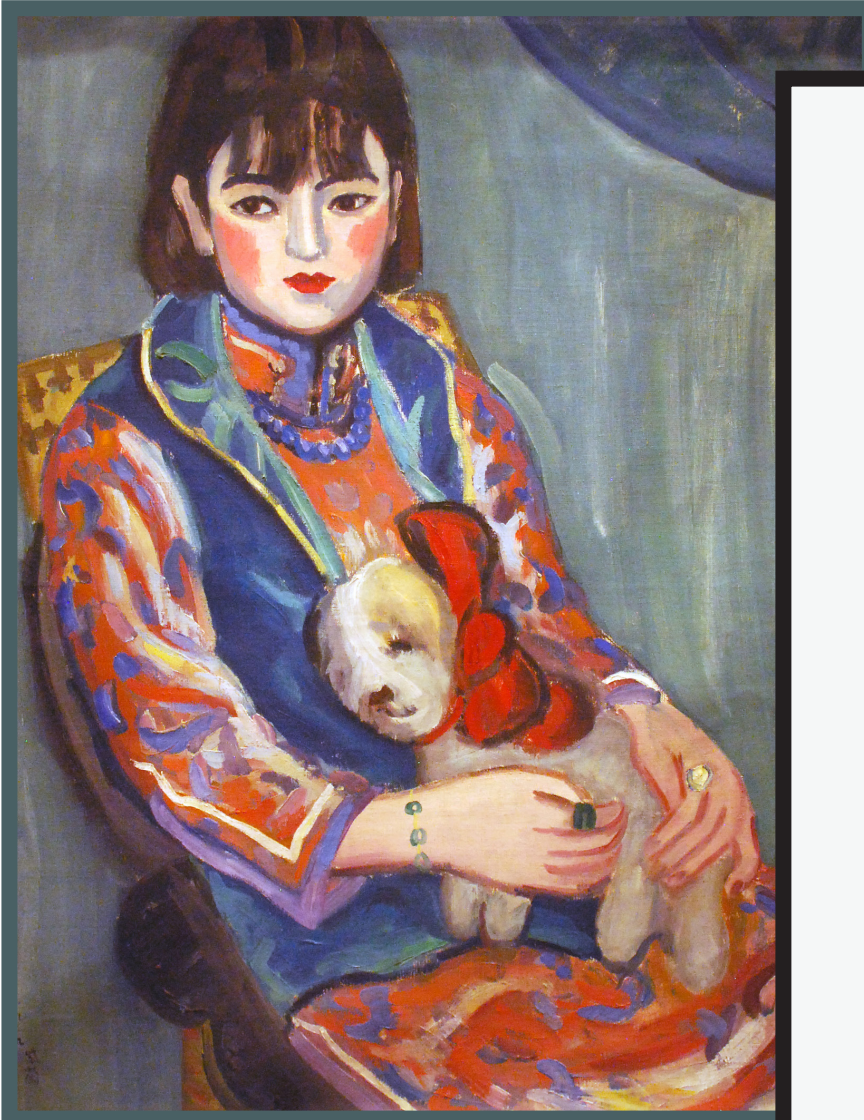


# THE ART OF MODERN CHINA: 1850 TO THE PRESENT

Professor Julia Andrews



This course will explore the ways in which Chinese artists of the past century have defined modernity and tradition against the complex background of China's history. A key issue is the degree to which artists have chosen to adopt or adapt Western conventions and the extent to which they have rejected them. We will examine art works in different media, including oil painting, Chinese ink painting, graphic design, woodblock prints, and recent installation and video art, along with documentary and theoretical materials to investigate the most compelling of the multiple realities that Chinese artists have constructed for themselves.

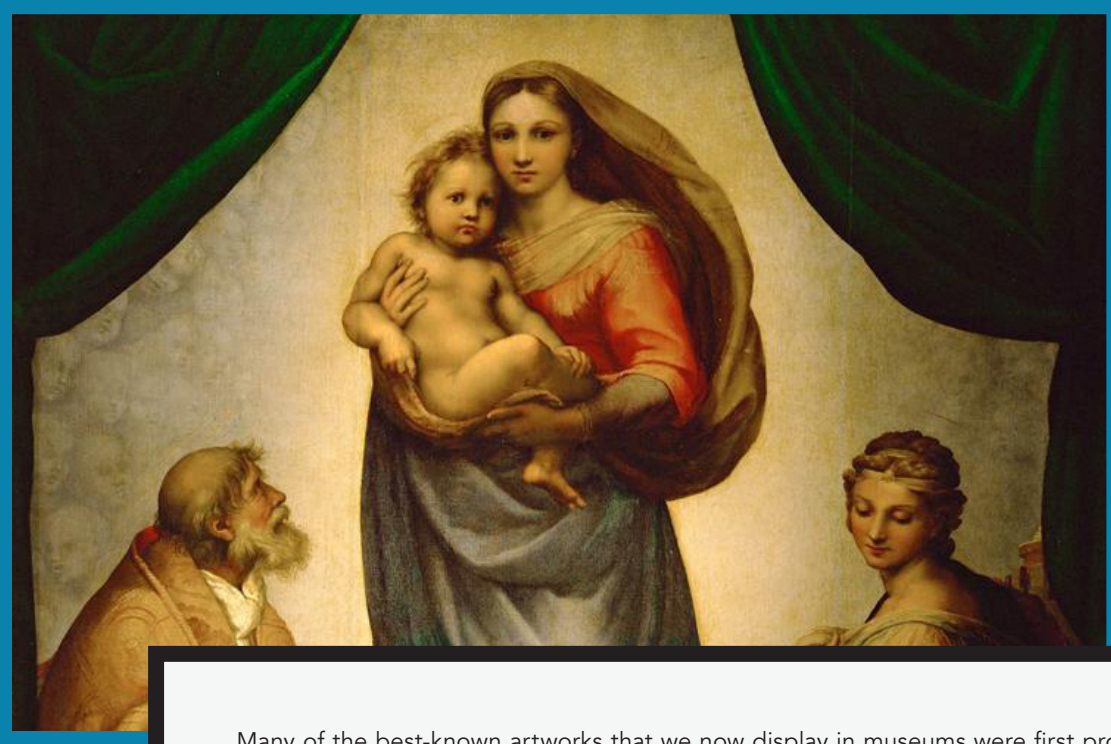
AUTUMN 2017

Class # 25186

TUES & THURS 9:35-10:55

# SACRED IMAGES OF THE ITALIAN RENAISSANCE

## Professor Christian Kleinbub



Many of the best-known artworks that we now display in museums were first produced not for artistic appreciation but for prayer and worship in churches, monasteries, and other sacred settings. In fact, some of the greatest artists who have ever lived, including giants like Botticelli, Leonardo da Vinci, Michelangelo, Raphael, and Titian, created works first and foremost to invite spiritual contemplation. In this class, we will seek to recover the original motivations behind the paintings and sculptures of the Italian Renaissance. Acknowledging that the vast majority of Italian Renaissance images were religious, this class sees questions about their meaning as perhaps the central problem of image-making in the period more generally. The course will be structured in two parts. Part 1 will survey some of the important categories of sacred images, studying both exemplary sacred images and period sources in relationship to issues of context and patronage. Part 2 will treat several of the larger questions surrounding the theory of the sacred image, with special attention to current debates about whether or not the period's sacred images embody a gradual displacement of spiritual meanings by secular considerations. In this way, we will discover that, even in the Renaissance, secular ideas were beginning to change the way art was thought about and made, and that the struggle between religious and secular objectives in Italian Renaissance art defines how art is made even today.

AUTUMN 2017  
Class #  
35615/35616

WEDS & FRI 3:55-5:15

# FILM IN POST-WAR JAPAN

Professor Namiko Kunimoto



In this course, we will consider how Japanese filmmakers contributed to – and were affected by – the fraught political environment of the 1950s, 1960s, and 1970s. We will explore themes such as trauma and war memory, gender and nationhood, American hegemony and the Cold War, the culture of high economic growth in the 1960s, political protest, and the bubble economy and its aftermath.

AUTUMN 2017

Class #

33947/33948

TUES & THURS 11:10-12:30

# ART & ARCHAEOLOGY OF PRE-CLASSICAL GREECE

Professor Mark Fullerton



This course will explore the art history, archaeology, and material culture of Ancient Greece from the early Bronze Age (c. 3000 BCE) through the Archaic period (c. 480 BCE). Students will be encouraged to consider the wide range of disciplines and methodologies including those of art history, archaeology, history and philology.

AUTUMN 2017

Class #

33949/33950

TUES & THURS 11:10-12:30

# FROM DADA TO DICTATORSHIP

Professor Danny Marcus



This course surveys developments in European art and culture between the two World Wars, a period that saw the world order of the nineteenth century—defined, on one hand, by the political arrangement of Great Powers, and on the other, by unbridled laissez-faire capitalism—succumb to a fatal crisis, in which the ultra-nationalist Right and communist Left emerged as primary actors. Over the span of the semester, we will track the metamorphoses of art and culture in France, Germany, Italy, Russia, and the United States, among other key theaters of artistic experimentation, focusing on the interplay of art and radical politics, but with an eye toward the global re-stabilization of political and cultural authority soon to follow after World War II.

AUTUMN 2017

Class #

33954/33955

WEDS & FRI 11:10-12:30

# VIDEO ART

Professor Kris Paulsen



This course will survey the history of Video Art from 1963 to the present, paying special attention to the cultural and political forces that shaped its form and content. We will trace Video Art's roots back to Pop, Minimalism and Conceptual Art, and examine its early identities as "sculpture" or "performance document." We will pay special attention to Video's relationship to its "parent" media – television – and study how artists used television broadcasts to distribute their work and to subvert the power of the mass media. The course will end with a series of case studies on contemporary artists. Students will learn to analyze video art by engaging with its specific formal and temporal structures, its relationship to social history and politics, as well as its "cinematic" properties, such as narrative, shot and editing.

AUTUMN 2017

Class #

33945/33946

TUES & THURS 12:45-2:05

# DOCUMENTARY CINEMA

Professor Erica Levin



The artist Hito Steyerl observes, "The documentary form as such is now more potent than ever, even though we believe less than ever in documentary truth claims." This course explores the paradox she identifies by looking closely at the history of documentary cinema, from the first film named to the genre – *Nanook of the North* – to the present day, as it shapes a wide range of moving image practices. The class follows an historical trajectory, but will encourage you to think comparatively and analytically about documentary form, ethics, and aesthetics. We will examine the major modes of documentary filmmaking including cinema vérité, direct cinema, investigative documentary, ethnographic film, agit-prop, activist media, autobiography and the personal essay. Through formal analysis, we will ask how these different documentary modes generate or exploit a variety of "reality effects." Along the way, we will consider why the promise of documentary truth is always beset by uncertainty, or as Steyerl describes it, "a shadow" of insecurity. Rather than accept this phenomenon as a constraint or a limit, we will explore how artists like Steyerl help us to see the value and meaning of the "perpetual doubt" documentary inspires.

AUTUMN 2017

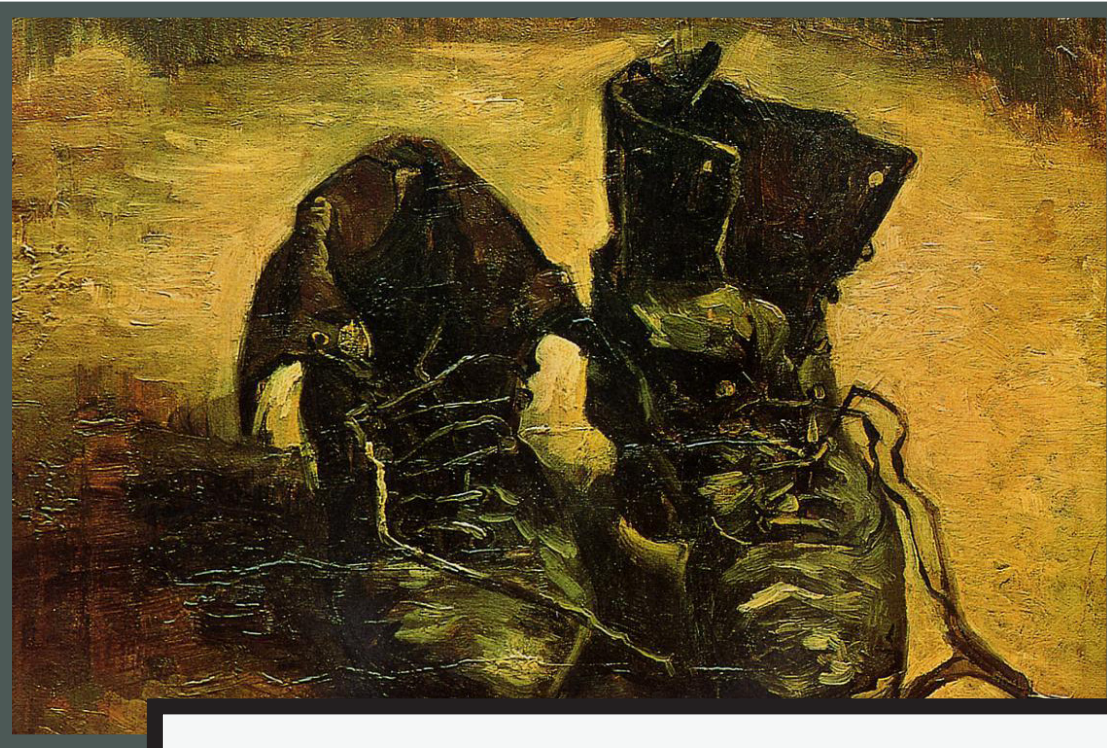
Class #

34947/34948

WEDS & FRI 9:35-10:55

# THE HISTORICAL & CONCEPTUAL BASES OF ART HISTORY

Professor Lisa Florman



The aim of this course is to offer a grounding in the history of the discipline of art history (including its various philosophical engagements), so as to enable you to better understand the current state of the field, and to assess the claims of current art history and theory. It is not a “methods” course, insofar as a “method” is typically understood as a systematic procedure that, once mastered, can be applied to a wide range of diverse objects. The majority of the texts we’ll be examining assume instead that the art work itself largely determines—or should determine—how it is to be interpreted. Typically, too, a “method” assumes the uncontested availability of the object of study, whereas this course aims to put some pressure on precisely that idea (i.e.: What *is* a work of art, and how do we recognize it? How does it differ—if it does—from other sorts of man-made objects? What sort of access do we have to it? etc.).

AUTUMN 2017

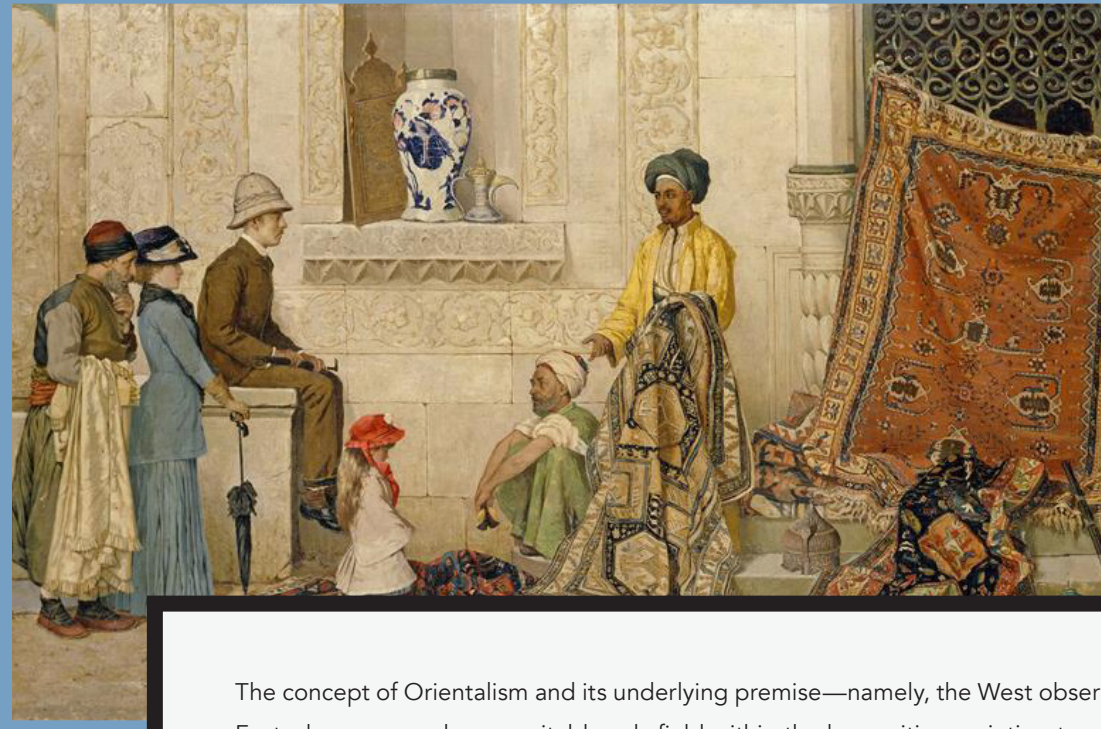
Class # 16034

MONDAYS 11:30-2:00



# ORIENTALISM / OCCIDENTALISM

Professors Andrew Shelton & Emily Neumeier



The concept of Orientalism and its underlying premise—namely, the West observing and imagining the East—has emerged as a veritable sub-field within the humanities, pointing to questions about imperialism, race, gender, and transcultural encounter that are today more pressing than ever. In this seminar, two art historians, one specializing in 19th-century European art and the other in the arts of the Islamic world, aim to introduce students to the ways in which the modalities of Orientalism can be witnessed and analyzed in both the fine arts and visual culture. While we will touch upon the legacies of Orientalist rhetoric in modern and contemporary art production, our primary focus will be the 19th and early 20th centuries in Europe and the Ottoman Empire. Students will explore how the binary and mutually constitutive relationship between the “West and the Rest” impacted European artists as well as their counterparts in the Islamic world, who in many ways sought to speak back to this discourse. We will begin by exploring the foundations of Orientalism laid by Edward Said and his critics as well as the work of post-colonialist theorists such as Dipesh Chakrabarty and Gayatri Spivak. We will then consider both classic and more recent work on the themes of Orientalism and Occidentalism in art history, including readings by Linda Nochlin, Darcy Grimaldo Grigsby, Mary Roberts, Ali Behdad, and Edhem Eldem.

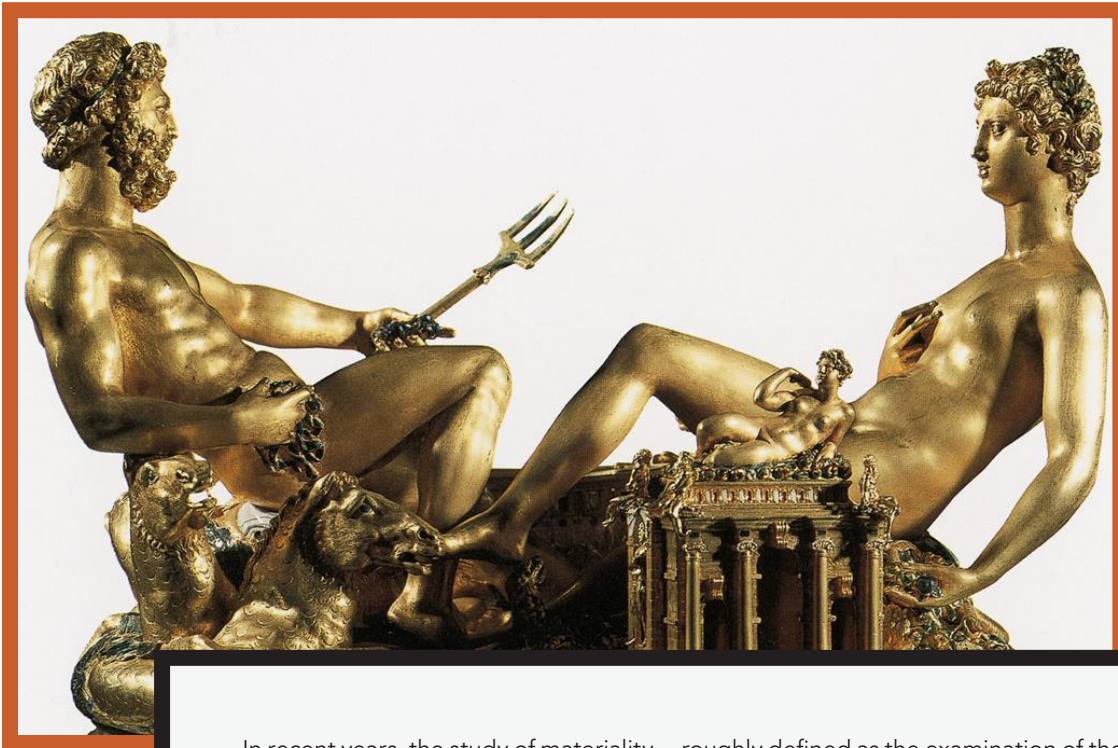
AUTUMN 2017

Class # 33944

THURSDAYS 2:15-5:00

# MATERIALITY: CONCEPTS AND CASE STUDIES

Professor Christian Kleinbub



In recent years, the study of materiality – roughly defined as the examination of the nature, meaning, and handling of materials – has become a dominant line of inquiry within the discipline of art history. Indeed, materiality studies has opened a wide array of avenues for considering not only the intrinsic properties and symbolic meanings of particular materials, but also their presumed sacred, scientific, philosophical, or social importance. Other questions deal with how that material is worked (in some striking cases, contemporary scholars have sought to learn by imitating the artist/artisans they study). Even the way in which a material enters circulation has been used to map geographic and temporal connections through the objects themselves. Simultaneous with the explosion of materiality studies, however, there has been sometimes heard (although still faintly) a conceptual backlash from those who are seeking to move beyond this approach. Considering these things, this seminar will explore materiality and its discontents in its widest permutations. Grounded in conceptual work, it will enrich this account through the reading of case studies, focusing on what we might see as materiality flash points, including early modernity. Among many other things, this seminar will seek to understand how we can conceive of artistic media (e.g., sculpture, painting, architecture) in relation to their materiality, studying such recurrent themes of medium fluidity and specificity, and how these have come to be historicized.

AUTUMN 2017

Class # 25191

TUESDAYS 2:15-5:00