2019-2020

100-Level Art History Lecture Courses

NOTE: No prerequisites are needed for 100-level courses. Courses are open to on-line registration. Refer to Bear Tracks for current schedule (term, days and times) these courses are offered.

HADVC 100 and all 200 level HADVC courses are open to students from any faculty or program. There are no prerequisites, and Departmental permission is not required.

On-line registration for History of Art, Design and Visual Culture courses is not permitted for the 300 level and higher. Contact Caitlin Wells, Undergraduate Advisor to inquire: ccwells@ualberta.ca

Students in the BA (Honors) program must meet with the BA (Hons) Advisor to register. Students who are entering the fourth year of their programs needing a course to graduate will have priority. Inquire about course availability and registration early in the year; it may not be possible to accommodate late requests!

100-Level History of Art, Design, and Visual Culture Lecture Course

HADVC 100 A1: Introduction to the History of Art, Design, and Visual Culture
*3 (fall term). Introduction to the History of Art, Design, and Visual Culture

HADVC 100 B1: Introduction to the History of Art, Design, and Visual Culture
*3 (winter term). Introduction to the History of Art, Design, and Visual Culture

200-Level History of Art, Design, and Visual Culture Lecture Courses

NOTE: No prerequisites are needed for 200-level courses. Courses are open to on-line registration. Refer to Bear Tracks for current schedule (term, days and times) these courses are offered.

*3 (fall term) History of art, design, and visual culture in the 15th and 16th centuries, with a focus on the Italian Renaissance, covering global exchange, anatomical illustration, and the invention of the artist. Not open to students with credit in ART H 252.

HADVC 203 B1: 17th Century Visual Culture
*3 (winter term) History of art, design, and visual culture in the 17th century. Highlights the visual culture of Italy, Spain, France, the Netherlands and Flanders, covering representations of the body, politics, and identity in the work of artists such as Caravaggio, Rembrandt, Velazquez, and Rubens. Not open to students with credit in ART H 253.

*3 (fall term) History of art, design, and visual culture from the beginnings of expressionism in the early twentieth century to the onset of the Second World War. Focuses on modernist and avant-garde modes of art and design in their historical context.
HADVC 208 A1: History of Art, Design, and Visual Culture in the United States
*3 (fall term) History of art, design, and visual culture in the United States from the Colonial period to World War II. Includes work created by and depicting women, Indigenous peoples, and ethnic minorities and addresses such issues as politics, religion, nature, and industry.

HADVC 209 A1: History of Modern Design
*3 (fall term) History of design from the 18th-century Industrial Revolution to the present. This course includes examples of communication, industrial, fashion and architectural design and urban planning, considering historical socio-political and environmental contexts.

HADVC 217 B1: History of Art, Design, and Visual Culture in Japan
*3 (winter term) Introduction to the historical study of art, design, and visual culture in Japan. Includes painting, sculpture, architecture, gardens, decorative arts, prints, and anime and addresses such concerns as identity, nation, tradition, and modernity.

HADVC 246 B1: History of Art, Design and Visual Culture in the Mid-20th Century
*3 (winter term) History of art, design, and visual culture in the context of the Cold War and consumer society. Focuses on the persistence of modernism in the postwar era and the diverse challenges to it from 1940 to 1975. Not open to students with credit in ART H 256 (*3) offered prior to 2012-13.

HADVC 255 B1: History of Art, Design, and Visual Culture, 1848-1900
*3 (winter term) This course examines art, design and visual culture in Europe from the socially and politically turbulent period of 1848 to the end of the long 19th century. Includes discussion of Realism, Impressionism, Symbolism, and Art Nouveau.

HADVC 256 A1: History of Art, Design, and Visual Culture in the Contemporary Era
*3 (fall term) Introduction to key issues in art, design, and visual culture from 1970 to the present, including art and identity, performance and politics, social sculpture, institutional critique, new media, bio art, relational aesthetics, social practice, and the pedagogical turn.

300-Level History of Art, Design, and Visual Culture Seminar Courses

NOTE: All students require consent of the department to register in the following courses. Refer to Bear Tracks for current schedule (term, days and times) these courses are offered.

HADVC 306 A1 (*3) Modernism and Modernity: The Surrealist Movement in Modernity
Fall Term, M W 12:30-13:50
Instructor: Steven Harris
The surrealist movement, founded in Paris in 1924, traced its immediate antecedents back to romanticism and symbolism as well as to cubist collage, Hegelian philosophy, Marxism and psychoanalysis. That is, it was modern in its set of references, even if it was critical of much of the modernist art and literature of its day. This course will investigate the ideas, values and practices of surrealists from around the world, beginning with but not restricted to the first surrealist group in Paris.
Prerequisite: Consent of Department. Students are required to have successfully completed two 200-level HADVC courses with a minimum grade of B-.
HADVC 306 B1 (*3) Modernism and Modernity: The Bauhaus
Winter term, T R 11:00-12:20
Instructor: Steven Harris
The Bauhaus (1919-1933), located first in Weimar, then in Dessau and finally in Berlin, was a specifically modern educational institution, whose conceptual, political and administrative foundations lay in the turbulent origins of the Weimar Republic, and whose lifespan coincided with it. For Walter Gropius, its founder and first director, the goal of the Bauhaus was the design of a building that would be the product of many hands and minds, rather than the work of a single genius. Even so, he deliberately hired modernist artists rather than architects or designers as instructors, who had little practical knowledge of the kind needed to build. By making these choices, it became clear that he did not set out to provide conventional architectural training in his school (though this was later included in its programme). At the same time, Gropius and instructors like Moholy-Nagy had a positive view of technology, and in its middle years the Bauhaus worked closely with industry to develop products suitable for mass manufacture. This course will investigate the pedagogical project of the Bauhaus, which can be understood to operate conceptually between the two German terms of Gestaltung (or ‘form-giving’, also translated as ‘design’) and Sachlichkeit (which has been translated as ‘objectivity’ as well as ‘functionalism’). It is the tension and the relation between these terms – between form and function – that we will endeavour to understand in this course.

Prerequisite: Consent of Department. Students are required to have successfully completed two 200-level HADVC courses with a minimum grade of B-.

Fall Term, M W 11:00-12:20
Instructor: Natalie Loveless
How do artists address complex issues of social justice, historically and today? How can art be used not only as a means of representation but as a means of intervention and activism? This course will address a history of art and activism from the 1960s to today, with a focus on race and racism (critical race studies); gender and sexuality (feminism, queer and trans activism); ability and size (ableism and fat studies); capitalism and ecology (the Capitalocene and Anthropocene). Readings will be largely theoretical, with some historical framing, and the artworks shown will sometimes be difficult (for example, those addressing gender- and race-based violence). Students will be expected to engage theoretically and historically, to do in-class presentations, as well as actively participate in discussions – in other words, a large portion of the grade will be based on participation. Additionally, students will be expected to develop a research-creation exercise for the mid-term and will be given the option of a final written research paper or a hybrid research paper and research-creation exercise at the end of the semester.

Prerequisite: Consent of Department. Students are required to have successfully completed two 200-level HADVC courses with a minimum grade of B-. HADVC 226 and 256 are recommended but not required, and students from outside of the Department of Art and Design are welcome with permission of the instructor and the undergraduate advisor.

HADVC 330 B1 (*3) Art and Institutions: Canons in the History of Art, Design, and Visual Culture
Winter term, M W 11:00-12:20
Instructor: M. Elizabeth Boone
How do your professors make decisions about what works of art, design and visual culture to teach (or not teach) in their classes? In this course, we will examine this question in relation to the creation of art history and the canon, paying particular attention to the modern era.

Prerequisite: Consent of Department. Students are required to have successfully completed two 200-level HADVC courses with a minimum grade of B-.
400/500-Level HADVC Seminar Courses

HADVC 400/600 A1 (*3) Theories and Methods in the History of Art, Design, and Visual Culture
Fall term, M 14:00-16:50
Instructor: Lianne McTavish
This course provides participants with an introduction to theories and methodologies in the study of the history of art, design, and visual culture. We will examine a wide range of approaches, covering both historical and contemporary examples. The course covers biographical, formal, iconographic, semiotic, Marxian, feminist, and phenomenological approaches to the study of visual culture, as well as those informed by literary theory, film studies, queer theory, material culture studies, and critical museum theory.
Prerequisite: Consent of Department. Students are required to have successfully completed two 200-level HADVC courses with a minimum grade of B-.

Winter term, W 14:00-16:50
Instructor: Lianne McTavish
Scholars increasingly examine how early modern bodies were produced in a range of representations, including literary texts, medical engravings, theatrical performances, and portraiture. The study of these bodies has become a distinctive field of inquiry, and this upper-level seminar introduces students to its historiography, major debates, and dominant themes, with an emphasis on visual articulations of the body.
Prerequisite: Consent of Department. Students are required to have successfully completed two 200-level HADVC courses with a minimum grade of B-.

HADVC 411/511 A1 (*3) Special Topics in the History of Art, Design, and Visual Culture: World’s Fairs and Centennial Celebrations
Fall term, W 9:30-12:20
Instructor: M. Elizabeth Boone
World’s Fairs and Centennial Expositions were organized in the 19th and 20th centuries to mark a variety of milestones—from the anniversary of the U.S. and French Revolutions (1876 and 1889) to the independence of Mexico and the opening of the Panama Canal (1910 and 1915)—inspiring both organizers and their guests to reflect upon the characteristics of their culture and its relationship to other cultural traditions. This course examines this phenomenon with particular attention to the national displays of art and industry in Western Europe and the Americas.
Prerequisite: Consent of Department. Students are required to have successfully completed two 200-level HADVC courses with a minimum grade of B-.

HADVC 412/512 A1 (*3) Topics in Asian Art, Design, and Visual Culture: EcoArt China
Fall term, R 14:00-16:50
Instructor: Lisa Claypool
How do pictures make the world? Our curatorial class project poses this question of pictorial arts in 21st-century China, mostly by brush-and-ink painters, but also by photographers, intermedia artists, and video artists. Their artworks convey their struggles with the capitalist-scientific rationalities that have prefigured the end of the world, but embody the emotions and imaginative drive to remake the world as well. Students in the class will curate a forthcoming exhibition of eco-art by contemporary Chinese artists in the FAB Gallery, and write catalogue copy.
Prerequisite: Consent of Department. Students are required to have successfully completed two 200-level HADVC courses with a minimum grade of B-.

Winter term, T, 14:00-16:50
Instructor: Walter Davis
This seminar considers how artists and other participants in the Chinese art world diversely addressed and articulated Chinese modernity during the final years of the Qing dynasty (1644-1911) and in the Republican period (1912-1949). We will examine developments in such media and fields as painting, calligraphy, seal carving, prints, collecting, connoisseurship, advertising, art education, exhibitions, and the art market. Class activities will include discussions of secondary scholarship, presentations of student research, and firsthand viewing of works in the university’s Mactaggart Art Collection. Graded work will include contributions to class discussions, oral presentations, and a substantial research paper.

Prerequisite: Consent of Department. Students are required to have successfully completed two 200-level HADVC courses with a minimum grade of B-.

HADVC 456/556 B1 (*3) Topics in Contemporary Art: The Content of the Form
Winter term, R, 14:00-16:50
Instructors: Steven Harris/Natalie Loveless
What is artistic form? How has it been debated historically and how is it talked about in contemporary art and criticism today? How elastic are its limits? And how does attention to form help us track debates on art’s function in both a modern and contemporary context? Taking its title from Hayden White’s book of the same name, this course will trace debates on form from the Russian avant-garde turn to abstraction (non-objective art) to the frameworks of dialogic and relational aesthetics that have, of late, animated contemporary art. Topics will include representation versus abstraction; form and formalism; dematerialization and anti-form; art and politics; and end with the question of how the social (Beuys), the relational (Bourriaud), and the dialogic (Kester) can be understood as aesthetic form. Readings will be drawn from historical and theoretical sources as well as artist writings. Work shown and discussed will range from the so-called “traditional” media of painting and sculpture to contemporary forms such as installation and performance.

Prerequisite: Consent of Department. Students are required to have successfully completed two 200-level HADVC courses with a minimum grade of B-.