AUTUMN QUARTER

Art, Propaganda and Empire Building in Modern Japan, K. Ross – LPC MW 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.

Coffee Houses and Culture: Vienna 1900 – A. Souchuk – LPC TTH 11:20-12:50
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, Schonberg, 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.

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.

WINTER QUARTER

Three Kings of Asia, Art & Literature in the 17th Century, E. Lillehoj – LPC TBA
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.

Godard, Pop Art, and the End of Cinema, A. Stasiulis – LOOP TBA
Students will analyze films directed by Jean-Luc Godard from 1965-1968, focusing on his evolution from new wave prankster to militant provocateur, and placing his work within the context of pop art and mid-century modernism. Emphasis will be placed on Godard’s thematic concerns during this period, such as consumerism, the war in Vietnam, and “The Society of the Spectacle.” Students will channel the “Ghosts of ‘68” by determining what issues from this period remain relevant almost 50 years later.
**WINTER QUARTER** (cont.)

**Modernist Experimentation,** R. Cameron – TBA  
“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 Absurdist. 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.

**Brazilian Culture and Music,** C. Elias – TBA  
Samba, the archetypical Brazilian song form, and Carnaval dances have become part of the common national cultural heritage and helped form the self-image of Brazilians. This course will explore the evolution of this culture from the beginning of the 20th century to current times. Topics include music and choreography of syncretic religious practices, capoeira (a martial art disguised as ritual dance), regional folk traditions of Brazil, and 19th century European dance music as the root components that grew into the current manifestations of samba and Carnaval.

**SPRING QUARTER**

**Mysteries of Domestic Space,** S. Harp – LPC – TBA  
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.

**Relational Aesthetics,** J. Carter – LPC – TBA  
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 – TBA  
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.