2017-2018

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 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 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 205: 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: History of Art, Design and Visual Culture in the Early 20th-Century
*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: History of Modern 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: History of Photography
*3 (Winter term) History of photography, starting with its invention in the 19th century.

HADVC 215 China Art Now
*3 (Fall 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 216 China’s Design Revolution
*3 (Winter term) This course raises the question: when will China stop manufacturing and start designing? Students will study the historical foundations, theory and practice of sustainable design in China since the end of the Maoist era.

HADVC 217: History of Art, Design and Visual Culture in Japan
*3 (Winter term) Introduction to the historical study of the art, design, and visual culture in Japan. Includes painting, sculpture, architecture, gardens, decorative arts, prints, and anime and addresses such concerns as identity, nation, tradition, and modernity.

HADVC 246 History of Art, Design and Visual Culture in the mid 20th Century
*3 (Winter term) History of art, design and visual culture in the context of the Cold War and consumer society. Focuses on the persistence of modernism in the postwar era and the diverse challenges to it from 1940 to 1975. Not open to students with credit in HADVC 256 (*3) offered prior to 2012-13.

HADVC 255 History of Art, Design and Visual Culture, 1848–1900
*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 256 History of Art, Design and Visual Culture in the Contemporary Era
*3 (Fall 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 257 History of Art, Design and Visual Culture in Canada
*3 (Fall 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 309: The History and Theory of Sustainable Design
Winter term, TR 11:00-12:20pm
Instructor: Joan Greer
The history and theory of sustainable design is still a relatively uncharted area, a situation that this course will attempt to redress. 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.

**Note:** This course may be chosen for credit by majors and minors in the Interdisciplinary Program in Science, Technology and Society. **Prerequisites:** Consent of the department. Students are required to have successfully completed two 200-level Art History courses with a minimum grade of B-.

**HADVC 311 B1: The Forbidden City**  
Winter Term, MW 12:30-1:50pm  
Instructor: Lisa Claypool  
From the 17th century, the imperial city walled within the Qing dynasty capital of Beijing was the center of a politically mandated and produced visual and material culture. This seminar will explore the architecture, city plan, and an array of objects manufactured at court workshops, from carved walnuts in the shape of boats to monumental dragons of white marble, from expressive handscroll paintings to diagrammatic maps. We will interpret the city in light of Chinese theories of city design, theoretical discussion of Manchu ethnicity and the arts, and issues of identity surrounding the patronage and personality of the Qing emperors. During the first half of the term we will ask why and how the city, although forbidden, embodied the symbolic locus of power in late imperial China, and how it was reinterpreted and re-presented by the Communist state in the mid-20th century. During the second half of the term we will investigate current attempts at visual deconstruction of the city by 21st-century artists and architects. **Prerequisites:** Consent of Department. Students are normally expected to have completed two 200 level HADVC courses with a minimum grade of B- in both.

**HADVC 330 A1: Canons and the History of Art, Design and Visual Culture**  
Fall term, MW 11:00-12:20pm  
Instructor: Betsy Boone  
How do your professors make decisions about what works or art and design to teach (or not teach) in their introductory classes? In this course, we will examine this question in relation to the creation of art history and the canon, paying particular attention to the modern era. **Prerequisites:** Consent of Department. Students are normally expected to have completed two 200 level HADVC courses with a minimum grade of B- in both.

**HADVC 400/600 A1: Theory and Methods in the History of Art, Design and Visual Culture**  
Fall term, Wednesday, 2:00-4:50pm  
Instructor: Betsy Boone  
This course provides students with an introduction to theories and methodologies employed in the study of art, design, and visual culture. We will examine a wide range of approaches, covering both historical and contemporary materials and debates. **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: Æsthetics and Materiality
Winter term, Wednesday, 14:00-16:50pm
Instructor: Steven Harris
In this course, we will investigate the renewed interest in æsthetics in recent years, in conjunction with an investigation of those practices in the visual arts that foreground their materials. The focus of the course will be on the æsthetic thought of Theodor W. Adorno, Jacques Rancière, and others in its relation to artistic practice, but we will first consider the modern history of æsthetics more generally, as well as examples of materialist thought, before turning to contemporary æsthetics. For their research projects, students will investigate instances of artistic practice in which issues of æsthetics and materiality are foregrounded. 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: Picturing Science in Modern China
Fall Term, Thursday, 2:00-4:50pm
Instructor: Lisa Claypool
The ink brushes of modern painters were employed as tools of the nation in early twentieth-century China. Yet the expression of a radical idealism about the new republic in their ink paintings was tempered early on by a tentative and self-conscious exploration of new ways of seeing. By synthesizing a “universal” scientific gaze with their idiosyncratically trained vision as artists, they created practices of seeing that were connective, ductile, and boundary-crossing, moving across and dwelling within diverse ecologies of material knowledge, whether European sciences, Japanese museums, or connoisseurship of Song-dynasty scrolls. The artists also were attentive to the biophysical world, open to improvisation and alive to the work of pictures as mediators between language and living form. This seminar will explore their pursuit of knowledge in movement, asking “what do we know when we see?” Students will curate an online exhibition about intersections of science and the arts and learn how to write exhibition labels and catalogue essays. 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 B1: Place, History, and Ethnography in Chinese Painting, Prints, and Maps
Winter term, Tuesday, 11:00-1:50pm
Instructor: Walter Davis
This seminar considers the intersecting concerns of place, history, and ethnography in pictorial and cartographic representation of the Ming and Qing dynasties (14th – early-20th centuries). By what means and to what ends did late imperial China’s painting, printmaking, and mapmaking depict real places, events, and peoples? How did such forms of representation register developments in international trade, imperial expansion (Chinese and European), and cross-cultural exchange? In what ways did visual portrayals of the topographic and the historic reproduce established beliefs and values and formulate new ones? How did such representations articulate personal, local, and cultural identities within a dynamic visual field? We will address such questions through discussions of secondary scholarship, presentations of student research, and firsthand viewing of paintings and prints in the university’s Mactaggart Art Collection. Graded work will include contributions to class discussions, oral presentations, and a substantial research paper. Prerequisites: Consent of the department. Students are required to have completed one 300-level course with a minimum grade of B.

HADVC 455/555 A1: Second Half of the Nineteenth Century: Religion and Art (1848 – 1914)
Fall term, Tuesday, 11:00-1:50pm
Instructor: Joan Greer
This seminar will examine religion and art in the second half of the nineteenth and early twentieth century, focusing on Realist and Symbolist artistic production (primarily painting, sculpture, photography and the graphic arts) in Europe and North America. Note: This course may be taken for credit towards their program by majors and minors in the Interdisciplinary Program in Religious Studies.

Prerequisites: Consent of the department. Students are required to have completed one 300-level course with a minimum grade of B; Art H 255 strongly recommended.

HADVC 456/556 B1: Art and the Anthropocene
Winter term, Wednesday, 11:00-1:50pm
Instructor: Natalie S. Loveless
James Lovelock, known for having co-created the Gaia hypothesis with Lynn Margulis, was recently quoted as saying that “saving the planet is a foolish, romantic extravagance.” This course will examine how perspectives such as Lovelock's reorient artistic production in the 21st century, with particular attention to debate surrounding the so-called ‘anthropocene.’ The anthropocene, as a political term, has increasingly found itself at the center of contemporary discourse in the arts, with numerous books, exhibitions, articles and journals devoted to it. Readings will examine contemporary debates surrounding the anthropogenic climate change and examine the impact of such debates on art practice and scholarship. Students will be expected to engage with the course “research-creationally” – bringing scholarly attention to arts practice and artistic attention to academic scholarship. Prerequisites: Consent of the department. Students are normally expected to have completed one 300-level course with a minimum grade of B; Art H 256 and Art H 336 are recommended. As this course is taught "research-creationally" it is highly recommended that interested students speak to the instructor prior to registering.

ART/DES 630 A1: Theories and Approaches in Contemporary Art & Design
Fall term, Friday, 11:00-1:50pm
Instructor: Natalie S. Loveless
This course is limited to first-year graduate students in the department of Art and Design. Texts and discussions will address the intersections of art, theory and design from an integrated and exploratory perspective. The seminar is designed to give students tools and methods with which to respond to the world critically, investigate how cultural values can be transmitted through art and design, and communicate their discoveries and opinions clearly in writing. Prerequisites: Required for all incoming MFA and MDes students. Incoming MA and PhD students may take it with consent of department.