

Spring 2017 Course List

100 Levels

Art History 103

The Body, Health, and Sex in Art

Was Michelangelo sculpting cancerous breasts? Was Van Gogh painting his illness? Visual analysis of art is a part of the training at many top medical schools for a reason! This lecture course will introduce you to basic skills in visual interpretation that are widely applicable in today's world, while covering health-related topics chosen from the arts of Europe, China, Japan, the Islamic World, Africa, and the United States. Our objects of study range from ancient Greece and Rome to the present, with an emphasis on nineteenth- to twenty-first century art. We will consider the many fascinating ways in which cultures represented ideas of health, sex, disease, medicine, and death, focusing on the ways different art forms (painting, sculpture, architecture, prints, photography, textiles, decorative arts, hair, costume, music and dance, food) conveyed historically and culturally distinctive ideas about bodies. Did Renaissance altarpieces portray symptoms of a deadly fungal disease? Why are there so many prostitutes in French nineteenth-century painting? Lectures will include topics such as pregnancy in Japanese "floating world" woodblock prints; syphilis in art (including the Phantom of the Opera's missing face); Leonardo's anatomical drawings; the AIDS art of the 1980s; Mughal paintings of yoga; the Black Death (bubonic plague) in medieval and Renaissance art; changing representations of the body of crucified Christ; the "outsider art" of those with mental health issues; healing African masks; contemporary art's use of body fluids; the Classical bodily ideal and its legacies; and paintings of nineteenth-century tuberculosis as the "beautiful" disease. Linking the topics will be an attention to how notions of race, gender, and disability determine representations of the body.

No knowledge of art or art history required. Occasional guest experts will speak to our class and section discussions will give you a chance to explore subjects in more depth and acquire the skills of visual analysis while improving your writing and public speaking abilities. Also in sections we will view, smell, taste, hear, and touch the materials out of which art is made as well as various healing substances related to the art under study. Be prepared to interact with your subject of study!

(Marshall | MWF 1:20 – 2:10 | L150 Elvehjem Building)

200 Levels

Art History 201

History of Western Art I: From Pyramids to Cathedrals

Why and how were the Egyptian pyramids built? Why was Classical Greece fixated on the ideal body? Why did the medieval Christian Church use figural images in worship while

Islamic cultures condemned them? What engineering innovations and theological ideas lie behind the building of the Gothic Cathedrals in late medieval Europe? Why did Giotto and other Italian painters develop perspective? These and many other questions will be explored in this introduction to the arts and cultures of Europe and the Mediterranean basin before the Renaissance. We look at well-known artworks such as the Pyramids at Giza and the mummy of Tutankamun, the Parthenon in Athens, Hagia Sophia in Constantinople, the Book of Kells, the Great Mosque at Córdoba, Chartres cathedral, and Giotto's Arena Chapel. But we also explore the artefacts of everyday life, including books, jewelry, ceramics, clothing, and textiles. Besides considering the social, religious and historical contexts of artistic production, we address **basic human concerns**: death and the afterlife, desire and the body, concepts of likeness (portraiture), power and propaganda, monstrosity and the supernatural, the divine and the sacred.

(Dale | MWF 9:55 – 10:45 | L160 Elvehjem Building)

Art History 202

History of Western Art II: From Renaissance to Contemporary Art

Examines the arts of Europe and North America from the Renaissance through the present. Our discussions will explore important masterpieces by such renowned artists as Leonardo da Vinci, Rembrandt van Rijn, Claude Monet, Paul Cezanne, Pablo Picasso, Frida Kahlo, and Frank Lloyd Wright alongside other works of fine art, architecture, the decorative arts, and photography. By studying the political, historical, social and cultural contexts of works of art, we will begin to understand how certain works of art were valued from the moment of their making, fought over by different nations, bought, sold, stolen, or ignored for centuries and revived only recently for study. We will critically examine the concept of artistic genius; the influence of colonialism and imperialism on artistic production and consumption; the role of the patron and the art market in art's production and circulation; the relationship of fine art and popular culture; and the idea of globalization as it relates to "western" artistic traditions. Students will develop skills in visual analysis that can help them understand artistic production over the past 500 years as well as succeed in today's visually oriented culture. They will also learn about dominant interpretive approaches and research tools in art history that have applicability across the humanities as well as digital applications that will help them create online exhibitions. Many assignments will focus on works of art in the Chazen Museum of Art.

(Andrzejewski | TR 9:30 – 10:45 | L160 Elvehjem Building)

Art History 206

Survey of Photography 1839 – 1989

This class examines the lives and aspirations of photographers through their words and pictures, emphasizing the tensions between photography's commercial, vernacular, and artistic forms and its contentious relationship with the traditional visual arts.

Most lectures treat developments in France, Britain, or the United States, but some venture to South America, Egypt, the Crimea, India, China, and Japan to follow photography's worldwide spread and esthetic evolution. A few demonstrations of technology and constant slide presentations trace how the use and status of photography changed as the medium moved from silver plates to paper to glass to film, onto the printed page and the motion picture screen and, finally, into the digital realm.

Besides covering the most famous names—Daguerre, Talbot, O'Sullivan, Steichen, Hine, Atget, Rodchenko, Evans, Lange, Frank, Arbus, and so on—lectures will also take up lesser-known personalities whose lives provide narrative connections or even red-hot, if dated, gossip (like the murderer Eadweard Muybridge, the druid Alvin Langdon Coburn, and the couples Georgia O'Keeffe and Alfred Stieglitz, Hannah Höch and Raoul Hausmann, Lee Miller and Man Ray).

Although this is a large lecture class, attendance is taken and will count. There will be reading quizzes online and opportunities for students to make their own photographs in response to pictures shown in class. But most of the grade is based on a midterm and a final examination for which a good memory for names and images will be necessary.

(Fuller | TR 2:30 – 3:45 | L140 Elvehjem Building)

Art History 242

Introduction to Afro-American Art

Introduction to Afro-American Art is a survey course where we will investigate the history of African-American Art from the colonial era to contemporary art historical periods, with a particular focus on 20th Century art. We will analyze various art forms ranging from painting, sculpture, photography, folk art, print and new media, as well as conceptual and performance art. Our goal is to understand how African-American art acted, and continues to act, as both a form self-expression as well an act of resistance against various forms of marginalization. Because of the profound intermixing of cultures (African, European, Anglo-American among others) indicative of the African diasporic communities, we will also study non-African-American art in order to illuminate the many layers of influence that characterize African-American art. Finally, we will examine works developed within the theories and politics of movements such as liberation, Feminism, Postmodernism as well as various engagements focused on issues of race, class, gender, and sexuality.

(Black | TR 11:00 – 12:15 | 1221 Computer Science Building)

300 Levels

Art History 301

Greek Painting

Problems of techniques, style and iconography in wall and vase painting from Geometric to 403 B.C.

(Cahill | TR 11:00 – 12:15 | L150 Elvehjem Building)

Classics 304/704

The Art and Archaeology of Ancient Rome

Explores the art and archaeology of ancient Italy, the Roman Republic, and the Roman Empire from the Iron Age to Late Antiquity.

(Aylward | MW 8:25 – 9:40 | 6203 Social Sciences Building)

Art History 308

Later Chinese Art: From 10th Cent. to the Present

In what ways were Chinese arts special and noteworthy within the broad history of world art? How do we periodize the birth of “modern” Chinese art? Why is Chinese landscape painting regarded as the “highest form” of Chinese painting? How do we understand Chinese belief systems through arts? When and how was “china” used as an expression for China? How did Chinese art enter into a symbiotic relationship with the rest of the world?

This course will introduce art forms and concepts that developed in China from the mid-10th century onward, and examine their transformations in modern and contemporary China.

Organized chronologically, the course examines the development of painting, calligraphy, woodblock printing, ceramics, lacquer wares, ivory carving, textile, architecture, photography and multimedia installations. In addition to material, technique, and function, we will also consider the aesthetic concepts and social groups associated with the various art forms.

(Li | TR 4:15 – 5:30 | L150 Elvehjem Building)

Art History 331

Angels, Demons, Nudes: Early Netherlandish Painting from van Eyck to Bruegel

The world painted by Netherlandish artists of the fifteenth century was an exquisite place. It was a world textured by excellent examples of craft, enhanced by meticulously rendered specimens of flowers, and visited by saints and angels. It is no small wonder that many of the patrons who commissioned these works of art desired to have themselves painted into the pictures. The era was one of great technological advancements in the art of painting: the application of oil on panel allowed for an unprecedented richness of color; experiments with optics led to improved illusions of space; light and reflections were rendered as never before. Yet these advancements in depicting the natural world were not in conflict with, but rather enhanced the project of portraying spiritual visions. Some historians of art, however, have argued that it was precisely these techniques of “realism” that paved the way for the increasingly “secularized” art of the sixteenth century, which witnessed the emergence of paintings that had no other purpose than to portray ordinary people or scenes of everyday life.

In this course, we will look critically at the relationship of science and art, tradition and innovation, the imagined and the experienced. The delicate preciousness of Jan van Eyck, the strange spaces of Petrus Christus, the bizarre hellscapes of Hieronymus Bosch, and the peasant festivals of Peter Bruegel will guide us through these themes.

(Brisman | MW 2:30 – 3:45 | L140 Elvehjem Building)

Art History 354

Cross-Cultural Arts Around the Atlantic Rim: 1800 to the Present

“Cross-Cultural Arts around the Atlantic Rim” takes its name from the Atlantic Ocean, that body of water traversed by slave ships in the Middle Passage that continues to connect Europe, Africa, the Americas, and the Caribbean in a circuit of transverse influence. By taking its name and its outline not from a land mass but from the fluid boundary and conduit of the ocean, the Atlantic model allows us to trace the interdependence of what have been artificially and problematically separated into such binaries as “Western” and “Non-Western.” In his critical response to ethnocentric and nationalistic models of culture, *The Black Atlantic: Modernity and Double Consciousness* (1993), sociologist Paul Gilroy calls for an approach to cultural studies that would account for the ways in which slavery, colonization of the Americas and the Caribbean, and the transatlantic movement of peoples, goods, artifacts, and ideas shaped the formation of what we call “modernity.” This undergraduate lecture course takes off from Gilroy’s proposal that we consider the Atlantic “as one single, complex unit of analysis in our discussions of the modern world.” In our study of the networks of exchange around the Atlantic, we will explore what happens when we “use the model of the Atlantic to produce an explicitly transnational and intercultural perspective.” The first unit of the course is dedicated to two broad goals: developing critical tools of analysis that allow us to talk about cross-influence and hybridity and to introducing the ways in which key aspects of visual culture from mapping and landscaping to painting and printmaking are inseparable from the history of empire-building and slavery and yet have also been used as tools of resistance. The second unit focuses on the importance of the graphical text, cartoon avatars, performed stereotypes, and changeable trickster figures in the Americas for the production of counter-normative and doubled or hybrid identities, for the retelling of history, and for survival in the face of genocide. We consider the inter-relation of such seemingly diverse works as the illustrated chronicle of colonial Peru by Guaman Poma de Ayala and the contemporary version, the *Codex Espangliensis*, by Guillermo Gómez-Peña, the comic book (super)heroes appropriated and resignified in such diverse works as the paintings of Jean-Michel Basquiat and Jaune Quick-to-see-Smith, and the graphic tale *Maus* by Art Spiegelman. The third unit addresses a set of tough, ongoing questions about how we value and judge, about the roles of multi-media and installation arts, cinema, and the institution of the museum in forming identities in relation, for example, to particular versions of the past, about the representation of the body, family, and land in the construction and contestation of the “normative” and the “deviant” or the “minority,” and about the political uses of visual practices to transfigure everyday social conditions of injustice, waste, and shame. \

(Casid | TR 11:00 – 12:15 | L140 Elvehjem Building)

Art History 365

The Concept of Contemporary Art

This survey traces out some of the radical changes in art produced after, roughly, 1950, or what might be called contemporary art. By using the term contemporary, however, we also refer to a certain broadly defined set of ideas that inform and emerge from this highly diverse production. Thus, a major objective in this course is to not only present this work, but to recall, produce, and question interpretative approaches to it.

(McClure | TR 1:00 – 2:15 | L140 Elvehjem Building)

400 Levels

411 Modern and Contemporary Chinese Art

In the beginning of this century, China plays a crucial role in the international art world. But what does it mean to be a Chinese artist in the modern age? How did Chinese art become what it is today? What were the political and other forces surrounding the formation of modern Chinese art? (How) can art affect radical social change? In addition to being shaped by social and political forces, how do artists attempt to intervene in social life and attempt to change its course of development?

This course will trace the evolution of modern Chinese art chronologically and thematically from the late nineteenth century to the present day. Major themes include the tension between modernity and tradition, Westernization, global cosmopolitanism and cultural nationalism, the establishment of new institutions for art, the relationship between cultural production and politics, gender identity, Chinese art and global market. We will focus on a variety of artistic media, including ink painting, oil painting, photography, print, sculpture, architecture, multimedia installations, video and performance art.

(Li | TR 9:30 – 10:45 | L166 Elvehjem Building)

Art History 428

Visual Cultures of South Asia

This lecture course concentrates on the images (art, advertisements, photography, television, and cinema), material culture (such as, clothing), and environments (architecture, urban planning, and public rituals) of India.

During the semester, we will examine South Asian visual cultures from the ancient to the modern periods. This historical trajectory will be complemented by a critical focus on selected thematic issues. During these moments we will compare and contrast cases studies from across India, spatially and temporally. These historical ruptures, or time travels, will allow us to see the continuities and discontinuities between the past and present. Thematic

issues and ideas that will be examined in this class include sexuality, the representation of women, patronage, cultural encounter and cultural synthesis, iconoclasm, the relationship between landscape and architecture, rethinking the canon, ways of seeing, art and craft, the sacred and secular, colonialism, modernism, nationalism, and the pleasures of Indian cinema. No prior knowledge of India is necessary.

(Chopra | MW 2:30 – 3:45 | L150 Elvehjem Building)

Art History 430

Death and Magic in Renaissance Art

Focusing on the representation of absent bodies—divine, deceased, remote, or idealized—this course will proceed from the question of how early modern viewers imagined the communication between here and there, present and past, self and other. At the core of our investigation is the use of pictorial language to persuade beholders that, in the presence of the art object, transformations and transgressions were taking place. We will ask the question of whether these visual strategies were—and are—bound to the fundamentals of Christian theology. In the final weeks of the semester, we will consider how modern and contemporary artists from a variety of religious traditions have drawn upon Christian iconography to question how the visual laws of picture making developed in the Renaissance might exclude other belief systems and cultures. This course will emphasize looking closely, reading deeply, and writing well. Students interested in contemporary art as well as those interested in the early modern period will find the comparative methods appealing.

(Brisman | MW 4:30 – 5:45 | L166 Elvehjem Building)

Art History 475/775

Japanese Ceramics and Allied Arts

Ceramics matter in Japan, and this has been true for a very long time. This class takes a serious look at the role of ceramics in the cultural history of Japan while never forgetting to pay attention to and relish actual examples along with the aesthetic and technological developments that helped produce them. Along the way, through lectures, readings, and discussions, it takes up certain moments in that broad history to address pressing questions. Why does prehistoric pottery appear in debates on Japanese national and ethnic identity? What role did contact with China and Korea have in technological and stylistic changes over time? How did plain and even "clumsy-looking" Japanese pots come to be valued more than fine Chinese porcelains? Why did the distribution and ownership of tea ceremony utensils become a serious concern for military overlords in the late sixteenth century? What happened when the Dutch East India Company shifted from China to Japan as a source of porcelain for its global trading network? How did Satsuma ware fit into Japan's strategies for successful modernization? What is "mingei"? Why have so many of Japan's "Living National Treasures" been potters? What happened when young potters decided to bring Japanese ceramics into the world of twentieth-century avant-garde art? We will explore this fascinating history in both lectures and discussions. Grading is based primarily on short writing assignments and open-notebook exams.

(Phillips | TR 1:00 – 2:15 | L150 Elvehjem Building)

500 Levels

Art History 500

Proseminar: Special Topics in Art History, Visualizing Queer Subjects

This course focuses on queer theory and its relationship to visibility. We start by outlining queer theory as a method for questioning conventional systems of gender, sex, and sexual desire, or for thinking about lives which resist such categorization. We set this method aside another movement in contemporary gay, lesbian, bisexual, and transgendered civil rights which would make visible marginalized lives and identities. In the tension between making visible those who have been forcibly disappeared and a method for questioning every conventional and visual code of sexual identity, including those that defined by the abbreviation LGBT, we find a rich visual culture that tries to understand lives that participate within, or lives that resist, the contemporary society of the spectacle.

(McClure | T 4:30 – 6:30 | L166 Elvehjem Building)

Art History 505/805

Proseminar in Ancient, From Midas to Mausolus

None provided.

(Cahill | R 4:30 – 6:30 | L166 Elvehjem Building)

Art History 555

Proseminar In 19th Century European Art: The Body

Why did the Victorians photograph dead people? Was Gericault painting cannibalism in "The Raft of the Medusa"? Was Gauguin racist? What really was Lewis Carroll's relationship to little girls? This widely-ranging course investigates representations of the body in nineteenth-century French and British art and visual culture. In this period, depictions of the body negotiated a range of aesthetic, artistic, and cultural concerns. We will start out by questioning why the human form became the central focus for art and move on to examine the ways in which various representations of the body produced and reinforced a range of political and social hierarchies of race, class, and gender. Each week we will treat a different category of these issues. Focusing equally on Britain and France, we will look at the range of the century's art from Neo-Classicism to Symbolism, considering photography and "low" art alongside fine art, including sculpture.

(Marshall | W 4:00 – 6:00 | L170 Elvehjem Building)

600 Levels

Art History 602

Intro to Museum Studies II

This course follows on fall semester's AH563 where students began learning about material culture and applying that knowledge to study historic folk objects from the Mt. Horeb Historical Society for the opening exhibition in their new Driftless Historium (Museum). In this course (AH602), we move to public interpretation, exhibition-making and multi-media work directly for the new museum. We will continue to build content for an e-book which will include oral history, study of artists and history, and enhanced exhibition materials. New students may join the course with appropriate material culture, history, and/or multi-media backgrounds. For more information or permission, contact Prof. Martin at asmartin@wisc.edu

Requirements include: leading discussion, creating digital media, doing oral history, and writing. Several visits to Mt. Horeb (c. 20 miles) will be required outside of class time. Transportation will be arranged.

(Martin | T 2:30 – 4:30 | L170 Elvehjem Building)

Art History 621

Mapping, Making, and Representing Colonial Spaces

The spatial legacy of colonialism continues to live with us in the present. It plays a role in molding the postcolonial spaces of the future, both in former centers of colonial rule (such as London, Paris) and also in former colonies (such as India, Vietnam). “Colonialism” is often used to describe a very specific type of cultural and material exploitation that accompanied the territorial expansion of Europe across much of the world over the last 400 years. This graduate and advanced undergraduate seminar explores several important ways in which the population, landscape, architecture, and urban environment of these territories were mapped, made, and represented, particularly in the 19th and 20th centuries. Our primary settings will be territories under British colonial rule. Topics to be considered include: the mapping of newly colonized territories; hybridity; the making of colonial cities; colonialism and photography. Emulating the geographical spread of colonialism, theoretical and empirical analyses will travel across diverse disciplinary and spatial terrain, drawing on works in architectural and urban history, cultural studies, anthropology, and critical human geography.

(Chopra | M 5:00 – 7:00 | L170 Elvehjem Building)

Art History 650

History of Books and Print Culture in Europe and North America

The purpose of this course is to introduce students to the history of books and print culture in the West from ancient times to the present with a focus on how reading and writing have influenced social, cultural, and intellectual life. The course will also emphasize how

historians of books and print culture work, including the methodologies, theories, and sources for the study of the history of books and printing.

(TBD | M 5:30 – 8:00 | 4290 White Hall – Helen C. White)

700 Levels

Art History 704

The Art and Archaeology of Ancient Rome

Explores the art and archaeology of ancient Italy, the Roman Republic, and the Roman Empire from the Iron Age to Late Antiquity.

(Aylward | MW 8:25 – 9:40 | 6203 Social Sciences Building)

Art History 775

Japanese Ceramics and Allied Arts

Ceramics matter in Japan, and this has been true for a very long time. This class takes a serious look at the role of ceramics in the cultural history of Japan while never forgetting to pay attention to and relish actual examples along with the aesthetic and technological developments that helped produce them. Along the way, through lectures, readings, and discussions, it takes up certain moments in that broad history to address pressing questions. Why does prehistoric pottery appear in debates on Japanese national and ethnic identity? What role did contact with China and Korea have in technological and stylistic changes over time? How did plain and even "clumsy-looking" Japanese pots come to be valued more than fine Chinese porcelains? Why did the distribution and ownership of tea ceremony utensils become a serious concern for military overlords in the late sixteenth century? What happened when the Dutch East India Company shifted from China to Japan as a source of porcelain for its global trading network? How did Satsuma ware fit into Japan's strategies for successful modernization? What is "mingei"? Why have so many of Japan's "Living National Treasures" been potters? What happened when young potters decided to bring Japanese ceramics into the world of twentieth-century avant-garde art? We will explore this fascinating history in both lectures and discussions. Grading is based primarily on short writing assignments and open-notebook exams.

(Phillips | TR 1:00 – 2:15 | L150 Elvehjem Building)

800 Levels

Art History 801

Historiography, Theory and Methods in Visual Culture

This seminar is the core requirement for the M.F.A./M.A. certificate and Ph.D. minor in the transdisciplinary study of visual cultures. The seminar charts the formation and history of the dynamic, multi-stranded, and still changing field. It seeks to build a practice-based knowledge of the theories and methods important to the field's formation as well as those driving the field's future. You will develop a set of

skills in critical reading, research, analysis, writing, and presentation (including visual presentation methods) that will be of use to you throughout graduate school and in your professional life beyond. Toward these goals, the course has three main dimensions. As your introduction to the Ph.D. minor and M.A./M.F.A. certificate, the course will take advantage of the programming of the Center for Visual Cultures to frame your encounter with the leading questions driving the field, assist in facilitating the formation of a network and intellectual community, and help point you toward the research resources here that may support your work. As your introduction to the practices in the study of visual cultures, the course explores the controversies that drove the field's formation, its complex relations to various disciplines and the issues, challenges, and debates fueling the ongoing transformations of the field. The readings are necessarily selective and partial. Thus, you are encouraged to use the syllabus as a map leading you to deepen your knowledge through further study. As a practicum, the seminar also emphasizes the development of essential skills in critical analysis of the visual and visual thinking and communication that are vital to your success in graduate study and future viability in the field. In addition to weekly readings and discussion, work for the course will include visual analysis, conducting primary and secondary research, producing and delivering polished oral presentations, and producing critical and creative visual interventions and forms of writing. As this course is designed to enhance your professional formation, you are strongly encouraged to navigate the course architecture of readings and assignments according to the needs and dictates of your own research and developing areas of specialization.

(Casid | R 4:30 – 6:30 | L170 Elvehjem Building)

Art History 805

Proseminar in Ancient, From Midas to Mausolus

None provided.

(Cahill | R 4:30 – 6:30 | L166 Elvehjem Building)

Art History 855

Seminar In 19th Century European Art: The Body

Why did the Victorians photograph dead people? Was Gericault painting cannibalism in "The Raft of the Medusa"? Was Gauguin racist? What really was Lewis Carroll's relationship to little girls? This widely-ranging course investigates representations of the body in nineteenth-century French and British art and visual culture. In this period, depictions of the body negotiated a range of aesthetic, artistic, and cultural concerns. We will start out by questioning why the human form became the central focus for art and move on to examine the ways in which various representations of the body produced and reinforced a range of political and social hierarchies of race, class, and gender. Each week we will treat a different category of these issues. Focusing equally on Britain and France, we will look at the range of the century's art from Neo-Classicism to Symbolism, considering photography and "low" art alongside fine art, including sculpture.

(Marshall | W 4:00 – 6:00 | L170 Elvehjem Building)

Art History 867

Seminar in American Architecture: Buildings and Landscapes in the Anthropocene

This course seeks graduate students in the humanities and social sciences who actively interrogate the material and geographical world to understand its past and present meanings. Participants will critically examine methods of studying the everyday built environment, which includes ordinary buildings, cultural landscapes, and material objects. Students will analyze and compare a wide array of theories and methodological approaches from the last four decades including the work of scholars from the disciplines and fields of Art History, Geography, Landscape History, Environmental History, Urban Studies, Literature, Historical Archaeology, Material Culture, and Folklore. Discussions encourage students to explore the intellectual boundaries of these overlapping academic disciplines while also cultivating their own identities in their chosen fields of study through working on a capstone research project. Research projects this semester will focus on the theme of “Frontier Landscapes of the Anthropocene.” We will examine notions of “frontier building” in light of recent theories about humans’ impact on the environment in an age some call the “anthropocene.” Students will learn skills in building documentation, archival research, and public history as they explore buildings and landscapes of the American frontier. Although students may work on any building or landscape of their choosing in the U.S. (including local buildings), students have the opportunity to work on projects related to this summer’s upcoming fieldschool in central North Dakota as part of a state level recordation project. Topics may range from early German-Russian homesteaders on the Dakota frontier to more recent frontier landscapes around energy and extraction.

(Andrzejewski | T 5:00 – 7:00 | L170 Elvehjem Building)