

HADVC Courses Fall 2026 - Winter 2027

Registration notes

Students must ensure that they have the necessary prerequisite courses and grades in order to register themselves.

The prerequisites for HADVC 300-level are two HADVC 200-level classes with grades of at least B- in each.

The prerequisite for HADVC 400-level is one HADVC 300-level with a grade of at least B.) Students missing prerequisite courses and grades will be removed without notice.

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

HADVC 100 – Introduction to the History of Art, Design, and Visual Culture

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

Instructor: Natalie Loveless

*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 by presenting 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 – Introduction to the History of Art, Design, and Visual Culture

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

Instructor: Erin Sutherland

*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 by presenting 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, A1 – History of Art, Design, and Visual Culture in 17th-Century Europe

Fall Term T R 12:30-13:50

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 206, A1 – History of Art, Design, and Visual Culture in 20th-Century Europe

Fall Term T R 11:00-12:20

Instructor: Brandi Goddard

*3 (fall term). History of art, design, and visual culture in 20th-century Europe. Focuses on modernist and avant-garde modes of art and design in their historical context.

HADVC 209, A1 – History of Modern Design in Europe and North America

Fall Term M W 12:30-13:50

Instructor: Lisa Claypool

*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 213, A1 – History of Art, Design, and Visual Culture in Latin America

Fall Term MW 9:30-10:50

Instructor: Betsy Boone

*3 (fall term). Introduction to the study of art, design and visual culture in Latin America, including the Indigenous cultures of Mesoamerica and the precontact Andes, colonization and resistance, and changing modes of Indigenous representation in the post-Independence and modern periods.

HADVC 232, A1 – Art, Design, and Disability

Fall Term TR 3:00-4:20

Instructor: Chelsey Campbell

*3 (fall term). This course considers how art and design practices have been shaped by historical European conceptions of the normal body. 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 created new challenges and opportunities for art and design.

Winter Term

HADVC 202, B1 – History of Art, Design, and Visual Culture in 15th- and 16th-Century Europe

Winter term MW 11:00-12:20

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.

HADVC 205, B1 – History of Art, Design, and Visual Culture in 19th-Century Europe

Winter term MW 14:00-15:20

Instructor: Brandi Goddard

*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 216, B1 – China's Design Revolution

Winter term MW 12:30-13:50

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 256, B1 – History of Art, Design, and Visual Culture in the Contemporary Era

Winter term TR 12:30-1:50

Instructor: Natalie Loveless

*3 (winter term). Introduction to key issues in art, design, and visual culture from the mid-20th century 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 300/400-level History of Art, Design, and Visual Culture course descriptions

Fall Term

HADVC 301, A1 – Archives Fever (Artists in Archives)

Fall Term MW 12:30-13:50

Instructor: Heather Caverhill

*3 (fall term). This course explores how art and curatorial practices may transform and animate archives and collections of visual and material culture. Students will learn about local and international artists who use archives and collections as artistic media and tools, as spaces for research creation, and as sites of critical intervention. The class will consider different kinds of collections and how artistic and curatorial strategies can reshape how they are understood and who has access to them.

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

HADVC 311, A1 – Vision and Visuality: Looking and Knowing during the Medieval and Early Modern Periods

Fall term TR 11:00-12:20

Instructor: Lianne McTavish

*3 (fall term). Visual perception might seem to be a strictly natural process, and yet it has a history. Scholars from a range of disciplines now study visibility, moving beyond biological understandings of vision to examine historically and culturally specific ways of seeing the world. Art historian Hal Foster encourages the investigation of “how we see, how we are able, allowed, or made to see, and how we see this seeing or the unseen therein,” (*Vision and Visuality*, 1988, ix). This course will undertake such an investigation by considering different theoretical approaches to visibility, focusing largely on European and some Chinese visual culture, art, medicine and “science” from the twelfth to the eighteenth centuries. Topics will include the social regulation of looking and being looked at, the relationship between seeing and the other senses, especially touch, and technologies of visual investigation, including microscopy.

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

HADVC 311, A2 – Craft History and Theory

Fall term TR 12:30-13:50

Instructor: Brandi Goddard

*3 (fall term). This course will examine craft as a historical, theoretical, and ideological category, tracing its shifting meanings from pre-industrial making to contemporary studio practice. Students will examine the art–craft divide and consider how “craft” was constructed in opposition to fine art, mechanized production, and modernity itself. Through close engagement with key thinkers—including Richard Sennett on workmanship, Edward Lucie-Smith on the role of the “craftsman,” and both Tim Ingold and Alexander Langlands on craft as a tradition of skilled, embodied, and adaptive making—students will explore craft as practice, material object, and ideology.

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

HADVC 403/503, A1 – Bewick’s Birds

Fall Term W 12:30-15:20

Instructor: Betsy Boone

*3 (fall term). The Art Gallery of Alberta (AGA) has in its collection holdings over 830 wood engravings by master printmaker Thomas Bewick, created for publications in the late eighteenth and early nineteenth centuries. These books and prints provide artists, designers, and historians today with an opportunity to think about the presentation of birds and our relationship to them in the past and in the contemporary moment. Some classes will take place at the AGA’s off-site storage facility and Bruce Peel Special Collections, where staff will introduce us to rare books and 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.

HADVC 411/511, A1 – Making the World

Fall term T 12:30-15:20

Instructor: Lisa Claypool

*3 (fall term). In 1907 the Chinese fiction writer and social critic Lu Xun essayed the thought that making the world depended on attunement towards beauty's emotional vibrancy and on an imaginative frequency to scientific thought, both. This seminar asks after art and design made in twentieth-century China, mostly by brush-and-ink painters, but also by graphic designers, embroiderers, photographers, cartoonists, taxidermists, mapmakers, and others who worked self-consciously within the arts and sciences, popular or academic. Their pictures and designs carry within them their struggles with the rationalities of science, as well as emotions and imagination, to make the world. There is no expectation that students have any knowledge of China. There will be field trips most weeks.

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, B1 – Nature, Industry, and Art Nouveau

Winter term MW 11:00-12:20

Instructor: Brandi Goddard

*3 (winter term). This course will explore the emergence of Art Nouveau in Europe at the turn of the 20th-century as a cultural response to industrialization, environmental transformation, and globalization. Centred on key locations in France, Belgium, and Germany, focus will be on how artists and designers mobilized motifs from nature both in critique of industrial modernity and as product of it. Attention is paid to aesthetic theories of formalism and aestheticism, visual culture studies and new modes of seeing (photography, early cinema, etc.), and the socio-cultural impacts of early consumer capitalism—particularly as it relates to advertising, marketing, and the mass reproduction and dissemination of Art Nouveau styles and ideas.

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

HADVC 336, B1 – Performance Art

Winter Term TR 11:00-12:20

Instructor: Natalie Loveless

*3 (winter term). This course offers an introduction to the history of performance art in the 20th and 21st centuries. We will read theories of performance and performativity, representation and representational practice, feminist, critical race, and queer theory, and analyze the work of artists who use their bodies to interrogate gender, race, sexuality, ability, and other axes of intersectional social justice. In addition to theoretical reading and formal analysis of artistic works, students should be prepared for oral presentation as well as research-creational experimentation.

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, B1 – Theory and Methods in Art, Design, and Visual Culture

Winter Term T 14:00-16:50

Instructor: Lisa Claypool

*3 (winter term). How to look and why? This seminar provides you with an introduction to theories and methods used in the practices of art history, both historical and contemporary, exploring how they produce and obscure meaning-making. We will explore the texture of the discipline in the past and the importance of self-reflexive and feminist art historical practices to seeing the world today. This is not a course about visual culture studies (especially as an antidote to the perceived and real failures of art history) and it's also not about design theories and methodologies. It's about the art of art history, and its activist methods.

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, B1 – History of Museums

Winter term M 12:30-15:20

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

HADVC 456/556, B1 – Contemporary Indigenous Art

Winter term R 14:00-16:50

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.