2018-2019

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 ART H 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 Art History 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 Art History 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 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.

HADVC 205 A1: History of Art, Design, and Visual Culture, 1700-1848
*3 (fall term) History of art, design and visual culture in Europe during the 18th and early 19th centuries, focusing on the Enlightenment and response. Includes discussion of work from the Rococo, Neoclassical, and Romantic periods.
HADVC 206 A1: Early 20th Century Art
*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 209 A1: History of 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 210 A1: History of Photography
*3 (fall term) History of photography, starting with its invention in the 19th century.

HADVC 211 B1: Buddhist Art of Asia
*3 (winter term) History of the Buddhist visual arts of South and East Asia, focusing on major developments in India, Nepal, Tibet, China, and Japan. Considers iconographic, material, and stylistic features of works in various media within their doctrinal, ritual, social, and political contexts.

HADVC 215 B1: China Art Now
*3 (winter term) Chinese cultural identity as expressed in local and global economies of art, design, and visual culture from the Maoist era to the present.

HADVC 217 B1: Art from the 2nd Half of the 19th Century
*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 218 B1: Themes in Contemporary Art
*3 (winter 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 219 B1: Canadian Art
*3 (winter 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 Art History 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 301 A1: Painting of Imperial China
*3 (fall term) T/Th, 12:30-13:50, FAB 2-24
Instructor: Walter Davis
This course traces the history of pre-modern Chinese painting, considering how its subject matter, styles, media, formats, and uses developed and changed over time within diverse social, economic, religious, and political contexts. Through examination of major schools, artists, and works of the 10th–19th
centuries, we will articulate salient features of various modes and identify pre-modern patterns of production, exchange, collecting, and criticism. Class sessions will consist of lectures and discussion of assigned readings drawn from a textbook, primary sources in translation, and secondary scholarship. Students will experience late-imperial Chinese painting directly through first-hand inspection of works in the university’s Mactaggart Art Collection. Term work will include short writing assignments, discussion of readings, essay-based exams, and a paper.

Prerequisites: Consent of department. Note: Students are required to have completed two 200-level HADVC courses with a minimum grade of B-.

HADVC 315 B1: Chinese Urban Art and Design Now
*3 (winter term) T/Th, 12:30-13:50, FAB 2 24
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.

Prerequisites: Consent of department. Note: Students are required to have completed two 200-level HADVC courses with a minimum grade of B-.

HADVC 311 B1: Visualizing "Nature" in the long 19th Century
*3 (winter term) M/W 12:30-13:50, FAB 2 24
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 Neo-Classical, Romantic, Realist, Impressionist and Symbolist art work focusing, in particular on landscape, botanical and zoological subject matter. On the other, it will include 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.

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 306 A1: MODERNISM AND MODERNITY: The Surrealist Movement
*3 (fall term) M/W, 11:00 - 12:20, FAB 2 24
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 values, ideas and practices of surrealists from around the world, beginning with but not restricted to the first surrealist group in Paris.
400/500-Level HADVC Seminar Courses

HADVC 400/600 B1: Theory and Method in the History of Art, Design and Visual Culture
*3 (winter term) Thursday, 14:00 - 16:50, FAB 2 30
Instructor: Steven Harris
This course aims to provide students with an introduction to theories and methodologies in the study of art history and visual culture. We will look at both formal and contextual approaches to art and cultural history, as well as at more recent uses of theoretical paradigms from outside the discipline. The readings will demonstrate that art history has had an exchange of ideas and approaches with other fields throughout its own history. If this course aims to inform students about past and current approaches to the history of art and visual culture, it is not focused on a single theoretical or methodological paradigm; it introduces students to a variety of approaches, some of which contradict one another. Students are expected to improve their reading and conceptual skills by engaging critically with these texts, and also to improve their ability to look at and think about visual imagery by considering the analyses made by others. **Prerequisites:** Consent of Department. Students are expected to have completed one 300-level HADVC course with a minimum grade of B.

HADVC 409/509 A1: Topics in the History and Theory of Sustainable Design
*3 (fall term) Tuesday, 11:00-13:50, FAB 2 30
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 and urban planning 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. **Prerequisites:** Consent of Department. Students are expected to have completed one 300-level HADVC course with a minimum grade of B. **Not open to students with credit in HADVC 309: The History and Theory of Sustainable Design**

HADVC 411/511 A1: Special Topics in Art History (The History of Museums)
*3 (fall term) Thursday, 8:00-10:50, FAB 2-30 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. **Prerequisites:** Consent of the department. Students are normally expected to have completed one 300-level course with a minimum grade of B.
HADVC 411/511 B1: Special Topics in Art History (Vision and Visuality: Looking and Knowing during the Late Medieval and Early Modern Periods)
*3 (winter term) Tuesday, 14:00-16:50, FAB 2-30
Instructor: Lianne McTavish
Visual perception might seem to be a strictly natural process, and yet it has a history. Scholars from a range of disciplines now study visuality, moving beyond biological understandings of vision to examine historically and culturally specific ways of seeing the world. Art historian Hal Foster encourages the investigation of “how we see, how we are able, allowed, or made to see, and how we see this seeing or the unseen therein,” (Vision and Visuality, 1988, ix). This course will undertake such an investigation by considering different theoretical approaches to visuality, focusing on European visual culture, art, medicine and “science” from the twelfth through the eighteenth centuries. Topics will include the social regulation of looking and being looked at; the relationship between seeing and the other senses, especially touch; and various technologies of visual investigation, including microscopy. Prerequisites: Consent of the department. Students are normally expected to have completed one 300-level course with a minimum grade of B.

HADVC 412/512 A1: Topics in Asian Art: Touching Objects
*3 (fall term) Thursday, 14:00 – 16:50, FAB 2-30
Instructor: Lisa Claypool
This seminar will introduce students to innovative examples of recent art historical scholarship on two senses of the word “touch:” 1) to have the emotions tugged at – to be “touched” – by objects, and; 2) to see objects not only with the eye, but also to apprehend them sensuously, with the hand and body. It will span a broad chronological range of Chinese objects, from 11th-century handscrolls to 18th-century porcelain dishes to 21st-century performance arts. Students are not expected to have any prior experience with Chinese art and design. Prerequisites: Consent of Department. Students are expected to have completed one 300-level HADVC course with a minimum grade of B.

HADVC 412/512 B1: Traditionalism in Modern Japanese Art and Design
*3 (winter term) Tuesday, 11:00 - 1:50, FAB 2-30
Instructor: Walter Davis
As industrialization, colonialism, and nationalism profoundly reshaped East Asia in the late-19th and early twentieth centuries, Japan rapidly transformed itself to survive and flourish in a new era. This seminar examines how Japanese artists, designers, intellectuals, and institutions addressed one of the fundamental challenges posed by their nation’s modernization—how to reformulate and develop Japanese art and design without abandoning their nation’s ostensibly unique and longstanding culture. Focusing on painting, prints, and sculpture produced between the Meiji Restoration of 1868 and the end of the Pacific War in 1945 but also taking into account such modes of expression as architecture, commercial design, and fashion, we will investigate visual and material manifestations of neo-traditional values within such modern contexts as art schools, artistic societies, public exhibitions, commercial art galleries, and publishing ventures. Seminar sessions will articulate weekly themes through consideration of select works of art and design, student research reports on assigned topics, and discussion of primary and secondary sources. Term work will include periodic writing assignments, in-class reports, and a substantial research project that issues in a research paper and a conference-style presentation.
Prerequisites: Consent of Department. Students are expected to have completed one 300-level HADVC course with a minimum grade of B. Not open to students with credit in ART H 412/512 taken in Winter 2017.