**ARHA110 Introduction to Western Art: Renaissance to Modern**

This course surveys the development of Western art from the Renaissance through the modern period. We will examine art's changing status within specific social and artistic contexts: from the Church and court of the Renaissance, through the formation of art academies in the late 16th century, to the development of an increasingly individualized artistic practice that led to the formation of an avant-garde. Classes will be organized chronologically and touch upon the following themes and ideas: politics, religion, and patronage; perception and experience; artistic identity and originality; relationships between artistic media; and the rise of a public sphere for art.

Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-ART  
Prereq: None

**ARHA126 El Greco to Picasso: Modern Art's Passion for Golden Age Spain**

This course examines the life and afterlife of the Spanish artists of the Golden Age, whose achievements reached unprecedented heights in the 17th century. Centuries later, their works took on new roles as artists of other times and cultures found their own inspiration in works of the past: Manet copied Velázquez, Picasso copied El Greco, and (famously on "Project Runway") Christian Soriano copied Murillo. What allowed these complex works to resonate so strongly in another era? Is such influence automatically a sign of success? And why have the works of Francisco Goya inspired more filmmakers than any other artist? Students will be introduced to the reading of visual art for stylistic, historical, and political content and develop a critical understanding of art and society in Golden Age Spain, as well as insights into the role of art as a cultural currency.

Offering: Crosslisting  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-RLAN  
Identical With: FIST126  
Prereq: None

**ARHA127 Venice and the Renaissance**

Venice - a city built almost impossibly on a forest of stilts sunk into the mud of the lagoon and buttressed by powerful myths of divine origins, permanence, and prosperity - produced some of the most spectacular works of Renaissance art and architecture. This introductory-level course on the art and culture of Venice's "golden age" considers the works of artists such as Carpaccio, Bellini, Giorgione, Titian, Veronese, and Tintoretto and architects such as Codussi, Sansovino, and Palladio in the context of the city's unique setting, social and governmental structure, cultural and political milieu, and larger geopolitical significance. It also positions Venice's artistic production within the broader framework of early modern Europe, exploring its connections with Byzantium and the Islamic world. The course also introduces students to key issues and methods of art history.

Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-ART  
Prereq: None

**ARHA135 Medicine and Art: Viewing the Medieval Body**

How did artists understand the body in the later Middle Ages, and how did this help to shape medical, spiritual, and philosophical views of what it meant to be human? What role did art play in the dissemination of scientific knowledge and religious thought, and were these views necessarily in conflict? This course will explore pre-modern depictions of the human body in works of art, scientific treatises, and visual ephemera produced and circulated in the pre-modern period (1150–1550). Topics to be addressed include the visual culture of life, death, and the afterlife; abnormal bodies: saints and monsters; the role of art in illness and healing; and medieval robotics and artificial bodies. Case studies will be drawn from European and Islamic works of art.

Offering: Host  
Grading: OPT  
Credits: 1.00  
Gen Ed Area: HA-ART  
Identical With: MDST135  
Prereq: None

**ARHA140 Van Gogh and the Myth of Genius**

This seminar will investigate in depth the career of this immensely popular and influential artist. Van Gogh has been the subject of much myth-making—both in his time and today—in which he appears as the quintessential mad genius whose passionate and tormented emotions become the stuff of art. We will both investigate the formation of this myth and view it critically, balancing it against the artist’s own account of his career in his paintings and prodigious correspondence. Van Gogh’s extensive, insightful, and fascinating writing begs the question of how one should treat an artist’s statements when interpreting his works. We will also examine the role of biography in art. Finally, rather than viewing the artist as an isolated creator, we will situate his work within the artistic landscape of late 19th-century Europe, and especially France, where he spent his most productive years as an artist, 1886–1890.

Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-ART  
Prereq: None

**ARHA151 European Architecture to 1750**

This course is an introduction to architecture and related visual art as an expression of premodern Western European civilizations, from ancient Greece through the early 18th century, including Roman, Early Christian, Byzantine, early medieval, Romanesque, Gothic, Renaissance, and Baroque architecture, landscapes, and cities. The focus is on analysis of form in architecture and the allied arts. Emphasis is on relationships between style and patronage. In each era, how does architecture help to constitute its society’s identity? What is the relationship between style and ideology? How do architects respond to the works of earlier architects, either innovatively or imitatively? How do patrons respond to the works of their predecessors, either locally or distantly? How are works of architecture positioned within those structures of power that the works, in turn, help to define? How do monuments celebrate selected aspects of history and suppress others? How were the major buildings configured, spatially and materially? Emphasis will be on continuities and distinctions between works across time, seeing Western traditions as a totality over centuries. Lectures and readings convey different historiographic approaches to these issues.

Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-ART  
Identical With: MDST151  
Prereq: None

**ARHA170 Postmodernism and the Long 1980s**

This introductory immersion in the practice of art history offers an opportunity to gain expertise in visual analysis and historical interpretation through a guided investigation of art and critical theory in the United States during the 1980s. The central debates of this tumultuous decade—still very much with us today—brought the contested paradigm of postmodernism to a fever pitch. Two key exhibitions provide bookends: in "Pictures" (1977), techniques of appropriation diagnosed a new kind of slippage between reality and representation; in 1993’s "Whitney Biennial," the period’s sustained engagement with gender, sexuality, race, and the relationship between art and politics achieved decisive (and
controversial) visibility. Between these poles, artists turned to the street, navigated the "ends" of painting, and invented new forms to confront an increasingly image-soaked media-public sphere. The course attends to the strategies of photoconceptualism, painting, sculpture, video, and site-specificity by which artists intervened in a polarizing historical moment that saw the expansion of neoliberal economics and political conservatism, a sharpened divide between rich and poor, the AIDS crisis, and the geopolitical realignments of the late Cold War.

**ARHA172 Memory Image: Introduction to Art (As) History**

One premise of art history is that works of art necessarily register or encode the time and place of their making. Some art practices operate historically in more than an artifactual sense, whether by revisiting the art historical past through citation, or by actively responding to the socioeconomic, technological, or cultural conditions of their present. Others engage directly in the project of historical representation and research, recasting these activities through painting, photography, installation, and performance (from experiments in abstraction to queer art and restaged mass protests). Spanning a series of recent case studies from post-Holocaust New York School painting to post-Katrina abstraction to queered archives and restaged mass protests, this course provides an introduction to the practice of art history by way of recent works of art that have made the resources (and limitations) of historical methodology a subject of investigation. What is the role of art as historical memory in an increasingly image-soaked world?

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-ART  
**Identical With:** AMST170  
**Prereq:** None

**ARHA181 Mughal India: Introduction to the Practice of Art History**

Founded in northern India in the early 1500s, the Mughal empire was one of the largest centralized states in the history of the premodern world. During the two centuries of their effective rule over most of the Indian subcontinent, the Mughal emperors and their subordinates were prolific patrons of the arts, overseeing the production of lavishly illustrated books and picture albums and commissioning such architectural masterpieces as the Taj Mahal. This course offers an introduction not only to the art and culture of Mughal India but also to the practice of art history itself, through a sequence of six thematic units exploring and applying different methods that are central to the discipline. Each unit begins with critical reading and discussion of one or two key theoretical or methodological statements, then continues through application to case studies drawn from Mughal India. The units include (1) techniques of visual description and formal analysis, (2) the concept of style and stylistic analysis, (3) the analysis of meaning in visual images (iconography and iconology), (4) models of time and the historical explanation of change, (5) architectural and historical analysis of buildings and their sites, and (6) historiographic assessment of debates and changing interpretations within art history. Each unit culminates in a writing exercise designed to provide students with structured experience in some of the various modes of art historical writing. The course is appropriate as an introduction both to art history and to Mughal art.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-ART  
**Prereq:** None

**ARHA182 Understanding the Arts of Imperial China: Content and Methods**

With its long history and diverse culture, Imperial China was known for its rich and complex traditions in art. From the magnificent terracotta warriors and splendid court paintings to delicate blue-and-white porcelain, these artworks not only testify to the complexity of the society that produced them, they also suggest visual principles and ideological premises by which they can be understood. This course offers an introduction to the important roles that art played in the society of Imperial China and discusses their visual principles and ideological premises so we can comprehend the artworks themselves. By examining three large groups of artworks from Imperial China—ritual objects and monuments from the early periods, courtly paintings and calligraphy from the middle periods, and commercial goods of factory art from the late imperial periods—we will look at the relationship of form and content, the materiality of artworks, questions of the artist’s agency, and the context in which artworks were produced, transmitted, and consumed. The goal of this course is to encourage interest in the arts and culture of Imperial China as well as basic issues in the field of art history.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-ART  
**Identical With:** CEAS166  
**Prereq:** None

**ARHA201 Approaches to Archaeology**

Archaeology is the study of the past through its material remains. This course will introduce students to a range of approaches that archaeologists use to interrogate material culture (artifacts and other physical remains) and, in some cases, written records, to present interpretive reconstructions of past human history, societies, cultures, and practices. The course includes archaeological approaches to prehistoric cultures through to ancient, medieval, and early modern societies.

**Offering:** Crosslisting  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** SBS-ARCP  
**Identical With:** ANTH204, ARCP204, CCIV204  
**Prereq:** None

**ARHA202 Art and Archaeology of the Bronze Age Mediterranean**

This course is an introduction to the history, art, and archaeology of the Bronze Age Mediterranean. Throughout the semester we will explore the development of civilization and high society in the Aegean world (mainland Greece, the islands, Cyprus, and Crete), the rise of Minoan and Mycenaean palace power, the origin of the biblical Philistines, and, of course, the historical evidence for the Trojan War. We also look at the contemporary Near Eastern cultures with which these societies interacted, exploring the reciprocal exchange between the Aegean world and Egypt, Syria, and the Hittite kingdoms. For each period we will survey the major archaeological sites (civic and cultic), examine archaeological questions, and study the development of sculpture, painting, ceramics, and architectural trends in light of political and social changes.

**Offering:** Crosslisting  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-CLAS  
**Identical With:** CCIV201, ARCP201  
**Prereq:** None

**ARHA203 Survey of Greek Archaeology**

This course introduces the art and archaeology of Greek civilization from Mycenaean palaces of the Bronze Age, to tombs of warriors and battlefields of Marathon, through the theatrical and political centers of democratic Athens. Throughout the semester we will survey the major archaeological sites (civic and cultic) for each period and study development of sculpture, painting, ceramics,
and architectural trends in light of political (propaganda) and social changes. More than a tour of monuments and mosaics, however, this course will show students how to interpret and apply literature, material science, anthropology, and art history to address archaeological questions, and to consider the relationship (ancient and modern) between social trends and material evidence.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: ARCP214, CCIV214
Prereq: None

ARHA204 Off with its Pedestal! The Greek Vase as Art and Artifact
This course explores the dual role of the Greek vase—as objet d’art and as material culture. The first half of the course will trace the origins and development of Greek vase painting from Mycenaean pictorial vases to the masters of Attic Red Figure, examining the painters, the themes, and (often titillating!) subject matter in its social and historical context. The second half will focus on the vase as an artifact and tool for reconstructing social values and economic trends throughout the Mediterranean. We will look at rip-offs, knock-offs, and how much Attic pottery was really worth, and evaluate the use of pottery as an indicator of immigration or cultural imitation. The course will include work with 3D scanning and digital optimization, as well as the construction of a virtual museum exhibit.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: ARCP285, CCIV283
Prereq: None

ARHA205 Visualizing the Classical
This project-based learning course integrates archaeology, classical texts, and the technologies of virtual construction to rebuild the material remains of the ancient world. Student teams will draw upon theories of urban design, engineering, and performance theory to create a material or virtual reconstruction of a classical built environment or object. Through the reconstruction of such spaces, we will explore how the ancient builders and craftsmen--through landscape, sound, light, functionality/monumentality, and spatial relationships--shaped the experience of the ancient viewer.

The course is divided into three modules. The first module will use case studies to survey the principles of archaeological reconstruction and explore the concepts and language of design and planning used by archaeologists and design specialists. These case studies will range from Greek and Roman temples, to city blocks and houses, to public spaces for entertainment or governance. In the second module, a series of technology workshops and in-class projects will give students hands-on training in the analytical mapping, modeling, interpretive, and reconstructive approaches such as ArcGIS, CAD, Sketchup and 3D printing. This practical training will form the foundation for the third module, during which student teams will apply these technologies to collaborate on the reconstruction of an ancient built environment or object. During this section of the course, students will discuss and collectively troubleshoot the problems of design and reconstruction they encounter as they go. Students will present their work at the end of the course, and discussion will focus on the insight that the process of reconstruction has offered into principles of ancient design and the values of ancient communities.

This seminar will be of interest to students with experience in classical studies, archaeology, studio arts, and digital design.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS

ARHA207 Survey of Roman Archaeology and Art
This course begins with the art, archaeology, and culture of the Etruscans and their important contributions to the early history of Rome. After a brief examination of the influences of Hellenistic culture on Rome, the course surveys the archaeological evidence illustrating the principal architectural and artistic achievements of the Romans down to the reign of Constantine the Great.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARCP223, CCIV223
Prereq: None

ARHA209 Van Eyck to Velazquez: A New Look at Old Masters
This course investigates the art of Northern European and Iberian art in the early modern period (1400–1700). Artists thrived in the lands outside of Italy as art markets expanded, new genres arose to appeal to diversified audiences, and changes in religious belief and practices invigorated the market for devotional art. The establishment of overseas empires brought wealth and exotic goods to the continent while exposing artists to new ideas and new ways of picturing the world. Add to this technical innovations such as the development of oil painting and introduction of canvas supports, and the stage was set for the emergence of the great masters whose works we will encounter in this course—including Rogier van der Weyden, Jan van Eyck, Pedro Berruguete, Hieronymus Bosch, Albrecht Dürer, Pieter Bruegel, Rembrandt van Rijn, Diego Velázquez, Johannes Vermeer, and Francisco Zurbarán.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: MDST231
Prereq: None

ARHA211 Early Medieval Art: Judaism, Christianity, and Islam in the Mediterranean, 300–1200
This course explores the art and culture of the Mediterranean region from late antiquity through the 12th century. Case studies of four dynamic cities--Islamic Córdoba, Byzantine Istanbul, Christian Ravenna, and multifaith Jerusalem--will guide our understanding of this pivotal period. Attention will be given to the balance between secular and sacred art and architecture, debates over figurality and nonfigural imagery, and relations between majority and minority cultures around the Mediterranean basin. Topics for discussion include iconoclasm and the triumph of the image, imperial ambitions and the shaping of the landscape, and the circulation of luxury goods as a tool of cultural transformation.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: MDST231
Prereq: None

ARHA212 Lost Renaissances: Art & Architecture of Medieval Italy and the Mediterranean
This course traces the multiple though now largely forgotten renaissances, or flourishings of cultural and artistic activity fueled largely by the recuperation of the classical past, in Medieval Italy and across the Mediterranean world. We will examine works of art and architecture of Italian centers including Rome, Sicily, Venice, Pisa, Padua, Siena, and Florence. With an emphasis on the art of intercultural relations in the medieval Mediterranean, we will explore and discuss how the intensive interactions of Roman (pre-Christian), Islamic,
and Christian communities during the medieval period, ca. 300–1300, were essentially shaped by works of art.

Together, we will debate the relevancy of present-day ideas in art and politics for understanding past cultures (and vice versa), witness an Islamic caliph's gift of an elephant to a Christian king (and consider how "gifts" could also be "art"), discover the art of hydromancy (water magic), and uncover how a French king in Sicily employed Islamic artists to decorate his pleasure palace. This course explores what the great Spanish historian Americo Castro referred to as "convivencia," the co-existence of medieval cultures, as recorded in intercultural objects of luxury, piety, and beauty. Other themes explored in the course include cultural continuity, the omnipresence of the classical Roman/pagan culture in the Christian empire, the power and use associated with art objects, and the sometimes surprising role of women in the medieval Mediterranean.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: MDST217
Prereq: None

ARHA214 The Art and Architecture of Medieval Pilgrimage, 1100-1500
This course introduces students to the art and architecture of the later Middle Ages in Europe and the Mediterranean region as experienced by the travelers who traversed the great pilgrimage routes that crisscrossed the continent, from Canterbury to Compostela, Rome, and Jerusalem. Pilgrimage dramatically shaped the medieval landscape, leaving indelible marks on the natural and built environment. From great cathedrals to humble shrines, luxury goods to cheap souvenirs, lavish illuminated manuscripts to rough traveler's guides, the visual culture of medieval pilgrimage will be explored from a variety of perspectives and placed into an appropriate social, cultural, and historical context. Comparative discussions of pilgrimage in Judaism, Islam, and secular culture will feature alongside the cultural traditions of European Christianity.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: MDST216
Prereq: None

ARHA215 The Art and Archaeology of Anglo-Saxon England, 400–1100
This course will consider the art, architecture, and archaeology of the British Isles from the withdrawal of the Roman legions in the fifth century to the end of the reign of Henry II in the 12th century. It will draw on material from church history to help understand the transition from paganism to Christianity and the struggle between Celtic and Roman Catholicism. It will draw on material from history and archaeology to help understand the complex relations between the waves of invading Saxons and the native English in the early medieval period, the Vikings in the late 9th and 10th centuries and the Norman invasion in 1066. Finally, the course will focus on the development of towns and on the place and role of both royal commissions and parish architecture in the life of those towns.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: MDST209, ARCP215
Prereq: None

ARHA216 The Gothic Cathedral
Beginning with a short survey of monuments of the Romanesque period (ca. 950–1100), this course will study the continuities and changes in the forms, meanings, and contexts of religious and secular buildings during the Gothic period (ca. 1125–1350). While primary emphasis will be given to architecture in relation to function and meaning, consideration will also be given to sculpture, painting, and the so-called minor arts.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: MDST239
Prereq: None

ARHA218 Medieval Archaeology
This course will serve as an introduction to the archaeology of medieval Europe. Emphasis will be on methods and theory and on recent trends in the field. Material will be drawn mainly from North European secular and ecclesiastical sites. Students interested in participating in the Wesleyan summer archaeological program in France are strongly urged to take this course.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARCP304, CCIV304, MDST304
Prereq: None

ARHA219 Pyramids and Funeral Pyres: Death and the Afterlife in Greece and Egypt
This course explores the archaeology of death and burial in Egypt and Greece, from the royal burials in the pyramids at Giza, to the cremated remains of warriors in Lefkandi, Greece, to the humble burials of infants under house floors. Drawing upon a blend of archaeological, art historical, and mythological evidence, we will examine how the funerary practices and the very notions of the soul, the body, and the afterlife compare in these two societies. We will also explore how social class, gender, and ethnicity influenced those ideas.

The course will also provide an introduction to archaeological theory and the interpretive strategies employed by archaeologists, art historians, and historians in the reconstruction of ancient societies.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: CCIV244, ARCP244
Prereq: None

ARHA221 Early Renaissance Art and Architecture in Italy
This course surveys key monuments of Italian art and architecture produced between ca. 1300 and 1500. Focusing on major centers such as Florence, Milan, Rome, and Venice, as well as smaller courts such as Urbino and Mantua, it considers the works and careers of the most important artists and architects of the period, among them Giotto, Brunelleschi, Donatello, Giovanni Bellini, Botticelli, and Leonardo da Vinci. Monuments are studied in their broader intellectual, political, and religious context, with particular attention paid to issues of patronage, devotion, gender, and spectatorship. Class discussions will be based on close readings of primary sources and scholarly texts on a wide range of topics. Museum trip(s) will expose students to original works of art.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: MDST222
Prereq: None

ARHA224 Italian Art and Architecture of the 16th Century
In addition to key monuments of 16th-century Italian art and architecture, this course seeks to introduce students to some of the most important figures of the period: artists and architects--such as Leonardo, Michelangelo, Raphael, Bronzino, Titian, and Palladio; their princely and ecclesiastical patrons--such as...
Cosimo I de’ Medici and Julius II; and their critics and biographers--such as Dolce and Vasari. Our aim will be to understand the complex artistic and architectural landscape of the period against the backdrop of shifting intellectual and religious trends, such as the Counter- Reformation. Class discussions will be based on close readings of primary sources and scholarly texts on a wide range of topics.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARHA225 Art and Society in Ancient Pompeii
This seminar surveys the art, architecture, and material remains of the cities buried by the eruption of Mt. Vesuvius in 79 CE. Through readings, class discussions, and student research presentations, we will explore the ways in which this material can be used to study the social and political life of a small Roman city and examine the unique evidence for reconstructing the private life of Roman citizens, from their participation in local politics and government, to their religious beliefs and lives, to the interior decoration of their homes and their burial customs.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: CCIV234, ARCP234
Prereq: None

ARHA233 Art and Culture of the Italian Baroque
This introduction to the arts and architecture of 17th-century Italy addresses one of the core paradoxes of the period: that startling innovation and creativity were not inconsistent with serving the purposes of patrons and ideologies that at first appear rigid and authoritarian. Supported by popes, cardinals, new religious orders, and private collectors, artists and architects such as Caravaggio, Artemisia Gentileschi, Pietro da Cortona, Gianlorenzo Bernini, and Francesco Borromini depicted saintly bodies in moments of divine rapture, opened up painted ceilings to elaborate illusionistic visions, and subjected the classical language of architecture to unprecedented levels of movement. Through lectures and discussions of key primary and secondary sources, we will explore the emotive and ideological power of Baroque art, considering the multitude of ways in which it shaped the visual, political, and religious worlds of its day.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARHA240 Modernism and Modernity in 19th-Century French Painting
This course looks at factors that contributed to Paris’s rise as the preeminent artistic center in the West at the time of the French Revolution and traces the evolution of French art throughout what would prove to be an extraordinary century; and the relationship between art’s embrace of privacy, domesticity, and intimacy at the end of the century and France’s revolutionary legacy.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: COL240, FIST240
Prereq: None

ARHA241 Introduction to European Avant-Garde, 1880–1940
This course will introduce students to the major avant-garde art movements from the first half of the 20th century as they took root in France, Germany, Italy, Holland, and Russia. Our focus will be on painting, but we will also look at attempts to go beyond painting in an attempt to gain greater immediacy or social relevance for art. Topics that will receive special emphasis include the relationship between abstraction and figuration, the impact of primitivism and contact with non-Western arts, modernism’s relationship to mass culture, war and revolution, gender and representation, art and dictatorship, and the utopian impulse to have the arts redesign society as a whole.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: COL230, FIST241, GRST241
Prereq: None

ARHA244 European Architecture and Urbanism, 1750-1910
This course considers the history and theory of architecture and urbanism in Western Europe from the mid-18th to the early 20th century. A central theme is the relationship between historicism and modernity through the period. Topics include neoclassicism, the picturesque landscape, the Gothic Revival, the Arts and Crafts Movement, the École des Beaux-Arts, the German Rundbogenstil, international expositions, and Art Nouveau. We will focus on specific sites in major cities, including Paris, London, Berlin, Munich, Vienna, Milan, Rome, Brussels, and Barcelona, among others. New or transformed building types include museums, railway stations, apartment blocks, department stores, and theaters. Urban forms include residential squares, boulevards, arcades, and public parks. Architectural culture will be discussed as a response to changing political, economic, technical, and ideological conditions in newly modernizing societies. Urbanism includes the transformation of early modern cities due to industrialization, housing for different social classes, new towns, suburbs, utopian communities, the Garden City, and colonial centers such as Bombay (Mumbai), Algiers, and Hanoi.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: FIST244
Prereq: None

ARHA246 American Architecture and Urbanism, 1770–1914
This course considers the development of architecture and urbanism in the United States from the late 18th through the early 20th century. Major themes include the relationship of American to European architectures; the varied symbolic functions of architecture in American political, social, and cultural history; and the emergence of American traditions in the design of landscapes and planning for modern cities, especially Boston, New York, Philadelphia, Washington, D.C., Chicago, Los Angeles, and San Francisco. The course considers houses for different sites and social classes, government buildings, churches and synagogues, colleges, and commercial architecture of different kinds includes the origins of the skyscraper. Urban environments include cemeteries, public parks, streets, and civic centers. Movements include neoclassicism, the Gothic and Romanesque revivals, the Chicago School, the Arts and Crafts movement, and the City Beautiful movement. Major figures studied include Thomas Jefferson,
Benjamin Latrobe, Frederick Law Olmsted, Frank Furness, Henry Hobson Richardson, Louis Sullivan, the early work of Frank Lloyd Wright, Greene and Greene, Bernard Maybeck, Julia Morgan, and McKim, Mead and White.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: AMST232
Prereq: None

ARHA249 "Public Freehold": Collective Strategies and the Commons in Art Since 1960
Art since 1960 has forged a contradictory alliance between the legal field of intellectual property and the expanded tradition of poststructural thought. Taking its title from conceptual artist Lawrence Weiner, this course navigates this contradiction via four units, each corresponding to a specific artistic strategy: appropriation, scoring, collaboration, and participation. Testing the limits of the signable, saleable, and stealable, such techniques have thrown traditional concepts of originality and possessive individualism into arrears while giving rise, quite paradoxically, to some of the most celebrated careers and widely reported lawsuits involving allegations of creative property theft. Do such maneuvers amount to specious self-aggrandizement? Or do they indicate a renewed search to locate, foment, and protect sources of creative invention? The ever-expanding horizon of collaborative media access and increased pressures to enclose this new electronic commons have made such questions all the more urgent today. Artists considered include Claire Fontaine, General Idea, Pierre Huyghe, Juliana Huxtable, Sherrie Levine, Tino Sehgal, Sturtevant, Hito Steyerl, Andy Warhol, and Lawrence Weiner.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM224
Prereq: None

ARHA251 Artists Design Exhibitions
This course explores the history and theory of exhibition making as an artistic practice, focusing on major works since the 1960s as well as foundational projects of the early to mid-20th century. Our discussions will generate a working typology, tracking how artist-designed exhibitions have variously served as spaces of public debate and agitation, propaganda spectacles, didactic displays, and sites of aesthetic experimentation. Exhibition design’s material supports have been just as disparate: room-scale interiors, multiform spatial sequences, distributed multiples, and outdoor installations on city streets. Across each of these divergent modes, exhibitions are distinguished by their shared potential to create what Walter Benjamin once described as “simultaneous collective reception.” As Benjamin’s phrase suggests, exhibitions constitute publics, and in this course special attention will be paid to the types of publics—and the types of subjects—that specific exhibition strategies presuppose.

A key concern will be to situate exhibition design relative to other artistic techniques, including installation art, institutional critique, and photomontage. What can the history of exhibition design tell us about the new “curatorial condition” of everyday life, in which data specialists now curate information, an artisan cheese shop curates its merchandise, and anyone with a social media account curates a presentation of self? Artists central to this history, and to which this course attends, include: El Lisitsky, Marcel Duchamp, Charles and Ray Eames, the Rosario Group, the Independent Group, Hélio Oiticica, Marcel Broodthaers, Louise Lawler, Group Material, Fred Wilson, and Camille Henrot.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART

ARHA252 Contemporary Art Since 1980
This historically rooted introduction to contemporary art sets an anchor around 1980 and moves through the major debates of the last thirty-five years. This period gave rise to a remarkable range of historical transformations: a post-communist Europe; an economically prominent China; the AIDS crisis and queer activism; increasingly molecular degrees of technological mediation in everyday life; the consolidation of a globalized network of travel, communication, and capital; climate change; and a seemingly perpetual “war on terror,” to name only a few. This course attends to the changing vocabulary of approaches by which artists both intervened in these conditions and positioned their work in relation to a longer view of the history of art. Rather than a strictly chronological survey, the course attends to specific theoretical frameworks (postcolonial, feminist, poststructural, etc.) and formal techniques (painting, sculpture, installation, video projection, social practice, public intervention, web-based art, etc.) that fuel current practice.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: AMST287
Prereq: None

ARHA253 Art After 1945
This course examines artistic production in the United States between 1945 and 1980. Artists in this period attempted to respond to the “caesura of civilization” brought about by the Holocaust and World War II, to contend with the consolidation of postwar consumer capitalism and mass culture, and to situate their work in relation to the far-reaching social upheavals of the 1960s and ’70s. Practices linked to the early twentieth century avant-garde (such as abstraction, the readymade, Dada, and surrealism) echoed in these years, reconfiguring themselves in relation to emergent discourses around information technology, feminism, post-humanism, and cultural studies, to name just a few important intellectual loci. The boundaries of the art object and its contexts of reception transformed radically in these years as artists developed new forms and new models of spectatorship to confront a world that had placed enormous pressure on traditional concepts of humanist subjectivity. Topics include New York School painting, pop art, minimalism, process art, conceptual art, performance, and site-specificity. A broader creative ecosystem inclusive of mass culture, design, dance, music, experimental architecture, and photography will additionally be considered.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: AMST249
Prereq: None

ARHA254 Architecture of the 20th Century
The course considers influential works in architecture, its theory and criticism, and ideas for urbanism, mostly in Europe and the United States, from about 1900 to the present. Early parts of the semester focus on the origin and development of the modern movement in Europe to 1940, with attention given to selected American developments before World War II. Later parts of the course deal with Western architecture from 1945 to the present, including later modernist, postmodernist, and deconstructivist work, urbanism and housing, computer-aided design, green buildings, and postwar architecture in Latin America and Japan and in postcolonial India and Africa.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ENVS254
ARHA258 Contemporary World Architecture
This course is a study of architecture and urban design throughout the world from the 1990s to the present. American topics include public and private development in the "neo-liberal" city in New York, Chicago, Los Angeles, and post-Katrina New Orleans; contemporary museum architecture; sprawl and New Urbanism; and affordable housing, both urban and rural. Major American architects considered include Frank Gehry, Richard Meier, Daniel Libeskind, and Diller Scofidio + Renfro. In Europe, the focus is on contemporary public architecture in Berlin, London, Paris, Valencia, Lisbon, Rome, and Athens, with attention to major works of Sir Norman Foster, Zaha Hadid, Jean Nouvel, Santiago Calatrava, Rem Koolhaas, and Renzo Piano. In China we will study state monuments of the Communist Party in Beijing and issues of preservation and urban development there and in Shanghai. In Japan the recent work of Tadao Ando and Shigeru Ban is a focus, as are selected projects by other architects in Tokyo and Yokohama. Additional lectures will treat airport architecture and sites in India, Jerusalem, Cairo, Guinea, South Africa, Rio di Janeiro, and Quito, Ecuador. The last quarter of the course focuses on green or sustainable architecture, including passive and active solar heating, photovoltaics, energy-efficient cooling and ventilation, timber and rammed-earth techniques, LEEDs certification, wind and geo-exchange energy, green skyscrapers, vertical farming, and zero-carbon cities.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARHA260 History of Prints
For centuries, printmaking was the only way to reproduce visual images and was vital for the communication of ideas and the spread of artistic styles. This course examines the techniques, production, circulation, and collection of prints in Europe and the United States from the 15th century to the present. In the 19th century, as photography took on the role of reproduction, printmakers reconsidered the artistic possibilities, reemphasizing the artist’s touch and turning to renewed political uses. This course supplements lectures with study of the print collection of the Davison Art Center. Topics include aesthetics, connoisseurship, commerce, and technology.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARHA262 Seeing a Bigger Picture: Integrating Environmental History and Visual Studies
This interdisciplinary course approaches the history of environmental policy and opinion making through a frame that takes seriously the rise in power accorded to visual imagery and visual practices (including photography, digital image production, film and new media) in modern society. The course introduces students to key landmarks in the visual history of environmentalism spanning a period from colonial America to the recent past, focusing both on images of nature and on the nature of images.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST262, SISP255, ENV5255
Prereq: None

ARHA263 Curatorial Workshop: Images of the Floating World
This course will provide students with practical training in the design and development of a gallery installation in the Davison Art Center (DAC). The theme for this semester is Japanese woodblock prints. We will carry out the many and diverse components involved in creating a gallery installation, from conception to execution, including concept development, catalog and label entries, accessibility, layout, and design. The course will culminate with an installation at the DAC, which will include an accompanying publication as well as permanent online catalog entries for individual prints on the DAC’s website.

Images of the floating world, or ukiyo-e, refers to a genre of Japanese art that emerged in the 17th century to depict the pleasures of life of that period—beautiful women, famous kabuki actors, views of famous places, and erotic pictures, among other subject matter. In most cases, these are woodblock prints, images produced by craftsmen from woodcuts based on originals painted by artists. Because they could be produced quickly, cheaply, and in large numbers, woodblock prints were exceptionally well-suited for the representation of the latest fashions or politics. Ukiyo-e prints made their way to Europe in the 19th century and remain the most popular form of East Asian art in the West. The Davison Art Center has around 600 Japanese woodblock prints in its collection, ranging in date from the 17th to 20th centuries and including works from all the major artists of the Edo period (1615-1868).
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: CEAS236
Prereq: None

ARHA264 Photography and Law: Mugshots, Privacy and Publicity, Obscenity, Copyright, and Evidence
This seminar is designed as an introduction to the major developments in the legal history of photography in transatlantic (US-UK especially) society from the first law cases involving photography in 1840 through to contemporary legal debates about such topics as cameras in the courtroom, sexting, surveillance, photographing police, dash cam and body cam videos, admissibility of photographs as evidence, obscenity and moral boundaries of subject matter, and copyright. A range of secondary historical and theoretical writings will anchor the discussions, but the course will focus primarily on student analysis and interpretation of primary and archival sources (texts of legal cases, law reviews and dissertation, news articles, and documentary and video footage). Students will gain knowledge of how legal history has shaped the history of photography, and new perspectives on the historical origins of contemporary issues in photography and digital imaging. This course should be of interest especially to history majors and non-majors who are interested in law, photography, and culture and will also contribute to the “Visual and Material Studies” module in History.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST286
Prereq: None

ARHA267 Contemporary Art in Africa and Diaspora
The main focus of this course is contemporary African art and art of the African diaspora. We begin with a brief survey of painting by African-American artists of the late nineteenth and twentieth century—an artistic flowering accompanied the independence of African nations after 1957. Contemporary African artists must address overriding issues of social and political importance. Their work speaks eloquently to such issues as the desire for peace, the struggle against pollution and climate change. As art becomes increasingly trans-cultural, the art of the African diaspora takes on a new cultural meaning.
Offering: Host
Grading: A-F
Credits: 1.00
ARHA277 Arts of Zen in East Asia

This course will explore the history of Zen Buddhism and its underpinning philosophical concepts related to enlightenment, emptiness, and beauty. The goal of this course is to form an in-depth appreciation for the arts of Zen in their historical, philosophical, and cultural context.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: RELI277, CEAS288
Prereq: None

ARHA278 Goddesses and Heroines: Images of Women in the Art of China and Taiwan

This course examines the history of visual representations of women in China and Taiwan from the 12th to the early 20th century. During this period, images of women increasingly appeared in the visual cultures of China and Taiwan as guardians and advocates for the weak and the suffering, as well as political or moral allegories. Their heroic and divine images combine traits of feminine qualities highlighted in a male-chauvinistic tradition and symbols of a mega-being beyond any gender-specific definition. By tracing the formation and transformation of images of women in the art of China and Taiwan, this course will explore three themes: (1) the development of female cults in the visual cultures of China and Taiwan; (2) the relationship of feminine representation, human morality, and divine power in Chinese and Taiwanese societies; and (3) the negotiation of political and cultural identities in these societies through the appropriation of female images. The goal of this course is to offer students contextualized knowledge about women's roles in the arts and visual cultures of China and Taiwan.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: CEAS167, FGSS279
Prereq: None

ARHA281 Unearthing Early China: Art and Archaeology

This course introduces early China by examining major archaeological discoveries from prehistory through the second century CE. We will analyze the formal and material features of early Chinese artifacts from important archaeological
excavations at sites such as Liangzhu, Anyang, Zhouyuan, and Mancheng. We will discuss the ways in which these artifacts and archaeological sites demonstrate early Chinese cosmological beliefs and ritual practices, especially notions related to heaven, afterlife, and the transition from ancestor worship to the pursuit of personal welfare in immortality. In addition, we will study the iconography and symbolism of objects found in these archaeological discoveries, which would serve as a foundation for the inception of visual arts in the later periods of Chinese history.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CEAS
Identical With: CEAS290, ARCP290
Prereq: None

ARHA282 Art of Dissidents and Recluses: Chinese Literati Painting and Calligraphy
During the mid-11th century, a group of Chinese dissidents and recluses, known for their independent views on political and social issues, began to explore new forms of artistic expression. The results of their effort challenged the status quo in Chinese art and eventually developed into a unique tradition, known as literati art. The tradition left a strong imprint in Chinese culture today and its impact can also be felt throughout East Asia, especially Korea and Japan. This course examines this artistic tradition and its legacy in today’s China and East Asia.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: CEAS277
Prereq: None

ARHA283 Beyond the Great Wave: Japanese Art and Visual Culture
Japanese art has been successfully taking, transforming, and incorporating diverse cultural elements form various traditions into its own visual vocabulary. At the same time, the traditional arts of Japan continue to inspire contemporary artists and designers around the world. This course will take an interdisciplinary approach to Japanese art from the ancient period to the present day. We will consider a range of visual media in the context of Japanese literature, history, and religion. We will examine how Japanese art has developed and changed through the ages, and how it has interacted with other artistic traditions. The course will consider both 3D (sculpture and architecture) and 2D (narrative scrolls and screens) media, and will take advantage of the DAC print collection, where we will work with original woodcut prints by artists such as Hokusai.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: CEAS283
Prereq: None

ARHA284 Buddhist Art and Architecture in East Asia
This course surveys the art and architecture of East Asia, emphasizing the unifying Buddhist tradition. As Buddhism spread through East Asia, it was influenced and shaped by native creeds—Confucianism and Daoism in China, Shamanism in Korea, and kami-worship (Shinto) in Japan. These interactions will be explored through works of art and architecture, as we examine issues of continuity and diversity.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: CEAS284
Prereq: None

ARHA286 Empire and Erotica: Twenty-three Masterworks of Indian Painting
The history of later Indian painting (16th--19th centuries) is dominated by two distinct stylistic traditions, one flourishing at the court of the Mughal empire, the other at the courts of the various Rajput dynasties that held sway in regions along the periphery of the Mughal domain. This course introduces these two traditions through in-depth consideration of twenty-three representative masterworks, paintings that demand sustained close examination to fully unpack their content, their aesthetic dimensions, and the historical milieu in which they were produced and received. The first half of each session is devoted to a collective “close looking” at one of the key paintings (in the form of a high-resolution digital image), which then leads into broader discussion of related works and larger interpretive themes. Topics to be considered include the historical connections between the Mughal and Rajput schools; the relationships between painting, poetry, and music; the concerns of natural history painting; and the manner in which both Mughal and Rajput artists appropriated formal conventions from 16th century European prints and paintings. No previous knowledge of Indian art or the methods of art history is assumed or needed to succeed in this course.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARHA288 Art of No-Return: Modern and Contemporary Chinese Art
With record-breaking auction prices, often in the millions for a single work, modern and contemporary Chinese art has captured international attention over the past two decades. These works, often flamboyant and contentious, reflect the political, social, and cultural changes that China has experienced since the conclusion of its dynastic past in 1911. In this course, we will examine the development of modern and contemporary Chinese art in the context of these changes, from the influx of Western social theories in the 1920s and ’30s, through the Japanese invasion and the political upheavals during the Mao (1893–1976) and post-Mao eras, to the socio-economic reforms of the 1980s to the present times. We will study leading artists, such as Xu Beihong, Ai Weiwei and Zhang Huan, whose works in painting, sculpture, architecture, installation, and performance art helped to define the new Chinese art. While examining the artworks, we will explore issues related to the tension between Chinese nationalism and Westernization, the adaptation of modern aesthetics and visual technologies, the conflict between state sponsorship and censorship, the changing perception of gender and self-image, the emergence of urban space and consumer culture, and the connection between art and the global economy. The goal of this course is to provide an advanced understanding of Chinese art in the present times.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: CEAS168
Prereq: None

ARHA290 Mahabharata and Ramayana: The Sanskrit Epics and Indian Visual Culture
This course explores the complex interface between literary texts and visual performance traditions in South Asia, taking as our primary focus the two great Sanskrit epics, Mahabharata and Ramayana. Both epics will be read in abridged translation to provide familiarity with the overall narrative structure and thematic concerns of the two texts, and a number of excerpts from unabridged translations will be studied in detail to arrive at a fuller understanding of the contents of key episodes and of the style and texture of the two works. The first part of the course addresses a series of questions pertaining to the literary versions of the two epics: What is epic as a genre, and what are its social roles? Do the Mahabharata and Ramayana manifest similarities that permit us to
identify a distinctive Indian epic type? What are the connections between these epics and the early history of India? Why, and how, did the written texts we have today come to be redacted from bodies of oral tradition? What further transformations did the Sanskrit epics undergo as they were recast in the form of lyric poetry and translated into various vernacular languages such as Hindi, Tamil, and Telugu? In the second part of the course, we will consider the visual manifestations of the Sanskrit epics in the form of classical Sanskrit plays (known literally as “visual poetry”), later dance-drama forms such as Kuttiyattam, Yakshagana and Kathakali, contemporary religious pageantry such as the Ram Lila, and, finally, the films of the Hindi- and regional-language cinemas. This course requires no prior knowledge of Indian literature, history, or art and may serve as an effective introduction to the culture and civilization of South Asia.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

**ARHA291 Duty, Power, Pleasure, Release: Key Themes in Classical Indian Thought**

According to thinkers in classical India, the goals of life were fourfold: encompassing the pursuit of social-moral duty (dharma), economic and political power (artha), bodily pleasure (kama), and, finally, release from the endless cycle of birth, death, and rebirth (moksha). The four goals provide a useful key for understanding Indian intellectual history in its classical moment—roughly, the half millennium between the second and seventh centuries. This pivotal era witnessed the definition of new forms of social and political thought, the creation of new types of expressive literature in Sanskrit, and the crystallization of the Hindu religion. In this course, we explore classical Indian thought through a variety of theoretical and literary texts articulating the ideas and values of the age. Most of these works were originally written in Sanskrit, the ancient Indian language of culture and power that served as a lingua franca uniting vast portions of Southern Asia. The emphasis is on close reading and discussion of the translated texts themselves and critical engagement with the ideas and values they present.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

**ARHA292 Archaeology of Food, Trade, and Power in South India**

This course examines patterns of life in premodern South India, focusing on the millennium from about AD 600 to 1600. It explores the persistent practices and institutions that structured social life—agricultural regimes of food production, patterns of local and long-distance trade, and elite discourses of power and authority—as well as historical events and processes that brought change to those patterns. The course capitalizes on South India’s rich array of archaeological evidence, from surface remains and excavated finds to standing architectural monuments, donative inscriptions on stone and copper plates, and various forms of coinage and coin hoards informing on economic life. Specific topics investigated include the articulation of cultural space and landscapes; food, subsistence, and modes of agricultural production; domestic architecture and habitation; trade, markets, and monetary systems; and the roles of religion and ritual in legitimating political power. There is an explicit emphasis on methods and their application, including those of epigraphy (the analysis of inscriptions), numismatics (the materially based study of coinage and monetary systems), surface archaeology (survey, documentation, and analysis of exposed surface remains), and the archaeology of buildings. Many class sessions will be devoted to active discussion and analysis of data.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ENVS292, ARCP292
Prereq: None

**ARHA296 The Mountains in the History of Art**

This course is a comparative study of mountains as artistic inspiration, focusing on the Alps and the Black Forest in Europe, and the Appalachians. In medieval Europe, passes through the Alps and the Black Forest were conduits for the transit of men, goods, and cultural forms. Mountains were not barriers but passageways that linked cultures. In 16th- and 17th-century Europe, Netherlandish artists—Breughel, Seghers, Ruisdael, Jos de Momper—first gave full expression to the grandeur, far beyond a human scale, of Alpine scenery. Gradually, mountains came to be viewed as places of aesthetic beauty and as manifestation of the sublime. Romanticism, in the visual arts, poetry, and music, captures the experience of the Alps as both symbol and physical manifestation of the transcendent. In the paintings of C.D. Friedrich, Constable, and Turner, mountains become the means to express the concept of the Sublime. A deeper understanding of the Sublime may be found in the poetry of Wordsworth and Coleridge. In America, too, mid-19th century painters focused on the mountains, we will study Hudson River School artists represented in CT collections (Church, Cole). The mid-19th century saw the birth of mountaineering as a sport. We will read selections from narratives of climbing expeditions—Leslie Stephen, Mark Twain. After World War One, mountaineering took on a heightened spiritual dimension for men who had survived the horrors of trench warfare. In Austria and Germany, climbing was also identified with nationalism and presumed masculinity. We will look critically at the idea of climbing as masculine ideal. What about women mountaineers—of whom there were many? And what about women artists? We will study the art of the newly rediscovered American landscape painter Martha Wood Belcher. Sadly, climbing was also associated with National Socialism and antisemitism. In fact, however, the development of climbing and skiing in the Alps owes much to Austrian and German Jews. In art, too, during the first decades of the 20th century, mountains were an important source of spiritual inspiration for painters whose work is central to the evolution of modern art.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None

**ARHA299 African History and Art**

This course traces the art and cultural history of selected West African societies from the 12th century to the early 20th century. Each week we will focus on a single work of art, as that work illuminates social and cultural history. The objects will include royal bronze sculpture from the Kingdom of Benin (16th century); a carved ivory vessel from Guinée or Sierra Leone (16th century); a horned initiation mask made of woven fiber from Senegal (19th century); and a map of the Sahara made in Spain by a Jewish artist in 1375. Each object sheds light on the history, religion, and culture of the region from which it comes.

The trans-Saharan trade was crucial to both North and West Africa. From Morocco came the Muslim religion, as well as Islamic architecture. In 1445 Portuguese mariners arrived on the Atlantic coast of West Africa. From that moment on, West Africa has been part of a global economy. Already by 1500, the growth of Creole Euro-African communities is reflected in artwork.

"Art" is best understood in the specific historical context and the culture in which it develops. To us, removed in space and in time from these African societies, architecture, sculpture, and ritual performance help to illuminate the lives of the people we are studying. Ultimately, we will consider such questions as, Does African art exist? What is "African art"? Who defines art--Africans or Westerners?

Offering: Host
ARHA300 Iberian Expansion and the "Discovery" of Africa in Travel Narratives and Art, 1420–1640

This seminar is broadly centered on Atlantic history from the early 15th to the middle of the 17th centuries. The course addresses the origins of culture contact between Europe and Africa and the subsequent creation of mixed cultures. We will trace European expansion from the earliest Portuguese sea voyages along the African coast, shortly after 1420, to the opening of maritime commerce to West Africa and the origins of the transatlantic slave trade. We will examine evolving attitudes on the part of both Europeans and African peoples toward each other as documented in travel literature and in artistic representations of Africans by European artists and of Europeans by African sculptors. After Portuguese explorations of Africa began around 1420, the expansion of commerce and the settlement of Europeans, mostly Portuguese, on the West African coast led to a period of extensive métissage (mixture), both cultural and physical, and of remarkable fluidity in attitudes toward Africans. However, by the early 17th century, the Atlantic slave trade had begun to take on important dimensions, setting the stage for the increasingly racist attitudes that would characterize European relations with Africa during the colonial period.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, HA-AFAM
Identical With: AFAM310
Prereq: None

ARHA310 Muslims, Jews, and Christians: Convivencia in Medieval Iberia

For eight centuries, Muslims, Jews, and Christians lived side by side as neighbors on the Iberian Peninsula in a carefully negotiated state of coexistence known as "convivencia." While much of the written record is full of enmity, religious polemic, and mutual suspicion, the artistic record tells another version, of lives lived in close proximity giving rise to shared cultural practices, artistic tastes, and long interludes of mutual well-being.

This seminar will explore the works produced by the pluralistic societies of medieval Iberia from the perspectives of art, architecture, history, archaeology, literature, and music. As we study renowned monuments such as the synagogues of Toledo, the Alhambra, and the Way of St. James, we will learn to decode elements such as dress and home décor, food and hygiene, and gardening and agriculture, to expand our picture of culture and lived experience. Finally, we will ask why "convivencia" ultimately failed, and how the medieval Iberian experience can enlighten our own uneasy attempts at building a multicultural, multi-confessional society.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARHA329 The World of Michelangelo

This course is an examination of the works by Michelangelo in painting, sculpture, architecture, and poetry in the light of the social, religious, and political worlds in which he participated. Special attention will be paid to his relationship to the Medici in Florence and his papal patrons in Rome.

The seminar emphasizes the early sources as ways to understand how Michelangelo's works were experienced by his contemporaries. This involves the relationship between art and the divine and the erotics of represented beauty.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARHA339 Modernism and the Total Work of Art

The term "total work of art" refers to the German concept of the Gesamtkunstwerk, which took on new urgency in the 19th century amid social upheaval and revolution. Understood as the intention to reunite the arts into one integrated work, the total work of art was tied from the beginning to the desire to recover and renew the public function of art. While there exist many approaches to totality in the modern era, this course focuses on modernist theories and practices that simultaneously critiqued existing society and posited a utopian alternative. We will begin by studying formulations of totality in response to a cultural crisis initiated by the 1789 French Revolution. From there, we turn to German idealism and to an analysis of composer Richard Wagner's ideas and compositions that made the idea of the synthesis of the arts a central focus for European modernism. Yet if Wagner's works and writings provided the dominant reference for subsequent developments from the 1880s onward, these most often consisted of a search for alternatives to his own theory and practice, particularly in the visual arts. We will examine attempts to envision totality after Wagner in Impressionist painting and German Expressionism. Ideas of totality and utopia continued to carry positive associations for modern artists until the 1930s, when they became co-opted by totalitarian governments. The course concludes by examining the perversion of modernist dreams in Nazi festivals and art exhibitions.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: FIST339, GELT239, GRST239, COL349
Prereq: None

ARHA352 Energy and Modern Architecture, 1850–2015

This seminar seeks to study the evolution of mechanical systems for heating, ventilating, and cooling in modern architecture from the mid-19th century to the present. The aim is to show how architects, engineers, fabricators, and urban governments worked to develop modern systems of environmental controls, including lighting, both as means of improving the habitability of buildings and health of their occupants. The course will trace the adaptation of technical innovations in these fields to the built environment and how those responsible for it sought to manage energy and other resources, such as funds and labor, to create optimal solutions for different building types, such as factories, theaters, assembly halls, office buildings, laboratories, art museums, libraries, and houses of various kinds, including apartment buildings for higher- and lower-income residents. An important theme will be the relationship of...
ARHA360 Museum Studies
This museum studies seminar introduces students to the history of art museums and current debates on the role of museums in today’s society, as well as institutional practices and career paths. In addition, students will organize a group exhibition of artwork from the Davison Art Center collection, research objects, and write exhibition labels.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ENVS352
Prereq: None

ARHA361 Thresholds of Art and Activism Since the 1960s
Since the 1960s, a period marked by war and social upheaval, artists have navigated the contested boundaries of art and activism by turning to the street and inventing new strategies of performance, distribution, and collaboration. Exploding the familiar protocols of agitprop, they advanced a politics of representation as much as a representation of politics. Philosophical texts (e.g., Adorno, Benjamin, Debord, Habermas, Ranciere, etc.) support our engagement with recent debates in art historical scholarship (e.g., Bishop, Bryan-Wilson, Lambert-Beatty, McKee, etc.) as we consider contexts as diverse as the social movements of the 1960s, queer liberation, eco-activist activism, and Occupy Wall Street. Extending the 20th-century avant-garde’s project to break down the division between art and life, our case studies (focused primarily but not exclusively on the United States: Emory Douglas, the Art Workers Coalition, Gran Fury, Women on Waves, etc.) provoke this seminar’s central questions: Where is the line between art and activism? What value might that boundary continue to hold, and why? How must we assess the efficacy, ethics, and aesthetics of such practices? And what historical conditions have made them timely for artists?
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AMST
Identical With: GRST262
Prereq: None

ARHA363 Postwar Art, Media, Space
Is the medium the message, as Marshall McLuhan claimed in 1964? How have developments in media and technology shaped the strategies, reception, and circulation of art after World War II? What is the space of art--both literal and figurative--in today’s image-saturated environment? This seminar will investigate intersections of art and media from 1945 to the present. The course will include theoretical texts to provide a critical basis for visual analysis and cultural critique. We will move topically to address video art; television; the tape recorder (sound as raw material for artistic play); tactics of appropriation (and the Pictures generation); the pervasive expansion of photography (large-scale, digital); evolving relations between photography and painting (photorealism, figures from Richard Estes to Gerhard Richter); innovative methods of projection and expanded cinema (from the likes of Charles and Ray Eames to Stan VanDerBeek and Doug Aitken); new media works that challenge the boundaries between virtual and actual space (digital media, virtual reality); the intersection of contemporary image-making and art with conditions of precarity (art and war, surveillance, e.g. Trevor Paglan, Hito Steyerl). While the class will cover many works produced in North American and European contexts, we will strive to take a global view; in particular we will look at contemporary work produced in Asia, Africa, and the Middle East. Student work will be focused on producing a substantial research paper.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARHA368 Advanced Themes in 20th-Century Afro-American Art
This seminar is intended for students who have already taken introductory Afro-American art or ARHA 267 (Art in Africa and Diaspora). The purpose of the seminar is to organize an exhibition and to write an accompanying, online catalog of works by African American artists from the collection of the Davison Art Center.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: AFAM322
Prereq: [ARHA267 or AFAM268] OR [ARHA268 or AFAM278]

ARHA375 Heritage, Souvenir, Fetish: Theories and Practices of Collecting
The practice of collecting, stemming from the basic human desire to gather and possess objects, can be found in every society from ancient to modern times. Whether it is objects of cultural heritage, personal souvenirs, or fetish items, the act of collecting constitutes a concrete and tangible statement of ourselves and our relationship to the world while serving as a symbol of the society and times to which we belong. In this seminar, we will examine different traditions of collecting by studying examples from various historical periods in East Asia, Europe, and the United States. These collections range broadly from cultural relics to natural specimens and fine art. We will discuss our case studies in their specific sociocultural context and extract theories and practices commonly shared by them. For each case study, we will analyze the ways in which the collection was formed and organized and how various ideas and concerns were conveyed through collecting. We will explore critical issues, especially those regarding authenticity and forgery, materiality and collecting systems, individual identity and cultural heritage, the relationship between ruins and memory, and that between longing and fetishism. Building on the discussion of these issues, students will also investigate their own case studies. The goal of this seminar is to probe into the nature of collecting and to develop analytical skills to comprehend the significance of a given case.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART

ARHA379 Sacred Landscapes of Japan
This course examines the religious and visual traditions of Japan through the investigation of sacred sites and their pictorial representation. Such representations of sacred sites were used and viewed in different ways -- as fundraising tools, as advertisements aimed at inspiring viewers to undertake a physical journey to the illustrated site, and also as vehicles for virtual pilgrimage through the representation itself. Often these representations were regarded and treated as sacred in their own right and worshiped as such.
Each week we will immerse ourselves in a sacred site, reading about its history, deities, religious practices, and unique benefits. We will then look at how these
were given visual form and the artistic language developed to endow these visual representations with the power to inspire and move contemporary audiences.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: CEAS379
Prereq: None

ARHA381 Relic and Image: The Archaeology and Social History of Indian Buddhism
This course investigates the social history and material culture of Indian Buddhism from the fifth century BCE through the period of the Kushan empire (1st–3rd century CE). The course begins with the examination of the basic teachings of Buddhism as presented in canonical texts and then turns to consideration of the organization and functioning of the early Buddhist community, or sangha. The focus then shifts to the popular practice of Buddhism in early India and the varied forms of interaction between lay and monastic populations. Although canonical texts will be examined, primary emphasis in this segment of the course is given to the archaeology and material culture of Buddhist sites and their associated historical inscriptions. Specific topics to be covered include the cult of the Buddha's relics, pilgrimage to the sites of the Eight Great Events in the Buddha's life, the rise and spread of image worship, and the Buddhist appropriation and reinterpretation of folk religious practices. Key archaeological sites to be studied include the monastic complex at Sanchi, the pilgrimage center at Bodh Gaya (site of the Buddha's enlightenment), the city of Taxila (capital of the Indo-Greek kings and a major educational center), and the rock-cut cave monasteries along the trade routes of western India.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: RELI375, CEAS381, ARCP380
Prereq: None

ARHA382 Treasure-Trove: Numismatics and the Archaeology of Money
In many parts of the world, lost coins numbering in the millions lie buried in the ground. Periodically, some of these coins come to light in the course of plowing, digging to repair a water main, or prospecting with metal detectors. These "treasure-trove" finds also known as coin hoards provide the archaeologist of money with rich evidence of how money was actually used in pre-modern times. Which coins occur together in a hoard; the numbers in which they occur, and the spatial patterning of their findspots all speak volumes about pre-modern economies, circulation patterns, and beliefs about money and value. In this seminar, we explore the evidence of coins and coin hoards, studying them from numismatic perspectives (the images and legends on a given coin type, metals used, weights, fabric), metrological and denominational perspectives (what coins reveal about systems of weights and denominational structures), and statistical approaches (for example, studying patterns of weight loss as indicators of the velocity of circulation and degree of monetization in a given society). The course focuses primarily on a series of case studies and hands-on, in-class lab sessions based on actual numismatic materials, primarily drawn from ancient and medieval South Asia, and classical Greece and Rome. Specialized techniques introduced may include XRF (X-ray fluorescence) as a means of studying the metallurgical contents of coins; students will also be introduced to the Deccan Coin Hoards GIS database and its potential for spatial and statistical analysis of patterns of money use.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARCP382
Prereq: None
ARHA467 Independent Study, Undergraduate
Credit may be earned for an independent study during a summer or authorized
leave of absence provided that (1) plans have been approved in advance, and (2)
all specified requirements have been satisfied.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

ARHA470 Independent Study, Undergraduate
Credit may be earned for an independent study during a summer or authorized
leave of absence provided that (1) plans have been approved in advance, and (2)
all specified requirements have been satisfied.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: None
Prereq: None

ARHA491 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity
to assist in teaching a faculty member’s course for academic credit.
Offering: Host
Grading: OPT

ARHA492 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity
to assist in teaching a faculty member’s course for academic credit.
Offering: Host
Grading: OPT