

DEPARTMENT of ART HISTORY » COMPLETE COURSE LIST

101 The Study of Art, Present and Past. A critical introduction to the materials, techniques, and interpretation of art. Discussions of the art of various times and cultures, including contemporary America. Open to Freshmen. 4cr.

103 Topics in Art History. An accessible introduction to World Art through changing themes. Engaging mini-lectures by professors in different fields of art history coordinated by a framework of foundational information and class exercises. Includes Western Art from Ancient to Contemporary, Chinese Art, Japanese Art, Islamic Art, and African Art, with an emphasis on the arts of the diverse populations of the United States. Comm B Optional. Open to Freshmen. 4 cr.

105 Introductory Topics in Art History. This is a seminar-type course primarily to be offered as a FIG coordinating course. Topics will vary. Open to Freshmen. 3 cr.

201 History of Western Art I: From Pyramids to Cathedrals (Ancient and Medieval Art). Examines the arts and cultures of Europe and the Mediterranean basin (including Egypt and the Middle East) from ca. 3000 BCE to 1400 CE, placing particular emphasis on social, religious and historical contexts of art and artistic production. Open to Freshmen. 4 cr.

202 History of Western Art II: From Renaissance to Contemporary. Examines the arts and cultures of Europe and North America from the Renaissance through the present to introduce students to the field of art history. Open to Freshmen. 4 cr.

203 Survey of Asian Art. Introduction to the artistic traditions of China and Japan from Neolithic times to the nineteenth century & to the Buddhist art of India, with its subsequent East Asia embodiments. Open to Freshmen. 3 cr.

204 Introduction to Visual Culture. A foundation course in the transdisciplinary field of Visual Cultures. It examines theories and technologies of vision and visibility in their disparate manifestations over time and cultures and geographies. Open to Freshmen. 3 cr.

205 Global Arts. As a global introduction to the practice of art history and visual and material culture, the course provides training in ways of analyzing works from around the globe and from the ancient through the contemporary. Open to Freshmen. 4 cr.

206 Survey of the History of Photography. 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. Open to Freshmen. 3 cr.

208 Western Architecture: Renaissance to Modern. A chronological survey of the development of European architecture from the early fifteenth century to the twentieth century. Open to Freshmen. 4 cr.

227 The Ends of Modernism. This survey considers Modernist art as it gives way to contemporary art. By considering art that ranges from 1880-1950 as more heterogeneous than coherent, the class will also consider Modernism's problematic "afterlives." Open to Freshmen. 4 cr. Comm B optional.

241 Introduction to African Art and Architecture. Regional styles of African art with reference to cultural function and aesthetics. Emphasis on the art of West and Central Africa. Historical beginnings with the ancient art of Nigeria and continuing into the royal and popular categories. Open to Freshmen. 3 cr. Cross-listed with Afro American Studies.

242 Introduction to Afro American Art. Survey of Afro American art; beginning with the African heritage and concluding with the 1970s, it examines the evolution of Afro American art. Attention to the aesthetic sensibilities of diverse styles and the significance of Black art within the art arena. Open to Freshmen. 3 cr. Satisfies Ethnic Studies requirement. Cross-listed with Afro American Studies.

264 Dimensions of Material Culture. This course introduces students to the interdisciplinary field of material culture studies. Open to freshmen. 4 cr.

300 Art and Archaeology of Ancient Greece. Traditions from 1000 BC to 403 BC in architecture, painting, ceramics, sculpture and the minor arts. Requires Sophomore standing or consent of instr. 3 cr. Cross-listed with Classics.

301 Greek Painting. Problems of techniques, style and iconography in wall and vase painting from Geometric to 403 BC. Requires sophomore standing & Art Hist 201 or 300, or consent of instr. 3 cr.

302 Greek Sculpture. Problems in style, techniques and reconstruction of glyptic sculpture, koroplastics and bronzes from the Late Bronze Age through fifth century BC. Requires sophomore standing & Art Hist 201 or 300, or consent of instr. 3 cr.

304 Art and Archaeology of Ancient Rome. Sophomore standing & Art Hist 201 or consent of instr. 3 cr. Cross-listed with Classics.

305 History of Islamic Art and Architecture. Requires sophomore standing or consent of instr. 3 cr.

307 Early Chinese Art: From Antiquity to the Tenth Century. Introduces art forms and concepts developed from antiquity to mid-tenth century, covering jade carving, metalwork, sculpture, ceramics, calligraphy, painting, woodblock printing, and architecture. Emerging aesthetic concepts also discussed. Sophomore standing or consent of instr. 3 cr.

308 Later Chinese Art: From the Tenth Century to the Present. Traces the evolution of art forms and concepts from mid-tenth century on, examining their transformations in modern/contemporary China. The course presents developments in painting, calligraphy, woodblock printing, ceramics, architecture, and multimedia. Sophomore standing or consent of instr. 3 cr.

310 Early Christian and Byzantine Art. Evolving forms of the arts in the period of the first great Christian era. Sophomore standing or consent of instr. 3 cr.

318 Romanesque and Gothic Art and Architecture. Romanesque and Gothic Art and Architecture of Western Europe, ca. 1000 to ca.1350. Particular emphasis on the relationship of the arts to theology, ritual, concepts of the body, rulership and courtliness. Requires Art Hist. 201 or consent of instr. Open to Freshmen. 3 cr.

320 Italian Renaissance Art. Painting, sculpture, and architecture. Requires Sophomore standing or consent of instr. 3 cr.

321 Italian Art: 1250-1400. Developments in the arts within the broader historical and cultural context: issues of artistic style, patronage, and the artist's emerging self-consciousness.

Major artists include Giotto, Duccio, the Pisani, Simone Martini, and Altichiero.
Requires Sophomore standing or consent of instr. 3 cr.

322 Italian Art from Donatello to Leonardo da Vinci, 1400-1500. Stylistic analysis of fifteenth-century art in Florence and other regional centers. Emphasis on the relationship between the arts and the historical/cultural context. Requires Sophomore standing or consent of instr. 3 cr.

323 From Michelangelo & Raphael to Titian: The Arts in Sixteenth-Century Italy. This course covers 1500-1570, with an emphasis on painting, sculpture and architecture; the graphic and decorative arts as well as patronage and the impact of global discoveries also are included. Requires Sophomore standing or consent of instr. 3 cr.

328 History of American Art, 1607-1865. Explores American art and material culture between 1607 and 1865; works of painting, sculpture, architecture, the decorative arts, and popular media are examined within the broader social, historical, and cultural contexts that give them form and meaning. Requires Art Hist. 202 or 329 or consent of instr. 3 cr.

329 History of American Art, 1865- Present. Explores American art and material culture from 1865 to the present; works of painting, sculpture, architecture, photography, decorative arts, and popular culture are examined within broader social, historical, and cultural contexts that give them meaning. Requires Art Hist. 202 or Art Hist. 328 or consent of instr. 3 cr.

330 The Painting & Graphic Arts of Germany 1350-1530. Leaders in German painting and graphics including Dürer, and Grünewald. Requires Sophomore standing & Art Hist. 202 or consent of instr. 3 cr.

331 Angels, Demons, Nudes: Early Netherlandish Painting. This course focuses on one of the most exquisite episodes in the history of painting. Guided by the preciousness of van Eyck, the bizarre hellscapes of Bosch, and the peasant festivals of Bruegel, we will delve into pictorial worlds both pious and raucous. Sophomore standing or consent of instr. 3 cr.

332 Northern Painting and Graphics from Bosch and Holbein to Bruegel. Late Renaissance and Mannerism in the Netherlands and Germany. Includes Bosch, Bruegel, Cranach, Holbein. Requires Sophomore standing & Art Hist. 202 or consent of instr. 3 cr.

333 Netherlandish Painting of the Seventeenth Century. Masters of landscape, genre, religious painting, and portraiture of the Low Countries, including Rubens, Rembrandt, Hals, and Vermeer. Requires Sophomore standing & Art Hist. 202 or consent of instr. 3 cr.

334 Prints and Master Printmakers of the Western World. Art in the graphic media, from the fifteenth century to the recent past. Sophomore standing & Art Hist. 202 or consent of instr. 3 cr.

335 Study Abroad in Ancient/Medieval Art. Treatment of an art historical topic in a course offered at a university outside the United States. Requires Art Hist. 201 or 202; Junior standing; or consent of instr. 1-6 cr.

336 Study Abroad in Renaissance/Baroque/Northern Art. Treatment of an art historical topic in a course offered at a university outside the United States. Requires Art Hist. 201 or 202; Junior standing; or consent of instr. 1-6 cr.

337 Study Abroad in Eighteenth-Twentieth Century Art. Treatment of an art historical topic in a course offered at a university outside the United States. Requires Art Hist 201 or 202; Junior standing; or consent of instr. 1-6 cr.

338 Study Abroad in African/Asian Art. Treatment of an art historical topic in a course offered at a university outside the United States. Requires Art Hist. 201 or 202; Junior standing; or consent of instr. 1-6 cr.

341 Italian Baroque Art.

Italian painting, sculpture, architecture, and the graphic arts between 1600 and 1750 with emphasis on Caravaggio, the Carracci, Artemesia Gentileschi, Bernini, Algardi, Borromini, the Tiepolo family, and Piranese. Requires Sophomore standing or consent of instr. 3 cr.

346 From Empire to Brexit: British Art and Society from the Eighteenth Century to the Present.

This course will survey the visual culture of Britain both chronologically and thematically from the development of painting of modern life with Hogarth to the recent controversies over the “Young British Artists.” We will focus on issues of identity in a period in which the concept of “Great Britain”-- first as a nation and then as an empire--was emerging. Representations of monarchy, of the British countryside and city, of history, and of everyday life will be examined in light of the ways they helped form both personal

and national identities. Attention will be on the historical and cultural contexts for the works, and photography, popular prints, and world's fairs will be studied alongside high art. **Requirements** include a Midterm Exam; Final Exam; One 3-5 pp. Paper; Presentation (in groups) and Write-Up; Two In-Class Assignments/Quizzes. Requires Sophomore standing or consent of instr. 3 cr.

AH350 Love, War, and the Emergence of the Modern World: Nineteenth- Century Painting in Europe.

Explore the century that gave us our modern world: light-bulbs, steam engines, reproductive technologies, the mass media, phonographs, telegraphs, telephones, factories, the middle class, globalization, even computers! How did artists respond to and participate in an era of rapid change not unlike our own? A time of paradigm shifts in Western ways of understanding the world, it gave us the ideals of the French Revolution, the concept of childhood, Freudian psychoanalysis, Marxism, and Darwinian evolutionary theory, among other new ideas. The nineteenth-century legacy also includes darker aspects of modernity related to its privileging of white middle-class men, such as colonialism and racial and sexual inequalities.

This survey course situates the important artists and artworks of the period in their cultural and historical contexts. Topics include French, British, and German art movements, including Romanticism Pre-Raphaelitism, Realism, Impressionism, Post-Impressionism, and photography, with a thematic focus on issues of gender, race, and important political and philosophical questions.

Requirements include readings, midterm, final, quizzes, two short papers, and attending class, which will involve both lecture and interactive discussions. The course will also emphasize broadly applicable skill sets relevant in today's job market, such as visual analysis, critical thinking, and strong writing. Learning Goals: Visual analysis; Critical thinking; Writing Requires Sophomore standing or cons inst. 3 cr .

351 Twentieth-Century Art in Europe: Major Artists and Movements from 1880 to 1950.

Requires Sophomore standing & Art Hist. 202 or consent of instr. 3 cr.

354 Cross-Cultural Arts Around the Atlantic Rim: 1800 to the Present. Interdisciplinary study of cross-cultural exchange and conflict, focusing on the visual arts, with sections on literature, film and music from the Americas, Africa and Europe. Requires Sophomore standing or consent of instr. 3 cr. Satisfies the ethnic studies requirement.

355 History of Photography. European and American photography from its invention to the challenge of electronic media, emphasizing development of a critical approach to the medium. Requires Sophomore standing & Art Hist. 202 or consent of instr. 3 cr.

357 European Architecture: The Nineteenth Century in France, Britain, Germany, and Spain. Requires Sophomore standing or consent of instr. 3 cr.

358 European Architecture: The Modern Movements. Major architectural trends in Europe from 1900 to 1939. Requires Sophomore standing or consent of instr. 3 cr.

359 American Indian Art History: Contemporary Issues. A thematic introduction to contemporary (1960-present) Native North American art drawing from historic precedents. Open to Freshman. 3 cr.

360 Early Modern Art of Northern Europe: Renaissances and Reformations. This course critically reexamines concepts traditionally associated with the Renaissance by focusing on four themes: art and piety; antiquity as a source of tradition and imagination; the formulation of a public discourse; and the emergence of the concept of artistic authorship. Requires Sophomore standing or consent of instr. 3 cr.

363 American Decorative Arts and Interiors: 1620-1840. Interdisciplinary study of the design, production, and consumption of household objects and their American domestic settings, 17th through the early 19th centuries. Requires Sophomore standing or consent of instr. 3 cr. Cross-listed with Design Studies.

364 History of American Art: Art, Material Culture, and Constructions of Identity, 1607- Present. This course examines the history of American Art from the period of permanent European settlement through the present. Works of art and other forms of material culture will be explored and discussed within the context of philosophical, historical, social, and cultural developments in the United States and across the globe. In this course, works of art and artifacts are interpreted not as passive objects that reflect history, but rather as active agents that are entwined with broader historical, social, and cultural events. A particular focus will be on the ways in which American art and material culture participates in the construction of identities ranging from global identities and national identities (in particular, how notions of “American” have been constructed) to regional, group and individual identities. Although the course will mainly cover works of painting, sculpture, and architecture, other forms of material culture, especially photography, decorative arts and popular illustrations, will also be considered. Attention will also be given to the writings of artists and critics, as well as texts by contemporary art historians, historians, and other scholars that illustrate the variety of methods that are currently being brought to bear on the interpretation of American art, architecture, and material culture. Students will learn skills that will help them construct histories of American art and material culture in written narratives (papers) as well as in online exhibitions through a series of short research exercises. Outside of examinations, assignments will be tied to works of art on display at the Chazen Museum of Art or other local collections. Requires Art Hist. 202 or consent of instr. 3 cr.

365 The Concept of Contemporary Art. This course traces out some of the radical changes in contemporary art. Contemporary, however, is not just a chronological distinction but may refer to a broadly defined set of ideas that inform and emerge from this highly diverse work. Requires Art Hist. 202 or consent of instr. Open to Freshman. 3 cr.

367 American Architecture: Colonial and Federal. American architecture from the sixteenth through the early nineteenth centuries, covering English, Spanish, Dutch and French colonial styles and the Federal period. Requires Sophomore standing or consent of instr. 3 cr.

368 American Architecture: The Nineteenth Century. Major architects and trends in American architecture from the Greek Revival to the Chicago School. Requires Sophomore standing or consent of instr. 3 cr.

Chinese Painting. A survey of Chinese painting from the third century BC to the 18th century, introducing the important masters of each period and discussing the esthetic concepts and theories that underlie traditional connoisseurship. Requires Sophomore standing or consent of instr. 3 cr.

371 Arts of Japan. This course introduces students to the history and aesthetics of art in a wide range of media produced on the Japanese archipelago from prehistoric times to today. It explores the forms, materials, processes, functions, and meanings of selected works from a variety of contexts: prehistoric villages; early tombs with material links to the Korean Peninsula; the ancient imperial court, where distinctively “Japanese” forms of literature and allied arts emerged; Zen monasteries, where newer developments in Chinese culture were introduced to medieval Japan; tea ceremony circles, which subverted long-established aesthetic values; early modern cities, which were home to the floating world of visual and erotic pleasure; the emerging nation of Japan, in which diverse groups searched for an authentic modern identity; and the global spaces of contemporary art. Class participation is encouraged and rewarded. 3 cr.

LEARNING OBJECTIVES

Knowledge about a fascinating culture and its art

Sharpened ability to perceive and interpret visual information and difference

Improved critical reading skills

Greater sophistication in writing

372 Great Cities of Islam. This course offers a comparative study of the foundation and development of five great cities in the history of Islam: Cairo, Istanbul, Delhi, Mecca, and Isfahan. Architectural projects, ornamental idioms, and changes to the urban plan are studied from aesthetic and cultural perspectives. Integrating historical and religious studies, this course highlights the shifting nature of Islamic culture, from the tenth century CE to the present. Requires Sophomore standing or consent of instr. 3 cr. Crosslisted with Religious Studies.

375 Later Japanese Painting and Woodblock Prints.

From painted castles for warlords to woodblock prints for commoners in the great cities, the pictorial art of Japan from 1600 to 1900 is rich and diverse, its makers drawing variously on Japanese, Chinese, and

Westerns models and aesthetics. Subjects range from the “high”— Chinese sages wandering in the mountains and scenes from the *Tale of Genji*—to the “low”— townspeople at work and play and lovers in erotic encounters. By studying these paintings and prints, students gain insight into one of the most vibrant periods of Japanese cultural history. They also receive a guided introduction to the outstanding collection of Japanese woodblock prints in the Chazen Museum of Art, which holds over 4000 examples. No prior knowledge is assumed.

LEARNING OBJECTIVES

Knowledge about a fascinating culture and its art
Sharpened ability to perceive and interpret visual information and difference
Improved critical reading skills Greater
sophistication in writing

379 Cities of Asia. Historical overview of the environment of cities of Asia from antiquity to the present; architectural and urban legacy in its socio-historical context; exploration of common themes that thread through the diverse geographical regions and cultures of Asia. Open to Freshmen. 3 cr. Cross-listed with Languages and Cultures of Asia.

390 Pre-Columbian Art. Requires Sophomore standing or consent of instr. 3 cr.

405 Cities and Sanctuaries of Ancient Greece. Topics include urbanism in ancient Greece in theory and practice; the forms, technologies, patronage and use of buildings; the creation and conception of urban spacey and the organization of religious sites, dedications, and rituals. Requires Art Hist. 201, 300, 301, 302, Classics 300, or consent of instr. 3 cr.

407 Topics in Nineteenth-Century Art. An advanced lecture course, covering specific aspects of nineteenth-century visual culture. Topics include: representations of race and gender; the history of photography; popular imagery; and aspects of Modernism. Requires Junior standing & one Art History course at both the 200-level and 300-level, or consent of instr. 3 cr.

408 Topics in Twentieth-Century Art. Advanced lecture course on special topics of twentieth-century art that focuses variously on Europe, England, America, or their international interaction. Emphasis on art in its historical and social context. Requires Junior standing & one Art History course at both the 200-level and 300-level, or consent of instr. 3 cr.

411 Topics in Asian Art. In-depth examination of special topics related to Asian art, including South Asia, East Asia, Southeast Asia, and Central Asia. Requires Sophomore standing or consent of instr. 3 cr.

412 Topics in African & African Diaspora Art History. These lecture/ discussions serve as an introduction to the post World War II art and artists of the African Diaspora, exploring how the artists have developed a global practice. Requires Junior standing & Afro American 241 or 243 or consent of instr. 3 cr.

413 Art & Architecture in the Age of the Caliphs. The tenth century CE marked a period of drastic change in the Islamic world, as the unified Islamic caliphate splintered into three rival dynasties: the Sunni Iraqi Abbasids, Spanish Umayyads, and the Shi'ite Fatimids in Egypt. In their quest to dominate the Islamic world and control the Mediterranean, each dynasty openly competed and responded to the others in architectural projects, ceremonial practices and courtly arts. At the same time, the monolithic model of courtly patronage of the arts was replaced gradually by one in which the urban classes increasingly shaped the art market, resulting in new visual forms. This course considers this turning point in the history of Islamic culture through the lens of art and architectural patronage. By exploring the architectural and urban projects of the three dynasties, we will examine competing visions of power, sources of legitimacy and the development of Cairo, Baghdad/Samarra and Cordoba as capital cities. We will also consider the role of portable arts, addressing the role of exchange and gift-giving in the Mediterranean context and the problems of attribution in this highly mobile environment. Course themes include the role of sectarian identity (Shi'ite vs Sunni); the incorporation of Christian and Jewish culture; the relation between the court and urban populations; and the meaning of ornament and style in Islamic art. Requires Sophomore standing or consent of instr. 3 cr.

415 Topics in Medieval Art. An advanced lecture course, covering specific aspects of Medieval art. Topics may include: "Death and the Afterlife in Medieval Art;" "Civic Art and Architecture and Public Space in Medieval Italy;" "Rome in the Middle Ages;" "Pilgrimage & the Cult of the Saints in Medieval & Byzantine Art." Requires Junior standing & one Art History course at both the 200-level and 300-level, or consent of instr. 3 cr.

420 Topics in Italian Renaissance Art. An advanced lecture course, covering specific aspects of Italian Renaissance art. Requires Junior standing & Art Hist 201 or 202 or cons instr. 3 cr

425 Race & Gender in Italian Early Modern Art. Gender and race are often overlooked in traditional characterizations of Italian Renaissance art. Issues created tensions between historical contexts and visual representations, often idealized or obscured. The course reevaluates imagery of the period. Requires one of the following: Art Hist. 202, 320, 321, 322, 323, 341, 525, 825, or consent of instr. 3 cr

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. Open to Freshmen. 3 cr. Cross-listed with Languages and Cultures of Asia.

430 Topics in Visual Culture. Introduces key issues, theories, and methods in visual cultures studies, emphasizing aspects that affect the practices of art history and providing a changing topical focus that addresses new research in this developing interdisciplinary area. Requires Sophomore standing or consent of instr. 3 cr.

431 Topics in Theory. Introduces philosophy and theory relevant to the study of art history and visual cultures with a focus on a particular body of theoretical work and an organization in terms of key questions and concepts. Requires Sophomore standing or consent of instr. 3 cr.

432 Multiculturalism and the New Museology. Museums and Multiculturalism addresses historic and current trends in museum studies and the impact of shifting professional and popular standards on these movements. The significance of the object in various cultural contexts is critically examined. Open to Freshmen. 3 cr.

433 Sign, Symbol, Stereotype: Native Icons Revealed. “Native Icons” critically examines images of Native American Indians - from the diverse contexts of fine arts, popular culture, photography and film- in historic and contemporary cultural contexts. Open to Freshmen. 3 cr.

435 Study Abroad in Ancient/Medieval Art. Treatment of an art historical topic in a course offered at a university outside the United States. Requires Art Hist. 201 or 202; Junior standing; or consent of instr. Cr. 1-6.

436 Study Abroad in Renaissance/Baroque/Northern Art. Treatment of an art historical topic in a course offered at a university outside the United States. Requires Art Hist. 201 or 202; Junior standing; or consent of instr. Cr. 1-6.

437 Study Abroad in 18th-20th -Century Art. Treatment of an art historical topic in a course offered at a university outside the United States. Requires Art Hist. 201 or 202; Junior standing; or consent of instr. Cr.1-6.

438 Study Abroad in African/Asian Art. Treatment of an art historical topic in a course offered at a university outside the United States. Requires Art Hist. 201 or 202; Junior standing; or consent of instr. Cr. 1-6.

440 Art and Power in the Arab World. This course considers the use of art and architecture as an expression of power in the Arab world, from the seventh century to the present. Requires Sophomore standing or consent of instr. 3 cr.

449 Topics in Architectural History. Assessment of how cultural phenomena help shape a given architectural development. Requires consent of instr. 3 cr.

453 Art in Europe, 1915-1955. A survey of the major individuals, groups, and trends and their relation to the cultural and historical background. Requires Junior standing, Art Hist. 201 or 202, & at least one other upper level course in Art History, or consent of instr. 3 cr.

454 Art in Germany, 1900-1945. Expressionism and its sources, with an emphasis on developments prior to World War I, the Bauhaus, and the later careers of major figures. Requires Junior standing, Art Hist. 201 or 202, & at least one other upper level course in Art History, or consent of instr. 3 cr.

457 History of American Vernacular Architecture and Landscapes. Survey of American vernacular buildings and landscapes from the colonial period to the present. Emphasis is on acquiring descriptive tools and developing frameworks to explore the significance that these environments have had for their makers and users. Requires Junior standing & at least one Art Hist. course, or cons instr. 3 cr.

463 Topics in American Material Culture. In-depth examination of special topics related to material culture and the decorative arts, including craftsmanship, consumerism, representations of race, ethnicity, and gender, and museum histories and exhibition practices. Requires Sophomore standing or consent of instr. 3 cr.

468 Frank Lloyd Wright. An analysis of Frank Lloyd Wright's architecture and writings. Requires Junior standing and one course in architectural history or consent of instr. 3 cr.

469 Interdisciplinary Studies in the Arts. Guest artists will offer interdisciplinary courses on topics appropriate to their specializations. Requires consent of department or instr. 1- 4 cr.

475 Japanese Ceramics and Allied Arts.

Ceramics have always mattered in Japan, so this class takes a serious look at their role in the cultural history of Japan while never forgetting to pay attention to the formal qualities of actual examples and the technological developments that helped produce them. Lectures, readings, and discussions offer an overview of the broad chronological narrative, but pay special attention to certain moments that raise fascinating 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 over 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? Grading is based primarily on short writing assignments and open-notebook exams. 3 cr.

LEARNING OBJECTIVES

Broadened understanding and appreciation of another culture Knowledge about one of its major art forms

Sharpened ability to perceive and interpret visual and material information and difference

Improved critical reading skills

Greater sophistication in writing

478 Art and Religious Practice in Medieval Japan

Religious practices are often material ones, shaped by and giving shape to buildings, statues, pictures, and elaborate multi-media ensembles. Japan between 1300 and 1600 provides abundant, unmistakable examples within a context made especially complex by its diversity of religious beliefs, practices, objects, and images.

Enormous institutions incorporating Shinto shrines and Buddhist temples coexisted with great Zen monasteries and small local temples. Most “deities” had multiple, syncretic identities, and many statues were “living images” with their own particular histories and powers. This course explores that diversity and complexity as it takes up not only “high” art and architecture made for elite patrons, but also more popular forms and practices. It addresses teaching, proselytization, meditation, visualization in dreams, various forms of devotion, mortuary rituals, and pilgrimage. The structure of the course is primarily topical, but some attention will be given to historical context and development.

Prerequisites for undergraduates: a previous course in art history or religious studies and satisfaction of the Comm B requirement or with permission of the instructor. Some previous knowledge of Asian religion is recommended, but is not assumed. The class will begin with introductory readings and lectures on issues in the study of religious art, medieval Japanese history and culture, and Japanese religion. 3 cr. Cross-listed with Religious Studies. Knowledge of Asian religion recommended.

LEARNING OBJECTIVES

Broadened understanding and appreciation of another culture and different religions
Increased knowledge and understanding of the role of art in religious belief and practice
Sharpened ability to perceive and interpret visual and material information and difference
Improved critical reading skills
Greater sophistication in writing

479 Art and History in Africa. Selected African art traditions in their historical and cultural settings. Requires Junior standing & one course in African art, or consent of instr. 3 cr.

500 Proseminar: Special Topics in Art History. Requires Junior standing & consent of instr. 3 cr.

505 Proseminar in Ancient Art. Requires Junior standing & consent of instr. 3 cr.

506 Curatorial Studies Exhibition Practice. This course will engage students in all aspects of the preparation of an exhibition for the Chazen Museum of Art or other exhibition spaces on campus. Students will help conceptualize the exhibition and its layout, research and interpret individual objects, prepare wall texts for the display and other materials published in print or online in conjunction with the exhibition. The specific topic will be different each time the course is taught. Requires Junior Standing and at least one previous course in Art History at 300 level or above.

515 Proseminar in Medieval Art. Requires Junior standing & consent of instr. 3 cr.

525 Proseminar in Italian Renaissance Art. Requires Junior standing & consent of instr. 3 cr.

535 Proseminar in Northern European Painting. Requires Junior standing & consent of instr. 3 cr.

555 Proseminar in Nineteenth-Century European Art. Requires Junior standing & consent of instr. 3 cr.

556 Proseminar in Twentieth-Century European Art. Requires Junior standing & consent of instr. 3 cr.

563 Proseminar in Material Culture. Interdisciplinary study of the way people use objects and environments to express identities and relationships in households, communities, and larger social/economic systems. Requires Sophomore standing and consent of instr. 3 cr.

565 Proseminar in American Art. Requires Junior standing & consent of instr. 3 cr.

567 Proseminar in American Architecture. Requires Junior standing & consent of instr. 3 cr.

569 Interdisciplinary Studies in the Arts. Guest artists will offer interdisciplinary courses on topics appropriate to their specializations. Consent of department or instr. 3 cr.

575 Proseminar in Japanese Art. Requires any course on Japanese art, or consent of instr. 3 cr.

576 Proseminar in Chinese Art. Requires any other course in Chinese Art or AH 203, consent of instr. 3 cr.

579 Proseminar in African Art. Study of the art & architecture of a single African people in historical & cultural perspectives. Requires Junior standing & consent of instr. 3 cr.

600 Special Topics in Art History. Requires Junior standing & consent of instr. 3 cr.. Fulfills 400-level course distribution requirement for Art History majors.

601 Introduction to Museum Studies I. History of museums and collection; introduction to connoisseurship; studies and practices in art museum activities; experience in exhibition planning, research, cataloging, and installation. Requires Senior or Graduate standing and/or consent of instr. Limited enrollment. 3 cr. Fulfills 400-level course distribution requirement for Art History majors.

602 Introduction to Museum Studies II. This course is typically a continuation of 601. Requires Art Hist. 601 and/or consent of instr. 3 cr. Fulfills 400-level course distribution requirement for Art History majors.

603 Curatorial Studies Colloquium. This course is designed to introduce advanced undergraduate students to a broad range of questions, both theoretical and practical, related to curatorial practice. The core of the course is a series of sessions on curatorial strategies. Particular emphasis will be placed on integrative and collaborative approaches to curating a wide variety of material: art, film, music, books, anthropology/culture, archeology, history, geology, zoology, dance, etc. With this ideal in mind, we will bring in a series of experts to engage with each other and with the class on the theories, objectives, and processes of conceiving, designing, and mounting exhibitions, as well as reaching different audiences with both physical and virtual exhibitions. Students will also be introduced to the distinctive collections and resources on campus and in the region. Requires Junior standing & consent of instr. 3 cr. Fulfills 400-level course distribution requirement for Art History majors.

621 Mapping, Making, and Representing Colonial Spaces. Spatial legacy of colonialism; explores important ways in which the population, landscape, architecture, and urban environment of colonies were mapped, made, and represented, particularly in the nineteenth and twentieth centuries. Requires Senior standing or consent of instr. 3 cr. Could fulfill 400-level or 500-level course distribution requirement for Art History majors.

643 Selected Topics in African Diaspora Art History. Art history of a specific African cultural tradition (e.g. Yoruba, Kongo, Fon, Akan) and its transformation in the Caribbean, Central and South America in response to new social, historical, and hegemonic forces. Requires Afro-American 241, 242, 243 or consent of instr. 3 cr. Satisfies Ethnic Studies requirement. Fulfills 400-level course distribution requirement for Art History majors.

650 History of Books and Print Culture in Europe and North America. History of books and print culture in the West from ancient times to the present. Focus on the influence of reading and writing on social, cultural, and intellectual life. Methodologies, theories, and sources for study of book and print culture history. Requires Junior standing, or grad student in SLIS, or consent of Instr. 3 cr. Fulfills 400- level course distribution requirement for Art History majors.

681 Senior Honors Thesis. Requires consent of instr. 3 cr.

682 Senior Honors Thesis. Requires consent of instr. 3 cr.

691 Senior Thesis. Requires Senior standing and consent of instr. 3d 6 cr.

692 Senior Thesis. Requires Senior standing and consent of instr. 3d 6 cr.

697 Undergraduate Curatorial Studies Internship (Directed Study). This directed study may serve as an elective for the new undergraduate certificate in Curatorial Studies, as an elective for the Material Culture certificate program, or for a specific stand-alone project. The goal is to give students credit for applied learning experiences in museums and other curatorial settings. Students must identify internship possibilities and have them approved for credit by the faculty member who will serve as instructor of record, and oversee the academic side of the internship. The nature of the internship will vary according to the host institution, but to be accepted for credit, it must have a substantial research component. Examples include but are not limited to: assisting a curator or registrar with research for an exhibition or permanent collection display; producing wall texts and object labels in an exhibition or permanent collection display; researching and writing catalog entries or essays on an object or objects in an exhibition or

permanent collection; preparing catalog entries for works in the permanent collection of a museum/historical society; assisting a curator preparing a dossier for acquisitions; researching conservation histories of objects; provenance research; preparing teaching materials associated with an exhibition or permanent collection either in print or online; preparing and giving public tours of exhibitions or permanent collections; participating in exhibition design. To fulfill a 3-credit internship, the student must average approximately 12 hours a week throughout the semester, including working at the host institution on individual projects, and performing any necessary research and writing outside the host institution. In addition, the student should meet with the faculty advisor for a minimum of 1 hour each month. Requires permission to work with faculty member to receive credit for internship project. 1- 3 cr.

698 Directed Study. Graded on a Cr/No Cr. basis. Requires Junior or Senior standing and consent of instr. 2-3 cr.

699 Directed Study. Graded on a letter grade basis. Requires Junior or Senior standing and consent of instr. 1-3 cr.

700 Art and Archaeology of Ancient Greece. Explores the art and archaeology of ancient Greece from the Bronze Age through the Hellenistic period. 3 cr. Graduate level course. Cross-listed with Classics.

701 Practicum in Art History: Bibliography, Historiography, Methods. Intensive work in critical analysis, and research methods; introduction to the methods, and historiography of art history; orientation to source work in the Chazen collection and University libraries. Required methodology course for first-year graduate students in art history. Requires first-year Art Hist. grad student status or consent of instr. 3 cr. Graduate level course.

703 Curatorial Studies Colloquium. This course is designed to introduce graduate students to a broad range of questions, both theoretical and practical, related to curatorial practice. The core of the course is a series of sessions on curatorial strategies. Particular emphasis will be placed on integrative and collaborative approaches to curating a wide variety of material: art, film, music, books, anthropology/culture, archeology, history, geology, zoology, dance, etc. With this ideal in mind, we will bring in a series of experts to engage with each other and with the class on the theories, objectives, and processes of conceiving, designing, and mounting exhibitions, as well as reaching different audiences with both physical and virtual exhibitions. Students will also be introduced to the distinctive

collections and resources on campus and in the region. 3 cr. Graduate level course.

704 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. 3 cr. Graduate level course. Cross-listed with Classics.

706 Topics in American Art History. This graduate-level course typically meets with an intermediate to advanced level lecture course. However, the requirements for graduate students are different, consisting of journal entries, presentations, and a substantial research paper as well as attendance and participation in the lectures. Topics vary but may include such topics as “History of American Art, 1607-present;” “American Genre;” “The Material Culture of American Suburbs;” and “Modernism in American, 1900-1960.” 3 cr. Graduate level course.

707 Topics in Nineteenth-Century European Art. This course typically meets with an intermediate to advanced level lecture courses covering specific aspects of 19th-century visual culture. Topics may include: representations of race and gender; the history of photography; popular imagery, aspects of Modernism, Realism, and Pre-Raphaelitism. However, the requirements for graduate students are different, consisting of presentations and a substantial research paper. The meets-with course is AH407 Topics in European Art. 3 cr. Graduate level course.

712 Topics in African & African Diaspora Art History. This course typically meets with an intermediate to advanced level lecture course. However, the requirements for graduate students are different, consisting of mentoring, longer presentations, and a substantial research paper. 3 cr. Graduate level course.

715 Topics in Medieval Art. This course typically meets with an advanced undergraduate topics course that focuses on various themes of current interest in the art, architecture and visual culture of medieval Europe and the Mediterranean (including the Byzantine Empire and Islamic states of the Mediterranean rim). Topics include: “Death and the Afterlife”; “Civic Art, Architecture and Public Space in Medieval Italy;” “Cultural Appropriation and Alterity in Medieval Art;” and “Image and Text in Medieval Manuscripts.” Class alternates between lecture and discussion of current debates in the scholarly literature. Graduate students are required to write reading responses, a major research paper and give an oral presentation. 3 cr. Graduate level course.

731 Topics in Early Modern Art. This course encourages graduate students to think deeply and conduct innovative research on topics in Early Modern art. This course typically meets with intermediate to advanced level courses. The requirements include reading responses, a class presentation, and a final research paper. The meets-with courses include “Angels, Demons and Nudes: Early Netherlandish painting;” “Renaissances and Reformations;” “Death and Magic in Renaissance Art;” “The Artist as Scientist.” 3 cr. Graduate level course.

749 Topics in Architectural History. This graduated level topics course typically meets with an intermediate to advanced level lecture course. However, the requirements for graduate students are different, consisting of journal entries, presentations, and a substantial research paper as well as attendance and participation in the lectures and activities. Topic varies but may include such topics as “History of American Vernacular Architecture and Landscapes;” “Frank Lloyd Wright and Modernism;” “Domestic Spaces;” and “Signature Buildings in World Architecture.” 3 cr. Graduate level course.

775 Topics in Japanese Art History. This course typically meets with an intermediate to advanced level lecture course. However, the requirements for graduate students are different, consisting of journal entries, presentations, and a substantial research paper. Meets-with courses include “Arts of Japan;” “Japanese Ceramics and Allied Arts;” and “Art and Religious Practice in Medieval Japan.” 3 cr. Graduate level course.

776 Topics in Chinese Art History. This course typically meets with an intermediate to advanced level lecture course. However, the requirements for graduate students are different, consisting of journal entries, presentations, and a substantial research paper. Meets-with courses include “Early Chinese Art: From Antiquity to the Tenth Century;” “Later Chinese Art: From Tenth Century to Contemporary;” and “Topics in Asian Art.” 3 cr. Graduate level course.

779 Topics in Architecture & Urbanism of Asia. This course typically meets with an intermediate to advanced level lecture course. However, the requirements for graduate students are different consisting of a substantial research paper in addition to course assignments. Meets-with courses includes “Cities of Asia.” 3 cr. Graduate level course.

797 Curatorial Studies Internships (Directed Study). This 3-credit directed study fulfills the requirement for the new graduate certificate program in Curatorial Studies, and will be specifically used to give students credit for applied learning experiences in museums and other curatorial settings. Students must identify internship possibilities and have them approved for credit by the faculty member who will serve as instructor of record, and oversee the academic side of the internship. The nature of the internship will vary according to the host institution, but to be accepted for credit, it must have a substantial research component. Examples include but are not limited to: curating an exhibition or permanent collection display; producing wall texts and object labels in an exhibition or permanent collection display; researching and writing a catalog essay or article on an object or objects in an exhibition or permanent collection; preparing catalog entries for works in the permanent collection of a museum/historical society; preparing a dossier for acquisitions; researching conservation histories of objects; preparing teaching materials associated with an exhibition or permanent collection either in print or online; participating in exhibition design; and assisting in editorial work for a museum/exhibition publication in print or online. To fulfill a 3-credit internship, the student must average

approximately 12 hours a week throughout the semester, including working at the host institution on individual projects, and performing any necessary research and writing outside the host institution. In addition, the student should meet with the faculty advisor for a minimum of 1 hour each month. Requires permission to work with faculty member to receive credit for internship project. 3 cr. Graduate level course.

799 Independent Study. Requires Graduate standing and consent of instr. 1-6 cr.

800 Seminar: Special Topics in Art History. Requires Graduate standing and consent of instr. 3 cr.

801 Historiography, Theory, and Methods in Visual Cultures. Prepares student for graduate work in the transdisciplinary study of Visual Cultures by building on the knowledge, theories, and methods that are fundamental to the discipline. It will develop skills in critical reading, research, analysis, writing, and oral presentation. Requires Graduate standing and consent of instr. 3 cr.

802 Visual Cultures: Topics in Visual Cultures. Content will vary to facilitate in-depth engagement of critical facts, theories, and images in specific areas of specialization. Requires Graduate standing and consent of instr. 3 cr.

805 Seminar in Ancient Art and Architecture. Requires Graduate standing and consent of instr. 3 cr.

815 Seminar in Medieval Art. Requires Graduate standing and consent of instr. 3 cr.

825 Seminar in Italian Renaissance Art. Requires Graduate standing and consent of instr. 3 cr.

835 Seminar in Northern European Art. Requires Graduate standing and consent of instr. 3 cr.

855 Seminar in Nineteenth-Century European Art. Requires Graduate standing and consent of instr. 3 cr.

856 Seminar in Twentieth-Century European Art. Requires Graduate standing and consent of instr. 3 cr.

863 Seminar in Material Culture. Interdisciplinary study, at the graduate level, focusing on the way people use objects and environments to express identities and relationships in households, communities, and larger social/economic systems. Requires Graduate standing and consent of instr. 3 cr.

865 Seminar in American Art. Requires Graduate standing and consent of instr. 3 cr.

867 Seminar in American Architecture. Focuses on theories and methods to interpret the American built environment at all scales ranging from individual buildings to the larger landscapes of which they are a part. Requires Graduate standing and consent of instr. 3 cr.

875 Seminar in Japanese Art. Requires Graduate standing and consent of instr. 3 cr.

876 Seminar in Chinese Art. Requires Graduate standing and consent of instr. 3 cr.

879 Seminar in African Art. Critical examination of selected theoretical and methodological issues affecting the study of African art and architecture in their historical and cultural perspectives. Requires Graduate standing and consent of instr. 3 cr.

990 Research and Thesis. Requires Graduate standing and consent of instr. 3 cr.

