
***ATTENTION STUDENTS – Please note that we are including background readings for each course. These will not be used as primary readings for the class and are intended for students without a strong background in the topic area. These works are strongly suggested to read before class begins.**

FALL SEMESTER 2011

ARHS 500: Methods and Approaches to Art History

Victoria Young and Heather Shirey, team teaching. Class also includes undergraduate majors.
Wednesdays, 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 postcolonialism.

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 historiographic 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. 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):

D'Alleva, Anne. *Look! Again*. Upper Saddle River, NJ: 2005.

Adams, Laurie Schneider. *The Methodologies of Art: An Introduction*. New York: 1996.

Minor, Vernon Hyde. *Art History's History*, 2d ed. Upper Saddle River, NJ: 2001

ARHS 510: A Change of Face: Shapeshifters and Hybrids in Art

Shelly Nordtorp-Madson

Tuesdays, 5:30 – 8:30 p.m.

With autumn comes Halloween, the one day a year where we can all become someone or something else – if just for one night. However, the desire to change identity precedes the light-hearted tradition that has become so familiar to us. Throughout history, every world culture has its own story of beings that, for whatever reason, voluntarily or not, could completely alter their identities for good or ill. Added to that is an array of creatures that permanently contain aspects of humans and animals like the centaur and minotaur, or blended animals, such as the griffin. These entities, whether permanent or changeable,

also had symbolic meaning to the cultures that created or adopted them and formed a significant part of the cultures' visual vocabularies. While concentrating on late Classical and Medieval examples, this course will examine the meaning and form that shapeshifters and hybrids have taken, and place them within their cultural contexts.

Background Reading: TBA

*This course fulfills the Western/European requirement for those beginning in fall 2009 and beyond.
This course fulfills an elective for those who entered the program prior to fall 2009.*

ARHS 520: American Painters of the Gilded Age

Craig Eliason

Thursdays, 5:30 – 8:30 p.m.

The period between the Civil War and the turn of the twentieth century is a fascinating coming-of-age era in the history of the United States. Postwar reconstruction, accelerating immigration, changing gender roles, and continuing industrialization and urbanization profoundly changed the American experience. In the world of art, these decades saw the emergence of many sophisticated and talented painters. This seminar will examine current scholarship on the acclaimed painters of the era, including Winslow Homer, Thomas Eakins, John Singer Sargent, Mary Cassatt, James Abbott McNeill, Whistler, and Henry Ossawa Tanner. We will also consider pertinent issues of the era such as Americans training or living in Europe; portraiture of gilded-age gentility; crafting the image of the American West; trompe l'oeil painting; and the impact of the rise of illustrated journals.

Background Reading:

Novak, Barbara. *American Painting of the Nineteenth Century*. Oxford: 2007.

Jaffee, David. "America Comes of Age: 1876–1900." *Heilbrunn Timeline of Art History*. http://www.metmuseum.org/toah/hd/amer/hd_amer.htm

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

ARHS 530: Shanghai Modern!

Elizabeth Kindall

Mondays, 5:30 – 8:30 p.m.

Today one of the most populous cities in the world, Shanghai was a fishing village and trade port for most of its dynastic history. Then, with the establishment of the foreign concessions at the end of the Opium Wars through the 1843 Treaty of Nanjing, it grew into one of the most cosmopolitan cities in all of China. Political ferment, international trade relations and the modernizing tendencies of late Qing-dynasty intellectuals led to the transformation of this metropolis. As political activists worked for socialism or nationalism, foreign powers lined the Bund. As Chinese students fresh from study-abroad programs in Japan and Europe worked to modernize the cultural and public service institutions, Jazz musicians, cinema magnates and opium dens enlivened the entertainment districts. This seminar will examine the visual culture and artistic milieu of Shanghai that led to this exciting period from the 19th through the 20th century and its impact on the city today. We will begin with its antecedents in the traditional arts and society of the last dynasty of China, the Qing dynasty, as evinced in the cultural centers that surrounded Shanghai in this period. We will then spend the majority of the course focusing on modern Shanghai from the 19th through the 20th centuries through examinations of illustrated journals, advertisements, prints, painting, art exhibitions and architecture of this period. We will

conclude with an investigation of the contemporary resident artists, art scene, architecture and the 2010 World Expo of post-modern Shanghai today.

This course will address issues such as the role of traditional dynastic visual culture in modern Chinese culture; Western versus Chinese definitions of modernity; China's reception of Western visual culture; and postmodern trends in Shanghai today through examinations of the Shanghai School of painting; the changing nature of 19th century Shanghai patronage; the expansion of acceptable subject matter; experimentation with imported technologies; the growth of commercial mass culture; new visual representations of the female body; and East-West hybridity in the decorative arts, painting and architecture.

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

Background Reading: Sullivan, Michael. *Art and Artists of Twentieth-Century China*. Berkeley: University of California Press, 1996.

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.

SPRING SEMESTER 2012 – please note the spring course topics are final but that the descriptions are subject to change

ARHS 535: About Time in the Ancient Americas

William Barnes

Thursdays, 5:30 – 8:30 p.m.

Every culture that arose in the Ancient Americas marked the passage of time in art, be it sculpture, painting, or manuscripts. Participants in this seminar will investigate the various visual methods and rhetorical strategies employed by these peoples in their attempts to record and manipulate history, from the earliest Olmecs to the later Aztec and Maya and their post-Conquest descendants who tried to adapt traditional methods to fit new Colonial realities.

Background Reading: TBA

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: Presenting Pacific Collections: the Design and Development of Catalogs and Websites

Julie Risser

Monday or Tuesday evening, 5:30-8:30 p.m.

In this age of electronic communication the physical collection catalog still matters. Although website presentations of collections continues to gain power and recognition, both forms of communication continue to be relevant. This course offers students the opportunity

to investigate how institutions present and highlight their collection holdings through these two media. Students will learn about the challenges and potential of both forms. Students will explore some of the political factors that weigh into how an object is presented and the information that accompanies it. They will also consider changing approaches to what has been classified as non-western material in art historical literature and how collection catalogs differ from large surveys. As part of their hands on learning students will generate catalog entries and website material for the American Museum of Asmat Art at the University of St. Thomas (AMAA@UST). This will involve direct interaction with pieces from the AMAA@UST holdings. Students will be trained in collection handling basics including how to handle objects and complete condition reports.

Background Reading:

Molly Hennen Huber, *Time and Tide: The Changing Art of the Asmat of New Guinea*, 2009
Ursula Konrad, Alphonse Sowada, and Gunter Konrad, *Asmat: Perception of Life in Art*, 2002
Adrienne L. Kaeppler, *Oceanic Art*, 1993

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 540: Gehry and his Contemporaries

Victoria Young

Wednesdays, 5:30 – 8:30 p.m.

Frank Gehry is one of the world's most famous architects, a "star-architect" who can back up his media presence with architecture that is creative, artistic, and functional. When the University of St. Thomas was given Gehry's 1980s-designed Winton Guest House, we became a part of the history of this architect. This seminar will consider the rise of Frank Gehry from his earliest work with shopping mall builder Victor Gruen to the Guggenheim Bilbao to the latest work in New York, Abu Dhabi and Australia. How do we analyze his work? How do we think about the preservation of his work? And what legacy does he leave for the future of the built environment? In order to answer these questions we will consider Gehry's design pre and post computer, Gehry's depiction on film, and Gehry's office and its production. We will also travel to Owatonna to visit the Winton Guest House, as well as to Minneapolis to the Weisman and Walker Art Center. To situate Gehry in his context, we will also consider the work of his contemporaries, designers including Zaha Hadid, Rem Koolhaas, Heurzog and de Meuron, Jeanne Gang, and more.

Background Reading: Anything you want on Gehry! There are many books and the web abounds with material, too. We'll be watching the Sydney Pollack directed movie on Gehry in class so avoid that.

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