FALL 2019 ART HISTORY (ARHI) COURSES

INTRODUCTORY SURVEYS
ARHI 2300 Art History I: Cave Painting to Michelangelo
[3 time-sections available]
ARHI 2400 Art History II: Baroque to Modern
[1 time-section available]

*ARHI2311H : Honors Art History I: Introductory Survey of Art I (Honors)
[for Honors or by POD request]
Dr. Zuraw T/Th 11:00AM-12:15PM N 104

This honor's class provided an opportunity for a small class to consider some of the key ideas associated with the development of art from the first examples of human artistic production through the Renaissance. Rather than a race to the finish line, this class will focus on sculpture, in a variety of materials—gold, bronze, marble, and terracotta—and for a variety of venues—temples, tombs, churches, civic structures, and homes. Critical reading, analytical writing, and lively discussion are more essential to this process than examinations.

UPPER-LEVEL UNDERGRADUATE TOPICS COURSES (3000-level)

ARHI 3090: Foundations of Western Architecture
Dr. Alice Klima MWF 10:10 S150

This course will introduce students to the history and design of classical (influenced by ancient Greece and Rome), medieval (Gothic), and Islamic architecture in the Western building tradition from the Ancient to the Early Modern periods. The course will be shaped by revolve around thematic issues that have shaped and continue to influence architectural design such as death, ritual, identity, beauty, and community. We will consider key buildings, monuments, and communities in their cultural context, discuss materials and building technologies, design theories, and specific builders and patrons. Our discussion will consider the global context and, especially in the case of Islam, we will explore relevant Non-Western sites. The goal is for students to gain an appreciation for and understanding of the history of the built environment.

ARHI 3022: Art and Architecture of Byzantium—The Empire of the New Rome
Dr. Kirin MWF 11:15-1205 S150

Byzantine Empire created one of the most important civilizations of the Late Antique and Medieval periods. This course examines the art and architecture of the Byzantine Empire through archaeological evidence and written sources. We will study the imperial, religious, social and cultural aspects Byzantium between the 4th and 15th centuries. Also, we will look into some case studies to see how Byzantine Empire's political and religious life was emulated by other contemporary cultures, such as Venice, Norman Sicily and Kievan Rus'.
ARHI 3056: Nineteenth-Century European Art  
Dr. Luxenberg Tu/Th 11:00-12:15am S151

This course will examine the artistic production (primarily painting) in Europe during the period 1800-1890, when radical and avant-garde art first appeared. It is a more specialized survey than ARHI 2300 and 2400, and will deepen students’ knowledge of European art produced in the 1800s, as well as sharpen their interpretative skills. Major styles and movements – Romanticism, Realism, Impressionism, and Neo-Impressionism – will be studied in their particular formal qualities and subjects. Overarching themes – the role of the art exhibition and the art critic; the study of “nature,” the image of the artist; the commercialization of art – will interconnect the various movements, artists, and practices. For a richer historical context, students will read contemporary writers and critics as well as study relevant political, economic, and institutional conditions for these artists.

ARHI 3065: Modern Art: Post-Impressionism to WWII  
Dr. Andrew T/Th 12:30-1:45 S150

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: The Artistic and Cultural Heritage of South and Southeast Asia  
Dr. Morrissey T/Th 11:00-12:15 S150

This course examines a representative survey of the major artistic and architectural productions from South Asia (India, Pakistan, Afghanistan, Bangladesh, Nepal, Sri Lanka) and Southeast Asia (Thailand, Cambodia, Myanmar). 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 development of Buddhist and Hindu arts in India and the transmission of Indian religious traditions to Southeast Asia, as well as Islamic architecture and painting in 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, the colossal Bamiyan Buddhist sculptures in Afghanistan.
ARHI 3530: MODERNIST PHOTOGRAPHY
Dr. Simon MWF 3:35-4:25 S150

This course attempts an overview of the development of modernist “art” photography from its beginnings in “pictorialism” through its absorption of cubist aesthetics, theories of abstraction, surrealist principles and mystical beliefs. It will explore as well the revolutionary redefinition of documentary photography, the transformation of street photography and the appearance of avant-garde film in the 1920s-30s. Rather than offer a superficial survey of fifty plus photographers with only an image or two by each, this course will focus on the seminal American figures in the formation of modernist photography and key European photographers who profoundly influenced their work and the development of twentieth century modernism. Arranged around a selected group of major figures beginning with the French documentarian Eugene Atget and continuing to the art of Walker Evans, Cartier-Bresson, and Diane Arbus, the course will be essentially monographic but with an awareness that many of these photographers overlap chronologically and artistically. The intersection between photography and the other modern arts will also be considered as we come to terms with what was understood as a modernist photographic aesthetic from the late 19th through the mid-20th centuries. The role of film on modernist photographers will also be considered. Students will learn to distinguish individual photographic styles and to understand how photography conveys profound meanings through the use of light, imagery, focus, cropping, and other techniques. Comparative art historical analyses of photographers will be an important component of this course as will the historical, social & political contexts of modernist photography—students will be expected to relate photographers and their work to the broader historical events of their creation. Two essay tests and a final exam.

COMBINED UNDERGRAD/GRADUATE COURSES (4000/6000-level)

ARHI 4310/6310 WIP Northern Baroque Art
Dr. Zuraw T/Th 2:00-3:15PM N 100

2019 is the 350th anniversary of Rembrandt’s death. In his honor this course will be focused on his works in all media— their influences, development, and impact. We will consider the life and career of Rembrandt van Rijn in a classroom setting and through direct contact with prints associated with him (either autograph or not) at the Georgia Museum of Art. This latter will lead to a small, focused exhibition, curated by the students. Students will be asked to work on a print (or group) of prints, to develop labeling and an extensive catalogue essay. This is a Writing Intensive Course so that the process of learning will be measured not through exams, but through a variety of different written genres.

ARHI 4440/ 6440: AMERICAN MODERNISM 1900-1946: ALFRED STIEGLITZ’S AMERICA (WIP)
Dr. Simon MWF 11:15-12:05 N104

Alfred Stieglitz (1864-1946), both as an innovator in the new "art" of photography and as mentor/financier/friend to a diverse group of artists, photographers, writers, and patrons, fundamentally shaped the look and principles of American modernism during the first half of
the twentieth century. This course seeks to understand the artistic and intellectual contributions that Stieglitz, his artistic colleagues, and his cultural contemporaries made to what historians have called "the American Century." Beginning with Stieglitz’s pictorialist visions and Arthur Wesley Dow’s aesthetic theories, we will proceed to study how Stieglitz and his circle pioneered America's distinct reception to and recreation of European modernism. Two literary figures will accompany us as they did the artists of this period: Walt Whitman (1819-1892) and William Carlos Williams (1883-1963) on our journey We will examine how such public venues as the Armory Show & 291 gallery, photographic texts such as Camera Work, George Gershwin's music and the phenomena of jazz, and the rising importance of cinema and Hollywood introduced the new vision of modernist art to a democratic spectrum of Americans, and in some cases, made it not only palatable, but the American way. We will discover that certain philosophical themes and visual motifs came to dominate America's brand of early 20th century modernism: the broader contexts of intellectual and cultural history will inform our "looking" at American modernist artists. Requirements include papers and visual essay exhibition project. No exams.

ARHI 4540/6540 European Art between the World Wars
Dr. Andrew T/Th 9:30-10:45 N 104

This course focuses on Europe during the period between the First and Second World Wars and aims to understand the powerful and often conflicting new values about art and culture that were brought about by this unprecedented political climate. The 1920s and 30s included immense political, social, and intellectual upheaval. Russia’s 1917 October Revolution, World War I’s end in 1918, the rise of Fascism in Italy and Germany and the eventual rise to power of the Nazi party in 1933, took place as America fell from its 1920s economic boom into the 1930s Great Depression. This period is marked by trauma, loss and insecurity following WWI, as well as great hopes for a new society through communism. Artists actively responded to the world events and their aftermats. Avant-garde activity can be seen to shift from the pre-WWI influence of Cubism and Futurism to the opposite poles of Classicism on the one hand and complete abstraction on the other. We will see artists respond to war and class struggle in equally diverse ways, through conservatism, satire and nihilism. Investigating examples of the production and ideas behind art making in Germany, France, Italy, Russia, and the Netherlands, we will ideally cover works from the movements of Dada, Surrealism, Constructivism, New Objectivity, Pittura metafisica, Strapaese, Purism, DeStijl, and Bauhaus. In each case we will look for continued avant-garde activity as well as for the rear-guard and conservative effects of Europe’s post-WWI “Return to Order.”

GRADUATE-ONLY COURSES (8000-level) See above for 6000-level as well

ARHI 8040: Historiography: A History of Art History and its Methods
Dr. Wallace M 3:35-6:35

This course is designed to introduce graduate students to canonical texts in the field of art history and to formalize the perception of art history as a discipline. Moving chronologically from Plato to the present, the class foregrounds shifts in the conception of art, as well as
developments in the practice of art history (i.e. the emergence and history of specific art-historical methods) both before and after the field’s disciplinary formalization in the second half of the 18th Century.

**ARHI 8910: 19th-Century Photography**
Dr. Luxenberg Wed. 3:35-6:20pm N320

This course will explore the historiography, techniques, institutions, functions, and meanings of photographic production in the West during the 1800s. A wide range of assigned readings on photographic processes, forms, functions, and makers will focus some class discussions on such problems as: the nature of the medium; its invention and relationship to the fine arts; the language of objectivity and the genre of documentary; the role of technology; and, issues of power and identity. These investigations of problems will be connected by recurrent themes, such as the medium’s relationship to reality, its dialogue with the artistic, scientific, and commercial realms, and its public and patronage.