

SPRING 2018 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 Susan Nalezty

MW 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 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 230 – 01: Baroque Art and Architecture

Professor Barrett Tilney

WF 12:30-1:45pm

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 235 – 01: History of Prints

Professor Al Acres

TR 9:30-10:45am

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 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 273 – 01: East Asian Painting

Professor Michelle Wang

MW 11:00am-12:15pm

This course examines premodern to contemporary paintings and prints from East Asia. Our focus will be primarily on works from China and Japan, with some discussion of paintings from Korea. Considered one of the “three perfections” along with poetry and calligraphy, painting has long been associated with the cultured elite in East Asia, characterized by scroll paintings executed on silk or paper. In addition to such works, we will also study stone carvings, mural paintings, and ceramics in order to understand strategies for visual representation on a variety of pictorial surfaces. Some of the issues that we will examine are the functions of paintings in mortuary and religious contexts, interregional influences and artistic exchange within East Asia, the self-conscious fashioning of the literati or gentleman painter, the relationship between woodblock prints and urban culture, and the encounter of Asian painting and painters with the west. No prior knowledge of Asian art is required or assumed.

- *for ARTH majors, fulfills the non-European Art distribution requirement
- **for ARTH minors, fulfills the pre-1600 distribution requirement
- ***fulfills the “Engaging Diversity” core curriculum requirement

ARTH 352 – 01: Introduction to Museum Studies

Professor Lisa Strong

TR 2:00-3:15pm

This course will examine the theory and practice of museum work. It will consider theories of objects and collections, as well as specific problems in museums studies, such as repatriation, collection and display of non-western material, and accessibility. The course will also introduce students to the core museum functions, including education, development, administration, curating, and collections management. Our focus will be on history, art, and cultural museums, but topics in science and house museums will also be discussed. The class will take two Friday visits (recommended, but not required) to the National Museum of African American History and the National Museum of the American Indian’s Cultural Resources Center in Suitland, one required, in-class site visit to Dumbarton House, and at least one assigned out-of-class visit to an area museum. No prior knowledge of art history or museums is required.

*for ARTH majors, fulfills the fourth (elective) intermediate-level course

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

PLEASE NOTE: 400-level seminars are open to juniors and seniors, and to MA students with permission of the instructor.

ARTH 404 – 01: Monuments and Memorials

Professor Shana Klein

T 2:00-4:30pm

Monuments and Memorials explores the unique politics of the nation’s commemorative artworks and spaces. Through an art historical perspective, students in this course will focus on the creation, display, and conceptualization of monuments and memorials that function as sites of civic engagement. The discussions in this course will treat sensitive subjects, including the Civil War, slavery, the Holocaust, and Native-American genocide to understand how they have been historically memorialized across the country. Students will engage in class discussions on the efficacy of these monuments and their controversial role in today’s climate when several confederate monuments, for instance, are being dismantled. Visits to the National Mall and guest lectures by experts in the field will complement the course and enrich student learning on the stakes of the nation’s memorial landscape. By the end of this course, students will gain the intellectual tools to critically interpret and engage with the memorial program of the United States.

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

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

ARTH 431 – 01: 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 Snøhetta 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.
**for ARTH minors, fulfills the post-1600 distribution requirement

ARTH 444 – 01: Art and Poetry

Professor Elizabeth Prelinger

W 2:00-4:30pm

This seminar examines the relationship between art and poetry. Departing from the Greek poet Horace's observation, "Ut Pictura Poesis," the seminar focuses on ways in which poets have attempted to devise verbal equivalents to works of visual art. The class will study the philosophy of this phenomenon of ekphrasis, considering ideas about the relationship between text and image. Secondary literature complements the analysis of selected poems. We will visit the National Gallery of Art Print and Drawing Study Room, as well as the galleries, to study original works of art from this perspective. Students will compose their own poems on works of art of their choice, culminating in a little book that they will design and print.

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

ARTH 490 – 01: Senior Thesis

Please register for the section under your thesis advisor.

Senior art history majors who have already completed a substantial research project (normally in an Art History Seminar) may consult with a faculty member 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 Director of Undergraduate Studies (Professor Wang) 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 courses

CLSS 110 – 01: Introduction to Greek Art and Archaeology

Professor Catherine Keesling

TR 11:00am-12:15pm

This course offers both a chronological survey of ancient Greek material culture and an introduction to the methods of discovery and analysis employed by Classical (Greek and Roman) archaeologists. Most class meetings will focus on the major monuments, archaeological sites, art works, and other artifacts of the ancient Greek world from Bronze Age prehistory through to the Archaic (ca. 600-480 B.C.), Classical (ca. 480-323 B.C.), and Hellenistic (ca. 323-30 B.C.) periods. In addition to considering major sites such as Knossos, Mycenae, Athens, Delphi, and Olympia, we will trace the development of Greek architecture, sculpture, city planning, painting, and other art forms over time. We will also consider the nature of the archaeological evidence for the ancient Greeks and the relationship of Classical archaeology to other disciplines such as art history, history, and the classical languages. Midterm and final exams will be based upon slides seen in class and available through Powerpoint presentations; students will research and write two short papers.

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

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

CLSS 255 – 01: Roman Architecture

Professor Marden Nichols

MW 3:30-4:45pm

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

WGST 239 – 01: Art, Medicine, and Gender

Professor Keren Hammerschlag

TR 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.

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

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