

HADVC Courses 2023-24

HADVC Course Registration

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

No prerequisites are needed for 100- and 200-level courses. Departmental permission is not required. Courses are open to students from any faculty or program and to online registration.

300- and 400-level History of Art, Design, and Visual Culture courses

There are prerequisites for 300- and 400-level courses. Please check the course descriptions below to make sure you meet the prerequisites. Online registration for the History of Art, Design, and Visual Culture courses is not permitted for 300- and 400-level courses. Contact the Fine Arts Undergraduate Advisors to enroll: artdesug@ualberta.ca

Honors

Students in the BA (Honors) program must meet with the BA (Honors) Advisor to register. Students who are entering the fourth year of their programs needing a course to graduate will have priority. Inquire about course availability and registration early in the year; it may not be possible to accommodate late requests!

HADVC Course Descriptions

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

HADVC 100 A1 (*3) Introduction to the History of Art, Design, and Visual Culture

Fall Term M W 12:30-13:50 (remote delivery) Instructor: Lisa Claypool

*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 B1 (*3) Introduction to the History of Art, Design, and Visual Culture

Winter Term M W 12:30-13:50 (remote delivery) Instructor: M. Elizabeth Boone

*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

HADVC 202 – History of Art, Design, and Visual Culture in the Renaissance

Winter Term T R 12:30-13:50 Instructor: Lianne McTavish

*3 (winter term) History of art, design, and visual culture in the 15th and 16th centuries, with a focus on the Italian Renaissance, covering global exchange, anatomical illustration, and the invention of the artist. Not open to students with credit in HADVC 252.

HADVC 206 - History of Art, Design, and Visual Culture in the Early 20th Century

Fall term M W 11-12:20 Instructor: Brandi Goddard

*3 (fall term) History of art, design, and visual culture from the beginnings of expressionism in the early twentieth century to the onset of the Second World War. The course focuses on modernist and avant-garde modes of art and design in their historical context.

HADVC 209 - History of Design

Fall Term T R 11-12:20 Instructor: Banafsheh Mohammadi

*3 (fall term) History of design from the 18th-century Industrial Revolution to the present in Europe and North America. This course includes examples of communication, industrial, fashion and architectural design and urban planning, considering historical socio-political and environmental contexts.

HADVC 213 – History of Art, Design, and Visual Culture in Latin America

Fall Term M W 14:00-15:20 Instructor: M. Elizabeth Boone

*3 (fall term) Introduction to the historical study of art, design, and visual culture in Latin America, including Mesoamerican, pre-Hispanic Andean, Colonial, and Post-Independence cultures.

HADVC 217 – History of Art, Design, and Visual Culture in Japan

Winter Term T R 11-12:20 Instructor: Walter Davis

*3 (winter term) Introduction to the historical study of art, design, and visual culture in Japan. Includes painting, sculpture, architecture, gardens, decorative arts, prints, and anime and addresses such concerns as identity, nation, tradition, and modernity.

HADVC 255 – History of Art, Design, and Visual Culture in Europe, 1848-1900

Winter Term M W 14:00-15:20 Instructor: Brandi Goddard

*3 (winter term) This course examines art, design, and visual culture in Europe from the socially and politically turbulent period of 1848 to the end of the long 19th century. Includes discussion of Realism, Impressionism, Symbolism, and Art Nouveau.

HADVC 256 - History of Art, Design, and Visual Culture in the Contemporary Era

Fall Term M W 12:30-13:50 (remote delivery) Instructor: Nikolina Kurotvic

*3 (fall term) Introduction to key issues in art, design, and visual culture from 1970 to the present, including art and identity, performance and politics, social sculpture, institutional critique, new media, bio art, relational aesthetics, social practice, and the pedagogical turn.

HADVC 257 - History of Art, Design, and Visual Culture in Canada

Fall Term T R 12:30-13:50 Instructor: Lianne McTavish

*3 (fall term) This course is organized thematically, covering Canadian issues related to land, region, war, and cultural institutions. 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.

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

HADVC 311 LEC A1 (*3) Ecocriticism in Nineteenth Century Art, Design, and Visual Culture

Fall Term M W 11:00-12:20 Instructor: M. Elizabeth Boone

*3 (fall term) This course introduces ecocritical approaches to the History of Art, Design and Visual Culture, with a focus on the nineteenth century. Through a series of case studies, you will examine environmental interconnectedness, sustainability, and justice in cultural interpretation. Readings, writing assignments, and classes will be dedicated to discussion of such topics and themes as Political Ecologies, Climate and Extractive Logics, the Depletion and Conservation of Natural Resources, Natural Histories / Animal Agencies, and Agriculture and Resource Husbandry.

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

HADVC 301 LEC A2 (*3) Geographies of Art, Design and Visual Culture: Painting of Imperial China

Fall Term T R 12:30-13:50 Instructor: Walter Davis

*3 (fall term) This course examines the history of painting in China prior to the 20th century. Chronologically studying the work of major schools and artists, the class will trace developments in Chinese painting's media, subject matter, functions, and styles. Through lectures, readings, and class discussions, we will pay careful attention to the social, economic, religious, and political implications of Chinese painting, considering such phenomena as modes of production, exchange, collecting, and criticism. Class discussions, viewing of paintings in the university's Mactaggart Art Collection, and collaborative analysis of scholarly publications will help students develop their ability to use such art historical tools as formal and contextual analysis and to interpret scholarship. Development of a term project through independent research and in-class workshops will help students apply what they learn about pre-modern Chinese painting to problems of cataloguing and exhibiting it

in the present day. Examinations will provide students opportunities to demonstrate their grasp of Chinese painting's pre-modern history.

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

HADVC 311 LEC B1 (*3) Approaches to Contemporary Asian Art and Its Diaspora

Winter Term M W 9:30-10:50 (remote delivery) Instructor: Chun Wa Chan

*3 (winter term) Contemporary Asian art gained particular visibility after the so-called global turn of the 1990s and the rise of social media in the early 2000s. Artists such as Anish Kapoor, Tiffany Chung, Cai Guo-Qiang, Lee Ufan, and Kusama Yayoi now rank among the most visible members of the international art world. However, most scholarship has examined contemporary Asian art as a function of history or national identity. On the other hand, neither fully incorporated into the Euro-American canons of contemporary art nor that of contemporary Asian art, a majority of Asian diasporic artists still occupy an ambivalent position in the global art world. Employing different case studies, this course explores interdisciplinary approaches to the study of contemporary Asian art and its diaspora. Drawing upon the work of literature scholars, historians, and anthropologists, as well as that of art historians, critics, and curators, this course explores the artworks in relationship to topics such as agency, materiality, model minority myth, and sexuality.

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

HADVC 311 LEC 850 (*3) Abstract Painting in Canada 1900 to the Present

Winter Term T R 12:30-13:50 (remote delivery) Instructor: Jessica Veevers

*3 (winter term) This course will provide students with a thorough understanding of the development of abstract painting in Canada from the early 1900s until the present, a comprehension of the theoretical and material underpinnings that drove new types of abstract expression, and exploration of issues around gender, socio-politics, Indigenous art, and industrial development that nuanced, complicated and privileged certain narratives about abstraction above others. We will look at how the different movements originating in Europe, such as Cubism, German Expressionism, and Surrealism, uniquely shaped distinctive manifestations in the abstract arts of Canada and the United States. Canadian abstract art has many parallels with the Abstract Expression and Colour Field painting that were developing in New York and Washington D.C., but it retained its own unique character and motivation. We will also look at the broad variation in regional expression throughout Canada with a particular focus on art creation in the Canadian west. While artists across Canada were similarly motivated to break with traditional modes of representation and envisioned the abstract as a necessary fissure that would allow them to move away from a nationalist narrative to a universal narrative, their regional expression was quite diverse.

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

HADVC 336 LEC 850 (*3) Introduction to Performance Art

Winter Term T R 14:00-15:20 (remote delivery) Instructor: Nikolina Kurtovic

*3 (winter term) Since its emergence in the context of Futurism and Dadaism movements, performance art continues to be one of the most diverse and politically charged art forms. The provocative, fleeting, embodied, interactive, and interpersonal character, and the affective powers of performance art, set it apart from the more conventional art forms. The course discusses various examples of performance art in the modern and contemporary period, from the Futurists & Dadaists works; to happenings, Situationist and Fluxus performances; to the 1960s and 1970s performance art in the US and Eastern Europe; as well as intersections of performance, social practice art, and activism in the contemporary global art. We consider the intersections between performance and popular culture, poetry, theatre, ritual, street art, state spectacle and social activism, and foreground the promise contained in every performance piece of creating alliances and igniting change in the social space.

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

HADVC 400 A1 (*3) Theories & Methods in the History of Art, Design, and Visual Culture

Fall Term T 9:30-12:20 Instructor: Lianne McTavish

*3 (fall term) This course provides students with an introduction to theories and methods in the study and history of art, design, and visual culture, with a particular emphasis on the modern period. We will examine a wide range of approaches, covering both historical and contemporary examples. The course covers biographical, formal, iconographic, semiotic, Marxist, feminist, and phenomenological approaches to the study of visual culture, as well as those informed by literary theory, film studies, material culture studies, and critical museum theory.

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 SEM 800 (*3) History of Modern and Contemporary African Photography

Fall Term W 9:30-12:20 (remote delivery) Instructor: Daniela Perez Montelongo

*3 (fall term) This course explores histories and theories of twentieth and twenty-first century African photography through a range of in-depth case studies. The course traces the development of African perspectives and approaches to the medium, with an emphasis on local and regional strategies. How was photography adopted and transformed to reflect the cultural, social, and political contexts of different African countries? What role did the medium play in the making of African postcolonial identities? To what extent can landscape photography from an African perspective undo the colonial myth of the African wilderness? And what are some of the visual strategies mobilized by contemporary African photographers engaging in debates around race, gender, and sexuality.

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 SEM B1 (*3) The History of Museums

Winter Term T 9:30-12:20 Instructor: Lianne McTavish

*3 (winter term) Museums are no longer considered “neutral” spaces that simply preserve valuable objects for the education and enjoyment of the public. Questions have been raised about the social function of museums: Do these institutions reinforce class distinctions? Do organized exhibition spaces guide the visitor through a narrative of national identity? Whose (hi)story is told in museums and who gets to tell it? Who benefits, financially or otherwise, from museum exhibits? Students will analyze different approaches to these questions by reading historical and theoretical texts about the earliest cabinets of curiosities, the “universal survey museum” of the nineteenth century, and contemporary organizations. Our case studies will be based on museums and display areas in Alberta, with a few corresponding readings about these organizations.

Prerequisite: Consent of the department. Students are normally expected to have completed one 300-level course with a minimum grade of B.

HADVC 412 SEM B1 (*3) Museumification and Modernization of Japan

Winter Term T 13:00-15:50 Instructor: Walter Davis

*3 (winter term) This seminar seeks to understand how Japan has employed museums and exhibitions for economic development and cultural modernization while constructing the nation as an aesthetic object, negotiating its ties to its past, and articulating its relations with other nations and cultures. We will initially consider how at the end of the 19th century and in the early decades of the 20th, Japan embraced Euro-American art institutions and forms of display in order to build its industrial base, orient itself away from the historical influences of continental Asia, and construct an empire comparable to those of the West. We will examine how state and private interests developed new spaces, structures, modes of viewing, and forms of preservation for the sake of instituting national ideology, stimulating commerce, and controlling Japan’s cultural patrimony. Turning our attention to the era after Japan’s defeat in the Second World War, we will see how the nation, eager to rebuild itself and leave behind its prewar militarism, has continued to integrate museums and exhibitions into its diplomacy and efforts at economic development. We will ask how such mid-20th century and contemporary phenomena as Japan’s participation in international exhibitions and its development of private art concerns and art tourism have departed from, or carried on the legacy of, late-19th and early-20th century precursors. Term work will include critical discussion of readings, short presentations of student research on various topics, and a substantial research project that results in a conference-style presentation and a research paper.

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 SEM B1 (*3) Thomas Bewick (1753-1828) and the Representation of Animals

Winter Term W 9:00-11:50 Instructor: M. Elizabeth Boone

*3 (winter term) The Art Gallery of Alberta has in its collection holdings over 830 wood engravings by British artist Thomas Bewick that he and his apprentices created for print publications in the late eighteenth and early nineteenth centuries. They include studies of

animals and vignettes of British life created using the classifications systems of the day, referencing natural history documentation practices. This class will feature a selection of images from *A General History of Quadrupeds* (1790). Some classes will take place at the AGA's off-site storage facility, where Collections Manager/Curatorial Associate Danielle Siemens will introduce us to the original works of art.

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