

# ART HISTORY (ARHA)

## ARHA109 Introduction to Western Art I: Ancient to Medieval

This course introduces the art and architecture of the Western world during the ancient and medieval periods. The artistic traditions of the Near East, Europe, and the wider Mediterranean will be surveyed from the prehistoric era to ca. 1400 CE. Questions of style, content, function, and cultural and historical context will be examined alongside such perennial concerns as religion, rulership, social class, luxury, and the definition of art within its ancient and medieval milieus.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **MDST131**

Prereq: **None**

## ARHA110 Introduction to Western Art II: 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**

## 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**

Identical With: **RL&L217**

Prereq: **None**

## ARHA140F Van Gogh and the Myth of Genius (FYS)

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**

Identical With: **RL&L140F**

Prereq: **None**

## ARHA141 Van Gogh: Modernity, Utopia, and Nineteenth-Century Art

This course 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. This class goes beyond the media image of the artist and looks hard at his paintings, drawings, and letters, placing them in their respective artistic, literary, and historical contexts. Van Gogh engaged with social issues, above all the plight of peasants, artisans, the poor, and the marginalized--the most vulnerable members of society. He sought to give form to their experience in ways that were mediated by Dutch and French landscape painting and French naturalist literature. Upon moving to Paris, van Gogh absorbed the lessons of Impressionist, Neo-impressionist, and Symbolist painters before moving to the south of France, where he created his most memorable works of sun-drenched fields, bar and café interiors, and common workers. Toward the end of his life, he increasingly conceived of art as a site for utopian projections and emotional solace. We shall study the work of this immensely productive artist and along the way develop art historical skills, including visual and textual analysis, historical and contextual interpretation, how to evaluate an artist's personal correspondence in relationship to his painted oeuvre, and independent research.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **RL&L141**

Prereq: **None**

## ARHA151 European Architecture and Urbanism 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**

## ARHA161 Objects of Authority: Arts of African Royal Courts

This course will focus on African arts produced in courtly contexts between the eleventh and twentieth centuries. We will study domestic art objects that were integral to the exercise of power and authority in several African court traditions

such as Benin, Ife, Kuba, Ashanti, Igbo, and others. Students will learn about formal qualities and thematic concerns that locate certain artworks exclusively within the royal lineage and monarchy. They will also come to understand how such artworks were deployed within chieftaincy circles to wield great spiritual and mystical power. Class readings and discussions will help us navigate questions of hierarchy and authority to transcend elitist narratives of power regarding African arts.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

#### **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, though, 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. Works that comprise the focus of this class engage directly in the project of historical representation and research, recasting these activities through painting, photography, installation, and performance. Spanning a series of case studies from the 1960s through the present, 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 a form of historical memory in an increasingly image-soaked world?

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

#### **ARHA172F Memory Image: Introduction to Art (as) History (FYS)**

One premise of art history is that works of art necessarily register or encode the time and place of their making. Some art practices, though, 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. Works that comprise the focus of this class engage directly in the project of historical representation and research, recasting these activities through painting, photography, installation, and performance (from experiments in abstraction to queered archives and restaged mass protests). Spanning a series of case studies from post-Holocaust New York School painting to post-Katrina site-specificity, 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 methodologies a subject of investigation. What is the role of art as historical memory in an increasingly image-soaked world?

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

#### **ARHA175 Japanese Narrative Handscrolls**

The narrative handscroll (emaki) has been a major form of Japanese pictorial art from its origins in the eighth century. Characterized by a long, horizontal format designed to be unrolled and viewed in shoulder-width sections, the narrative handscroll combines text and image in a linear progression of time and space. This course will cover the historical evolution of the handscroll format, its inter-relation with the written word, as well as its artistic roots and subsequent impact. Among the questions to be considered are: What are the representational and narrative strategies that painters of narrative handscrolls employ to tell their stories? How do we define the relationships between written text and visual image, and what roles do they play? What were the viewing

practices for narrative handscrolls, and in what contexts were they viewed and read? Through an investigation of a dozen masterworks, including the "Illustrated Scrolls of the Tale of Genji," "Illustrated Legends of Mount Shigi," and "Life of Saint Ippen," the course will familiarize students with the major modes--literary, hagiographic, historical, didactic--of handscrolls from the 12th through 16th century.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

#### **ARHA181F Mughal India: Introduction to the Practice of Art History (FYS)**

Founded in northern India in the early 1500s, the Mughal empire was one of the largest centralized states in the history of the early modern 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**

Identical With: **GSAS181F**

Prereq: **None**

#### **ARHA201 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: **CLST244, ARCP244**

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, SBS-CLAS**

Identical With: **CLST201, ARCP201**

Prereq: **None**

#### **ARHA203 Survey of Greek Archaeology and Art**

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.

This course counts toward the archaeology/archaeology science track.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CLAS**

Identical With: **CLST214, ARCP214**

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.

The course falls under the Archaeology/Archaeological Science track of the Classics/CCIV Major requirements.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CLAS**

Identical With: **CLST283, ARCP285**

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**

Identical With: **CLST341, ARCP341**

Prereq: **None**

#### **ARHA206 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: **CLST234, ARCP234**

Prereq: **None**

#### **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: **CLST223, ARCP223**

Prereq: **None**

**ARHA208 ¿Convivencia o conflicto?: Las tres culturas de la España medieval a través del arte (CLAC.50)**

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 Spanish-language section complements the ARHA 310 curriculum, by exploring the resonance between medieval experiences of identity, pluralism, appropriation, and exchange and our own uneasy attempts at building a multiethnic, multicultural society. This class will be conducted in Spanish. ARHA 208 is open to intermediate and advanced Spanish learners (SPAN 113 and above), bilingual students, and heritage speakers. Enrollment in ARHA 310 is optional but encouraged.

Offering: **Host**

Grading: **Cr/U**

Credits: **0.50**

Gen Ed Area: **None**

Identical With: **CGST208**

Prereq: **None**

**ARHA209 Mosque and Cathedral: Islam and the West, c. 600-1500**

This course examines the interaction between the Islamic world and medieval Europe from the perspective of art and architecture, from late antiquity and the rise of Islam through the end of the Middle Ages. Our approach will seek out both intersections and comparisons: while attending to the borders, crossings, and overlaps that existed between medieval Christendom and the Islamic world, this course will also stage comparisons of key themes specific to these traditions, chief among them the picturing of divinity, the status of a sacred text, the organization of sacred space, and the practice of luxury. We will survey a series of historical encounters, including Byzantine Iconoclasm, the Crusades, and trade and diplomacy in general, before culminating in Renaissance Italy. Special emphasis will be reserved for key geographies of exchange, including Spain, Sicily, North Africa, and the Holy Land. Consideration will be given to the media of architecture, mosaic, painting, relief sculpture, decorated books, ivory, metalwork, and textiles. Questions of geography, ethnicity, the other, the idol, cultural translation, and the status of text vs. image will be threaded throughout.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **MDST209**

Prereq: **None**

**ARHA210 Romanesque and Gothic Art and Architecture**

This course introduces the art and architecture of Romanesque and Gothic Europe, that is, later medieval Europe ca. 1100-1400, focusing especially on Germany, France, Italy, England, and Spain, as well as the wider Mediterranean. Architecture, painting, sculpture, and the luxury arts (e.g., metalwork, ivory, and textiles) will be our focus, supplemented by primary-source texts and secondary literature. Key themes will include sacred spaces, such as cathedrals and monasteries; sacred images and devotion; gender; pilgrimage and the relic; geography; the Other; the monstrous and the miraculous; courtly love and chivalry; the relationship between Christianity, Judaism, and Islam; and premodern definitions of art, the artist, the donor, craftsmanship, and value.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **MDST210, RL&L210**

Prereq: **None**

**ARHA213 Cross, Book, Bone: Early Medieval Art, ca. 300-1100**

This class surveys the art and architecture of early medieval Europe, beginning with the multicultural world of Late Antiquity, the decline of the Roman Empire, and the spread of Christianity, and then continuing through the glory of Byzantium, the rise of Islam, and the development of Germanic kingdoms in Northern Europe. Style, content, function, and historical context shall be examined across monuments of architecture, sculpture, mosaic, manuscripts, painting, and the luxury arts. Questions of religious practice, political messaging, and cross-cultural translation shall be threaded throughout, for example: Could one picture God? How might divinity be conceptualized and accessed? How might one best picture a ruler? How did early medieval Europe define both art and the figure of the artist? How might we see dialogue, overlap, and/or competition between the art and architecture of Islam and Christianity, among other religious traditions? The art historical periods considered will include Late Antique, Byzantine, Umayyad, Abbasid, Migration, Insular, Carolingian, Mozarabic, Ottonian, and Viking art.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **MDST213**

Prereq: **None**

**ARHA220 Northern Renaissance Art**

The Northern Renaissance, roughly c. 1400-1600, was a period of thrilling transition in Europe and profound change for the Western tradition of art and architecture. For art history, the period's many paradigm shifts include the rise of oil painting, the spread of the printing press and print media, the growth of middle-class patronage, the Protestant Reformation, radical developments in the practice of portraiture, an increasingly global worldview and mentality, the foundations of what might be referred to as an art market, and a fundamental revision of the purpose and definition of both art and the artist. This course explores these and other histories as they played out within panel painting, book painting, the sumptuous arts (e.g., tapestries and metalwork), printing, sculpture, and architecture, focusing mainly on France, the Low Countries, Germany, and England. We will begin within the late medieval world of Burgundy, Prague, and Germany before progressing through such key artistic personalities as Sluter, Broederlam, the Limbours, Campin, van Eyck, van der Weyden, Memling, Fouquet, Riemenschneider, Dürer, Grünewald, Altdorfer, Cranach, Bosch, Holbein, and Bruegel - such a narrative will be equally enriched with less familiar and less canonical works. Threaded throughout are questions of mimesis, realism, skill, medium, and the growing cult of genius, as well as the relationship with the Italian Renaissance, the Mediterranean, and the expanding globe.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **MDST219**

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.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **MDST222, RL&L212**

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 Pope Julius II; and their critics and biographers--such as Giorgio Vasari and Ludovico Dolce. Our aim will be to understand the complex artistic and architectural landscape of the period against the backdrop of shifting intellectual and religious trends, including 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**

Identical With: **RL&L251**

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**

Identical With: **RL&L243**

Prereq: **None**

#### **ARHA239 Van Gogh: Modernity, Utopia, and Nineteenth-Century Art**

This course 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. This class goes beyond the media image of the artist and looks hard at his paintings, drawings, and letters, placing them in their respective artistic, literary, and historical contexts. Van Gogh engaged with social issues, above all the plight of peasants, artisans, the poor, and the marginalized--the most vulnerable members of society. He sought to give form to their experience in ways that were mediated by Dutch and French landscape painting and French naturalist literature. Upon moving to Paris, van Gogh absorbed the lessons of impressionist, neo-impressionist, and symbolist painters before moving to the South of France, where he created his most memorable works of sun-drenched fields, bar and café interiors, and common workers. Toward the end of his life, he increasingly conceived of art as a site for utopian projections and emotional solace. We shall study the work of this immensely productive artist and along the way develop art historical skills, including visual and textual analysis, historical and contextual interpretation, how to evaluate an artist's personal correspondence in relationship to his painted oeuvre, and independent research.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **RL&L239**

Prereq: **None**

#### **ARHA240 Revolutionary France and the Birth of Modern Art, 1789-1900**

This course examines the birth of modern art in the wake of the French Revolution and traces the evolution of modern art throughout what would prove to be an extraordinary century of social transformation and formal experimentation, ending in the Dreyfus Affair and Post-Impressionism. Themes this class explores include the advent of a public sphere for art-making and the relationship between artistic advance and appeals to an ever-widening public; painting and revolution in France and its colonies; the redefinition of history painting in light of the abolition of slavery and the Declaration of the Rights of Man; the expansion of France's colonial empire and the representation of racial difference; the rise of feminism and attempts on the part of women artists to find their own voice in a masculine practice; the destabilization of classicism in light of scientific discoveries and ideas of "primitivism"; and the conflict between the unabashed pursuit of artistic individualism and the need to define collective values and experience. Although these developments took place two centuries ago, they continue to define the field of modern art today.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **RL&L240, COL240**

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: **RL&L241, GRST241**

Prereq: **None**

#### **ARHA243 American Modernisms, 1900-1945**

Focusing on three case studies--the Stieglitz Circle, the Harlem Renaissance, and Mexican Muralism--this course examines the specifically pluralistic and diverse contributions of American artists to the development of modernism from 1900 through the Second World War. During this period, the United States began to be a terrain on which artists with roots in Europe, Africa, and the Americas developed advanced language in the visual arts and experimented with new mediums and formats for art. Topics we will explore include the relationship between art and industry in painting, sculpture, film, and photography; relationships between cosmopolitan and indigenous cultures; primitivism and its appropriation; interrelationships between the visual arts, music, and poetry; constructions of gender and the emergence of the female artist; racial pluralism; and the articulation of hybrid American (and Pan-American) modernisms.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **AMST253**



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: **RL&L244**

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: **OPT**

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 that 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.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CHUM**

Prereq: **None**

#### **ARHA250 Unsettling American Art, 1600-1900**

This course examines developments in American art from roughly 1600 to 1900. Core objects in this class will range widely: quilts; maps; baskets; paintings across genres of portraiture, landscape, and still life; engravings; public monuments; daguerreotypes; and more. We will seek to understand the particular concerns and traditions animating objects across this heterogeneous span of materials, forms, and techniques. In so doing, we will also ask how artists and makers--including those whose names were never recorded--variously internalized, articulated, or examined the historical contradictions of their time, including the consolidation of settler colonialism and racial capitalism; rebellion, revolution, abolition, and civil war; industrialization and its ever-expanding and often violently lopsided acceleration of communication networks, labor relations, travel, and exchange; and the contested aim of defining a distinctively American aesthetic tradition in a land born of migration, encounter, forcible displacement, and polyphonic hybridization. Visits to area museums and collections will complement in-class work.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **AMST272**

Prereq: **None**

#### **ARHA251 Artists Design Exhibitions**

This course explores the history and theory of exhibition-making as an artistic form. We examine key episodes in the history of artist-designed exhibitions, focusing on major works since the 1960s with an eye to foundational case studies in the early- to mid-20th century. Our discussions will generate a working typology of the form's various modes and functions, tracking how artist-designed exhibitions have variously served as spaces of public debate and agitation, propaganda spectacles, didactic displays, activist interventions, and sites of aesthetic experimentation. Exhibition design's material supports and conditions have been just as disparate: room-scale interiors, polyform spatial sequences, distributed multiples, and outdoor installations on city streets. Across each of these divergent formats, 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 exhibitions and exhibition strategies presuppose.

What can the history of exhibition design show 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 Lissitzky, Marcel Duchamp, Charles and Ray Eames, the Rosario Group, the Independent Group, Hélio Oiticica, Marcel Broodthaers, Louise Lawler, Group Material, Fred Wilson, Philippe Parreno, Mark Leckey, and Camille Henrot.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

**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 35 years. This period gave rise to a bracing range of historical transformations: a post-communist Europe; an economically prominent China; queer and antiracist activism; increasingly molecular degrees of technological mediation in everyday life; asymmetrical consolidations of a globalized network of travel, communication, and capital; climate and refugee crises; and a state of seemingly perpetual war, to name only a few. This course attends to the changing vocabulary of approaches by which artists intervened in these conditions and positioned their work in relation to a longer view of the history of art. Far from a comprehensive survey, the course acknowledges the inherently recursive and unstable condition of contemporary art history, a field of research and inquiry defined as a work in progress. The course is nonetheless structured in a loosely chronological fashion, sequenced according to formal techniques that emerged as timely responses to specific historical moments (photographic appropriation, moving image projection, social practice, painting, institutional critique, web-based art, etc.). Our work throughout will attend to theoretical frameworks that have remained influential in recent practice (postcolonial, feminist, poststructural, etc.).

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, with a primary focus on the United States. The historical conflicts of that tumultuous period presented new challenges for artists as they attempted, in their work, 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 historical avant-gardes (such as abstraction, the readymade, Dada, and surrealism) echoed in these years as attention shifted from the canvas and studio to greatly expanded contexts of reception and public experience. The boundaries of the art object transformed in turn as artists developed 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, institutional critique, and site-specificity.

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. Major movements and architects considered include the Viennese Secession, the Bauhaus, Le Corbusier, Mies van der Rohe, Frank Lloyd Wright, Alvar Aalto, and Louis Kahn, among many others.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **ENVS254**

Prereq: **None**

**ARHA256 New York City: Architecture and Urbanism**

This course considers the history of architecture and urban development in New York City from colonial times to the present. Emphasis is on major landmarks of each historic period, with attention to related planning, parks, land and water transportation, housing trends, and urban infrastructure. Conditions of settlement, growth, decline, and renewal will be examined from a political, economic, and social perspective in varied neighborhoods. Contemporary topics include neo-liberal policies for urban development, green buildings, gentrification, and planning for the city's future in the era of impending climate change. While the focus will be on architecture, every effort will be made to see built environs as points of intersection between competing ideals and interests that shape the city we see.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **AMST266**

Prereq: **None**

**ARHA257 Just Cities: Architectures of Public Encounter**

What is "the public," and how has it been conceived, relative to notions of the urban--to the web of ideas, forms, and fantasies constituting "the city"? Can art and architecture play a role in defining the public, or does the public's political and social construction place it outside the scope of specifically aesthetic concerns? This course addresses these and other related questions, positioning art and architecture in their broader cultural and historical contexts. It explores a range of socially charged, experiential, and participatory aesthetic and political practices, characterized by their distinctly public character and decidedly architectural and urban settings. At its core, it is concerned with issues of social justice as they relate to the material spaces of the modern city, and the manner in which those spaces are identified, codified, and made operative in the service of aesthetic, social, and political experience.

This course will be taught by M. Surry Schlabs, Yale School of Architecture.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **SBS-ALLB**

Identical With: **CSPL332**

Prereq: **None**

**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 "neoliberal" city in New York, Chicago, Los Angeles, and post-Katrina New Orleans; contemporary museum architecture; sprawl and New Urbanism; and affordable housing. 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, Oslo, Hamburg, 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, among others. 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, Kengo Kuma, and Shigeru Ban is a focus, as are selected projects by other architects in Tokyo, Yokohama, and Osaka. Additional lectures will treat airport architecture in Asia, and sites in India, Jerusalem, Cairo, Abu Dhabi,

Guinea, South Africa, Nigeria, Rio de Janeiro, Chile, 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**

#### **ARHA259 Currents of Post/Minimalism, 1960-1979**

This course examines visual production made in North America between the 1960s and the 1970s with attention to Minimalism and its antecedents. Since its inception, Minimalism has been a measure and benchmark for twentieth century artistic practice. A primary focus will be artistic interpretation of form and to the challenges posed to its political exigency during a period marked by global warfare, new technologies, fierce protest, and economic shift. Each lecture will be anchored by a discussion of an artist whose practice will be the basis for course themes--energy, distance, education for example. With artists as our guides, we will revisit the development of the aesthetic boundaries, (sculpture, film, performance, institutional critique) which were asserted as well as challenged by attuning to exhibition histories and interdisciplinary practices. As this moment of artistic contribution is actively under consideration by curators of contemporary art, this course will also feature practical insight into the methodology and concerns of contemporary exhibitions dedicated to this period.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **AMST220**

Prereq: **None**

#### **ARHA261 Performing Property: Legal Experimentation and Activism in Contemporary Art**

Who owns works of art-artists, buyers, museums, or the public? Who is granted the privileged status of author? Do artworks comprise a special category of things? Such questions underlie attitudes concerning art and cultural artifacts, and they also inform intellectual property laws. Since the 1960s, conceptual and performance artists have taken up these queries to investigate the nature of authorship and ownership generally, experimenting with aesthetic strategies as well as legal tools like contracts to ask: How do social and visual cues communicate boundaries, shape territories, and perform property into being? What happens when materiality and ownership are contingent? Can artists model alternate property relations through their work? How might art expose fissures and failures in law? Recent calls for decolonization and the restitution of looted objects have also pushed museums and archives to reconsider whether they are the outright owners of cultural artifacts, or stewards responsible for their care. Furthermore, as surveillance technologies increasingly pervade daily life, and digitalization leads licensing to supplant ownership, the future of privacy and property norms is unclear. These developments render contemporary art fertile ground for attending to the ways in which property structures are conceived, take shape, are reproduced, and how they might be reformed, calling upon us to pay attention to intent, consent, and the needs of others.

Seminar readings will be drawn from the burgeoning subfield of Art and Legal Studies with texts by key scholars including Joan Kee and Martha Buskirk, complemented by legal theorists such as Sarah Keenan and Cheryl I. Harris whose work has influenced artists. Alongside, we will closely examine the work of artists who challenge traditional ownership relations to problematize law, such as Felix Gonzalez-Torres, Jill Magid, and Cameron Rowland. Class meetings

will be complemented by screenings and visits to local collections, as is feasible. Assignments include a brief paper on an artwork, as well as a final research paper or digital exhibition requiring students to examine a particular theme or artist in depth.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-CHUM**

Identical With: **CHUM313, AMST214, CSPL313**

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**

Prereq: **None**

#### **ARHA263A 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.

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Offering: **Host**  
 Grading: **A-F**  
 Credits: **1.00**  
 Gen Ed Area: **HA-ART**  
 Identical With: **CEAS236A**  
 Prereq: **None**

**ARHA263B Curatorial Workshop: Art and the Ecological Imagination, 1840-1870**

This course examines the emergence of an "ecological consciousness" in art during the mid-19th century through readings, discussion, and firsthand study of works in the Davison Art Center print collection. Although the term "ecology" was first coined in 1866, 19th-century thinkers had long been concerned with the interrelationship of organisms, including humans' place and impact on nature. This class examines how visual artists before Impressionism contributed to the 19th century's "ecological imagination" through their representations of landscapes. Known as the "Barbizon School," this group of artists left the metropolis of Paris to immerse themselves in the wild and rugged terrain of the Fontainebleau Forest while also embarking on journeys to remote regions of France. These members of the first artists' colony seceded from the French Academy of Fine Arts and pursued strategies of independence that were allied at the time with radical politics. In their works they experimented with new materials and approaches to composition that included but no longer prioritized humans, in order to foreground processes of transformation internal to nature itself. The consciousness that artists forged through painting and printmaking led them to become among the world's first conservationists; they successfully petitioned the French government to protect parts of the Forest of Fontainebleau some 20 years before the creation of the first National Park in the United States.

The first half of the course will be devoted to reading and discussion; the second half will center on the study of works in the Davison Art Collection, which includes a superb collection of original and experimental prints by Barbizon School artists. The final project will be the curation of a temporary exhibition of works from the collection, including a selection and arrangement of works, explanatory texts, and a public gallery talk.

Offering: **Host**  
 Grading: **A-F**  
 Credits: **1.00**  
 Gen Ed Area: **HA-ART**  
 Identical With: **ENVS263B, RL&L235B**  
 Prereq: **None**

**ARHA263C Curatorial Workshop: The Northern Renaissance Print**

The flourishing of the print medium in Northern Europe during the later 15th and 16th centuries is one of the defining hallmarks of the Northern Renaissance, as well as one of the most significant turns in the Western tradition in general. The rise of this medium rested upon the ca. 1450 development and spread of the printing press, which helped spark numerous episodes of historical consequence, including the Protestant Reformation, the spread of Italian humanism, and the continued rise of an increasingly literate, and increasingly image-hungry, middle class. Many of the most influential artistic personalities of the era, including Schongauer, Dürer, van Leyden, Altdorfer, Holbein, Cranach, and Bruegel, pushed this exciting new technology in multiple directions, many of which altered and impacted fundamental concepts of art, the artist, authenticity, and value. Wesleyan is fortunate to possess one of the foremost collections of print media in the country in the collections of the Davison Art Center. This Curatorial Workshop is structured around the study and first-hand examination of the DAC collection, and it will include a class-generated exhibition of Northern Renaissance prints.

Offering: **Host**  
 Grading: **A-F**  
 Credits: **1.00**

Gen Ed Area: **HA-ART**  
 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**

**ARHA265 History of African Art and Material Culture**

This course offers an introduction to the rich and varied visual arts of Africa. By examining certain visual practices that evoke a distorted understanding of the continent, the course confronts stereotypes about the African continent. There will be an examination of compelling objects that represent a variety of African visual cultures, both historical and contemporary. The course offers evidence of a continent with a history to counter the idea that Africa is "frozen in time" and that African "traditions" never change. Weekly readings aim to provide a comprehensive overview of the art of diverse ethnicities to counter the notion that "Africa is a country" and "a continent in isolation."

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

**ARHA266 History and Core Ideas in African Photography: 1850s to the Present**

This course explores the history of photography on the African continent from the mid-nineteenth century to the present. It focuses on the colonial experience, anti-colonial struggles, decolonial imagination, the materiality of the medium, gender, and the nature of modernist expressions provoked by the medium since the twentieth century. These themes are explored through a study of specific photographers, archives, concepts, and exhibitions.

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

**ARHA267 Memorials, African Art, and the Burden of Remembering**

Throughout history, Africans have preserved the memory of their loved ones through words chanted in songs such as Yoruba Oriki; images rendered in wood, concrete, and metal; and other means. This course explores the multitude of ways in which Africans have memorialized their dead from the 9th century BCE to the present. In Western commemorative paradigms individuals have written poems, books, or essays, produced paintings and sculptures, taken photographs,

and recorded videos. In Africa, comparable modes of preserving the memory of the dead have included sculpted ancestral figures, memorial effigies, and potent power objects. For instance, the memory of the ninety-eight king of the Kuba people in the Democratic Republic of the Congo (who was believed to have reigned during the solar eclipse of 1680) was preserved in the sculpture of Shamba Bolongongo, while a mask named mwaash a mbooy memorialized the son of Woot, the iconic ancestor who married his sister, Ngaady a mwaash and founded the ruling Kuba dynasty. In Luba society, visual memory devices such as lukasa have been deployed to trigger memories of past heroes and their exploits during a ritual ceremony known as Mbudyé. In Yoruba society, Ibeji figures have preserved the memory of the late twins, while Dogon sculptures have been used to embody the soul of the deceased. Through weekly readings and lectures, this course will examine these commemorative objects by focusing on their formal qualities and thematic usage in African art over the centuries.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

#### **ARHA268 African Avant-Garde: Contemporary African Art in a Global Dialogue, 1900 to the Present**

This course provides an introduction to modern and contemporary art produced by Africans on the continent and in the diaspora. Africa is famous for its dynamic wood and metal sculptures that played a vital role in launching the modern era in Western art. While Pablo Picasso, George Braque, and Henri Matisse were studying African masks and figurative sculpture, African artists such as Aina Onabolu, Gerard Sekoto, and Kofi Antubam, among others, were beginning to experiment with new idioms of visual expression introduced from Europe. Professional schools of fine art were established in urban centers across the continent as part of the colonial project. Thus, an African avant-garde was born. African artists have been contributing to global visual dialogues in contemporary art; they participate in major biennials, and some have become superstars in the international art world. The work of artists such as Julie Mehretu, Yinka Shonibare, Ibrahim Mahama, and El Anatsui is collected by museums all over the world. This course traces the development of African art during the twentieth and twenty-first centuries, exploring the lives of artists as well as the national and global contexts in which they have worked and in which their art circulates. Class meetings will include lectures and discussions organized around reading assignments and video screenings.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

#### **ARHA269 History of African American Art**

This course will introduce students to a history of African American artistic production from the late 18th century to the present, in a range of media and styles. While we will focus primarily on the visual arts--looking at sculpture, painting, photography, collage, film, performance, and installation--we will also consider the deeply interdisciplinary nature of Black cultural production, highlighting the important role of music, poetry, dance, and theater.

We will explore how African American artists, both individually and collectively, have negotiated the terms made available to them by cultural institutions, whether by struggling for inclusion, acknowledgement, and validation; actively protesting racist and exclusionary policies; or by forming alternative institutions, communities, and spaces in which to work and share support. From the Harlem Renaissance to the Black Arts Movement and "post-Black" exhibitions, art works will serve as a primary source to ask, is there such a thing as a "Black aesthetic" and if so, how would one define it? Why might an African American

artist reject such an idea? Other key questions will include: What is the role of visual representation in political struggle? How have artists mobilized portraiture as a tool of liberation? What does it mean to turn away from figuration, toward abstraction or opacity? How have artists grappled with questions of nationhood, belonging, and diaspora?

Together, we will trace how artistic forms, techniques, and motifs have served both as sites of collective history and as speculative propositions to envision new futures, articulating what Robin D.G. Kelley calls "freedom dreams."

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **AFAM208, AMST248**

Prereq: **None**

#### **ARHA276 Eccentricity, Gender, and Occidentalism in Edo-Period Art (1615-1868)**

This course will explore painting, textiles, prints, and ceramics of Edo-period Japan (1615-1868), with a focus on those produced in Kyoto and Edo (Tokyo). In addition to formal examination of the material and expressive qualities of the works of art under investigation, we will consider how other factors such as location, social background, religious faith, and degree of literacy of Edo-period artists found expression in their work.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **CEAS246**

Prereq: **None**

#### **ARHA279 Arts of East Asia: From Shang Bronzes to Erotic Woodblock Prints**

The course will introduce students to the visual arts of China, Japan, and Korea, focusing on painting, sculpture, and the decorative arts from the Bronze Age through the early modern period. Our primary method of investigation will be formal analysis, a fundamental analytical tool in art history, but we will also consider issues of cultural context, including politics, gender, philosophy, and religion.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

#### **ARHA281 Modern Japanese Art**

This class is an introduction to the history of Japanese art from the mid-nineteenth century to the present. In this chronological study we will encounter a range of forms--woodblock prints, painting, photography, sculpture, performance, and new media--and we will consider how Japanese artists responded to major societal, political, and economic changes over the last two centuries, including industrialization and modernization, major natural disasters, war, questions of cultural/national identity, and debates centering on what "tradition" meant to artistic practice in the modern and contemporary eras. Using visual analysis as our core skillset, this course will also rely on readings from secondary scholarship, as well as those by Japanese artists and art critics from each time period to help us better understand the historical contexts surrounding each artist, artwork, or art movement.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **CEAS281**

Prereq: **None**

**ARHA284 Buddhist Art and Architecture in East Asia**

Visual imagery plays a central role in the Buddhist faith. As the religion developed and spread throughout Asia it took many forms. This class will first examine the appearance of the earliest aniconic traditions in ancient India, the development of the Buddha image, and early monastic centers. It will then trace the dissemination and transformation of Buddhist art as the religion moved north and then east through Central Asia, China, Korea, and Japan. In each region indigenous cultural practices and artistic traditions influenced Buddhist art. The class will address topics including the nature of the Buddha image, the expansion of the Buddhist pantheon, the function and reception of Buddhist images, the political uses of Buddhist art, and the importance of pilgrimage, both in the past and the present. Over the course of our study we will consider four important movements in Buddhist practice: Mahayana, Pure Land, Esoteric, and Zen.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **CEAS284**

Prereq: **None**

**ARHA285 Art and Archaeology of Ancient India**

This course is an introduction to the art and material culture of ancient India, from prehistory through the formation of the classical tradition in the fourth century CE. The broad swath of human experience covered necessitates a thematic approach, focusing on key moments, cultures, object types, and methodological approaches, arranged in a roughly chronological fashion. Thematic units may vary somewhat from year to year, but are likely to include: the meaning and use of the carved stone seals of the Indus Valley civilization; the impact of the Vedic Aryas on the development of Indian ritual and imagery; how to read the iconographic language of the "plant and animal style" in decorative sculpture; the meaning and significance of the Asokan pillars; and the architecture and ritual of Buddhist monastic life in the cave monasteries of western India.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **ARCP260, GSAS284**

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. The 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**

Identical With: **GSAS286**

Prereq: **None**

**ARHA290 Mahabharata and Ramayana: The Sanskrit Epics and Indian Visual Culture**

This course explores the complex interface between literary texts, painted illustrations, 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? In the second part of the course, we will consider the visual manifestations of the Sanskrit epics in the form of painted manuscript illustrations, classical Sanskrit plays (known literally as "visual poetry"), later performance traditions such as Kutiyattam, and, finally, selected 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**

Identical With: **WLIT271, GSAS290**

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, SBS-ART**

Identical With: **ARCP292, ENV5262**

Prereq: **None**

**ARHA293 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 hands-on course, 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).

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **ARCP293**

Prereq: **None**

#### **ARHA295 Critical Race and Art History: Theories and Methods**

How does the study of art shift if we begin with questions of race, power, and colonialism, rather than treating them as secondary? Concepts such as mastery, familiarity, strangeness, taste, and beauty are formed by conditions of domination and subjugation. Moreover, the histories of material production and cultural expression are fundamentally entwined with the circuits of enslavement, forced migration, and the extraction of resources, people, goods, and "styles."

For the bulk of the semester, we will focus on a series of case studies drawn from the 15th to 20th centuries, a period of intense European contact and conquest in Africa, Asia, the Caribbean, and the Americas. Topics will include: representations of Africans in Renaissance Germany; African depictions of the Portuguese circa 1492; the appearance of parrots, kraak (Chinese) porcelain, and other goods from "exotic" locales in 17th-century Dutch still lifes; the taxonomies of racial difference in Spanish casta paintings; debates about sculptural polychromy and the "whiteness" of marble; the relationship between expansionism, empire, and the genre of landscape; "primitivism" and European artists' "discovery" of African artistic forms; the critical interest in "racial art" in the interwar U.S.; and contemporary conversations about museums and restitution, among others.

Throughout, works of art are primary sources with which to study the specificities of periods, places, and their social arrangements. While we will emphasize difference and historical contingency, our *longue durée* approach will enable us to draw connections about art's role in processes of primitive accumulation, dispossession, and racial capitalism.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **AFAM263, AMST239**

Prereq: **None**

#### **ARHA301 Making Rome: Monuments of Life in Ancient Rome**

The Colosseum, the Circus Maximus, and the Forum are just the most famous monuments to adorn the ancient city of Rome: its streets and temples were cluttered with honorific statues, dedications, and inscriptions; monumental fountains marked the terminus of the great aqueducts supplying the city and its public baths; shops and markets jostled with shrines and workshops in the public plazas; and public works like harbors and warehouses ensured a steady flow of food, wine, and materials into the city. Through in-depth research into the literary and archaeological record of Rome students will examine these

monuments in the context of their original urban spaces and reconstruct them digitally or through other visual and written media.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CLAS, SBS-CLAS**

Identical With: **CLST390, ARCP390**

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 decor, 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**

Identical With: **MDST310**

Prereq: **None**

#### **ARHA311 The Body in Medieval Art**

Medieval thinkers theorized the body in ways vastly different from how human bodies are conceptualized and defined today in the twenty-first-century West. Indeed, the "medieval body" was not at all a stable or monolithic entity, but rather a shifting constellation of ideas and practices that waxed, waned, and coexisted throughout the European Middle Ages, c. 400-1400. The diversity of medieval attitudes toward the body helped inform its representation in art, which, simultaneously, was also dependent upon conventions of craft, medium, artistry, preciousness, and style. "Body" signals not only earthly bodies--sexed, fleshly, corruptible, and soon to decay--but also the soul (equally fragile), as well as heavenly, angelic, and divine bodies, including that of Christ. This course analyzes medieval strategies of representing these bodies while situating them in their respective intellectual and cultural environments. Primary-source materials will be contextualized by secondary literature, and our inquiries will remain cognizant of gender-, sexuality-, race-, and performance-critical methods. The bodies examined will include, and are not limited to, saintly, gendered, racialized, clerical, monstrous, virginal, heretical, sickly, healthy, courtly, resurrected, and uncircumscribable bodies.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **MDST311**

Prereq: **None**

#### **ARHA312 Medieval Manuscripts**

Medieval manuscripts were dense, considered gatherings of text and image, and they are among the richest of artifacts bequeathed to us by the Middle Ages. Manuscripts both crystallized and intervened in many of the key intellectual,

religious, and aesthetic foundations of medieval Europe. To step into a luxurious medieval manuscript--into its script, its miniatures, its marginal decoration, its scribbles, its little monsters and unexpected grotesques, its tears and signs of use--is to probe definitions of painted image and written word that differ markedly from our own today. Throughout, basic questions of the relationship between text and image, and the linguistic and the pictorial, repeatedly beg attention. How were these books made, who used them (if they were used at all), how did the reading process unfold in the medieval period, and how did pictorial decoration assist in revealing--or, perhaps, obscuring--truth? These questions, and more, will inform this seminar's systematic inquiry of the making, function, and layout of the medieval book, from its Late Antique origins to the 15th-century advent of printing.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **MDST313**

Prereq: **None**

#### **ARHA325 Eloquent Forms: Topics in Italian Renaissance and Baroque Sculpture**

Early modern Italy was a site of vibrant and wide-ranging innovations in the field of plastic arts. Fueled by fierce competition, financed by extravagant expenditures, and created for a range of religious, commemorative, and decorative functions in both public and private realms, the sculptural medium reached a pinnacle of creative expression, material experimentation, and theoretical engagement in this period. From monumental urban commissions such as fountains to small-scale precious objects sought out by the wealthy collectors, sculptural works profoundly shaped the visual worlds of early modern Italy. This seminar on the making and meaning of sculpture in the Renaissance and Baroque periods will engage students with the works and careers of several key artists of the era, including Lorenzo Ghiberti, Donatello, Andrea del Verrocchio, Niccolò dell'Arca, Francesco Laurana, Properzia de' Rossi, Michelangelo, Benvenuto Cellini, Giambologna, Leone Leoni, Gianlorenzo Bernini, and Alessandro Algardi, among others. Seminar readings and discussions will be structured around broad themes such as: making and viewing of early modern sculpture; rhetoric of sculptural materials; verisimilitude and sculptural animation; sculpture and the senses; fragmentation and the "non-finito"; touch, desire, and the nude; representations of force and violence; antiquarianism and sculpture collecting; tombs and sculptural commemoration; and monsters and monstrosity in garden sculpture.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **RL&L325**

Prereq: **None**

#### **ARHA338 Bauhaus: Art, Craft, Design**

This seminar examines the theory and practice of the Bauhaus, the most influential art school of the 20th century. The Bauhaus proposed a radical concept: to reconstruct the material world of war-torn Europe to reflect principles of unity in the arts and within all world cultures. In the 15 years of its existence, from 1919 until 1933, the Bauhaus underwent many changes, including moves from Weimar to Dessau and Dessau to Berlin, as well as the reorientation of its curriculum from craft to industrial production. Nevertheless, its core principles persisted: the coordination of fine with applied arts and form with function; a commitment to de-hierarchized, experimental learning in workshops; and the desire to unite art with life and to make art accessible to the broader population. Attracting men and women from Western and Eastern Europe, the Americas, and East Asia, the Bauhaus adopted an international and gender-inclusive orientation from the beginning. After the school's forced closure in 1933 by the National Socialists, many of its teachers and students left Germany to found art schools throughout the globe, and its core principles

continue to shape art pedagogy and practice today. This course will examine the origins, core products and theories, and afterlife of the Bauhaus in Germany, America, and East Asia.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **GRST238**

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: **GRST239, GELT239, RL&L339, COL349**

Prereq: **None**

#### **ARHA352 Energy and Modern Architecture, 1850-2020**

This seminar explores 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, as means of improving both 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 housing of various kinds, including apartment buildings for higher- and lower-income residents. An important theme will be the relationship of energy systems for individual buildings and urban infrastructure, including water systems, electrical, and other utilities. The last part of the course focuses on contemporary green, or sustainable, architecture, including passive and active solar heating, photovoltaics, energy-efficient cooling, LEED certification, wind and geo-exchange energy, green skyscrapers, net-zero energy buildings, vertical farming, and zero-carbon cities in the United States, Europe, and Asia.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **ENVS352**

Prereq: **None**



**ARHA355 Concepts in Contemporary Art**

In this interdisciplinary seminar and studio course, we explore key concepts in contemporary discourse across a range of forms, genres, and disciplines. How do works of art respond to and reframe central debates in the wider culture? In what ways do the theory and practice of art supplement or contradict each other? How does research function within the context of art historical study and contemporary artistic practice?

To contend with these questions, students develop a series of projects over the course of the term in response to specific conceptual prompts. These investigations may take the form of studio-based work or written scholarship depending on student interest and will culminate either in a final research paper (for those registering for Art History credit) or a final project in any medium (for those registering for Art Studio credit). Along the way, we study artworks, literary texts, works of social theory, art historical scholarship, films, popular culture, and other objects to ground our research. Parallel activities may include conversations with artists and art historians, methodological workshops, site-visits, trips to museums, and archival research.

Since the course's aim is to cultivate unexpected collaborations, cross-disciplinary encounters, and new ways of conjugating the history, theory, and practice of art, the final portion of the semester will focus on the organization of a collective exhibition, event series, symposium, publication, or other expanded curatorial endeavor. The course meets Fridays 12:30 pm-5:30 pm, with a break during that interval. Class time may on occasion include individual meetings and independent work.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **ARST355**

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-critical 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: **AMST361**

Prereq: **None**

**ARHA364 Architecture: Historiography, Theory, Criticism; Traditional and Contemporary Approaches**

This seminar--intended primarily for majors in history of art and architecture, for studio majors concentrating in architecture, and students interested in urban

studies--surveys different methods of studying architecture and its history.

Emphasis throughout is on comparison of general theories of interpretation in art history and other disciplines and their application to specific works of art and architecture. Topics include monumentality and collective memory, stylistic analysis, philosophical aesthetics, iconography and semiotics, patronage and ideological expression, structural technology and building process, material culture and consumption, vernacular architecture and cultural landscapes, spatial form, urban landscapes, sociology, and affordable housing. Along with colonial, postcolonial, and decolonial studies of architecture, the seminar incorporates feminist architectural history and theory, energy studies, race and histories of modern architecture, and questions of canon formation and canonicity.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

**ARHA367 African Modernism and the African American Diaspora**

This seminar will examine the relationship between African art and the Black diaspora, especially in the United States. We will look at the crosscurrents of artistic ideas and the impact of artists' ongoing travels between Africa and the United States during the twentieth and twenty-first centuries. The seminar will investigate how these exchanges gave birth to a robust intellectual movement and artistic pan-Africanism in the United States and beyond. By juxtaposing the works of a range of artists such as Jacob Lawrence, Aaron Douglas, Ben Enwonwu, Skunder Boghossian, and others, the course will propose an alternative reading of the transnational, transatlantic aesthetic sensibilities that informed these artists' works during the post-WWII period and their wider impact on African modernism.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Prereq: **None**

**ARHA379 Visionary Journeys through Sacred Landscapes: Japanese Art of Pilgrimage**

This course examines the ways in which religious paintings were used and viewed in medieval Japan. Emphasis will be laid on images of sacred landscapes and the visionary journeys they inspired. Though primarily conceived as fundraising tools and advertisements aimed at inspiring viewers to undertake a physical journey to the illustrated site, these images became sacred in their own right and were approached by worshipers as one would approach the enshrined deity of the represented site. They also allowed spiritual travel through the images, providing virtual pilgrims with the karmic benefits of actual pilgrimage without the hardships of travel.

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, MDST378**

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

(first to third century CE). The course begins with the examination of the basic teachings of Buddhism as presented in canonical texts, 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, 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 Bodhi 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: **CEAS381, ARCP380, RELI375, GSAS381, ARCP380, CEAS381, RELI375**

Prereq: **None**

#### **ARHA382 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).

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART, SBS-ART**

Identical With: **ARCP382, GSAS382**

Prereq: **None**

#### **ARHA385 The Indian Temple**

The temple (devalaya, "house of god") was the unparalleled building type in South Asia from the fourth through fourteenth centuries, and it is still of great importance today. This seminar examines the type from an interdisciplinary perspective, considering theological and ritual dimensions, matters of design and style, programs of decorative sculpture and painting, and the economic and political functions these buildings and institutions carried. Sessions will be arranged thematically, but we will also be concerned with processes of temporal change. No prior knowledge of temple architecture or Indian history and religion is assumed.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ART**

Identical With: **ARCP385**

Prereq: **None**

#### **ARHA401 Individual Tutorial, Undergraduate**

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

#### **ARHA402 Individual Tutorial, Undergraduate**

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

#### **ARHA403 Department/Program Project or Essay**

Project to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **A-F**

#### **ARHA404 Department/Program Project or Essay**

Project to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **A-F**

#### **ARHA407 Senior Tutorial (downgraded thesis)**

Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.

Offering: **Host**

Grading: **A-F**

#### **ARHA408 Senior Tutorial (downgraded thesis)**

Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.

Offering: **Host**

Grading: **A-F**

#### **ARHA409 Senior Thesis Tutorial**

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

#### **ARHA410 Senior Thesis Tutorial**

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

#### **ARHA411 Group Tutorial, Undergraduate**

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

#### **ARHA412 Group Tutorial, Undergraduate**

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

#### **ARHA465 Education in the Field, Undergraduate**

Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.

Offering: **Host**

Grading: **OPT**

#### **ARHA466 Education in the Field, Undergraduate**

Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.

Offering: **Host**

Grading: **OPT**

#### **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**