Obviously all abstract pictures do not look alike, and each artist seeks something different through his or her unique abstract language. How can we know what a picture “means” when it has no discernible “subject?” Why do people fear and scorn abstract images? May abstract art be called “dehumanized,” as José Ortega y Gasset claimed in 1949? Did the CIA use abstract expressionist painting as a weapon against the Communists? These and many other questions comprise the subject of this seminar. Starting with nineteenth-century Symbolist art theory and continuing with Wassily Kandinsky’s famous 1911 tract “Concerning the Spiritual in Art,” we will proceed to consider Mondrian and Neo-Plasticism; Malevich and Suprematism; Abstract Expressionism and the New York School; and Minimalism. Time permitting, we will look at the state of abstract art today.

Open to juniors and seniors; seats reserved for graduate students.

**for ARTH minors, fulfills the post-1600 distribution requirement
Cross-listed Courses
CLSS 255: Roman Architecture
Professor Marden Nichols
TR 11:00am-12:15pm
From the Pantheon to the Colosseum, from triumphal arches to aqueducts: Roman architecture is among the most lasting and influential legacies of classical antiquity. This course traces the evolution of Roman construction and design from the sixth century BCE to the third century CE. Students learn to identify characteristic forms, materials, and techniques, and thus acquire skills in visual analysis. Class discussion explores issues of function, access, movement, and the organization of space in temples, theaters, baths, tombs, palaces, and other buildings across the Roman Empire. Special emphasis is placed on the inheritance and adaptation of Etruscan and Greek methods, as well as on the relationship of architecture to culture. Course readings include ancient texts in translation (particularly Vitruvius’ De architectura), architectural and archaeological scholarship, and relevant works of modern architectural theory.
*for ARTH majors, fulfills the Ancient/Medieval distribution requirement
**for ARTH minors, fulfills the pre-1600 distribution requirement
Spring 2020 courses

Please note: Spring 2020 course listings are provisional and may be subject to change.

ARTH 101: Ancient to Medieval Art
Professor Barrett Tilney
Major monuments of western art from the prehistoric birth of representational art through the thirteenth century, with emphasis on ancient and medieval civilizations of Europe and the Mediterranean basin. Seats are reserved for freshmen and sophomores.

ARTH 102: Renaissance to Modern Art
Professor Barrett Tilney
Major achievements in European and American pictorial art, sculpture, and architecture from the early Renaissance through the early twenty-first century. Emphasis is on functions, meanings, and styles of individual works within a historical context. Seats are reserved for freshmen and sophomores.

ARTH 140: Modern Art
Staff
This course provides a broad survey of modern European and American art, with a focus on the development of abstraction. We will examine the major art movements of the nineteenth and twentieth centuries, while remaining ever attentive to the question of what is modern art. Artistic developments will be understand in relation to historical factors, such as the impact of revolution and war, the changing status of women, and the rise of the modern metropolis. Together we will read seminal art theoretical texts which grapple with the nature of modernity, the role of the arts in the modern period, and the rise of the modern art museum.
*for ARTH majors, fulfills the Modern/Contemporary distribution requirement
**for ARTH minors, fulfills the post-1600 distribution requirement

ARTH 229: Global Early Modern Art
Professor Susan Nalezyty
The terms “global” and “early modern” both provide a theoretical context for approaching the period between 1400 and 1800. “Global” follows geographic boundaries and emphasizes regional and transregional influences along cultural, economic, religious, and political lines. “Early modern” spans from 1400 to 1800, which encompasses the Renaissance and Baroque styles in Western art. This course begins with that European context and expands its scope, asking the simple question: What was happening simultaneously in the world during this time? For example, Japanese Zen Buddhist monks built their dry landscape Rock Garden in their temple in Kyoto a few years before Leonardo da Vinci began painting his Last Supper. Using art, architecture, and visual culture as points of entry, we will compare and contrast the artistic, historical, and stylistic contexts of cultural monuments from Europe, the Islamic Empires (Ottomans, Safavids, and Mughals), the Americas (Aztec, Incan, and Mississippian cultures), India, China’s Ming dynasty, and Japan’s Muromachi period, among others. The emerging acknowledgement of a global context will be explored by studying transcultural material, maps, scientific instruments, and contemporary dress. And finally, we will look at European art and
artifact collections, which sought to assemble exotic and disparate items together, so visitors could learn of this newly discovered world, conveniently and all in one place.
*for ARTH majors, fulfills the Renaissance/Baroque distribution requirement
**for ARTH minors, fulfills the pre-1600 distribution requirement

ARTH 235: History of Prints
Professor Al Acres
This course surveys the history of prints (mainly reproducible images on paper) in Europe and the United States c. 1400 – the present. Although they are sometimes treated as a secondary art, prints were absolutely central to the development of post-medieval western art and society. As relatively inexpensive, multiplied objects, they fundamentally reshaped ideas about what images could look like, mean, and accomplish. The role of prints in the cultivation and spread of new ideas, an international art market, propaganda, social commentary, and much more is immeasurable.

The course will combine two main approaches: 1) the distinctive history of printmaking, including origins, evolution of techniques, and the political, religious, and cultural functions of prints; and 2) individual artistic developments with emphasis on the work of influential printmakers, changing iconography, and formal innovations. Among major artists to be addressed in some depth are Dürer, Rembrandt, Goya, Picasso, and Johns. We will make use of the extraordinary wealth of prints in Washington collections, including visits to the Print Study Room of the National Gallery of Art and Georgetown University’s Special Collections.
*for ARTH majors, fulfills the Renaissance/Baroque distribution requirement
**for ARTH minors, fulfills the pre-1600 distribution requirement

ARTH 252: American Art to 1970
Professor Lisa Strong
This course will explore painting, sculpture, photography, and some decorative arts produced in the United States from the colonial era through 1970. It will address central themes in the history of American art within the broader context of American political and cultural history. Topics include art production in the colonial periphery, the role of the artist in American society, landscape and nationalism, the encounter of western and non-western art traditions, and the impact of art in shaping notions of race, class, and gender. The course will include visits to local museums such as the Smithsonian American Art Museum, National Museum of the American Indian, the Phillips Collection, the Freer|Sackler, or the National Gallery of Art.
*for ARTH majors, fulfills the Modern/Contemporary distribution requirement
**for ARTH minors, fulfills the post-1600 distribution requirement

ARTH 357: Visions of the Sublime in American Art and Literature
Professor Elizabeth Prelinger
This lecture course examines the transmutation of 18th-century European philosophical and aesthetic notions of the Sublime, the Beautiful and the Picturesque into distinctly American art and literature. Through considering American 19th-century paintings by such artists as Thomas Cole and Albert Bierstadt, and literary selections from such poets and novelists as William Cullen Bryant and Herman Melville, we will explore ways in which nature became America’s version of the transcendental experience of the Sublime. Moreover, this focus on nature held serious implications for the formation of American character and national destiny, issues that

Spring 2020 courses: 2
have taken on particular urgency in our own times. Field trips will take us to the National Gallery of Art and the Smithsonian American Art Museum.

*for ARTH majors, fulfills the Modern/Contemporary distribution requirement
**for ARTH minors, fulfills the post-1600 distribution requirement

ARTH 375: Art of the Silk Routes
Professor Michelle Wang
This course focuses on the cultural heritage of the overland and maritime silk routes. The silk routes served as a conduit for commercial trade and cultural exchange between China, Central Asia, India and Southeast Asia, and Europe. In addition to mural paintings in the Buddhist cave shrines of northwestern China, we will also study portable paintings, manuscripts, textiles, ceramics, and architecture. We will put these artifacts into context by imagining how they interfaced with the rulers, monks, traders, and nomads who traveled and lived along the silk routes.

*for ARTH majors, fulfills the Non-European/American distribution requirement
**for ARTH minors, fulfills the pre-1600 distribution requirement

ARTH 418: Mesoamerican Art: Myth & Ritual
Professor Andrea Huezo
The course examines the arts of Mesoamerica up to the time of the European conquest. Organized chronologically, students analyze and discuss artworks associated with the major cultures of Mesoamerica, including Olmec, Maya, and Aztec. Additionally, by studying Mesoamerican codices (Mixtec, Maya, and Aztec), the course explores Mixtec mythological events and dynastic history; Maya ritual cycles concerned with religion and cosmogony; and Aztec pantheism, historical events, conquests, and daily life. While placing particular emphasis on religion, race, gender, politics, and the performative aspects of rituals, the course introduces students to the major theoretical concepts regarding Mesoamerican art and its interpretation.

Open to juniors and seniors; seats reserved for graduate students.

**for ARTH minors, fulfills the pre-1600 distribution requirement

ARTH 457: Symbolism, 1885-1900
Professor Elizabeth Prelinger
Exoticism, decadence, and the occult penetrate the mysterious images of late nineteenth-century artists like Gustave Moreau, Odilon Redon, and Edvard Munch. Centering on France, this seminar will examine issues of the Symbolist movement through the study of Symbolist theory, paintings, poetry, prints, and primary documents. Among the problems to be addressed are: the attempt to define a Symbolist art; the distinction between Symbolism and art nouveau; the differences between symbol and allegory; the question of whether or not there was a Symbolist style; and strategies for creating Symbolist art. We will have a session at the Print and Drawings Study Room at the National Gallery of Art and possibly other field trips.

Open to juniors and seniors; seats reserved for graduate students.

**for ARTH minors, fulfills the post-1600 distribution requirement
**ARTH 463: California Art & Culture**  
Professor Stephanie Rufino  
This course examines the unique art of California in the postwar decades. This era was often marked by optimism and counter-culture. We will investigate the relationship of art, architecture and design to the region’s social and political history, while also questioning some of the dominant perceptions of the Golden State. Topics include: Bay Area figurative art, the work and career of Richard Diebenkorn, the light and space art of Irwin and Turrell, the car culture of Los Angeles, West Coast Abstract Expressionism, the Chicano art movement, Pop and Performance art, mid-century modern home and furniture design. Additional artists to be addressed include: Park, Neutra, Schindler, Eames, Lautner, Voulkos, Adams, Shulman, Maloof, Koenig and Hockney.  
Open to juniors and seniors; seats reserved for graduate students.  
**for ARTH minors, fulfills the post-1600 distribution requirement**

**ARTH 466: The Body in Asian Art**  
Professor Michelle Wang  
It has often been assumed that representation of the human form did not play as significant a role in the development of East Asian art as it did in the Western tradition. In this seminar, we will address this issue by exploring various approaches to the issue of corporeality in the art of China and Japan that not only focus upon representation of the human body, but that also question the ways in which discourse about the body was related to larger questions about death and the afterlife, the sacred and the profane, the human and the artificial, and the articulation of national identity. Selected case studies for weekly topics may range from the famed terracotta warriors to imperial portraiture, along with an exploration of calligraphy, cyborgs, and performance art. While the course will focus primarily on premodern art, students are invited to consider issues concerning the body, gender, and personhood in modern and contemporary contexts. No prior knowledge of Asian art is required or assumed. Open to juniors and seniors; seats reserved for graduate students.  
**for ARTH minors, fulfills the pre-1600 distribution requirement**