AUTUMN QUARTER

**Three Kings of Asia, Art & Literature in the 17th Century**, E. Lillehoj – LPC MW 1:00-2:30
This course will look at three important rulers and their interests in literature and art in India, China, and Japan during the 17th century when sponsorship of art and literature were used to promote the king’s legitimacy, contest rivals, reward followers, and express religious faith.

**Art, Propaganda and Empire Building in Modern Japan**, K. Ross – LPC TTH 1:00-2:30
Japanese woodblock print artists and photographers were critical interpreters of the rapid transformation of Japan from a feudal state in the early 19th century to a modern nation-state by the early 20th century. Students will study the techniques of producing woodblock prints and early forms of photographic images in order to become literate readers of images in the historical context in which they were produced and in terms of the aesthetic and technical standards that inform these specific art forms.

**Constantinople, City of Two Empires**, E. Boeck – LPC MW 9:40-11:10
This course will explore the changing perceptions of key imperial monuments in Constantinople/Istanbul using the surviving visual and verbal sources, and focusing on art and architecture in a city that was the cradle of two great empires. The course will consider both changes and continuities in urban topography, architectural ensembles, and conceptions of monumentality. Students will analyze comparative pageants of power by exploring how rulers staged grand spectacles throughout the city and explore methods for constructing and reconfiguring sacrality in an urban center.

WINTER QUARTER

**Mysteries of Domestic Space**, S. Harp – LPC MW 11:20-12:50
Freud’s 1919 essay on “The Uncanny” is a cultural document that extends far beyond psychoanalysis into areas such as literature, visual arts, film, photography, sculpture and architecture. In this course, students will begin with a close reading of Freud’s text, and then will turn to the study of works of fiction, theory, film and visual art that hold in dynamic tension the senses of the strange and the familiar. Students will study artistic representations of displacement, dislocation, alienation, anxiety about origins, and the metaphor of the haunted house, exploring their meanings in the context of modern life.

**Art of the Crusades**, E. Boeck – LPC MW 9:40-11:10
This course will explore the Crusades from multiple perspectives (Byzantine, Catholic, Muslim) and analyze how politics, religion, and culture influenced the arts of the medieval Mediterranean. Though the Crusades originated in connection with Christian pilgrimage and desires to seize control of and purify holy sites, they resulted in multi-faceted forms of cross-cultural interaction and cultural exchange. The course will investigate how direct contacts with unfamiliar cultures and foreign objects shaped Crusader identities and impacted home cultures of both the conquerors and the conquered.
**WINTER QUARTER** (cont.)

**The Beatles, C. Elias – LPC TTH 9:40-11:10**
This class is designed to introduce students to the music, the films, and the world of the Beatles in both the US and England. Materials will be presented in an analytical and historical context in order to explore the musical, cultural, literary, cinematic, and aesthetic value of the Beatles’ work. Students will also consider cultural artifacts to explore the social climate in which they were created, and learn to listen to the music and write about selected works in informed, analytical, and critical fashion. Students will also learn elements of music notation in order to compose simple pieces derived from chord progressions used by the Beatles.

**Coffee Houses and Culture: Vienna 1900 – A. Souchuk – LPC TTH 1:00-2:30**
Turn of the century Vienna was a locus where place, time, and culture intersected in a moment of tremendous productivity and creativity, populated by some of history’s most influential personalities, including Freud, Klimt, Schiele, Wittgenstein, Schönberg, Loos, Herzl, and Mahler. The novelist and playwright Arthur Schnitzler chronicled this period and place in plays, novels, and novellas. In this course, students will analyze Schnitzler’s work as they examine the ruptured dream world of a decadent Vienna in 1900.

**SPRING QUARTER**

**Modernist Experimentation, R. Cameron – LPC MW 1:00-2:30**
“Make it new” was the advice Ezra Pound gave to aspiring poets, encouraging them to try out new techniques suitable for the modern age. The modernist movement of late-nineteenth- and early-twentieth-century Europe is marked by its conscious attempt to experiment with new subjects and artistic techniques, often resulting in disorienting or shocking works of art. The period saw an explosion of new artistic movements—including Vorticism, Expressionism, Cubism, Surrealism, and Absurdism. This course will examine key examples of European modernism in several different art forms within a cultural context that includes two World Wars, major technological developments, and rapidly shifting social structures.

**French Impressionism, S. Zurawski – LPC TTH 2:40-4:10**
This course explores the topic of French Impressionism (1870-1900) from multiple artistic and historical perspectives, and is designed around intensive field work in the Art Institute. Encounters with works of art will be framed within their sense of place in respect to Paris, and to the related issues of urbanism, modernity, and social life. A museum fee is required for Art Institute visits.

**Relational Aesthetics, J. Carter – LPC TTH 11:20-12:50**
With early 1960s Conceptual and Performance art as their precedents, many artists in the early 1990s presented open-ended, interdisciplinary projects that required direct audience participation, foregrounding the “relations” between artist, audience, and society. In this course students will view the works and trace the influence of the diverse artists initially identified as characteristic of “Relational Aesthetics.”

**History, Memory, and Contemporary Art, M. Girson – LPC TTH 4:20-5:50**
This course will explore the relationship between history and memory, and how each functions within the field of contemporary art. Students will have opportunities to make artwork in a variety of media. Projects, assignments, and discussions will ask how the art we make informs and questions how the past is framed and understood.