*ATTENTION STUDENTS – Please note the background readings for each course. These will likely not be used as primary readings for the class and are intended for students without a strong background in the topic area. Students are strongly encouraged to read these items before class begins. All classes meet in OEC 414.

**FALL SEMESTER 2013**

**ARHS 500: Methods and Approaches to Art History**
Heather Shirey and Andy Barnes, team teaching. Class includes undergraduate majors
Tuesdays, 5:30 – 8:30 p.m.

This class will examine how we research, analyze, and interpret art. Beginning with more traditional approaches grounded in formal analysis and iconography, the class will then consider more recent theories and perspectives such as semiotics, structural analysis, post-structuralism, Marxism (socio-economic and political analysis), ritual theory and anthropology, psychoanalysis, feminism, and post colonialism. The class will seek to balance theory and practice through a series of short and medium-length papers and class presentations, resulting in a final portfolio.

The class will begin with a consideration of the beginnings and definition of art history and then move on to a survey of different methods or approaches, considering a new method each week beginning with stylistic/formal analysis and moving on to methods that consider meaning and context. Common readings will consist of historiographical overviews, theoretical explanations, and practical applications of each method; students will present summaries and critiques on selected additional readings for class discussion. Students will be asked to write a synopsis of each method defining its goal, basic process, terminology, and evidence. In addition, they will write short essays that will apply some of the methods in assigned projects drawing from a range of historical and geographic periods. We will also spend several nights discussing the role of ethics in art history. Unlike other graduate seminars that produce an in-depth research paper, this class will produce a portfolio of shorter writings that focus on processes. The course will also be held jointly with ARTH 211.

This course fulfills the Theory and Methodology core requirement.

Background Reading (one of the following is sufficient):
ARHS 510: Handing Down Hand-Me-Downs: How Different Ages Interpret Body Ideals as Depicted in Art and Extant Garments

Shelly Nordtorp-Madson

Wednesdays, 5:30-8:30 p.m.

People take the current ideals of beauty for granted – except to complain about them being unrealistic and unhealthy. Do fashions reflect a given period’s concepts of body and attractiveness, or do we just accept them as the vagaries of the mode? What can paintings, sculpture, and garments reveal to us? Who decides what the ideal is; is it the creator, the consumer, or a mixture of the possibilities? How are trends transmitted – especially in the pre-modern period? Were there masters/mistresses of the art, and if so, who were they and how did they communicate their ideas? Is a Greek vase sufficient to determine how the Greeks actually dressed? Do we know how authentic a tomb sculpture for the middle ages is? Can portraits be idealized and realistic? This course will trace the diffusion of style, using artistic renderings of apparel – as well as extent garments – from the Classical Period to the Early Modern era of the named designer in the West, and will also explore how the depictions of art compare to the reality as we can determine it.

Suggested readings:
Any general apparel history book. They are to be found in most public libraries, or easily available at reasonable prices at the various Half Price Books. Recommended are: Amy De La Haye and James Laver, Costume and Fashion: A Concise History (World of Art) (Jul 29, 2002) or Phyllis G. Tortora, Survey Of Historic Costume: A History Of Western Dress (Jun 30, 2005). There are also many articles on fashion theory and its relation to art and body ideal. A brief search through JSTOR will show you many. These are only three of good examples:
http://www.jstor.org/stable/4091263 : “The Modernization of Fashion”-- This article is by Anne Hollander. She was the first true joint art/dress historian. Her breakthrough work was Seeing through Clothes; she is not without controversy.
Besides Hollander and Laver, the most prolific writer on the subject of modern clothing is Valerie Steele.

This course fulfills the Western/European requirement for those beginning in fall 2009 and beyond.
ARHS 530 Religious Tourism in Chinese Art
Elizabeth Kindall
Mondays 5:30-8:30 p.m.

They say it's two hundred ninety li. But the journey is an easy one...And along the route there are great temples and monasteries, fine sights to see all the way, the road packed with pilgrims going to and fro, perfumed carriages, jeweled horses, lovely girls, brilliant men—too many good things for the eye to take in, so that you only wish the road were longer.

A Tale of Marriage Destinies that will Bring Society to its Senses (Xingshi yinyuan zhuan 醒世姻緣傳), trans. Glen Dudbridge

This seminar will examine the new anthropological field of religious tourism in relation to Chinese art. Although travel and religious practice have been a focus of scholarship for centuries, the study of spiritual or religious tourism has developed into a subgenre of cultural and religious studies in the past few years in works primarily devoted to modern religious tourism. These studies examine the implications of such journeys from a variety of angles including the degree of religiosity associated with trips to specific numinous sites; the experiences, practices and itineraries of such journeys; the perceived roles of travelers on and after such trips; the investigation of objects, performances and events created for these journeys; the impact of such journeys on the sites themselves; and the larger implications of these journey experiences for society at large. Spiritual tourism was the impetus for the production of a variety of Chinese objects. This seminar will explore the function, production, subject matter and style of these objects through the lens of the visions, experiences and beliefs of a variety of religious tourists.

Topics will include an introduction to religious tourism studies in the West and China; Chinese systems of belief, particularly folk belief, Daoism, Buddhism, Confucian spirituality and Communism; art versus souvenir; Chinese pilgrims and pilgrimage routes; the relationship of image and text in renderings of sacred journeys; the functionality of objects associated with religious tourism; sites of religious pilgrimage such as Mount Wutai; illustrations of pilgrimage routes and experiences such as a Daoist’s journey to Mount Hua; renderings of deities associated with religious sites such as the Bodhisattva Guanyin on the island of Potalaka; post-modern ‘Red Tourism’ and the Chinese state at sites such as the Nanjing Martyrs Memorial; UNESCO World Heritage Sites and pilgrimage; and the application of religious tourism to the study of Chinese art. Media discussed will include relics, paintings, wall paintings, sculpture, cave sites, stele, cliff inscriptions, gardens, monasteries, shrines, palaces, museums and public squares.

Students are not expected to have a background in Chinese studies. All readings will be in English.

This course fulfills the Non-Western/Non-European requirement for those beginning in fall 2009 and beyond. This course fulfills the Non-Western Art core requirement for those who began the program prior to fall 2009.

ARHS 535: Exhibiting Asmat Art
Julie Risser
Thursdays 5:30-8:30 p.m.

Objects from the American Museum of Asmat Art at the University of St. Thomas (AMAA@UST) function as the starting point for investigating political, social, economic, and environmental issues pertaining to Pacific cultures in general and Asmat society specifically. The influence of colonialism, market forces generated by tourism, and an expanding global economy, as well as the consequences of environmental changes brought about by global warming, logging, and development projects will be examined in order to understand how Asmat culture, traditionally a subsistence culture, is adapting to 21st century realities.

Although the Pacific occupies one third of the earth’s surface, this area constitutes the last frontier of art historical exploration. Students will have direct access to works in the AMAA@UST, arguably the strongest collection of Asmat art in the United States, as they research Asmat art and culture. Students will generate an individual display and they will work together as a team to create an exhibition for the Gallery, Home of the American Museum of Asmat Art, Anderson Student Center. In addition to researching the cultural meaning of works and developing ways to present them, students will learn about fundamental issues pertaining to the display of culturally and physically sensitive objects.

This course fulfills the Non-Western/Non-European requirement for those beginning in fall 2009 and beyond. This course fulfills the Non-Western Art core requirement for those who entered the program prior to fall 2009.

Background Reading:
ARHS 520: THE MODERNIST PAGE: Experimental typography in the early twentieth century
Craig Eliason
Thursdays, 5:30-8:30 p.m.

The modernist movements that transformed the visual arts found important expression not only in paintings and sculptures, but also in books and journals. Publications by modern artists were not only a means of communicating their written ideas about art; they were also designed objects that visually embodied those ideas. This seminar will investigate modernist typography centered in Europe of the 1920s, considering the page as a site for inventing and disseminating new visions of modernity.

Among the topics we will investigate are: the “liberated word” typography of the Futurists; the Dada movement and the invention of photomontage; Jan Tschichold and the Neue Typographie movement; modernist type designs such as Paul Renner’s Futura; El Lissitzky and International Constructivism; the roles of the De Stijl and Merz journals; and the publications of the Bauhaus.

We will pursue answers to questions like: What fueled the traditionalist typography against which the modernists reacted? What did asymmetrical layout signify? How did changes in the distribution and printing technology of mainstream illustrated journals impact avant-garde publishing efforts? Is the traditional codex an amenable format for modernist messages? How was the call for a modernist type design answered? How did experimental typography relate to modernist poetry and performance? What patrons sustained modernist typography, and why? What changed when modernist typographic styles were co-opted by commercial interests more broadly?

Suggested reading:
Robin Kinross, Modern Typography: An Essay in Critical History
David Ryan, Letter Perfect: The Art of Modernist Typography, 1898-1953
Herbert Spencer, Pioneers of Modern Typography

This course fulfills the Western/European requirement for those beginning in fall 2009 and beyond.

Kurt Schwitters, Merz 11 (1923).
Cuba, Haiti, and Brazil were all profoundly shaped by the influx of enslaved African people beginning in the sixteenth century and extending through much of the nineteenth century. In spite of differing patterns of European colonial rule and divergent paths towards independence and emancipation, the presence of Africa left a distinct cultural mark that transcended national borders. Through a comparative approach, this course will explore the art and culture of Cuba, Haiti, and Brazil in the larger context of the Atlantic world.

The chronological organization of the course will make possible a nuanced understanding of historical development in each of our case studies. The course begins with the colonial era and proceeds with an exploration of slavery, emancipation, and independence. Some of the topics we will explore include: representation and power in colonial art (portrait and landscape painting, maps, photography); architecture and slavery (plantations, churches, city planning); art and spirituality (Santería, Vodun, and Candomblé); constructing ideas of identity (Blackness, national identity) through art; and the legacy of the Atlantic World in the postcolonial art of this region. Although the course readings and discussions will focus on Cuba, Haiti, and Brazil, students may choose other relevant topics in the broader Atlantic World for research (including, for example, North America, other parts of the Caribbean, Europe, and Africa).

Suggested background readings:


Emanoel Arajo, et. al., *Brazil: Body and Soul* (Guggenheim Museum, 2003).

This course fulfills the Non-Western/Non-European requirement for those beginning in fall 2009 and beyond. This course fulfills the Non-Western Art core requirement for those who entered the program prior to fall 2009.
ARHS 535.02 Art History Interrupted: The Renaissance of Andean Art and Architectural History
Andy Barnes
Wednesdays 5:30-8:30 p.m.

In 1979 the discovery of the great Coyolxauhqui monument in Mexico City kicked off the excavation of the great Aztec Templo Mayor, the largest urban archaeological site in the world. Along with advances in the decipherment of Maya hieroglyphs, this discovery served to re-energize Mesoamerican studies as the explosion of publications and traveling exhibitions from this period attest. However, at the same time in the Peruvian heartland of ancient South America’s great civilizations, a dark cloud descended. The Maoist Sendero Luminoso (Shining Path) insurgency had begun, and over the next twenty years it would claim nearly seventy thousand victims. Archaeologists and art historians who had previously worked in this region turned their focus elsewhere and research into the art and history of ancient peoples in this region dwindled.

With the decline of the insurgency in the later 1990s academics and researchers began to return to the Andes, and the years since have hosted a Renaissance of scholarship on the region. This seminar will focus on the dynamic new research coming out of this culture area, from the three-thousand-year-old architectural acoustics of Chavín de Huántar and the fifth century “flash mob” cities of the Nazca, to a greater understanding of Inka “Rock and Rule” (Dean 2010). We will also look into the early colonial Andes where art played a major role in fueling indigenous agency and some of the most successful early attempts to resist European colonization in the Americas. Participants are also welcome to develop research topics related to more recent art and architectural developments in Northern Peru and the Andes.

Preparatory Readings:

This course fulfills the Non-Western/Non-European requirement for those beginning in fall 2009 and beyond. This course fulfills the Non-Western Art core requirement for those who entered the program prior to fall 2009.

Inca "Checkerboard" War Tunic
Late Horizon (ca. 1400-1530s)