SPRING 2020

ARHI 2411H or ARHI 3056, LUXENBERG ARHI2411H
This course provides an overview of predominantly Western art production circa 1600 to the later 20th century. It will examine a range of monuments, artists, traditions, innovations, and ideas during these periods, and lead students to understand the formal and cultural significance of these artworks in their historical context and beyond. The skills developed in this course for looking at, thinking, reading, and writing about works of art will be relevant for study in other disciplines and future careers. The limited class size makes possible frequent discussion, museum or exhibition visits, and non-exam assignments.

ARHI 3001 From Hatshepsut to Cleopatra: Ancient Egypt on the World Stage 1500-30 BC
A lecture course focused on ancient Egyptian art and architecture from the prosperous New Kingdom during a period of international cultural exchange with the Near East, Aegean Mediterranean, and Nubia to the end of an independent pharaonic state with the death of Cleopatra in 30 B.C.

ARHI 3010: Medieval Art and Architecture
This course will trace the development of Christian visual culture from the 4th through the 14th centuries in the Western European tradition. Students will study the various ways Christian ideology permeated and developed in a variety of media, including manuscript illuminations, textiles, metal works, ivories, sculptures, frescoes, and the built environment. We will consider works and sites within their social, religious, economic, intellectual, and political contexts, and introduce important themes to medieval art such as the development pilgrimage and monasticism, the Crusades, interaction with Jewish and Islamic communities, courtly culture and cathedral building in the Gothic period. As much as possible we will discuss patronage, materials, techniques and function of medieval art and architecture as well as the roles of artists and masons who created and built these works.

ARHI3030 Baroque Art I: Southern Europe
The subject of this course is the history of art in Catholic Europe during the period known as the Baroque. Although exact dates vary according to location, by general agreement the Baroque is associated with the seventeenth century. In this class we will consider the arts of painting, sculpture, and architecture in Italy, Spain, France, and, to a lesser extent Flanders. Beginning in Italy we will commence with a review--both formally and contextually--of the Counter Reformation and the art it produced. We will essentially be tracing the spread of the Roman Baroque across Europe and her colonies. There will be two midterms and a final. Also part of your final grade will be a short oral or written assignment.

ARHI 3050 American Art Survey: Colonial Beginnings to the Onset of World War
The colonial settlers who ventured to the shores of what would become these United States
brought with them a European heritage; yet they struggled to create their own unique culture as they confronted the vast natural resources of the continent and its original native inhabitants. The forging of an American nationalist agenda and an identifiable artistic identity continued throughout the nineteenth and twentieth centuries as American technological progress, immigrant traditions, European art movements and native arts intersected with the imagination of American artists. This course will provide a selected overview of American artistic production from the late 17th through the early 20th centuries with a focus on the cultural, social, and political meanings of the seminal American achievements in painting, photography, & sculpture. We will probe how the history of ideas in America profoundly intersects with the history of American art. Key themes will include: America's perpetual mythmaking, its preoccupation with divine providence, American exceptionalism, and Puritan ethics, America's shifting conceptions of nature, the dialogue between empiricism and imagination, the assimilation of European artistic and cultural styles, the battle between Anglo-American traditions and ethnic cultures. As we analyze the key artistic achievements of American visual culture we will be attuned to the changing attitudes regarding the role of art in society and the impact on culture of such extraordinary events as the American Revolution, the expansion westward, slavery and separatism, the Civil War, technological revolutions in transportation and communication, the influx of immigration and the fight for woman's suffrage. We will cautiously search for an American identity, cognizant that it is steeped in myth and may not exist. Two tests and a two-part final exam. Text is Reading American Art (Yale Press) and articles.

ARHI 3065 Modern Art
This course will address the visual arts from the first half of the 20th century (roughly 1880-1935). We will cover artists, works and critical debates surrounding the historical avant-garde in Europe and the Soviet Union. With close analysis of individual works of art, we will visually engage the conversation surrounding the avant-garde, modernism and modernity, and definitions of realism, abstraction, and the nature of the art object. Through critical readings and lectures we will explore the influences of new technologies, popular culture, politics, war and genocide, as well as the changing roles of institutions of art making and marketing, and the emergence of new audiences for art. These contexts along with the issues of originality, identity, utopian visions and alienation will help us to define artistic production during this dynamic period.

ARHI 3100 Arts of Asia (WIP)
The Cultural and Artistic Heritage of South and Southeast Asia

This course will examine a representative survey of the major artistic and architectural productions from South (India, Nepal, Sri Lanka), Southeast (Thailand, Cambodia, Myanmar) and Central (Afghanistan, Tibet) Asia. Although regional distinctiveness and diversity will be emphasized, a comparative approach will be employed in order to observe, analyze and understand potential commonalities between the various intellectual, social, religious and historical experiences of cultures and communities across Asia. Topics for this course include: the origins of material culture in South Asia in the Indus Valley, the development of Buddhist
and Hindu arts in India and the transmission of Indian religious traditions to Southeast Asia, as well as the Islamic architecture and painting traditions of South Asia. Monuments to be considered will include, but are not limited to: the Buddhist stupas at Sanchi, the Buddhist rock-cut monasteries of Ajanta, the Hindu temples at Khajuraho, the Taj Mahal built by the Mughal Emperor Shah Jahan, the Buddhist and Hindu temples of Cambodia at Angkor Wat, the Buddhist pagodas of Myanmar in Yangon and Pagan, and the colossal Bamiyan Buddhist sculptures in Afghanistan.

**ARHI 4060/6060: Image in Space: Mural Painting and Architecture in Byzantium**

The meaning of images on the floors or the walls of late antique and Byzantine buildings comes not only from what is painted and from the inscription it bears but also—very importantly—from the specific location of the image. Mosaics and frescoes constitute important components of the architectural space for which they were intended. This class focuses on the complex manner in which images and architectural spaces together generate meaning. The lectures present case studies chosen for their conspicuous differences. Examining luxurious late antique country residences demonstrates how floor mosaics bestow meanings on the surrounding countryside and bespeak of a contemplative refined enjoyment of life close to nature. On the other hand, we analyze the floor mosaics in late antique churches that rendered Christian cosmology through images borrowed from the inventory of pagan art. Finally, we turn our attention to Byzantine churches where we observe how the two-dimensional pictorial space of mosaics and frescoes is rendered as if it were an extension of the actual interiors. Thus, stepping into a Byzantine church acquired the significance of entering heaven, joining the host of saints depicted on the walls and partaking in their divine visions.

This course covers four major historic periods: Late Antiquity—3rd to 6th c.; Early Byzantine—7th to 9th c.; Middle Byzantine—9th to 12th c., and finally Late Byzantine—13th to 15th c. Accordingly the writing assignment will be tailored to these different periods.

**ARHI 4570/6570, Modern Art in the Realm of Dance**

The history of 20th-century art cannot be told without addressing the concerns of the body, of movement, space, the ephemeral, and the performative. Yet early-20th century histories of art seldom venture far from the material and formal confines of ‘medium.’ The aim of this course is to open a dialogue between avant-garde painting and sculpture of the early-20th century and the movement-arts of dance, music and film. By considering modern art’s ties to media that involve the body and its multiple senses, we will question key theories in the history of modernism, from the formalist trajectory of medium-specificity to the suggestion of formlessness or anti-medium, widening the scope of the art “object” and its formal analysis. Attempts to understand human experience of the art object have been supported in the last century by concepts of empathy, synesthesia, kinesthesia, somaesthetics and embodiment. We will read a range of these philosophical and critical frameworks for art and its reception as we examine correspondences across the disciplines at the time of the historical avant-garde and the development of modernist abstraction.
ARHI 4580 Postmodern Visual Culture, Alternative Curatorial Practices

In this seminar, students will examine a variety of curatorial models. Focusing on alternative histories of curation, students will study happenings of the 1960s, land art of the 1970s, and the downtown scene in Manhattan in the 1980s. Students will learn about the recent history of apartment galleries, the rise of the artist as curator, and the theories behind socially engaged art. Weekly readings will be assigned as well as short writing assignments. For the final project, students will produce their own alternative exhibitions and projects.

ARHI 4800 SENIOR SEMINAR IN ART HISTORY, THE FILMIC ART OF ALFRED HITCHCOCK

Alfred Hitchcock is considered by many as one of the world’s greatest film directors and some even consider him the greatest artist of the twentieth century. He epitomizes the auteur director—his distinctive visual approach and involvement in all aspects of filmmaking production has led “Hitchcockian” to be regularly applied to films of the twentieth and twenty-first centuries. Hitchcock (with his wife Alma Reville) oversaw the storyboarding, scripts, cinematography, actors, costumes, sets, editing, and sometimes even the marketing of his films. The British-born Hitchcock crossed the Atlantic in 1940 and in turn transformed film in America and the world. Working under the Hollywood system through 1976, Hitchcock created his most popular, innovative, and influential films with some of the most famous screen stars of the day. In such masterpieces as Shadow of a Doubt (1942), Spellbound (1945), Notorious (1946), Strangers on a Train (1951), Rear Window (1953), The Man who Knew Too Much (1955), Vertigo (1958), North by Northwest (1959), Psycho (1960), and The Birds (1962), Hitchcock peers into the tensions and contradictions brewing in American life from 1940s-1960s. His distinctive style, however, began in England with clear inspiration from German Expressionist cinema. Indeed, Hitchcock’s highly visual form of filmmaking and psychological symbolism has drawn inspiration from and has inspired numerous visual artists. Two past exhibitions have focused in detail on this very connection between Hitchcock and the history of art: “Hitchcock and Art: Fatal Coincidences” at Montreal Museum of Fine Arts (2000-01) and “Notorious: Alfred Hitchcock and Contemporary Art” at Museum of Modern Art, Oxford, England (1999). Recently, art historian Steven Jacobs has published several studies on the connections of Hitchcock and artists/architects and happily, he will be visiting UGA Spring semester to give two guest lectures—one in our seminar and another for the public. The Senior Seminar will focus on Hitchcock’s films—both his American masterpieces and their precedents in his British productions—and their intersections with twentieth-century ideas and culture, and parallels to, borrowings from, and appropriations by American and European artists and filmmakers. Alfred Hitchcock directed 53 films during his long career and then several episodes for his television series; we cannot study all of these but we will watch many of the films grouped thematically and not strictly chronologically. There will be a public film series on “Hitchcock in Color” at the GMOA to coincide with our course. Students will be responsible for viewing and will write short essays about several of the films we discuss weekly, and will produce a final seminar report and research paper based on a key motif/subject/approach in Hitchcock or his relationship to contemporary or twentieth century art. Students will learn how to “read” a film using art historical methodologies, and perhaps in turn, how film methodologies may aid our understanding of the visual arts. In the end, it is hoped that we will gain a new appreciation for Hitchcock’s filmic artistry.
ARHI 4600 Ancient Egyptian Art: Materials and their Symbolism

Using the lens of the diverse artistic materials that ancient Egyptians employed to create the objects that both defined and immortalized their culture, this course uses artistic objects to examine the underlying social, political, economic and religious systems these objects functioned within. This course critically examines the intersections of materials, symbolism and functions of artworks in a wide range of media to shed light on the underlying meanings of the ancient Egyptian tombs, temples, and artifacts.

ARHI 4916/6916 Topics in 18th- and 19th-Century Art: Freemasonry in Georgia: Archival Research and Visual Symbols

Dr. Luxenberg’s topics course will provide students with opportunities to conduct original and archival research on visual material within UGA Libraries’ Special Collections and on buildings and monuments on campus and in town. The focus will be on the new and significant 18th-century social organization of Freemasonry and its visual symbols, many of which rely on traditional forms and syncretic meanings from various historical periods and cultures, making their interpretation highly complex and intriguing. Freemasonry came early to the colony of Georgia, but was also a continuing and worldwide practice. Student research may be employed in conjunction with a future exhibition of many of these objects, and/or an interactive website related to the show.

ARHI 4920 Topics in Modern Art
co-taught with Dodd Chair Trevor Paglen, topic TBD.

ARHI 8600, Graduate Seminar on Caravaggio

This seminar is devoted to a consideration of the art and career of Michelangelo Merisi da Caravaggio. Through reading, discussion, presentations, and research papers, students will examine specific aspects of his career and of the context within which he produced his works.

SUMMER 2020

ARHI 4520/6520 SPIRITUALITY IN MODERN ART

Summer Through Session: June 5- July 29 MTWRF 2:15-3:15pm N104

Dr. Janice Simon

The development of abstract art in the late nineteenth and twentieth centuries has been intrinsically linked to the desire for a metaphysical language -- for an art that would address the most profound spiritual yearnings and inward revelations of the modern individual. Indeed, a number of modern western artists sought an art that would transcend merely material or aesthetic concerns, often by turning to non-western artistic and religious traditions, and in the process they created a radically abstract art. In 1912 Wassily Kandinsky called for a new epoch of art, one that would rise out of the "nightmare of materialism" to directly improve and refine the human soul -- "to send light into the darkness of men's hearts." His text, Concerning the Spiritual in Art, influenced generations of twentieth-century artists to invest abstract form with inner meaning. Our aim in this course will be to understand the spiritual quest Kandinsky and other artists took as they liberated the means of visual representation and artistic invention.
We will examine how in their creation of a new epoch of spiritual art such artists turned to tribal ethnology, esotericism and the occult, classical and so-called "primitive" mythologies, transcendental and existential philosophies, Freudian and Jungian psychologies. Many artists could be examined but **THIS IS NOT A SURVEY COURSE. Instead, we will focus on six visual artists, including one filmmaker, who represent the many creative individuals who explored the question of spirituality and abstraction throughout the modern period: Gauguin, Kandinsky, Malevich, Brancusi, Klee, Ingmar Bergman. Each student will supplement these artists with their own artist to research who will be their guide as we journey through the spiritual in modern art. Short in-class or homework papers, midterm slide test or take home essay and Visual Essay Project which will have you synthesize the course through your individual artist’s viewpoint. Lots of reading from artists’ writings. A special event will be a visit to a major collector of Kandinsky’s art in Atlanta.**