SPRING 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 118 – 01: History of Architecture
Professor Stephanie Ruffino
MW 12:30-1:45pm
This course broadly surveys historic architecture from antiquity to the modern era. Students will gain an understanding of ancient, medieval as well as renaissance structures. Greek and Roman temples, Gothic cathedrals and the architecture of Florence and Rome during the fifteenth and sixteenth centuries will be explored. With a background in historical precedent, European baroque designs, early American architecture and modern movements such as the Arts & Crafts, the skyscraper’s development, Art Nouveau, the International Style and Postmodern forms will be addressed. We will survey changes in architectural styles within the framework of their cultural context and the connection between art and architecture will be incorporated into class discussion. The course will include primary source readings and at least one area fieldtrip. In addition, students will investigate Georgetown University campus buildings within the framework of the broader course outline. The base text for this class will be Spiro Kostof’s A History of Architecture, Settings and Rituals.
*for ARTH majors, fulfills the fourth (elective) intermediate-level course
**for ARTH minors, fulfills the post-1600 distribution requirement

ARTH 127 - 01: Art/Patronage: 16th-17th c. Italy
Taught at Villa Le Balze in Italy
Professor Angela Oberer
The course, taught at Villa le Balze, is designed to complement the history course which covers a similar period and will begin by looking at artistic developments in later 15th century Florence as a prelude to the High Renaissance, the founding father of which is considered to be Leonardo da Vinci.
*for ARTH majors, fulfills the Renaissance/Baroque distribution requirement
**for ARTH minors, fulfills the pre-1600 distribution requirement
ARTH 140 – 02: Modern Art
Professor Alison Hilton
TR 12:30-1:45pm
This course provides a broad survey of modern and contemporary art through the 21st century. As we study major artistic developments in Europe and the United States, we will identify changing ideas about art’s traditions, social functions, and philosophical concerns, especially in relationship to the critical concept of Modernism in the 20th century. Although most discussions will revolve around painting and sculpture, we will also explore how innovations in photography, architecture and performance are essential to understanding art of this period. Readings, group discussions, writing assignments, and visits to area museums will supplement class lectures.
*for ARTH majors, fulfills the Modern/American distribution requirement
**for ARTH minors, fulfills the post-1600 distribution requirement

ARTH 228 – 01: Northern Renaissance Art
Professor Al Acres
TR 9:30-10:45am
The course surveys painting, prints, and sculpture in the Netherlands, Germany, and France c. 1300-1580. This includes art produced for courts, churches, civic bodies, and private patrons among growing middle classes in the cities of Western Europe. Rather than presuming a “Northern style” defined in contrast to the art of the Italian Renaissance, we will aim to understand regional and individual tendencies on their own terms. With emphasis on the work of major figures such as Van Eyck, Bosch, Dürer, Holbein, and Bruegel, we will consider changing circumstances of the production, function, iconography, patronage, and commerce of art in the period. Two class visits to the National Gallery of Art are planned.
*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. Field 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

ARTH 272 – 01: Japanese Art
Professor Michelle Wang
MW 11:00am-12:15pm
This course is a chronological survey of Japanese art from the prehistoric period to the 20th century. We will focus upon objects made in a variety of media, most prominently sculptures,
paintings, and woodblock prints, along with ceramics and architecture. Among the artworks and sites we will examine are: Shinto shrines, Buddhist monasteries, narrative handscrolls, decorative folding screens, objects associated with the tea ceremony, woodblock prints of the “floating world,” and oil paintings. Emphasis will be placed upon the interrelationship between the visual properties of art objects and their materials and techniques, as well as the historical, social, and cultural contexts of their production. The issues that we will explore include: interregional contacts and artistic exchange between the Japanese archipelago and the Asian continent, the functions of objects within religious contexts, the artistic patronage of members of the aristocracy and the military elite, and artistic encounters between Japan and Europe. No prior knowledge of Asian art is required or assumed for this course.

*for ARTH majors, fulfills the non-European Art distribution requirement
**for ARTH minors, fulfills the pre-1600 distribution requirement

ARTH 445 – 01: Print History NGA
Professor Elizabeth Prelinger
W 2:00-4:30pm
Virtually all sessions of this seminar will take place in the Print Study Room at the National Gallery of Art. Students will examine the actual objects, something that is possible with this world-class collection. We will begin the course with 15th-century German woodblock prints and explore such Northern renaissance masters as Albrecht Dürer. Although the class will concentrate on Northern European prints, we will also look at Italian works by such artists as Piranesi. From Goya to Munch and later, the history of great graphic art will unfold. There will be one session in the Print Studio in the Walsh building to introduce the class to different types and styles of printmaking and participants can try their hand at making a print. From time to time an expert in a particular period or artist will teach a session. Open to ARTH juniors and seniors, or by permission of instructor.

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

ARTH 450 – 01: Themes in Russian and Eastern European Art
Professor Alison Hilton
W 2:00-4:30pm
Eastern Europe and Russia have been defined by conflicting religious, social, and political values; the border lands – from Poland on the Baltic, through the Czech and Slovak lands, Hungary, Romania, Bulgaria, the former Yugoslavia to Albania – marked the “iron curtain” between East and West for decades. But the region was also one of extraordinary richness in art and architecture.
A cultural crossroads for centuries, this territory produced art that embodied a fruitful interaction of foreign artistic sources, ranging from Greek, Roman, Byzantine and Ottoman to more modern European influences, with deeply rooted local traditions. Despite important differences in the styles and functions of art for religious and courtly ceremonies, for political purposes or personal expression, several pervasive characteristics provide a framework for the seminar. These pervasive ideas include: visions of the sacred in the arts of church and courts; the rise of secular arts and patronage; tensions and adjustments between East and West; historicism, realism, and political issues; and the roles of museums and cultural leaders in developing a sense of national art and preserving cultural heritage. We will also study two conditions that profoundly affected
the arts of these countries: awareness of innovations in Western Europe, and the imposition of state control of the arts by totalitarian regimes. Beginning with a broad historical and geographical background, we will compare selected themes in the art of two or more countries as case studies, with attention to actual contacts and interactions among artists of different regions. Specific topics will depend partly on students’ interests. The first comparative project will lead to individual research plans for seminar reports. The second part of the semester will concentrate on the 19th and 20th centuries, a period that saw multiple independence movements in almost every country, and art that reflected and supported ideals of national identity. Contemporary artists and movements will also suggest avenues for research. Besides readings and visual materials related to the course topics, a conference session and an exhibition will provide additional perspectives on art and cultural identities. The seminar is designed for advanced students of art history or relevant cultural studies. The following students may register automatically: open to ARTH juniors and seniors (majors and minors with 9 credits beyond the intro level); Art and Museum Studies program students; students in Slavic Languages or in the CERES M.A. program with at least one art history course. Others may check with the professor for approval to register.

Text: no textbook is required; some will be recommended. All essential readings will be on reserve or provided on Blackboard.

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

**ARTH 461 – 01: American Landscape**
Professor Lisa Strong
R 2:00-4:30pm
No genre has been more important to the development of American artistic identity than landscape painting. This course will examine the emergence and development of landscape as a subject in painting, the graphic arts, and photography in the United States, 1820-1960. Beginning with topographical landscapes and early iterations of romantic landscape and moving through the Hudson River School, western landscapes, photographic landscapes, modern and post-modern landscapes, the course will delve into the meaning and significance of landscape in American culture. Topics will include art collecting and the circulation of landscape paintings through prints and portfolios, as well as artists Samuel Seymour, Thomas Cole, Asher B. Durand, Robert Scott Duncanson, Albert Bierstadt, John F. Kensett, George Inness, Timothy O’Sullivan, Charles Demuth, Georgia O’Keefe, Edward Weston, Ansel Adams, and Robert Smithson. The course will meet in the Barbara Ellis Jones Classroom in the Booth Family Center for Special Collections where we will make extensive use of Georgetown’s art and rare book collections. The course will also include guest visits from curators and studio artists, as well as at least one Friday visit to an area museum. Open to ARTH juniors and seniors, or by permission of instructor.

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

**ARTH 465 – 01: Modern Art in Asia**
Professor Michelle Wang
M 2:00-4:30pm
This seminar course will analyze art in Asia from the late 19th century to the present-day in a variety of media including painting, print-making, photography, sculpture, installation, and
performance art. Our explorations will take us throughout South Asia and East Asia, and we will also consider the work of Asian émigré artists. Among the artists, thinkers, and artistic movements we will analyze are: Okakura Kakuzo, Rabindranath Tagore, Satyajit Ray, Lu Xun, nihonga, Mavo, Socialist-Realism, the Progressive Artists’ Group, the ’85 Art Movement, and Xu Bing. Some of the questions we will ask are: how were artists in Asia exposed to new ideas and ways of making art? How did art-making engage with larger issues of political and social change? How was art transformed by debates regarding the value of traditional art styles and techniques? How did changes in art education and art patronage emerge? What was the nature of the dialogue not only between Asian artists and Western concepts of aesthetics and the arts, but also between artists and thinkers from different Asian nations? Do certain patterns emerge when engaging in a comparative study of modern art in various Asian nations? Lastly, was the development of modern art in Asia comparable to its development in Europe and the United States? Classroom discussions of readings and artworks will be supplemented by visits to local museums and film screenings. Familiarity with Asian art will be helpful, but not required or assumed, for this course. Open to ARTH juniors and seniors, or by permission of instructor. **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 Spring 2016. For more information, please visit: https://art.georgetown.edu/programs/art-history/internships.

ARTH 490–01: Senior Thesis
Professor Michelle Wang
Senior art history majors who have already completed a substantial research project (normally in an Art History Seminar) may consult with faculty advisers about the possibility of developing this research into a thesis. A specific proposal outlining the thesis topic and approach, including a preliminary bibliography and a feasible work plan, must be provided. A thesis may be elected as one of the three upper-level courses required of majors only if two seminars are taken. Permission of thesis sponsor and Chair is required. For more information, please visit: https://art.georgetown.edu/programs/art-history/requirements (“Senior Thesis for Majors”). Prerequisites: senior majors only with permission of faculty sponsor; at least one previous art history seminar.
**Cross-listed course**

CLSS 120 – 01: Introduction to Roman Art and Archaeology  
Professor Marden Nichols  
MW 3:30-4:45pm  
This course is an introduction to the art, architecture, and archaeology of the ancient Romans from the beginnings of the city of Rome in the early Iron Age to late antiquity. It focuses on major developments in Roman material culture, particularly artworks, buildings, and cities. Material will be presented chronologically and students will see and evaluate artifacts in light of their cultural precedents. After completing this course, you will be able to understand major Roman sites, monuments, and artworks in their cultural and chronological context and be able to offer an analysis of them based on art-historical and archaeological methods.  
*for ARTH majors, fulfills the Ancient/Medieval distribution requirement  
**for ARTH minors, fulfills the pre-1600 distribution requirement

**Art and Museum Studies course**

AMUS 545-1: Museums and New Media  
Professor Dana Allen-Griel  
R 5:00-7:30pm  
Within the span of just a few decades, new media technologies have made a profound impact on museums: from how they operate to how the visitor experience is constructed. With an emphasis on interpretive uses of new media, this course will explore the impact of technology on museum approaches to collections, exhibitions, and education. A variety of new media platforms will be covered, including websites, social media, in-gallery interactives, and mobile devices. We will immerse ourselves in key principles that guide the implementation of technology in 21st century institutions, such as openness, collaboration, sustainability, and a focus on the user. With the help of case studies, guest speakers, and field trips to local museums, we will explore what’s possible—and what’s challenging—when it comes to museums and technology. Open to ARTH majors, or by permission of instructor.