

## HADVC Courses 2024-25

### HADVC Course Descriptions

#### 100-level Introduction to the History of Art, Design, and Visual Culture lecture course

##### **HADVC 100 (A01) – Introduction to the History of Art, Design, and Visual Culture**

Fall Term M W 11:00-12:20 (remote delivery)

Instructor: Betsy Boone

\*3 (fall term). Introduction to the History of Art, Design, and Visual Culture

This introductory course builds skills needed for HADVC classes at the 200-level and above. Rather than presenting a general historical survey of western art, the course travels around the globe, and presents a series of case studies that foreground the processes of seeing, reading, and interpreting as integral to the experience of images and objects.

##### **HADVC 100 (B01) – Introduction to the History of Art, Design, and Visual Culture**

Winter Term T R 11:00-12:20 (remote delivery)

Instructor: Natalie Loveless

\*3 (winter term). Introduction to the History of Art, Design, and Visual Culture

This introductory course builds skills needed for HADVC classes at the 200-level and above. Rather than presenting a general historical survey of western art, the course travels around the globe, and presents a series of case studies that foreground the processes of seeing, reading, and interpreting as integral to the experience of images and objects.

#### 200-level History of Art, Design, and Visual Culture lecture courses

##### Fall Term

##### **HADVC 203 (A01) – History of Art, Design, and Visual Culture in 17<sup>th</sup>-Century Europe**

Fall Term T R 12:30-13:50 (in-person delivery)

Instructor: Lianne McTavish \*3 (fall term). History of art, design and visual culture in the 17th century. Highlights the visual culture of Italy, Spain, France, the Netherlands and Flanders, covering representations of the body, politics, and identity in the work of artists such as Caravaggio, Rembrandt, Velázquez, and Rubens.

##### **HADVC 209 (A01) - History of Design in Europe and North America**

Fall Term T R 11-12:20 (in-person delivery)

Instructor: Brandi Goddard \*3 (fall term) This course explores how modern design in Europe and North America is shaped by global flows of knowledge, things, and people. The course focuses on decolonizing graphic design, industrial design, fashion design, architectural design, and urban planning.

##### **HADVC 215 (A01) – China Art Now**

Fall Term M W 2:00-3:20 (in-person delivery)

Instructor: Lisa Claypool\*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 257 - History of Art, Design, and Visual Culture in Canada**

Fall Term T R 2:00-3:20 (in-person delivery)

Instructor: Erin Sutherland\*3 (fall term) This course covers issues related to land, region, war, and cultural institutions in Canada. Key examples of contemporary art will be used to introduce these histories with a particular focus on art from First Nations, Métis, and Inuit visual culture, leading to discussions of political identity, colonization, and settler colonial relations.

## **Winter Term**

### **HADVC 205 (B01) – History of Art, Design, and Visual Culture in 19<sup>th</sup>-Century Europe**

Winter term M W 9:30-10:50 (in-person delivery)

Instructor: Betsy Boone

\*3 (winter term). History of art, design, and visual culture in Europe during the 19th century, focusing on work produced during this socially and politically turbulent time. Includes discussion of Neoclassicism, Romanticism, Realism, Impressionism, and Symbolism.

### **HADVC 211 (B01) – Art, Design, and Disability**

Winter term T R 2:00-3:20 (in-person delivery)

Instructor: Yelena Gluzman

\*3 (winter term). This course considers how art and design practices have been shaped by European conceptions of the normal body during the dual expansion of science and empire in the era of colonialism. The course then turns to the 1960s and thereafter to explore how conceptual, expressive and activist work from critical disability studies, crip studies, and differently abled artists have created new challenges and opportunities for art and design.

### **HADVC 214 (B01) – History of Art, Design, and Visual Culture in China**

Winter term T R 9:30-10:50 (in-person delivery)

Instructor: Walter Davis\*3 (winter term). Introduction to the historical study of art, design, and visual culture in China from the Neolithic era to modern times.

### **HADVC 216 (B01) – China's Design Revolution**

Winter term M W 3:30-4:50 (in-person delivery)

Instructor: Lisa Claypool

\*3 (winter term). Students will study the historical foundations, theory, and practice of sustainable design in China in response to our global environmental crisis.

## **HADVC 300/400-level History of Art, Design, and Visual Culture course descriptions**

### **Fall Term**

#### **HADVC 311 (A01)– Art & the Body**

Fall term TR 11:00-12:20

Instructor: Erin Sutherland

\*3 (fall term). This course will focus on discussions of artwork and theory that explores the intersection of art and the body. With a focus on performance art (theory and practice), students

will learn about the history and contemporary experience of artists that use their bodies or the bodies of others in their practice. There is also an optional practice-based component to this class where students will have the opportunity to explore their own performances.

**Prerequisite:** Consent of Department. Students are required to have successfully completed two 200-level HADVC courses with a minimum grade of B-.

### **HADVC 311 (A02) – Craft History and Theory**

Fall Term TR 12:30-1:50 (in-person delivery)

Instructor: Brandi Goddard

\*3 (fall term). This course will explore the concept of Craft from a theoretical and historical perspective using readings from *Craft and Heritage: Intersections in Critical Studies and Practice* (2022) to focus our discussions. Materials, techniques, and crafted objects will be examined from a holistic and global perspective; however, direct emphasis will be on European and North American crafts from the 17th to 20th centuries. Topics explored include the different materials and techniques of craft praxis; embodied knowledges and skill; craft's historical positioning vis-à-vis the so-called "Fine Arts"; and craft's imbrication with cultural identity, belonging, and heritage.

**Prerequisite:** Consent of Department. Students are required to have successfully completed two 200-level HADVC courses with a minimum grade of B-.

### **HADVC 311 (A03) – Exhibiting Animals in Europe and America**

Fall term MW 12:30-1:50 (in-person delivery)

Instructor: Betsy Boone

\*3 (fall term). This class explores the display of animals in Europe and America, using a set of newly-authored essays to explore the representation of animals and the current state of animal studies in an exhibitionary context.

**Prerequisite:** Consent of Department. Students are required to have successfully completed two 200-level HADVC courses with a minimum grade of B-.

### **HADVC 400/600 (A01) – Theories and Methods in the History of Art, Design, and Visual Culture**

Fall Term R 9:30-12:20

Instructor: Lianne McTavish (in-person delivery)

\*3 (fall term). This course provides participants with an introduction to theories and methods used in the study of the history of art, design, and visual culture. We will examine a range of approaches, covering both historical and contemporary examples. The material is organized thematically, according to the site of meaning emphasized by the method (i.e. the site of representation, site of production, and site of reception). The course emphasizes the practical application of different approaches, noting how they both produce and obscure knowledge.

**Prerequisite:** Consent of Department. Students are normally expected to have successfully completed one 300-level HADVC course with a minimum grade of B.

### **HADVC 411/511 (A01) – About Time**

Fall Term T 2:00-4:50 Instructor: Lisa Claypool (in-person delivery)

\*3 (fall term). Can artworks command a time of viewing? How do encounters with art reveal cultural and scientific rhythms and tempos of time? Students in this course will produce thematically linked small-group curatorial projects about time in West Asian, European, Chinese, and Latin American arts, representing a diversity of cultural understandings of time and temporality, and making clear lived histories of heterochronicity against the dominant European colonial conceptualization of time that today marks our days.

**Prerequisite:** Consent of Department. Students are normally expected to have successfully completed one 300-level HADVC course with a minimum grade of B.

### **HADVC 411/511 (A02) – The Arts & Crafts Movement: 19th Century Craftivism?**

Fall term W 12:30-3:20

Instructor: Brandi Goddard

\*3 (fall term). This seminar course will cast a critical eye on the 19th century Arts and Crafts movement (centred in Britain and the United States, but with a global reach) from the perspective of social politics, labour activism, and class consciousness. The movement will be examined comparatively with other historical and contemporary instances of what today would be termed “craftivism.”

**Prerequisite:** Consent of Department. Students are normally expected to have successfully completed one 300-level HADVC course with a minimum grade of B.

## **Winter Term**

### **HADVC 311 (B01) – Activist Art: The Art of Protest / The Protest of Art**

Winter Term MW 11:00-12:20 (in-person delivery)

Instructor: Natalie Loveless

\*3 (winter term). This course will examine the history of art and protest in Europe and North America from the 1960s to today. We will look at individual and collective action, as well as public discourse surrounding: (1) controversial moments in public art ranging from Richard Serra’s *Tilted Arc* (1967) to Sheila Hall’s *To Connect* (2012); (2) censorship of art by governmental forces, ranging from the infamous 1990s NEA Four case to 21st century IBPOC action surrounding the statues of colonial icons and the ‘all monuments must fall movement’; (3) vandalism of art by public protesters, as in the case of Chris Ofili’s *The Holy Virgin Mary* (1999) and Dana Schutz’s *Open Casket* (2016); (4) the institutional intervention work of artists from Hans Hackke to *The Yes Men*; (5) poster work of groups such as the *Guerrilla Girls*, *Bread and Puppet*, and *Just Seed*, (6) artists addressing institutional financial investment in global conflict, from the *Guerrilla Art Action Group* to *Liberate Tate*; as well as (7) the turn to land-based collective art activism from the *ZAD* (zone to defend) in France to the *3ecologies* project in Quebec, *Bush Gallery* in BC, and the *Feminist Art Residency* in Ontario. Together we will distinguish protest art from political art, discuss tensions within the art industry between upholding the state and holding the state accountable, and consider the role and value of artistic means and methods in social and ecological justice action.

**Prerequisite:** Consent of Department. Students are required to have successfully completed two 200-level HADVC courses with a minimum grade of B-.

### **HADVC 315 (B01) – China Urban: Art and Design Now**

Winter term MW 12:30-1:50 (in-person delivery)

Instructor: Lisa Claypool

\*3 (winter term). The historical and contemporary Chinese city as representation, model, catalyst, and socio-political construct.

**Prerequisite:** Consent of Department. Students are required to have successfully completed two 200-level HADVC courses with a minimum grade of B-.

### **HADVC 411/511 (B01) – Contemporary Indigenous Art**

Winter term T 12:30-3:20

Instructor: Erin Sutherland

\*3 (winter term). This course will explore practices by Indigenous artists based in Turtle Island from the 1990s to present. With a focus on themes of indigenization, visual sovereignty and decolonization, this course will introduce students to a broad range of contemporary Indigenous art.

**Prerequisite:** Consent of Department. Students are normally expected to have successfully completed one 300-level HADVC course with a minimum grade of B.

### **HADVC 411/511 (B02) – Art and Animals**

Winter term W 12:30-3:20 (in-person delivery)

Instructor: Betsy Boone

\*3 (winter term). This course will use recent literature in the field of animal studies to explore the representation of animals in the nineteenth and twentieth centuries.

**Prerequisite:** Consent of Department. Students are normally expected to have successfully completed one 300-level HADVC course with a minimum grade of B.

### **HADVC 412/512 (B01) – Orthodoxy and Eccentricity in Early Modern Chinese Painting**

Winter term R 12:30-3:20 (in-person delivery)

Instructor: Walter Davis

\*3 (winter term). How did Chinese painting of the early modern era articulate cultural and political authority as well as individual creativity and difference? This seminar considers this question in relation to two important artistic movements of the Qing dynasty (1644-1911): the Orthodox School and the “eccentric” painting of Yangzhou. Seminar sessions will include firsthand viewing of works in the university’s Mactaggart Art Collection.

**Prerequisite: Consent of Department.** Students are normally expected to have successfully completed one 300-level HADVC course with a minimum grade of B.