

SPRING 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 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 140 – 02: Modern Art

Professor Alison Hilton

TR 12:30-1:45pm

This course provides a selective survey of modern and contemporary art. 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. Throughout the course we will emphasize historical contexts (wars, discoveries, political issues, and sometimes personal concerns) that generated artistic responses. Readings, group discussions, writing assignments, and visits to area museums will supplement class lectures.

By the end of this course, students should

- know representative art movements of the late 19th century, the 20th century, and today.
- possess a bank of visual images of the major works of modern art.
- have developed their abilities to think critically about visual art and culture.
- be able to articulate their visual perceptions and ideas about art clearly.
- have gained primary experience by studying objects in local art museums. (cont'd on p. 2)

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

ARTH 220 – 01: Italian Renaissance Art

Professor Al Acres

TR 9:30-10:45am

The course surveys painting and sculpture in Italy c. 1300-1550. Other important art forms, including architecture and prints, will be addressed only among a few significant examples. Emphasis is on major works and artists, especially in the leading centers of Florence, Rome, and Venice. While artistic style will certainly be one of our interests, we will spend more time on changing circumstances of the production, function, iconography, patronage, and commerce of art in the period. As we consider a range of approaches to the material, the works of art themselves will remain our prime targets of inquiry and reflection. This will include two class visits to the exceptional Italian Renaissance collections of the National Gallery of Art.

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

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

ARTH 236 – 01: Dutch Art in the 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 242 – 01: Visions of the Sublime

Professor Elizabeth Prelinger

TR 11:00am-12:15pm

Visions of the sublime have stimulated art and literature in the Americas and other countries, especially in the 18th-20th centuries. The course examines ways in which Edmund Burke's treatise on the sublime provided a model for aesthetic expression that emphasized the excitement of extreme reactions to nature and idea.

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

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

ARTH 247 – 01: Jews in 19th Century Art & Culture (also listed as JCIV 247 – 01)

Professor Keren Hammerschlag

R 2:00-4:30pm

In this course we utilise a rich array of visual and literary sources to grapple with the complexities of the Jew experiences of emancipation, assimilation, nostalgia and Otherness during the nineteenth century. With a focus on England and France, we take an object-based approach as we traverse the major historical shifts in the status of Jews from the French Revolution until World War One. We examine works by Jewish artists and writers, as well as works by non-Jewish artists and writers about Jews, Jewry and Judaism. Topics of enquiry include: romanticizing the shtetl; Jews at the Royal Academy and Paris Salon; caricaturing the Jewish ‘race’; Francis Galton at the Jewish Free School; Simeon Solomon on trial; Impressionism and the Dreyfus Affair; Henri Toulouse-Lautrec versus Alphonse de Rothschild; Sarah Bernhardt and other Jewesses on stage.

*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

PLEASE NOTE: 400-level seminars are open to juniors and seniors, and to MA students with permission of the instructor. MA students may enroll automatically in ARTH 450.

ARTH 419 – 01: Images of Native America

Professor Shana Klein

T 3:30-6:00pm

From Walt Disney’s Pocahontas to the Washington Redskins, Native Americans are often depicted as a primitive culture in a pre-industrialized past. This course will examine the prejudices, stereotypes, and cultural appropriations associated with Native peoples through the lens of art. Students will examine how Native people have been traditionally represented in paintings, photographs, murals, and in popular culture. Students will also examine how Indigenous artists have responded to such representations. The class will include trips to the

U.S. Capitol Building and National Museum of the American Indian. This course is not a chronological assessment of Native art, but a critical look at the contemporary issues facing Indigenous artists.

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

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

ARTH 440 – 01: Romanticism

Professor Elizabeth Prelinger

W 2:00-4:30pm

The French poet and critic Charles Baudelaire wrote in 1846, “Romanticism is precisely neither in the choice of subjects nor in exact truth, but in the manner of feeling...” In this seminar, we will investigate this important “movement,” which represented a significant departure from forms of expression that had dominated the visual arts, poetry, music and philosophy for generations. From roughly 1798 to the 1850s, Romanticism was a wide-spread Western phenomenon; we will look at examples from France, Britain, Germany, Spain and America. Topics to be studied in some depth will be landscape, music, poetry, the graphic arts, the passage of time, and the artist. There will be classes at the NGA.

**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, former Yugoslavia to Albania – marked the “iron curtain” between East and West for decades.

But the region, a cultural crossroads for centuries, was also one of extraordinary richness in art and architecture. Its art represents a dynamic interaction of local traditions and foreign artistic sources, ranging from Greek, Roman, Byzantine and Ottoman to more modern European influences. We will discuss important differences in the styles and functions of arts for religious and courtly ceremonies, for political purposes, and personal expression, within the framework of several pervasive characteristics or themes. These pervasive ideas include: visions of the sacred; the rise of secular arts and patronage; tensions and adjustments between East and West; realism and social concern, defining historical events; and the roles of museums and cultural leaders in developing a sense of national art and preserving cultural heritage. We give special attention to 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 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 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 of multiple independence movements in almost every country, and art that reflected and supported ideals of national

identity. There are also many resources for study of contemporary artists and movements in the complex transitions after the end of Communism.

The seminar is designed for advanced students of art history or relevant cultural studies. CERES and Slavic languages students are encouraged to enroll.

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

ARTH 466 – 01: The Body in Asian Art

Professor Michelle Wang

M 2:00-4:30pm

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, time and duration, 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. No prior knowledge of Asian art is required or assumed.

**for ARTH minors, fulfills the post-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. 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 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 course

WGST 239-01: Art, Medicine, and Gender

Professor Keren Hammerschlag

TR 2:00-3:15pm

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