ART HISTORY COURSE DESCRIPTIONS, SPRING 2015

INTRODUCTORY

Art History 202, Renaissance – Modern Art, Professor Andrzejewski, Monday/Wednesday 2:30-3:45

The newly revamped version of one of the Department’s most popular courses examines artistic traditions from the Renaissance through the present in Western Europe and the United States to introduce students to the field of art history. Some content-based lectures will cover dominant artistic styles and important artists working in painting, sculpture, architecture, the decorative arts, and photography. Other theme-based lectures will raise important issues and methodological tools that will help students interpret works of art across the period and geography covered in this class. Themes to be explored include the concept of artistic genius; the influence of colonialism and imperialism on artistic production and consumption; the role of the patron and the art market in art’s production and circulation; the relationship of fine art and popular culture; and the notion of globalization as it relates to “western” artistic traditions. Students have the option of enrolling in a face-to-face or online discussion section to accommodate their schedules and different learning styles. Grades will be assessed based on examinations, which will include essay and short-answer questions about lecture content; short essays and other assignments in section; and an online exhibition produced at the end of the semester. No previous knowledge of art or art history is assumed or required.

Art History 227: The Ends of Modernism, Professor McClure, Tuesday/Thursday 1:00-2:15

This survey considers the end of Modernist art as it gives way to what is called contemporary art. By considering art that ranges from, roughly, 1880-1950 as more heterogeneous than coherent, the class will also consider Modernism’s problematic “afterlives.” This survey considers the end of Modernist art as it gives way to what is called, problematically, contemporary art. While the term modern may generally mean what is vanguard or current, Modernism indicates a period of art (and the humanities) ranging from, arguably, 1880-1950. By considering its end, one can study four pivotal aspects of the movement: its origins, themes, and afterlives, as well as the art and histories that challenge its coherence. In this thematic survey, then, Modernism will emerge as a heterogeneous set of images and attendant discourses which, negatively or positively, continue to work within the contemporary artistic and cultural moment.

INTERMEDIATE

AH308: Later Chinese Art: From 10th Century to Present, Professor Li, Tuesday/Thursday 9:30-10:45

In what ways were Chinese arts special and noteworthy within the broad history of world art? How do we periodize the birth of “modern” Chinese art? Why is Chinese landscape painting regarded as the “highest form” of Chinese painting? How do we understand Chinese belief systems through arts? When and how was “china” used as an expression for China? How did Chinese art enter into a symbiotic relationship with the rest of the world? This course will introduce art forms and concepts that developed in China from the mid-10th century onward, and their transformations in modern and contemporary China. Organized chronologically, the course examines the development of painting, calligraphy, woodblock printing, ceramics, lacquer wares, ivory carving, textile, architecture, photography and multimedia installations. In addition to material, technique, and function, we will also consider the aesthetic concepts and social groups associated with the various art forms.

Art History 341: Italian Baroque Art

Italian painting, sculpture, architecture, and the graphic arts between 1600 and 1750 with emphasis on Caravaggio, the Carracci, Artemesia Gentileschi, Bernini, Algardi, Borromini, the Tiepolo family, and Piranese.
This course will be concerned with the emergence, development and decline of Italian Baroque art in the media of painting, sculpture, architecture, the graphic and decorative arts. While the emphasis is on painting, the other media will be of concern. The issue of patronage also will be treated. The course will begin with Rome, where the popes and their circle of influential patrons commissioned the work that artists interpreted throughout the peninsula. It will conclude with Venice, an independent Republic, that maintained its international prestige well into the eighteenth century. We shall touch on the arts of Naples, Genoa, and Florence, but we shall not be able to examine these important regional schools in any depth. The methodological approach to this class is mixed: style development; art patronage; gender studies; and religious and secular symbolism and allegory.

**Art History 350: Survey of Nineteenth-Century European Art, Professor Marshall, Tuesday/Thursday 11:00-12:15**

Explore the century that gave us our modern world: light-bulbs, steam engines, reproductive technologies, the mass media, phonographs, telegraphs, telephones, factories, the middle class, globalization, even computers! How did artists respond to and participate in an era of rapid change not unlike our own? A time of paradigm shifts in Western ways of understanding the world, it gave us the ideals of the French Revolution, Freudian psychoanalysis, Marxism, and Darwinian evolutionary theory, among other new ideas. The nineteenth-century legacy also includes darker aspects of modernity related to its privileging of white middle-class men, such as colonialism and racial and sexual inequalities.

This survey course situates the important artists and artworks of the period in their cultural and historical contexts. Topics include French, British, and German art movements, including Romanticism Pre-Raphaelitism, Realism, Impressionism, Post-Impressionism, and photography, with a thematic focus on issues of gender, race, and important political and philosophical questions.

Requirements include readings, exams, quizzes, two short papers, and attending class, which will involve both lecture and interactive discussions. The course will also emphasize broadly applicable skill sets relevant in today’s job market, such as visual analysis, critical thinking, and strong writing.

**Art History 360, Early Modern Art of Northern Europe: Renaissances and Reformations, Professor Brisman, Monday/Wednesday/Friday 12:05-12:55**

This course critically reexamines concepts traditionally associated with the Renaissance by focusing on the exchange of artistic ideas throughout the Holy Roman Empire and across different media, such as altarpiece paintings, carved portraits, stained glass narratives, innovative uses of print, reappropriations of metalwork, and expressive uses of drawing. The course is organized thematically around four topics: religious art as piety and politics; antiquity as a source of tradition and imagination; the formulation of a public discourse that exposed social threats; and the distinctiveness of artistic claims of individual achievement. A motif throughout the course is the question of how the survival of fragments may be presented in museum contexts as parts standing in for an absent whole. We will also consider how historians approach designs for works of art now lost or never completed. Assignments focus on objects from the Chazen Museum and the Special Collections of Memorial Library.
AH411: Modern and Contemporary Chinese Art, Professor Li, Tuesday/Thursday 1:00-2:15
In the beginning of this century, China plays a crucial role in the international art world. But what does it mean to be a Chinese artist in the modern age? How did Chinese art become what it is today? What were the politics and other forces surrounding the formation of modern Chinese art? (How) can art affect radical social change? Rather than just being shaped by social and political forces, how do artists attempt to intervene in social life and attempt to change its course of development? This course will trace the evolution of modern Chinese art chronologically and thematically from the late nineteenth century to the present day. Major themes include the tension between modernity and tradition, Westernization, global cosmopolitanism and cultural nationalism, the establishment of new institutions for art, the relationship between cultural production and politics, gender identity, Chinese art and global market. We will focus on a variety of artistic media, including ink painting, oil painting, photography, print, sculpture, architecture, multimedia installations, video and performing art.

Art History 412: Topics in African & African Diaspora Art History: Contemporary Arts Of The African Diaspora: Europe And Beyond, Professor Abdu'Allah, Tuesday/Thursday 11:00-12:15
These lecture/discussions serve as an introduction to the post World War II art and artists of the African Diaspora, exploring how the artists have developed a global practice. After World War II, many artists came together from the newly formed Commonwealth. In the 1960s - the Indian Painters Collective and the Caribbean Artist Movement was formed and produced the artists – Ronald Moody, F N Souza and Avinash Chandra. However their inclusion into the wider frame of contemporary art was exacerbated by their ethnic and cultural difference. Is displacement a model for the new avant-garde in the 21st century? Is the content of their work, often described as political, merely an act of will and imagination? We will focus on the following: 1960s, the threshold of new social demands; The 70s- Conceptualism about the art object and experimentation of blackness; the 80s- Revival of painting, photorealism and post-conceptual painting; and the 1990s and beyond with the consolidation, strategic interventions and creation of novel pathways that artists have adapted in the diaspora.

Art History 420: Globalization in Early Modern Italy
This course will be concerned with the evidence of cultural exchange in both the material world and the history of ideas including attitudes toward diversity in its many manifestations during the Early Modern Period on the Italian Peninsula. From Marco Polo’s travels to China in the 1270s to the death of Matteo Ricci in 1610 as advisor to the Imperial court of the Wanli Emperor in China, Early Modern Italians traveled the world. They traded in Africa, in India and sent color pigment and artifacts home from the Americas. What difference did these global contacts make to the culture of the Italian Renaissance and Baroque periods; why do traditional studies of this period still focus on the antique to the exclusion of so much else.
Art History 430: Death and Magic in Renaissance Art, Professor Brisman, Monday/Wednesday 4:00-5:15

Focusing on the representation of absent bodies—divine, deceased, remote, or idealized—this course will proceed from the question of how early modern viewers imagined the communication between here and there, present and past, self and other. At the core of our investigation is the use of pictorial language to persuade beholders that, in the presence of the art object, transformations and transgressions were taking place. We will ask the question of whether these visual strategies were—and are—bound to the fundamentals of Christian theology. In the final weeks of the semester, we will consider how modern and contemporary artists from a variety of religious traditions have drawn upon Christian iconography to question how the visual laws of picture making developed in the Renaissance might exclude other belief systems and cultures. This course will emphasize looking closely, reading deeply, and writing well. Because the assigned texts represent the most groundbreaking essays in the study of Renaissance art (by Panofsky, Steinberg, Koerner, Belting, Didi-Huberman, Nagel), this course will especially engage students interested in historiography and methodology.

Art History 454: Art in Germany, 1900-1945 Professor Buenger Tuesday/Thursday 9:30-10:45

This lecture course examines the rich variety of art, architecture, and decorative arts produced in German-speaking countries from 1900-1945. The modernism of Jugendstil, Expressionism, Dada, the Bauhaus, New Objectivity, and postwar Realism flourished within dramatically changing social, political, and historical circumstances. How does the art and its leading practitioners -- women increasingly in their midst -- embody new cultural thought, discoveries, and forms of those eras? How were they affected by the approach and realities of World War I and the stimuli and challenges of the Weimar Republic? What impact did the rise of the Third Reich have on artistic production, and what kinds of works did artists make and exhibit in its midst or in exile? We will study many different artists, groups, and movements from several centers and examine the extent to which they established German and/or international artistic identities. To the greatest extent possible, we will consider artists’ interaction with contemporary developments in literature, music, and film and work directly with original art and published materials in University collections. Assignments will include written responses to readings and papers on subjects related to students’ disciplinary interests and backgrounds.

Art History 555 Proseminar: Representing the City in Nineteenth-Century French and British Visual Culture, Professor Marshall, Thursdays 4:30-6:30

As a capstone seminar for art history majors, this class aims to provide you with the research, writing, and creative thinking tools necessary for the contemporary world. The course provides an overview of the nineteenth-century modes of representing and understanding London and Paris along with the socio-historical context that produced these representations. We will consider the myriad modes of visualizing the city during the period in which the industrial urban environment was emerging as a novel, dominant space. In constant flux, urban spaces seemed in urgent need of fixing in representation. We will also draw comparisons to Madison and other modern cities with which you are familiar. After a historical and theoretical grounding in ways of considering and figuring the city, focusing on modes of urban gazing (the Flâneur / Flâneuse, the panorama, the photograph), the course will treat a range of interrelated topics such as: the Imperial City (the city as both heart of empire and heart of darkness), the Country vs. the City (and the Suburb), the Panoptical City, the Criminal City, the Queer City, and the Dirty City. We will also examine the meanings of various urban sites such as the Park, the River, and the Boulevard, drawing on the work of urban theorists including: Engels, Baudelaire, Benjamin, de Certeau, and Foucault. Images will be taken from French and British art and visual culture; periodical illustrations, children’s games, stereoscopic photography, engravings, cartoons, and representations of World’s Fairs will be considered alongside high art such as the painting of modern life by Manet, Frith, Morisot, or Degas. Although the course will focus on Paris and London, I welcome student work on other modern Western cities.

As a secondary theme of our course we will consider the relevance of Art History in today’s world, a conversation in which your participation as majors is valuable as you are the next generation of humanities
We will discuss various skill sets of the major and think about how to market our skills to prospective employers.

**Art History 556 Proseminar: European Postwar Art. Professor Buenger (meets w/ Art History 856)**
*Tuesdays 4:00-6:00*

How did the widely varying forms of European modernism reflect the cataclysmic political, social, and cultural changes of 1918-1939? Across the continent artists redirected modernism to reach new producers and publics as they emerged from the shattering experience of World War I into years of political and economic crisis. Fired by new ways and modes of living, they seized upon discoveries in photography, abstraction, realism, architecture, film, psychology, anthropology, and other disciplines and areas of behavior to work in new media and revitalize traditional ones under the influence of international schools and movements such as the Bauhaus, De Stijl, Constructivism, and Surrealism as they joined group performances, soirées, and exhibitions and published journals and manifestos. Politicized or non-politicized by the rise of fascism and totalitarianism, they bent modernism to specific causes as the specter of a second World war emerged. Readings (including Antliff, Griffin, Fore, and Witkovsky) and reports will focus on several of the period’s major publications and exhibitions, including those of the International Dada Fair (Berlin, 1920), Russian Art (Berlin, 1922), Bauhaus (Weimar, 1923), Film and Foto (Stuttgart, 1929), Decorative Art and Art and Technology (Paris, 1925, 1937), Surrealism (Paris, 1925-29, 1938), Fascist Revolution (Rome, 1932), and “Degenerate Art” (Munich, 1937). We will make frequent use of original source materials and art in University collections.

**Art History 600, Special Topics in Art History, Political Aesthetics and Propaganda: Zones of Conflict in the Contemporary Islamic World, Professor Amanda E. Rogers, Wednesdays 4:00-6:00**

“Art” often evokes notions of an educated, museum-going elite, or the market-based collecting practices of connoisseurs. The artist, according to conventional narratives of contemporary Western art history, is imagined as eccentric genius, detached from the social order. But beyond this bounded cultural context, what might a critical reappraisal of the analytical categories “art” and “artist” offer for contextualizing political conflict? Over the past decade, arguments for the ostensibly “healing” potential of artistic engagement have entered political discourse, informing both domestic and foreign public policy, as well as underpinning novel approaches to strategic diplomacy. Recent experimentations in Saudi Arabia, for example, involve the inclusion of “art therapy” as a central component of de-radicalization and rehabilitation for incarcerated populations. What are the stakes for cultural producers as states move closer towards cooptation of expressive production within official programs of political ideology? Across the spectrum of governmental systems, artists, musicians and intellectuals are often the first victims of violence—as well as the initial catalysts for reform—at times of political instability. At what point does “art” give way to conventional propaganda? How have new technologies blurred the delineation between the two (if—in fact—such a clear demarcation ever existed)?

**Art History 600, Special Topics in Art History: Contemporary Queer Art Practices, Professor Campbell, Mondays 4:00-6:00pm**

To queer an art practice is certainly to participate in the energies and gestures that are perhaps most visible in the tactical appropriation and resignification of the term “queer” from received slur to self-identified mark of pride. But, as this course explores, queering art practices is also about the strategic effort to appropriate and subvert the meanings, aims, and experiences of conventional art practices, tactics that may involve everything from shifts in the content of a work and its targeted audience to the methods by which it is produced, its formal properties, and the conditions of its reception. The political imperatives of a queer or queered position, linked to the intersections of race, class, sex and gender will shape thematic investigations of practices related to activism, documentation, abstraction, mining the archive, camp, and drag, among others. Independent projects will engage text-, writing- and studio-based research in an interdisciplinary push to integrate theory and practice. No prior studio-based art practice required.
Art History 601: Intro to Museum Studies I, Professor Campbell, Wednesdays 1:00 - 3:00pm

Recognizing the deep connections that bind curatorial and studio practices, this course will operate as an exhibit-generating lab for curatorial experiments, temporal and speculative projects, and a larger-scaled collaborative exhibit. Ongoing study of key exhibit case studies will provide a historical and conceptual foundation to the practice-oriented investigations of the course. Instruction will also be informed through conversations with professional curators, as well as travel to art venues. Animating concerns for the class will revolve around the politics and ethics associated with exhibition as social engagement, and the curator’s role in articulating conversation between art objects and public subjects.

Art History 602: Introduction to Museum Studies II: Black Indian Squad Project, Professor Abdu'Allah, Thursdays 2:30-4:30

A seminar class about curating The Black Indian Squad Project. At present there is a current intellectual insurrection about human hair and we are witnessing a number of people returning to their natural roots. Visual artists like Lorna Simpson, Mario Ybarra and Gu Wenda have remapped the social and intellectual thinking of our hair and the cultural implications, through photography, performance and object-based processes. Black Indian Squad Project is scheduled to be shown at the Chazen Museum of Art in the fall of 2015. Selected students will form part of the curatorial team and be proactively involved in the thinking – working through the methodologies, making – being involved in the post production, photography shoots, ink production, and dissemination – involved in the collating of research material, design and writing introductory panels for the exhibit and booklet.

ADVANCED: GRADUATE

Art History 800: Communities and Spectatorship, Professor McClure, Tuesdays 4:00-6:00

This graduate seminar will consider contemporary art as defined through the crucible of spectatorship and communities. How might this visual work theorize spectatorship and, perhaps, offer models for being together? It has become common to define contemporary art by its multi-media address of the spectator. In this scenario, the spectator becomes not just a projected generality, but a dynamic arbiter of the work itself, or, more radically, part of the media of the work. Further, we need not think of this spectator who helps define contemporary art merely in his or her singularity but as part of a communal group. Indeed, some of the most incendiary and compelled contemporary art seeks to question whom has been addressed, defined, effaced, or interpellated within art’s imagistic and spatial program. This graduate seminar will consider contemporary art as defined through the crucible of spectatorship and communities. How might this visual work theorize spectatorship and, perhaps, offer models for being together?

Art History 856 Seminar: European Postwar Art. Professor Buenger, Tuesdays 4:00-6:00

How did the widely varying forms of European modernism reflect the cataclysmic political, social, and cultural changes of 1918-1939? Across the continent artists redirected modernism to reach new producers and publics as they emerged from the shattering experience of World War I into years of political and economic crisis. Fired by new ways and modes of living, they seized upon discoveries in photography, abstraction, realism, architecture, film, psychology, anthropology, and other disciplines and areas of behavior to work in new media and revitalize traditional ones under the influence of international schools and movements such as the Bauhaus, De Stijl, Constructivism, and Surrealism as they joined group performances, soirees, and exhibitions and published journals and manifestos. Politicized or non-politicized by the rise of fascism and totalitarianism, they bent modernism to specific causes as the specter of a second World war emerged. Readings (including Antliff, Griffin, Fore, and Witkovsky) and reports will focus on several of the period’s major publications and exhibitions, including those of the International Dada Fair (Berlin, 1920), Russian Art (Berlin, 1922), Bauhaus
(Weimar, 1923), Film and Foto (Stuttgart, 1929), Decorative Art and Art and Technology (Paris, 1925, 1937), Surrealism (Paris, 1925-29, 1938), Fascist Revolution (Rome, 1932), and “Degenerate Art” (Munich, 1937). We will make frequent use of original source materials and art in University collections.

**Art History 867, Seminar in American Architecture: Methods in Buildings-Landscapes-Cultures, Professor Andrzejewski, Mondays 4:30-6:30**

This course seeks graduate students in the humanities and social sciences who actively interrogate the material and geographical world to understand its past and present meanings. Participants will critically examine methods of studying the everyday built environment, which includes ordinary buildings, cultural landscapes, and material objects. Students will analyze and compare a wide array of theories and methodological approaches from the last four decades including the work of scholars from the disciplines and fields of Art History, Geography, Landscape History, Environmental History, Urban Studies, Literature, Historical Archaeology, Material Culture, and Folklore. Discussions encourage students to explore the intellectual boundaries of these overlapping academic disciplines while also cultivating their own identities in their chosen fields of study through working on a capstone research project. Research projects this semester will focus on the theme of the “Global Midwest,” in keeping with a recent initiative on Big 10 campuses funded by the Andrew Mellon Foundation. Students will work on local buildings and landscapes and through their research – including on the ground, engaged research using tools learned in class – will create interpretations that set these places in their broader regional, national and global contexts. Students will learn basic skills in building documentation (to HABS/HAER standards); archival research in local archives; interviewing and oral history; and cartography and GIS as part of mandatory “workshops” which are part of the class. An all day field trip to Dubuque, Iowa, will be funded as part of the Global Midwest Initiative.