**Fall 2016 Art History Courses**  
**Georgetown University**

**ARTH 101 – 01: 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.

**ARTH 102 – 01: Renaissance to Modern Art**  
Professor Barrett Tilney  
WF 12:30-1:45pm  
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.

**ARTH 122 – 62: Art and Architecture of Medieval and Early Renaissance Italy**  
Professor Angela Oberer  
Offered at Villa le Balze  
*for ARTH majors, fulfills the Ancient/Medieval distribution requirement  
**for ARTH minors, fulfills the pre-1600 distribution requirement

**ARTH 123 – 62: Art in the Courts of Renaissance Italy**  
Professor Linda Reynolds  
Offered at Villa le Balze  
*for ARTH majors, fulfills the Renaissance/Baroque distribution requirement  
**for ARTH minors, fulfills the pre-1600 distribution requirement

**ARTH 171 - 01: Buddhist Art**  
Professor Michelle C. Wang  
MW 11:00am-12:15pm  
This course will survey the Buddhist art and architecture of Asia through selected case studies of artworks and sites in South Asia, Southeast Asia, and East Asia. Among the topics to be studied include: representations of the historical Buddha’s life, rock-cut architecture, monastic complexes, painted mandalas, Zen portraits, as well as the roles played by patronage, pilgrimage, and ritual. Our focus upon the Buddhist art and architecture of Asia will allow us to think through not only the historical development of the religion and its visual and architectural forms, but also issues of cross-cultural transmission. In the process, students will gain familiarity not only with the religious and historical context of the artworks and sites and with the basic iconography of Buddhist deities, but also with methods of visual analysis that form the basis of art historical methodology. No prior knowledge of Asian art or religions is required or assumed.  
*for ARTH majors, fulfills the Non-European distribution requirement  
**for ARTH minors, fulfills the pre-1600 distribution requirement  
***fulfills the “Engaging Diversity” core curriculum requirement
ARTH 230 – 01: Baroque Art and Architecture  
Professor Susan Nalezyty  
MW 9:30-10:45am
This course concerns art and architecture in Italy, Flanders, France, Spain, the Dutch Republic, and England from circa 1580 to 1680, the Baroque period. This exciting era was characterized by fundamental changes from religious reform to scientific discoveries and the growth of political absolutism. By considering art and architecture in their cultural contexts, we will explore how these developments informed the style, subject matter, and functions of art in society. Focusing on cosmopolitan centers in Europe, we will study artists, art collecting and patronage, the display of art, and the rise of landscape, still life, and genre painting.
*for ARTH majors, fulfills the Renaissance/Baroque distribution requirement
**for ARTH minors, fulfills the post-1600 distribution requirement

ARTH 245 – 01: 19th Century Art  
Professor Elizabeth Prelinger  
TR 11:00am-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/American distribution requirement
**for ARTH minors, fulfills the post-1600 distribution requirement

ARTH 250 – 01: Modern Architecture 1750-2000  
Professor Stephanie Ruffino  
TR 12:30-1:45pm
This course surveys modern architecture in Europe and the United States from 1750-2000. Beginning in England, changes in architectural styles and the designs of key architects will be discussed within the framework of their cultural context. Visionary forms, urban plans, new technology and ornament will be analyzed. In addition, this course surveys the skyscraper's development, the Arts & Crafts movement, the International Style and later modern forms. Students will learn to recognize and describe the major characteristics of architectural movements in Europe and America during this time frame and become familiar with the ideas underlying these forms. Among the many architects and designers to be addressed are Jefferson, Morris, Gaudi, Wright, Le Corbusier and Graves. We will visit Washington, D.C. architectural sites and/or relevant museum exhibitions as part of this course.
*for ARTH majors, fulfills the Modern/American distribution requirement
**for ARTH minors, fulfills the post-1600 distribution requirement
ARTH 254 – 01: African-American Art and Culture
Professor Shana Klein
TR 9:30-10:45am
This course surveys American artists of African descent within the wider framework of U.S. art and culture. The class will begin in the eighteenth century and extend into the twenty-first century. Throughout the semester, students will explore how the complex and contested concept of “race” intersects with the production and patronage of art. Students will also contemplate the label, “African American art,” and consider its benefits and pitfalls. This course will cover a wide range of media - including painting, print, photography, performance art, and ceramics - to understand the broader role of visual representation in the construction of race, gender, and nationhood. Students will also analyze how art historians, critics, and curators have treated African-American art, culminating in two class visits to the Phillips Collection and the groundbreaking National Museum of African American History and Culture opening on the National Mall this fall. By the end of this course, students will gain the intellectual tools to critically interpret and engage with objects that fall under the umbrella term, African-American art.
*for ARTH majors, fulfills the Modern/American distribution requirement
**for ARTH minors, fulfills the post-1600 distribution requirement
***fulfills the “Engaging Diversity” core curriculum requirement

Please note: ARTH 428, 448, and 467 are open to juniors and seniors, and MA students with permission of the instructor.

ARTH 428 – 01: Bosch, Bruegel, and Life
Professor Al Acres
T 2:00-4:30pm
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. As it explores the breadth and variety of their careers, this 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 reception and interpretation, we will also consider the enduring vitality of these paintings, prints, and drawings as instruments of reflection in our own time. International exhibitions, symposia, and new publications marking the quincentennial of Bosch’s death (1516) make 2016 a particularly ripe time to consider him. We will visit the National Gallery of Art for one or two class meetings.
**for ARTH minors, fulfills the pre-1600 distribution requirement

ARTH 448 – 01: World War I and the Artists
Professor Elizabeth Prelinger
W 2:00-4:30pm
World War I -- the “Great War,” the “War to end all wars” -- signaled the true end of the nineteenth century and the violent birth of the twentieth. The world was never quite the same again. Youth of all combatant nations eagerly volunteered to fight, some believing that war would cleanse what they viewed as the decadence of the end of the past century. But the strategy
of “total war,” the realities of trench warfare, and such newly invented barbarities as poison gas soon led to doubt, disillusionment and despair. From the Dadaists denouncing war from the safety of neutral Switzerland to officers scribbling verses and sketching in the trenches, artists, writers and filmmakers of every nationality reacted to the War, attempting to find artistic languages adequate to convey both the newness and the horror of their experience. In this seminar, we will examine the artistic heritage of the War in works by German, French, British and American artists in various media: original prints and paintings, propaganda, film, poetry and novels. Among other activities, we will visit the National Gallery print study room to view their significant collection of relevant material.

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

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

***fulfills the “Engaging Diversity” core curriculum requirement

ARTH 467 – 01: Arts of Zen Buddhism
Professor Michelle C. Wang
M 2:00-4:30pm

Zen Buddhism is one of the major schools of Buddhism in East Asia and was moreover an instrumental force in shaping modern perceptions of Japan in the west. Over the course of the semester, we will analyze how the perceived distinctiveness of Zen Buddhism – as marked by concepts such as mind-to-mind transmission, master-disciple lineage, and sudden enlightenment – was constructed through the visual arts and how the arts in turn contributed to monk-patron relations and the cultural lives of monks outside the monastic walls. Among the weekly topics to be covered are: Buddhist monasteries and rock gardens, ink landscape paintings, portraits of Zen masters, the tea ceremony and ceramic tea wares, as well as Beat Zen and the impact of Buddhism upon postwar artists in the United States. No prior knowledge of Asian art is required or assumed.

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

***fulfills the “Engaging Diversity” core curriculum requirement

ARTH 470 – 01: Museum Fieldwork: Dir Study
Professor Elizabeth Prelinger

Students who have completed at least 9 credits in art history may receive art history credit for an internship at a local museum. Undergraduate Internship Proposal forms are available on the department website (see the link below). The internship must be under the supervision of a curator or other regular staff member; it must include a tangible research project comparable to a paper for a class, and the student's internship description must be approved by a faculty member. (An internship may fulfill a major requirement for 400 level courses, provided that the student takes two seminars.) Professor Prelinger is the departmental internship advisor for Fall 2016. For more information, please visit: https://art.georgetown.edu/programs/art-history/internships.

Cross-listed course

CLSS 110 – 01: Introduction to Greek Art and Archaeology
Professor Catherine Keesling
MW 2:00-3:15pm

This course offers a survey of the material culture of the ancient Greek world (encompassing mainland Greece, the Aegean islands, the coast of modern Turkey, southern Italy, and Sicily) from Bronze Age prehistory through the Hellenistic period (ca. 323–30 B.C.). Within the broad
chronological survey, we will pay closest attention to the art and archaeology of the Archaic (ca. 600–480 B.C.) and Classical (ca. 480–323 B.C.) periods. Class lectures will encompass architecture, sculpture, fresco painting, vase painting, and the ‘minor arts’ as well as issues related to the techniques, methods, and results of archaeological exploration. Major archaeological sites to be examined include Knossos, Mycenae, Athens, Delphi, and Olympia. In addition to surveying the most important archaeological discoveries in detail, we will also give broader consideration to the nature of the archaeological evidence for ancient Greece and the history of the discipline of Classical Archaeology.

*for ARTH majors, fulfills the Ancient/Medieval distribution requirement

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

Make sure to visit these museums next semester!