2020-2021

Course Registration

100- and 200-level History of Art, Design, and Visual Culture lecture courses
No prerequisites are needed for 100- and 200-level courses. Departmental permission is not required. Courses are open to students from any faculty or program and to on-line registration. Refer to Bear Tracks for the current course schedule (term, days, and times).

300- and 400-level History of Art, Design, and Visual Culture courses
On-line registration for History of Art, Design, and Visual Culture courses is not permitted for 300- and 400-level courses. Contact Caitlin Wells, Undergraduate Advisor to inquire: ccwells@ualberta.ca

Honors
Students in the BA (Honors) program must meet with the BA (Honors) 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!

Course Descriptions

100-level Introduction to the History of Art, Design, and Visual Culture lecture course

HADVC 100 A1 (*3): Introduction to the History of Art, Design, and Visual Culture
*3 (fall term). Introduction to the History of Art, Design, and Visual Culture
This introductory course builds skills needed for HADVC classes at the 200-level and above. Rather than presenting a general historical survey of European and North American arts, the course travels around the globe, and presents a series of case studies that foreground the processes of seeing, reading, and interpreting as integral to the experience of images and objects.

HADVC 100 B1 (*3): Introduction to the History of Art, Design, and Visual Culture
*3 (winter term). Introduction to the History of Art, Design, and Visual Culture
This introductory course builds skills needed for HADVC classes at the 200-level and above. Rather than presenting a general historical survey of European and North American arts, the course travels around the globe, and presents a series of case studies that foreground the processes of seeing, reading, and interpreting as integral to the experience of images and objects.

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.
HADVC 202 B1 (*3) History of Art, Design, and Visual Culture in the Renaissance
*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.

*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. The course focuses on modernist and avant-garde modes of art and design in their historical context.

HADVC 209 A1 (*3) 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 213 A1 (*3) History of Art, Design, and Visual Culture in Latin America
*3 (fall term) Take a trip through Latin America to learn about Mesoamerican, pre-Hispanic Andean, Colonial and post-Independence art and cultural history. The Olmec, Mayan, Aztec, and Inka cultures will be followed by artistic production from the Spanish viceroyalties and the modern period.

HADVC 216 B1 (*3) China's Design Revolution
*3 (winter term) This course raises the question: what is sustainable design in 21st-century China? Students will learn about emergent practices of sustainable design within contemporary Chinese cultural, environmental, political, and social contexts.

HADVC 217 B1 (*3) 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 (*3) 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. The course focuses on the persistence of modernism in the postwar era and the diverse challenges to it from 1940 to 1975.

HADVC 255 B1 (*3) 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 (*3) 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.
HADVC 257 A1 (*3) History of Art, Design, and Visual Culture in Canada
*3 (fall term) History of art, design and visual culture in Canada, from the colonial period to the present. Includes work created by and depicting women and Indigenous peoples, addressing such issues as nature, religion, gender, and national identity.

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, T R 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 309 A1 (*3) Sustainable Design
Fall Term, M W 12:30-13:50
Instructor: Joan Greer

This course deals with the history and theory of sustainable design. Using an inclusive working definition of “design” as something that is created for a purpose and as the result of human activity, and of “sustainable” as meaning tenable in the long run from both social and environmental points of view, this course will consider the traditional fields of graphic design, industrial design, architecture, urban planning and landscape design, but also look beyond these to include other, less tangible design forms, such as the design of "knowledge", digital information design and service design. While human activity forms a starting point, it will also be problematized and repositioned, with the appropriateness of this stance and the term “human” itself examined.

This year’s seminar will centre on issues of Biodiversity and Climate Change as urgently outlined in recent United Nations reports, with the UN Sustainable Development Goals (SDGs) serving as both a tool and object of study in our enquiries. The theme of health and well-being, on all levels and construed broadly, will be underlined and investigated as a key issue in relation to any understanding of sustainability. The implications, past and present, of this for design will be underlined.

Prerequisites: Consent of Department. Students are required to have successfully completed two 200-level HADVC courses with a minimum grade of B-. Note: Not to be taken by students who took HADVC 409 in fall 2018.
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 301 B1 (*3) Ecocritical Studies in the HADVC
Winter term, M W 11:00-12:20
Instructor: M. Elizabeth Boone

This course introduces ecocritical approaches to the History of Art, Design and Visual Culture. Through a series of case studies, you will examine environmental interconnectedness, sustainability, and justice in cultural interpretation. Readings, writing assignments, and classes will be dedicated to discussion of such artists and designers as scientific illustrator William Bartram, landscape painter Thomas Cole, sustainable design theorist Buckminster Fuller, Navajo weaver Alberta Thomas, and Arctic photographer Subhankar Banerjee.

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

HADVC 315 B1 (*3) China Urban: Art + Design Now
Winter Term, T R 11:00-12:20
Instructor: Lisa Claypool

This course explores the historical and contemporary Chinese city—as representation, model, catalyst, and socio-political construct. We will study a dynamic field of artistic and design activity that touches on central issues informing urban identity in China of the Maoist era (1949-1976), the immediate post-Mao years (1976-1989) and the post-socialist and supermodern present (1989-the present). We will focus on the city as site for artistic performance and the development of a new design culture. Each student will conceive, workshop, research, and write a theoretically-informed exhibition catalogue essay. Students are not expected to have any prior experience with Chinese art.
Prerequisite: Consent of Department. Students are required to have successfully completed two 200-level HADVC courses with a minimum grade of B-.

400-level HADVC seminar courses

HADVC 400 A1 (*3) Theories and Methods in the History of Art, Design, and Visual Culture
Fall term, T 9:30-12:20
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-.

HADVC 411 A1 (*3) Art & Animals
Fall term, M 9:30-12:20
Instructor: M. Elizabeth Boone

Animals, both wild and domesticated, were regularly exhibited during the long nineteenth century. They appeared on canvas and as sculpture in fine art exhibitions; as public art works marking fairgrounds, parks, and zoos; mounted through the art of taxidermy; and live in circus performances, rodeos, and at agricultural fairs. Some animals—usually those known for their performance abilities, noteworthy value, or bloodlines—appear in named portraits, while others functioned as type, to evoke particular emotions, or to communicate societal values and attitudes about these non-human beings.

This class will explore the current state of animal studies and the representation of animals in an exhibitionary context.

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

HADVC 411 B1 (*3) History of Museums
Winter Term, R 12:30-3:20
Instructor: Lianne McTavish

Museums are no longer considered “neutral” spaces that simply preserve valuable objects for the education and enjoyment of the public. Questions have been raised about the social function of museums: Do these institutions reinforce class distinctions? Do organized exhibition spaces guide the visitor through a narrative of national identity? Whose (hi)story is told in museums and who gets to tell it? Who benefits, financially or otherwise, from museum exhibits? Students will analyze different approaches to these questions by reading historical and theoretical texts about the earliest cabinets of
curiosities, the “universal survey museum” of the nineteenth century, and contemporary organizations. Our case studies will be based on museums and display areas in Alberta, mostly local ones, with a few corresponding readings about these organizations.

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

HADVC 412 A2 (*3) Traditionalist Visions of Modern Japanese Art & Design
Fall term, R, 9:30-12:20
Instructor: Walter Davis

As industrialization, colonialism, and nationalism reshaped East Asia in the late-19th and early 20th centuries, Japan rapidly transformed to survive and flourish in a new era. This seminar examines how visual articulations of tradition contributed to this transformation. In what ways have traditions been represented, constructed, and deployed? How did Japanese artists, designers, intellectuals, and institutions seek to reformulate and develop Japanese art and design without abandoning Japan’s ostensibly unique and longstanding culture? How have their efforts reshaped understandings of Japanese identity over the course of the modern era? Examining art and design from the Meiji Restoration of 1868 to the end of the Pacific War in 1945, including painting, photography, printmaking, architecture, commercial design, and fashion, we will investigate visual and material manifestations and deployments of neo-traditional values within such modern contexts as art schools, artistic societies, public parks and museums, department stores, and publishing ventures. Seminar sessions will articulate weekly themes through reading and discussion of secondary scholarship, consideration of select works of art and design, and student research reports on assigned topics. Term work will include in-class reports and a substantial research project that issues in a conference-style presentation and a research paper.

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 11:00-1:50
Instructor: Joan Greer

In this course we will examine how “nature” was theorized and represented in the visual and applied arts from 1789-1914. On the one hand, this will include investigating art works focusing especially on landscape, botanical and zoological subject matter. On the other, it will include landscape design and nature motifs in Arts and Crafts and Art Nouveau design. How such representations relate to early environmental and scientific discourses will be considered. Theories of the Anthropocene, Animal Studies and Environmental History will inform our enquiries. Traditional classifications such as Neo-Classicism, Romanticism, Realism, Impressionism and Symbolism, while acknowledged and considered in this course, give way to a revisionary approach to the material that privileges the overarching question of “nature” and the environment within visual representation and design, in this way remaining disciplinarily specific while aligning itself with the larger concerns found within the Environmental Humanities.

Prerequisites: Consent of department. Note: Students are required to have completed two 200-level HADVC courses with a minimum grade of B-. Art H 205 and/or 255 strongly recommended.
HADVC 456 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 dialogical (Kester) can be understood as æsthetic form. Readings will be drawn from historical and theoretical sources as well as artist writings. Work shown and discussed will range from painting and sculpture to 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-. 