Spring 2016 Courses in Art History

ARTH 282
Introduction to World Art

Multiple sections, see My NIU

Profs. S. Bell, H. Nagata, M. Quinlan, A. van Dijk

An introduction to the ways in which human civilization has imagined itself and expressed its vision of the world over time and in different cultural contexts across the globe, this course also considers how these arts continue to be interpreted by contemporary scholars and audiences.

This course satisfies PLUS (Creativity and Critical Analysis) and Gen Ed (Humanities and the Arts) requirements. This course is required for all students in the School of Art and Design.

ARTH 292
Art and Design Since 1900

MWF 10-10:50

Profs. B. Jaffee, R. Houze, S. Evans

A wide-ranging survey of artworks and practices that have challenged the artistic status quo while responding to the diverse economic, political, and social contexts of the recent past and present.

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ARTH 310D/510D
Studies in Ancient and Middle Eastern Art: Archaic and Classical Art

MW 2-3:15

Prof. S. Bell

What is “Classical” art? It is both art of the so-called Classical period of ancient Greek civilization and a style of art that has come to assume a highly influential, indeed canonical position in the history of Western civilization. This course will accomplish three aims for students enrolled: introduce the wider geographic, historical and cultural background of ancient Greek civilization in which the visual arts sit; familiarize one with the fundamental visual and architectural grammar of the Greek Classical period; and interrogate the legacy of the Greek Classical by investigating the various ends to which it has been put in the Early Modern and Modern periods, ends which have oftentimes been far removed from its original contexts and intents (e.g., Nazi Germany).

ARTH 310D satisfies PLUS (Society and Culture) and Gen Ed (Humanities and the Arts) requirements.

ARTH 510D by permit only.
ARTH 320B/520B
Studies in Medieval Art: Middle and Late Byzantine Art
TuTh 11-12:15  Prof. A. van Dijk
During the period of Iconoclasm (726-843 CE), the Byzantine Empire banned all religious imagery. Debates raged between those who supported this policy and those who argued that images were an ancient, honored and indeed crucial component of Christian worship. This course traces developments following and, in part, resulting from the period of Iconoclasm, from the Restoration of Images in 843 to the fall of the Byzantine Empire to the Ottoman Turks in 1453. We will pay special attention to continuity and change in the imperial image, the changing physical shape of the church and its pictorial decoration, and the impact of literary and devotional traditions on the creation of images.
ARTH 320B satisfies PLUS (Society and Culture) and Gen Ed (Humanities and the Arts) requirements.
ARTH 520B by permit only.

ARTH 330C/530C
Studies in Early Modern Art: Sixteenth-Century Italian Art
TuTh 12:30-1:45  Prof. M. Quinlan
Leonardo da Vinci, Michelangelo, Raphael, and Titian, looked back to antiquity and forward (unknowingly) to the twenty-first century. Their architecture, sculpture, and painting became the dominant artistic influence in the West from 1500-1900, and continue as a strong influence in the arts today. We will examine how this art grew out of philosophical and scientific traditions, as well as out of the political, religious, and social concerns of that time.
ARTH 330B satisfies PLUS (Society and Culture) and Gen Ed (Humanities and the Arts) requirements.
ARTH 530B by permit only.

ARTH 350C/550C
Studies in Contemporary Art: 1960-present
MW 2-3:15  Prof. S. Evans
Any artist works within an historically distinct and limited field of possibilities defined by the artworld—defined, that is, in the discourses of other artists, critics, theorists, historians, curators, dealers and collectors. Thus, study of the history of art is really a study of ideas about art. The era of contemporary art begins in the mid-1950s, when artists adopt Duchamp’s insight that art is conceptual, not visual. This means that an artwork is not primarily a visually stimulating object; instead, it is a vehicle for investigation and communication. Rather than focus on individual artists or movements, this course covers significant discourses about the nature and goals of advanced art-practice in an era of increased institutionalization and commodification of art.
ARTH 350C satisfies PLUS (Creativity and Critical Analysis) and Gen Ed (Humanities and the Arts) requirements.
ARTH 550C by permit only.

ARTH 360E/560E
Studies in Design: Thematic Subjects
Fashion, Modernism and Modernity
MW 3:30-4:45  Prof. R. Houze
How do we choose our clothing and what does it mean? Who produces it? Where does it come from? Debates surrounding fashion were at the center of the modern movement in art and design in the late 19th and early 20th centuries. By the end of the 20th century, postmodern cultural critics recognized fashion as both a signifier and product of the social and political shifts that have since given rise to our complex global economy. This course will examine five moments in the recent history of dress— From Avant-Garde to the New Look, Fashion as Modernity, Reform, Subculture—the Meaning of Style, Fashion in a Global Marketplace.
ARTH 360E satisfies PLUS (Society and Culture) and Gen Ed (Humanities and the Arts) requirements.
ARTH 560E by permit only.
ARTH 370B/570B
Studies in Asian Art: Japanese Art
TuTh 9:30-10:45  Prof. H. Nagata

This course normally spans the breadth of a traditional survey of Japanese art, from its prehistoric to premodern times, but is quite topical and selective in approach. The aim is to raise for consideration a wide range of media, from sculpture and painting to gardens, architecture, ceramics, textiles, and prints. It is hoped that this approach will also promote a greater understanding of the broad range of expressive function in Japan’s arts. It will offer us an opportunity to see the ties that bond works of art to their cultural and historical contexts, as well as the threads that make cultural monuments timeless.

ARTH 370B satisfies PLUS (Society and Culture) and Gen Ed (Humanities and the Arts) requirements. ARTH 570B by permit only.

ARTH 451/651
Topics in Art History: Ancient and Middle Eastern Art

Gender and Sexuality in Ancient Art
W 6-8:40   Prof. S. Bell

What can art tell us about gender norms and sexual identity in the cultures of ancient Egypt, Mesopotamia, Greece and Rome? How was the relationship between biological sex (male, female) and the social category of gender (husband, king, goddess, whore) visualized and understood? This seminar will explore these questions through the lens of visual evidence and literary sources as well as modern scholarly interpretations.

ARTH 453/653
Topics in Art History: Early Modern European Art

Leonardo da Vinci, Nature, and Art
Tu 6-8:40   Prof. M. Quinlan

The intellectual artists of the Italian Renaissance-- Leonardo being only the most famous among these-- studied Nature and Nature's laws (our science and math) in order to surpass Nature through Art. We will examine how these artists used ancient and mediaeval philosophical and scientific traditions in order to produce works that continue to be emulated in the contemporary world.

ARTH 486/586/ART 465/565
Introduction to Museum Studies and Art Historical Methodologies: The Art Exhibition

M 6-8:40   Prof. B. Jaffee

Art Exhibitions are elaborate works of theater that reveal underlying political, social, and economic agendas. This course will be a critical examination of the exhibition of art in galleries and museums, focusing on the history, theory, and significance of a wide range of practices. Particular attention will be paid to the common ground between the academic practices of art historians and the professional practices of art museum personnel, making this course an excellent introduction for those considering career possibilities in either or both of these fields.

ARTH 486 is required of all art history majors.
Graduate Seminar in Art History:  

**Material Cultures, Sacred Sites and World Heritage in Southeast Asian Art**

**Th 6-8:40**  
Prof. C. Raymond

This graduate seminar explores a variety of sacred sites across the diverse traditions of the region — insular from Bali to Java and the Philippines, and mainland from Myanmar to Thailand, Cambodia, Malaysia and Laos. Over the centuries each of these places — in some cases comprising splendid monumental architecture, in other cases not necessarily so — came to be defined as a venue accommodating ritual and pilgrimage, but also for the manufacture of religious material artifacts ranging from Vehicles of the Divine to souvenirs for the returning pilgrims’ domestic use, thus enabling cultural exchanges far beyond the locality. The “World Heritage Site” appellation adopted only very recently in Southeast Asia serves, ideally, as a mechanism for conserving key natural and cultural assets. It now attracts other types of visitors as well, with the ensuing — and sometimes vastly enhanced — revenue streams. This seminar will study these sites from past to present in their local and global context and will observe how World Heritage nomination has been changing the agency of certain sacred objects and indeed, the relationships between objects and human actors. In this seminar we will pay special attention to materiality, display, reception, and ritual from an interdisciplinary perspective.

*This course is required for graduate students in Art History and may be taken for credit toward the NIU Museum Studies Graduate Certificate.*

**COURSES TAKEN INDEPENDENTLY**

*Students must obtain permit from faculty supervisor.*

- **ARTH 499H**  
  Senior Thesis in Art History
- **ARTH 699A/699B**  
  Art History Thesis/Master’s Research Project
- **ARTH 703**  
  Independent Study in Art History
ART HISTORY COURSES OFFERED IN CONJUNCTION WITH THE UNIVERSITY HONORS PROGRAM

ARTH 282-00H3
Introduction to World Art

TuTh 2-3:15
Profs. S. Bell, H. Nagata, M. Quinlan, A. van Dijk

An introduction to the ways in which human civilization has imagined itself and expressed its vision of the world over time and in different cultural contexts across the globe, this course also considers how these arts continue to be interpreted by contemporary scholars and audiences.

This course satisfies PLUS (Creativity and Critical Analysis) and Gen Ed (Humanities and the Arts) requirements. This is an honors mini-section with a discussion section open to University Honors students only.

ARTH 292-00H2, 292-0DH2
Art and Design Since 1900

MW 11-11:50, W noon-12:50
Profs. B. Jaffee, R. Houze, S. Evans

A wide-ranging survey of artworks and practices that have challenged the artistic status quo while responding to the diverse economic, political, and social contexts of the recent past and present.

This course satisfies PLUS (Creativity and Critical Analysis) and Gen Ed (Humanities and the Arts) requirements. This is a stand-alone honors section open to University Honors students only.

ARTH 485H
Topics in Art History: The World’s Fair

MW 2-3:15
Prof. R. Houze

This course will explore the phenomenon of the International Exhibition from 1850 to the present. Beginning in the 19th century, nations advertised and celebrated their power with extravagant and sensational exhibitions of industry, technology, art, and culture. This course will explore these captivating events through history in a research-intensive seminar. We will examine archival sources, such as photographs, maps, and exhibition catalogues to better understand these past worlds of tomorrow, and how they continue to shape us today.