

## FALL 2018 ART HISTORY COURSES



### **ARTH 105 History of Western Art I**

A. House, MWF 12:00-12:50, MM 214

This course explores major monuments in art history from the Paleolithic era to the Middle Ages, including everything from cave paintings—the first known images made by humans—to the sculpture of ancient Greece and Rome, to the soaring cathedrals of the Middle Ages. We will study the interplay of works of art and architecture with their various physical, historical, social, and cultural contexts.



### **ARTH 106 History of Western Art II**

B. Collins, TR 1:15-2:30, Gambrell 153

This lecture course traces the major developments in Western painting, sculpture and architecture from the Renaissance to the present. Individual works will be examined for what they tell us about the artists who made them, the patrons who commissioned them, and the cultural circumstances they reflected and addressed.

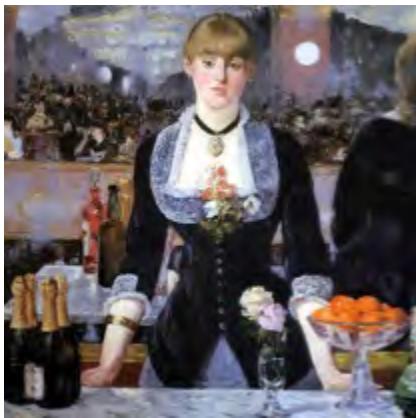
*Meets with ARTH 106 – SL1 for the Visual and Performing Arts Living and Learning Community*



### **ARTH 325 History of Southern Baroque Art**

A. House, MW 10:25-11:40, MM 239

From Caravaggio and Bernini to Vermeer, Rembrandt, and Velazquez, this course covers the history of art in Europe in the period 1550-1700. We will also consider art produced in areas of European colonization, including Latin America and Asia. Selected topics include the establishment of the art academy, the painting and architecture of the Counter-Reformation, and the development of new genres of still life and landscape.

**ARTH 330 History of 19<sup>th</sup> Century Art**

A. Graciano, TR 2:50-4:05, MM 239

Class lectures will provide an overview of nineteenth-century European painting and sculpture, following the lives and works of major artists, changes in style and taste against the backdrop of a broader cultural and historical context. The course will cover the following major stylistic periods: Neoclassicism, Romanticism, Realism, and Impressionism.

**ARTH 335 History of 20<sup>th</sup> Century Art**

B. Collins, TR 11:40-12:55, Gambrell 153

This course traces the major developments in western European art and sculpture from Manet in the mid-nineteenth century through Surrealism and the outbreak of WW II in 1939. Although the focus is on works produced in Paris, developments in Britain, Germany, Austria and Spain are also discussed. Methodologically, works are analyzed in terms of their function in context—social, artistic and/or biographical.

**ARTH 390 - 01 History of Japanese Art**

A. Wangwright, MWF 3:55-5:10, MM 239

Beginning with hand-built Neolithic pottery and ending with manga-inspired pop art of today, this course traces key developments in the history of Japanese visual arts. In the process, participants encounter a wide range of topics: understated Shinto shrines, impossibly detailed Buddhist mandalas, opulent narrative paintings of the aristocracy, and minimalist Zen paintings commissioned by samurai warlords.

**ARTH 390 - 02 A History of S/EXperimental Film**

S. Felleman, TR 1:45-4:05, Gambrell 129

From almost the beginning of the history of cinema, there has been a parallel history: that of film art created by painters and sculptors, poets and critics, composers, experimentalists, philosophers and others who have seen and explored possibilities other than the dominant (illusionistic narrative) in the medium of film. Avant-garde and experimental film are other to mainstream cinema in manifold ways, one of which is the way that the personal and subjective aspect of the art is often used to explore sexuality and sexual identity. This course surveys some of the most important currents in that history, from the 1920s to the present.

*Meets with FAMS 381 and WGST 430.*

**ARTH 390 - Y01 Greek Art & Archaeology**

E. Petit, W 4:40-7:25 PM, MM 329

This course will explore the material culture that visually represents the deeply complicated and compelling story of the Ancient Greeks. We will analyze and critique art, architecture, and archaeological artifacts to gain a fuller understanding and appreciation of the visual culture of this iconic period.

**ARTH 501/701 Methodologies of Art History**

S. Felleman, TR 11:40-12:55, MM 329

A seminar course devoted to the study of the discipline of art history itself, focused on developing an understanding of its scholarly methods, including formalism, iconography/iconology, connoisseurship, feminism, Marxism, psychoanalysis and post-colonialism.

**ARTH 503 Internship in Art History: Palmetto Curatorial Exchange**

Time: tbd      Peter Chametzky

The Palmetto Curatorial Exchange is a program set up and supervised by USC alumna Cecelia Stucker, an independent curator. Students will be involved in every aspect of art exhibition organization, installation, publicity, and interpretation. The purpose is to give students this experience, and to benefit South Carolina by placing high-quality exhibitions in non-traditional spaces. Those interested should speak with Professor Chametzky.

<http://www.curatingandcollections.com/Palmetto-Curatorial-Exchange>

*Students can also arrange for other internships, which need to be approved by a faculty advisor.*

**ARTH 525 History of Baroque Painting**

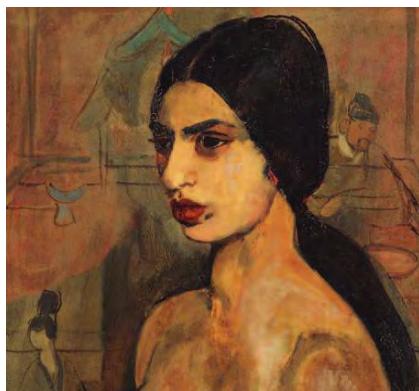
A. House, MW 10:25-11:40, MM 239

*Meets with ARTH 325*

**ARTH 534/790 19th-Century Art: Alternative Exhibitions, c.1800-Present**

A. Graciano, M 2:20-5:05, Humanities 316

This is a seminar-style course about the history of 'alternative' exhibitions of art since the late 18th century, including the first solo and self-mounted retrospective shows, exhibitions of single works of art, secessionist and rebellious artistic societies' exhibits, privately funded commercial exhibits of artistic reproductions, activist installations, museums devoted to a single artist, etc. These will include such artists as Joseph Wright of Derby, Jacques-Louis David, Gustave Courbet, Ai Weiwei, and Banksy, among many others.



**ARTH 546/746   Modern Art in Asia**

A. Wangwright, T 4:25-7:10, MM 215

What makes modern art modern? Does Asian modern art deal with the same issues or use similar visual imagery as that of the West? Through weekly readings and discussion as well as a final research paper, students of this course will examine the ways in which modern art in India, China, and Japan intersects with themes of science, commercialism, globalization, and a pan-Asian revival.