UG Art History Course Descriptions Fall 2015

ARTH 111  Introduction to Art History
This course is designed to provide students not only with an introduction to major historical periods and cultures, styles, techniques and theoretical issues in the history of art, but also with an understanding of the ways in which art and artists both shape and are shaped by the cultures in which they operate. We will focus on key art-historical periods and cultures, and a sampling of artworks and monuments most characteristic of each period and culture, as well as on the methods of art history: visual analysis, descriptive and analytical writing, and important terms and concepts. In addition, all weekly lectures and discussion sections will have a thematic component focused on the relationship between the creators of art and the societies in which they lived and worked.

ARTH 216  Roman Art
Hendrik Dey
Wednesday 4:10 pm – 6:50 pm

In this course we will explore the material culture of Roman civilization, from the beginnings of Rome in the eighth century BC through the reign of Constantine (306-337 AD). Material remains provide a crucial and often highly evocative window onto the spectacular rise and subsequent evolution of the Roman Empire and its constituent cultures. We will consider the evolution of Roman art and architecture (chiefly sculpture, mosaics, and painting, as well as ‘minor arts’ such as jewelry, household items and coins/medallions) not only in stylistic and iconographical terms, but also as an index of broader and more systemic changes in Roman society over the long term. The issues which our study of Roman art and architecture will allow us to confront include: state-formation and empire building; ‘Romanization’; ethnicity and identity in a multicultural empire; and the role of religion (including the rise of Christianity) in Roman society.

ARTH 220  Early Medieval Art
Prof. Monti
Tuesday 4:10 pm – 6:50 pm

This course surveys Western European art and architecture from third to the twelfth century. In addition to presenting the major monuments, it will explore the following themes through lectures and class discussions: the impact of Christianity as a "Religion of the Book" on art, artistic responses to the cult of relics, medieval image theory, and the art of empire and rulership. Supplementing the textbook will be articles on specialized subjects for class discussion. There will be two short papers and two slide exams.

Art H 225  Renaissance Art
Professor TBA
Monday 1:10 pm – 3:50 pm
Painting, sculpture and related architecture in 14th and 15th century Italy. Major artists from Giotto to Botticelli.

ARTH 240.00   Baroque Art and Architecture in Northern Europe
Ellen Prokop
Monday 7:00 pm – 9:40 pm
This course will survey the painting, graphic art, sculpture, and architecture produced in northern Europe (comprising the Netherlands, England, Germany, Scandinavia, and Russia) from the late sixteenth through the early eighteenth centuries. Although the course aims to be comprehensive, many lectures will concentrate on seminal figures of the period such as Peter Paul Rubens, Anthony Van Dyck, Johannes Vermeer, Rembrandt, Inigo Jones, and Sir Christopher Wren. Topics of discussion will include the impact of the Protestant Reformation on European visual culture, the expansion of the commercial art market, cross-cultural exchange with contemporary artists active in Italy and Spain, and the development of new subject matter such as still-life, landscape, and genre.

Requirements will include two examinations, one research paper focusing on a work of art in a New York City collection, and active class participation. The assigned reading will comprise one survey textbook supplemented by a series of articles and essays.

ARTH 244   Neoclassicism. & Romanticism—Age of Revolution and Reaction
Kim de Beaumont
Monday 4:10 pm – 6:50 pm
This course surveys European art from 1789 to 1848, an age of profound political and social upheaval. Neo-classicism and Romanticism—traditionally characterized as clearly opposing artistic styles—will be explored as interrelated creative responses to the constantly shifting ideologies and circumstances of the emerging modern world. In our look at this period we will focus on the contexts in which art works were produced, exhibited, and understood, in relation to successive political regimes, the effects of the industrial revolution, the rise of nationalism, and the establishment of European colonies in Africa and the Middle East. While Paris remains a major artistic center throughout this period, due attention will be paid to international developments and innovative trends in Spain, Britain, and Germany.

Course requirements include mid-term and final examinations in essay format, and a six-age term paper to be submitted in two stages.

ARTH 245   Nineteenth-Century Art: Impressionism
Susanna Cole
Tuesday 9:45 am – 12: 25 pm
This course studies the emergence, cultural significance, and accomplishments of the second half of the 19th century avant-garde in Europe and England. Lectures cover a variety of topics including the development of an urban mentality, gender issues, colonialism, industrialization, idiosyncrasies of individual artistic movements and the changing relationship of avant-gardism to bourgeois society.

**ARTH 249  Modern Art**  
*Professor TBA*  
*Thursday 1:10 pm – 3:50 pm*

This course will provide an in-depth survey of the history of European and North American art of the first half of the twentieth century. Beginning with Fauvism, it will focus on the major art historical movements in both geographical areas, such as Italian Futurism, Constructivism, De Stijl, Cubism, Ash Can School, The Eight and Social Criticism, Realism, Surrealism, and Abstract Expressionism. The course will examine the historical, cultural, political, social and economic foundations of the movements in their particular context, and it will also discuss international connections, relationships and influences.

**ARTH 251  Contemporary Art**  
*Meredith Mowder*  
*Monday 9:45 am – 12:25 pm*

The goal of this course is to help students develop an understanding of key themes and artists in contemporary art and theory, as well as facilitating a familiarity with the language of contemporary art and art criticism. First and foremost, we will seek to answer the question, what is contemporary art? Looking at key works, artists, common themes, and contexts from the 1960s to now, we will establish a firm historical base for answering the aforementioned question. Our class meetings will consist of a lecture and time for discussion of the weekly readings.

**ARTH 255  20th Century Art and Architecture**  
*Professor TBA*  
*Tuesday 7:00 pm – 9:40 pm*

This course surveys the major tendencies in architecture and urban design in the United States, from the pre-colonial era through to the early twentieth century. Though chronological in format, the illustrated lectures will explore the thematic undercurrents and conditions that influenced the character of architecture in this country. While discussing the built environment, we will take into account such forces as cultural and national identity, industrialization, urbanization, and consumer culture. They will be discussed in addition to the regional and environmental conditions relevant to architecture. In this class, students will become familiar with the work of key figures of the American architectural scene as well as with general/popular building trends. They will learn of period aesthetic currents and their architectural evocations, and become acquainted with those building types ‘invented’ in the United States, such as the saltbox and skyscraper. In terms of requirements, there will be a midterm, final, and term paper.
ARTH 257   Contemporary Latin American Art

Harper Montgomery
Thursday 1:10 pm – 3:50 pm

In this course we will examine the dynamic role art has played within societies in Latin America and the Latino United States from the early 1950s to the present. Art will take myriad forms in this class--a great many of which were conceived to challenge traditions of painting and sculpture--and will relate to society in many ways. At times, we will see, art is deployed on behalf of the state, at times in support of revolution, and at others as a tool of protest against the government or as a means to obtain civil rights. Moving chronologically, we will begin by exploring the relationship of public art and architecture in state sponsored projects initiated during the 1950s, including the new Brazilian capitol city and college campuses in Venezuela and Mexico. We will look at the role film played in the wake of the 1959 Cuban Revolution, at the use of art to protest dictatorships in Brazil, Argentina, Chile and Central America, and to promote Chicano and Puerto Rican civil rights in the United States during the 60s through the 80s. We end by considering art’s relationship with local contexts in contemporary Latin America, as much Latin American art is now displayed and collected in a global context. Weekly readings will focus on recent art historical texts and on primary statements by artists and critics. For at least 2 classes we will leave the lecture hall to view exhibitions of modern and contemporary Latin American art at the Guggenheim and Museum of Modern Art. To receive credit for the course students must attend weekly meetings, participate in discussions, take mid-term and final exams, and write a short paper.
Art H 270  Art of Africa & Oceania: African Art
Professor TBA
Thursday 9:45 am – 12:25 pm
A thematic examination of African art and ritual from kingdoms across the continent.

Art H 280  History of Photography
Antonella Pelizzari
Wednesday 9:45 am – 12:25 pm
Photography, a medium that we all practice in everyday life, presents intricate and fascinating histories about technical processes, creative expressions, and social demands. The course will investigate these histories, surveying canonical works produced by photographers between the announcement of the invention, in 1839, and our present time, in which digital manipulation and image appropriation are adding new dimensions to the meaning of photography. This lecture class will present materials in chronological order and it will propose critical readings, encouraging group discussions about a variety of issues that are raised by photographers, i.e., the meaning of social documentary, war photography, fashion and advertising, the impact of tourism, the representation of race, and the politics of gender. The goal of these discussions is to become literate about photography as a form of visual language that can reflect society and culture, from past to present.

ARTH 300  Research Methods of Art History: Northern Baroque Influence on Eighteenth-century French Art
Kim de Beaumont
Thursday 9:45 am – 12:25 pm
The achievements of Sir Peter Paul Rubens (1577-1640), Rembrandt van Rijn (1606-1669), and diverse Dutch genre painters of the seventeenth century had a pervasive and varied impact on the art of eighteenth-century France, creating, in particular, a frame of reference for myriad representations of modern life and society. In this course we will examine the varied contexts in which this influence was felt, from the fêtes galantes of Jean-Antoine Watteau (1684-1721) and his followers, to the meditative domestic interior scenes of Jean-Siméon Chardin (1699-1779), to the bravura figures de fantaisie of Jean-Honoré Fragonard (1732-1806), to the drames bourgeois of Jean-Baptiste Greuze (1725-1805). Beginning with the theoretical debate between the Rubenistes and Poussinistes at the French Royal Academy in the late 1600s, we will explore the ways in which Northern Baroque art suggested to French painters innovative alternatives to the hierarchy of genres established under Louis XIV. Venues for the public exchange of artistic ideas, including Salon exhibitions and auction houses, as well as the thriving market for reproductive engravings, will be a topic of particular discussion.

Requirements for the course include weekly assigned readings designed to demonstrate a range of art historical methodologies; an oral presentation to the class and corresponding
research paper; and a class project centering on a hypothetical exhibition to which each student will contribute a focused catalogue entry.

**ARTH 300 Research Methods**  
*Cynthia Hahn*  
*Tuesday 1:10 pm – 3:50 pm*

The goals of this course are three: to introduce Art History majors to the basic methods of Art History; to develop the skills of critical reading and thinking; and to develop the ability to write clearly and persuasively. In order to pursue these goals, students will consider a single topic from a variety of methodological points of view through readings, write and present on one aspect of the topic, and explore advanced bibliography (if possible in more than one language!).

The topic for the course will be the *Tres riches heures*, perhaps the most beautiful, famous, and valuable of all medieval manuscripts. Students will read extensively on the subject and also in seminar discussions will explore stylistic, iconographic, social and cultural issues surrounding the manuscript. The Metropolitan Museum of art owns the *Belles heures*, a manuscript made for the same patron by the same artists and we will take a trip to the Cloisters to view the manuscript and talk to curators. Other ‘field trips’ will include the Met and the library.

**ARTH 351 American Art**  
*Kevin Avery*  
*Description TBA*

**ARTH 3801 Asian American Art History**  
*Midori Yamamura*

This introductory course will explore how Asian Americans’ unique history in the United States, along with their sociopolitical and cultural positioning, distinctively shaped their creative expressions. Students will be introduced to a broad survey of Asian American art and explore issues of race, identity, cultural hybridity, U.S. colonial-/postcolonialism, gender, alternative artistic strategies, and social activism that continuously helped transform the status of Asian Americans in U.S. society. Students will analyze how Asian American arts from diverse cultural heritages—including Chinese, Japanese, Korean, Filipino, Vietnamese, Cambodian, and South Asian—serve as the foundations for Asian American arts. Students will examine key moments of Asian American History: the laws of 1882 (Chinese Exclusion Act); 1917 (Asian Indians); 1924 (Koreans and Japanese); 1934 (Philippine immigrants), and U.S. wars against Asia—The Philippines (1899-1910); Japan (1941-45); Korea (1950-53); Vietnam (1965-75); and Afghanistan (2001-present). Students will be expected to produce regularly assigned reading responses, a written analysis of a current exhibition featuring Asian American artists, and a final research paper developed in consultation with the instructor.
ARTH 450    Art and Controversy
Tara Zanardi
Tuesday 1:10 pm – 3:50 pm
This seminar considers various artistic and architectural examples that have experienced controversy either at their inception or after. We will cover a broad range of historical periods and cultural contexts, and discuss crucial issues relating to the nature of the debate or problem surrounding an individual work or commission. By looking at a variety of images and structures, we examine different types of controversy—from the legal battle between John Ruskin and James Abbott McNeill Whistler in the late nineteenth century to the conflict that surfaced from the Minimalist design of Maya Ying Lin’s Vietnam Veterans War Memorial in the early 1980s.

ARTH 450    Performing the Self in Modern and Contemporary Art
Maxim Weintraub
Monday 1:10 pm – 3:50 pm
Description TBA