Fall 2017 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 153 – 01: American Art**
Professor Shana Klein
TR 9:30-10:45am
What is “American” about American art? That is the question this course aims to deconstruct. Charting the history of American art from the colonial period through the twentieth century, this course will explore the individual careers of American artists as they relate to broader art historical movements inside and outside America’s borders. The cultural exchanges that characterize American art will provoke questions about race, gender, and nationality that have stirred debates about what makes American art distinctly “American.” This is a timely subject given that paintings by historic artists like George Caleb Bingham are at the center of controversy right here in Washington, D.C.
*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
ARTH 171 - 01: Buddhist Art
Staff (please note, Professor Wang will be on sabbatical this term)
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 215 – 01: Art of the Middle Ages
Professor Brigit Ferguson
TR 12:30-1:45pm
This course examines the arts of Europe and the Mediterranean, including the Byzantine Empire and the Middle East, during the period ca. 200-1400. Beginning with Early Christian monuments such as the catacombs of Rome and ending in the age of the Gothic Cathedrals, we will explore the various functions that the visual arts played and how their forms helped them to serve these functions. Major questions include: Why do these objects and buildings look the way they do? How did medieval people use and think about them? Did different types of people – monks, nuns, nobles, city dwellers – use and think about them differently? What roles did the arts play in cultural interactions, including those between Romans and “barbarians” as well as among Christians, Jews, and Muslims? Our objects of study will include architecture, sculpture, paintings, mosaics, and manuscripts. Class meetings will include lecture and discussion, as well as field trips to Dumbarton Oaks and the Walters Art Museum in Baltimore. Each student will write an original research paper about an object in the collection of one of these museums. All required readings will be available via Blackboard.
*for ARTH majors, fulfills the Ancient/Medieval distribution requirement
**for ARTH minors, fulfills the pre-1600 distribution requirement

ARTH 222 – 01: Art and Architecture of Renaissance Venice
Professor Susan Nalezyty
MW 9:30-10:45am
This course surveys visual arts and architecture emerging in the late fourteenth century to the late sixteenth century. It will explore the history of art not only in Venice, but also the Venetian Republic’s other possessions: the domini di Terraferma, such as Padua. Rather than presuming a “Venetian” style defined in contrast to other centers of the Italian Renaissance, we will aim to understand regional and individual tendencies on their own terms. The course will present the canonical works of Venetian Renaissance painting, sculpture, and architecture, but it also aims to expand the scope of relevant items for art historical inquiry, covering material culture,
manuscripts, and early printed books. The works themselves within a historic context will be the focus, including their means of production, the places for which these images were intended, the concerns of patrons and art collectors, and the expectations and responses of the works’ first viewers.

*for ARTH majors, fulfills the Renaissance/Baroque distribution requirement

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

ARTH 248 – 01: German Art: Romantic to Weimar
Professor Elizabeth Prelinger
TR 11:00am-12:15pm
This course will explore the history of art in Germany from the late 17th-century to 1937. From the Neo-Classic philosophy of Winckelmann to the anti-modernist “Degenerate Art” exhibition of 1937, we will follow the development of art through the work of such artists as the Nazarenes, Caspar David Friedrich, Adolf von Menzel, the Brücke group, the Bauhaus collective, and the Dadaists, among others. We will look at the birth of 20th-century German film and theatre and will perform in class one of the Expressionist “Gas” plays. Class trips to museums will complement lectures in class.

*for ARTH majors, fulfills the Modern/American distribution requirement

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

Please note: ARTH 426, 441, 458, and 462 are open to juniors and seniors, and MA students with permission of the instructor.

ARTH 426 – 01: Dürer
Professor Al Acres
T 2:00-4:30pm
The seminar is an introduction to the art of Albrecht Dürer (1471-1528) and some of the vast range of interpretation it has attracted. One of the many appeals of Dürer for modern observers is the depth of his engagement with a wide array of historical and intellectual spheres. We will, for example, consider his images with regard to religion (new devotional currents, the fledgling Reformation, iconoclasm); local culture (German identity, gender relations, witchcraft, humanism); international travel and ‘publicity’ (mainly in Italy and the Netherlands); and radical reformulation of the very idea of the artist as a unique individual (via self portraiture and the distribution of monogrammed prints). Our main focus will be on the works themselves and will include time spent with prints, drawings, and paintings in the National Gallery of Art. While basic familiarity with Renaissance art (e.g. through a survey such as ARTH 102-Renaissance to Modern Art) is recommended, no advanced knowledge of Dürer or Northern Renaissance art more generally will be required or assumed.

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

ARTH 441 – 01: Colonialism and the Art of Race
Professor Keren Hammerschlag
F 9:30am-12noon
What can art teach us about the history of race? In this course we will examine paintings, sculptures, drawings, photographs, caricatures, illustrations, maps, and all manner of visual and textual materials that depict racial difference, racial contact, and racial conflict. With a focus on
the British Empire—the vastest Empire ever known—this course will consider the ways in which artists working both in the British ‘metropole’ and at the colonial ‘periphery’ reinforced and undermined the biological theories of racial difference that were used to justify colonial rule. In addition to engaging with colonial history, we will study postcolonial theory and think collectively about the ways in which contemporary artists in places like Australia continue to respond to colonialism and its legacy.

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

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

ARTH 458 – 01: 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.

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

ARTH 462 – 01: DC: Architecture and City  
Professor Stephanie Rufino  
M 2:00-4:30pm  

This course addresses the evolution of Washington, D.C.’s built environment from L’Enfant’s 1791 plan to the modern era. The city’s development will be studied via a broad chronological perspective as well as individual case studies. Along with iconic monuments and government structures, we will explore a selection of the city’s residential housing, park space, embassies, and commercial buildings. The development of areas such as Southwest, Anacostia, Capitol Hill, Sheridan Circle-Kalorama and Foggy Bottom will be addressed. Questions to be considered include: How has the cityscape changed over time and what have been the key transformation drivers? To what extent have international design and historical precedent influenced the capital’s development? How have politics and government regulations shaped Washington, D.C.’s evolution? In what ways have issues of race and class impacted the built environment? Students will gain familiarity with architectural styles and the art ornamenting the city’s buildings will also play a role in our study. Current strategies for sustainable structures and development will be noted.

**for ARTH minors, fulfills the post-1600 distribution 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 more information, please visit: https://art.georgetown.edu/programs/art-history/internships.

Cross-listed courses

CLSS 452 – 01: Pompeii
Professor Marden Nichols
T 3:30-6:00pm
For classical archaeologists, the eruption of Vesuvius in 79 A.D. is a perverse event. In the same moment that the volcano ended lives and obliterated cities, it also preserved what would become one of the most fabulous archaeological sites in the world: Pompeii. Pompeii offers a unique laboratory for the exploration of ancient Roman culture. Considering the archaeology of Pompeii along with literary evidence and inscriptions, we will devote careful attention to Pompeii’s streets, shops, temples, baths, houses, theaters, and amphitheater. This seminar will consider the ways in which inhabitants and visitors to the town of differing genders, ethnic origins, and social stations moved through its buildings and public spaces. Pompeii may appear to showcase Roman society in microcosm. Yet our goal will be to discover what set Pompeii apart from nearby cities such as Herculaneum—and the Bay of Naples region apart from Rome.
*for ARTH majors, fulfills the Ancient/Medieval distribution requirement
**for ARTH minors, fulfills the pre-1600 distribution requirement

WGST 239-01: Art, Medicine, and Gender
Professor Keren Hammerschlag
MW 9:30-10:45am
In this course we will interrogate the many and varied intersections and frictions between the medical and the visual from the Renaissance until today, with a focus on the gendering of medical knowledge, its practitioners and patients. Topics of inquiry will include: anatomical illustration; obstetric imagery; medical, artistic and connoisseurial ‘looking’; war and disability; the gendering of the medical ‘gaze’. Different kinds of images will be dealt with in each class, from illustrations of dissections through to oil paintings of celebrity physicians, photographs of ‘hysterics’ to patient self-portraits. We will take an object-based approach, with students being encouraged to find images and objects of interest to them for focused examination. Together we will endeavour to develop new methodologies for thinking critically and writing sensitively about images of significance in gender studies, which sit at the intersection of different academic disciplines, in this case, the history of art and the history of medicine.
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