

Department of History Art History Program Course Descriptions Spring 2021

AAH 1101-001

History of Western Art: Ancient Mediterranean

T R 12:45-2:00 p.m.

Dr. Tina Bizarro

This survey of western visual culture from prehistory through the Middle Ages--in architecture, sculpture, painting, and minor arts--will feature lecture, discussion, and, either virtual or physical visits to local collections/museums. We will "visit" the Ancient Near East, Ancient Greece, and Rome, witness the birth of Christian art in the Roman Empire, and examine western Europe at the millennium "cladding itself everywhere in a white mantle of churches." You will see it all!

Attributes: Fine Arts Requirement, 100% In Person

AAH 1102-001

History of Western Art: Renaissance to Contemporary

T R 9:35-10:50 a.m.

Dr. Jeanne Brody

This survey of Western Art History covers paintings, printmaking, sculpture, and architecture from the Renaissance period to the present. We will consider questions about how art is created, and its artistic techniques, themes, and styles. Special emphasis will be paid to the effects of social, religious, and political climate on artists and their art production. Through participation in directed discussions, students will examine not only the linear history of art, but also how the church, governments, philosophers, and artists themselves expressed ideas through art, as well as how such imagery has been interpreted by both historical and modern scholars using different methodologies.

Attributes: Fine Arts Requirement, 100% In Person

AAH 1903-001

Internship Elective

TBD Dr. Timothy McCall

Permission of Chairperson required.

AAH 2009-001

Contemporary Art

T R 2:20-3:35 p.m.

Dr. Brian Seymour

Contemporary Artists: A survey of the world art scene from the 1960s to the present, covering movements such as Pop Art, Minimalism, Neo-Expressionism, Arte Povera, Graffiti Art, and Performance Art. Featured artists will include Andy Warhol, Robert Rauschenberg, Roy Lichtenstein, Anselm Kiefer, Komar and Melamid, Francesco Clemente, Keith Haring, Jean-Michel Basquiat, Laurie Anderson, Joseph Beuys, Andrew Wyeth, Chris Ofili, Damien Hirst, Judy Chicago, and Jennifer Bartlett.

Attributes: Cultural Studies, Fine Arts Requirement, Distance Learning

AAH 2009-DL1

Contemporary Art

T 8:00-9:00 p.m.

Dr. Jeanne Brody

The term "Contemporary Art" evokes something completely different than the usual definitions found in art history. Art History takes a linear approach and surveys "fine art" objects -paintings, sculpture, and architecture--classifying each by its representational movement or period or

regional style. Contemporary art defies these traditional boundaries. It is global rather than regional; it is diverse and heterogeneous rather than unified; and rarely can it be limited to a particular style or medium. This online course surveys the historical origins of contemporary art, and explores the ways artists over the last few decades have challenged notions of what art is and should be. Special emphasis will be paid to how race, gender, socio-economic structures, religious institutions, and political climate have led to new ideas and work, some of which may not even be tangible objects. Through on-line class lectures, power points, videos, and participation in directed on-line and live discussions, students will experience and explore diverse and provocative art and media.

Attributes: Cultural Studies, Diversity Requirement 2 and 3, Fine Arts Requirement, Fast Forward Course, Distance Learning

AAH 3001-001

Women in Art

T R 8:00-9:15 a.m.

Dr. Jeanne Brody

Since 1970, when Linda Nochlin asked, “Why Were There No Great Women Artists?,” art historians have sought to explore women’s place in art and art production. In the past 40 years, feminist art history has evolved from its original goal of rediscovering women artists to include many exciting strategies for thinking about how gender is constructed in art and history, including the intersection of images of gender with race and class. In this course, we learn about how art and artists approach gender by analyzing art and popular culture imagery which expresses ideas about the construction of “maleness” and “femaleness”. We will complement Villanova University GWS curriculum in our exploration of how artistic debate among artists and scholars who focus on gender, sexuality, feminism and queer studies has been transformed since the 1970s, and how artists create and construct images of gender, race, and social systems.

Attributes: Fine Arts Requirement, Diversity Requirement 2, Gender and Women’s Studies, 100% In Person

AAH 3005-001

Gender, Sexuality, and Visual Culture

T R 3:55-5:10 p.m.

Dr. Tim McCall



This course is a critical survey of themes and issues relating to the construction of gender and sexuality as visualized, produced, and expressed in and through art and visual culture. We explore the representation, viewing, production, and interpretation of art, while spanning chronological periods and geographic boundaries (focusing primarily, however, on the United States and Europe from the fifteenth century to the present). This course is decisively interdisciplinary in nature; we consider approaches from art history, history, visual studies, film history, and literary criticism. Likewise, the visual materials we investigate cross traditional art historical boundaries, reflecting an expansive conception of visual and material culture. We examine topics including, among others, the gaze, feminist art and art history, queer identities and art, and recent controversies involving censorship and art. Not only artists, but also viewers and spectators, will be shown to look and to interpret creatively, even oppositionally, according to and sometimes against various categories of identity. We will explore the ways that visual constructions of gender and sexuality are informed historically by constructions of race and ethnicity, and so too the ways they intersect with understandings and experiences of class, status, and privilege (and, equally, marginalization and exclusion). By investigating what is at stake for those rendered artistically and culturally invisible, and by considering artists who increasingly assert the visibility of marginalized identities and experiences, we can perceive crucial connections between power, normativity, and visual representation.

Employing gender and sexuality as analytical categories and tools, students become not just more sophisticated art historians, but critical consumers of the visual culture that surrounds us.

Attributes: Fine Arts Requirement, Diversity 2, Gender and Women's Studies, 100% In Person

AAH 3006-001

History of Photography

M W 3:25-4:40 p.m.

Dr. Shana Cooperstein

Beginning with its invention in the 1830s and concluding with the development of digital media in the twenty-first century, this seminar examines the history of photography as a visual and cultural practice. Ranging from fashionable *carte-de-visite* to criminal mugshots, to photography's instrumental use by scientific communities and its unstable position within the fine arts, we explore the ways photography has negotiated (and continues to negotiate) its status as an artistic medium, an instrument of scientific inquiry, and a communication device. Above all, this course devotes considerable attention to photographic practices, specifically those pertaining to ethnography and race, which upheld (and continue to uphold) systems that give rise to experiences of power and marginalization. Rather than focus exclusively on moments of marginalization, however, we also will shed light on the ways the camera was used to undermine abuses of power and injustice; for instance, we will investigate how figures like Frederick Douglas and W.E. B. Du Bois envisioned photography's uses. We will ask: what standards of utility and validity determine/d photography's use in diverse contexts? How did/does its various uses inform its subsequent development as a medium and an imaging technology? How did/do photographers use the medium to construct racial identity? Students will come away from this course not only with a knowledge of the scope of photography's history, but also with an understanding of the degree to which photography became a ubiquitous feature of our intellectual and cultural lives.

Attributes: Diversity 1 Requirement, Fine Arts Requirement, 100% In Person

AAH 3009-001

Topic: History of the Art Market

M W 1:50-3:05 p.m.

Dr. Brian Seymour

A history of the Western art market from the 1400s to the present day, with emphasis on the twentieth and twenty-first centuries. There will be broad considerations of the wider economic and political forces that have shaped various art markets over the past 600 years, as well as detailed looks at key artists, patrons, collectors, scholars, dealers, auctioneers, museum professionals, and even forgers, who have influenced the art market.

Attributes: Fine Arts Requirement, Distance Learning

RLL 3414-001

Topic: Italy and Beauty—Leonardo T R

11:10-12:25 Dr. Tim McCall

Leonardo da Vinci (1452-1519) – the stereotypical Renaissance genius – hailed from near Florence but was best-known in his lifetime for his work at the courts of Milan and France. In this seminar, we investigate Leonardo’s life and legacy, from his formation in the workshop of the Florentine sculptor and goldsmith Verrocchio, to his death in France (*not* in the arms of King François I, as tradition has it). We explore Leonardo’s experiences and artistic production throughout the Italian peninsula, and focus on the social, dynastic, devotional, and political context of art including the *Last Supper*, various altarpieces and halls of state, and numerous portraits: the *Mona Lisa* and *Cecilia Gallerani* (mistress of the duke of Milan), among others. We look beyond well-known masterpieces, however, and examine Leonardo’s drawings – particularly his imaginative battle machines and ingenious engineering projects – and consider why these designs were so valued by his patrons. We will also survey the various, sometimes surprising endeavors that the artist was required to undertake, as an engineer and scientist (or natural philosopher), from designing weapons and bridges, astrologically-themed wedding entertainments, to a life-sized, mechanical lion (a Renaissance robot).

By examining Leonardo’s distinctive artistic style, and its imitation by his followers, we can learn much about the ways that Renaissance painters fashioned and promoted a characteristic style. This course ends with an investigation of the ways that Leonardo and his acolytes shaped his reputation. By analyzing the legends that followed his death, we can learn more about the fundamental importance of Leonardo da Vinci and Italian Renaissance art for modern constructions of artistic creativity and genius.

As the 500th anniversary of Leonardo’s death, 2019 saw a flurry of new books on the artist, and this class provides students not just the opportunity to engage with this scholarship, but to discuss Leonardo with a number of these scholars (on zoom) and with the curator of the National Gallery of Art in Washington, which houses the lone Leonardo painting outside of Europe (the marvelous portrait of *Ginevra de’ Benci*, seen below).

Attributes: Fine Arts Requirement, 100% In Person



AAH 5515-001

Permission of Chairperson required Restrictions: Majors only Attributes: Fine Arts Requirement

Independent Research TBD