**ART HISTORY (ARHA)**

**ARHA110 Introduction to Western Art: Renaissance to Modern**
This course surveys the development of Western art from the Renaissance through the modern period. We will examine art's changing status within specific social and artistic contexts: from the Church and court of the Renaissance, through the formation of art academies in late 16th century, to the development of an increasingly individualized artistic practice that led to the formation of an avant-garde. Classes will be organized chronologically and touch upon the following themes and ideas: politics, religion, and patronage; perception and experience; artistic identity and originality; relationships between artistic media; and the rise of a public sphere for art.

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

**ARHA126 El Greco to Picasso: Modern Art's Passion for Golden Age Spain**
This course examines the life and afterlife of the Spanish artists of the Golden Age, whose achievements reached unprecedented heights in the 17th century. Centuries later, their works took on new roles as artists of other times and cultures found their own inspiration in works of the past: Manet copied Velázquez, Picasso copied El Greco, and (famously on "Project Runway") Christian Soriano copied Murillo. What allowed these complex works to resonate so strongly in another era? Is such influence automatic or a sign of success? And why have the works of Francisco Goya inspired more filmmakers than any other artist? Students will be introduced to the reading of visual art for stylistic, historical, and political content and will study a critical understanding of art and society in Golden Age Spain, as well as insights into the role of art as a cultural currency.

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

**ARHA127 Venice and the Renaissance**
Venice—a city built almost impossibly on a forest of stilts sunk into the mud of the lagoon and buttressed by powerful myths of divine origins, permanence, and prosperity—produced some of the most spectacular works of Renaissance art and architecture. This introductory-level course on the art and culture of Venice’s “golden age” considers the works of artists such as Carpaccio, Bellini, Giorgione, Titian, Veronese, and Tintoretto and architects such as Codussi, Sansovino, and Palladio in the context of the city’s unique setting, social and governmental structure, cultural and political milieu, and larger geopolitical significance. It also positions Venice’s artistic production within the broader framework of early modern Europe, exploring its connections with Byzantium and the Islamic world. The course also introduces students to key issues and methods of art history.

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

**ARHA135 Medicine and Art: Viewing the Medieval Body**
How did artists understand the body in the later Middle Ages, and how did this help to shape medical, spiritual, and philosophical views of what it meant to be human? What role did art play in the dissemination of scientific knowledge and religious thought, and were these views necessarily in conflict? This course will explore pre-modern depictions of the human body in works of art, scientific treatises, and visual ephemera produced and circulated in pre-modern period (1150-1550). Topics to be addressed include the visual culture of life, death, and the afterlife; abnormal bodies: saints and monsters; the role of art in illness and healing; and medieval robotics and artificial bodies. Case studies will be drawn from European and Islamic works of art.

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

**ARHA140 Van Gogh and the Myth of Genius**
This seminar will investigate in-depth the career of this immensely popular and influential artist. Van Gogh has been the subject of much myth-making—both in his time and today—in which he appears as the quintessential mad genius whose passionate and tormented emotions become the stuff of art. We will both investigate the formation of this myth and view it critically, balancing it against the artist’s own account of his career in his paintings and prodigious correspondence. Van Gogh’s extensive, insightful, and fascinating writing begs the question of how one should treat an artist’s statements when interpreting his works. We will also examine the role of biography in art. Finally, rather than viewing the artist as an isolated creator, we will situate his work within the artistic landscape of late 19th-century Europe, and especially France, where he spent his most productive years as an artist, 1886-1890.

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

**ARHA148 Frank Lloyd Wright: Myth and Fact**
This seminar considers the architecture of Frank Lloyd Wright in the context of his own life as an artist, and in the history of modern architecture of which Wright’s work was a part and to which it contributed. The seminar also considers the relationship of Wright’s achievements to the social, economic, technical, and ideological history of the U.S. from the late-19th through the mid-20th century. A major focus will be critical reading of Wright’s own statements about his life and work, in relation to other sources, later accounts, and his buildings and unbuilt projects themselves. Both Wright’s residential and public architecture will be considered, as will his designs for landscapes, urbanism, and the decorative arts. Architectural drawings will also be examined as a medium in themselves, along with textual and physical evidence, as a means of generating maximal insight into Wright’s built and unbuilt works.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: AMST148
Prereq: None

**ARHA151 European Architecture to 1750**
This course is an introduction to architecture and related visual art as an expression of pre-modern 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 are the major buildings
configured, spatially and materially? Emphasis will be on continuities
and distinctions between works across time, seeing Western traditions
as a totality over centuries. Lectures and readings convey different
historiographic approaches to these issues.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: MDST151
Prereq: None

ARHA170 Postmodernism and the Long 1980s
This introductory immersion in the practice of art history offers
an opportunity to gain expertise in visual analysis and historical
interpretation through a guided investigation of art and critical theory
in the United States during the 1980s. The central debates of this
tumultuous decade—still very much with us today—brought the contested
paradigm of postmodernism to a fever pitch. Two key exhibitions provide
bookends: in Pictures (1977), techniques of appropriation diagnosed
a new kind of slippage between reality and representation; in 1993’s
Whitney Biennial, the period’s sustained engagement with gender,
sexuality, race, and the relationship between art and politics achieved
decisive (and controversial) visibility. Between these poles, artists turned
to the street, navigated the “ends” of painting, and invented new forms to
confront an increasingly image-soaked media-public sphere. The course
attends to the strategies of photoconceptualism, painting, sculpture,
video, and site-specificity by which artists intervened in a polarizing
historical moment that saw the expansion of neoliberal economics and
political conservatism, a sharpened divide between rich and poor, the
AIDS crisis, and the geopolitical realignments of the late-Cold War.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: AMST172
Prereq: None

ARHA172 Memory Image: Introduction to Art (As) History
One premise of art history is that works of art necessarily register or
code the time and place of their making. Some art practices operate
historically in more than an artifactual sense, whether by revisiting the
art historical past through citation, or by actively responding to the
socioeconomic, technological, or cultural conditions of their present.
Others engage directly in the project of historical representation and
research, recasting these activities through painting, photography,
installation, and performance (from experiments in abstraction to
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 methodology a subject of investigation. What
is the role of art as historical memory in an increasingly image-soaked
world?
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: AMST172
Prereq: None

ARHA181 Mughal India: Introduction to the Practice of Art History
Founded in northern India in the early 1500s, the Mughal empire was one of
the largest centralized states in the history of the premodern world.
During the two centuries of their effective rule over most of the Indian
subcontinent, the Mughal emperors and their subordinates were prolific
patrons of the arts, overseeing the production of lavishly illustrated books
and picture albums and commissioning such architectural masterpieces
as the Taj Mahal. This course offers an introduction not only to the art
and culture of Mughal India, but also to the practice of art history itself,
through a sequence of six thematic units exploring and applying different
methods that are central to the discipline. Each unit begins with critical
reading and discussion of one or two key theoretical or methodological
statements, then continues through application to case studies drawn
from Mughal India. The units include (1) techniques of visual description
and formal analysis, (2) the concept of style and stylistic analysis, (3) the
analysis of meaning in visual images (iconography and iconology), (4)
models of time and the historical explanation of change, (5) architectural
and historical analysis of buildings and their sites, and (6) historiographic
assessment of debates and changing interpretations within art history.
Each unit culminates in a writing exercise designed to provide students
with structured experience in some of the various modes of art historical
writing. The course is appropriate as an introduction both to art history
and to Mughal art.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARHA182 Understanding the Arts of Imperial China: Content and
Methods
With its long history and diverse culture, Imperial China was known for
its rich and complex traditions in art. From the magnificent terracotta
warriors and splendid court paintings to delicate blue-and-white
porcelain, these artworks not only testify to the complexity of the
society that produced them, they also suggest visual principles and
ideological premises by which they can be understood. This course
offers an introduction to the important roles that art played in the society
of Imperial China and discusses their visual principles and ideological
premises so we can comprehend the artworks themselves. By examining
three large groups of artworks from Imperial China—ritual objects and
monuments from the early periods, courtly paintings and calligraphy from
the middle periods, and commercial goods of factory art from the late
imperial periods—we will look at the relationship of form and content, the
materiality of artworks, questions of the artist’s agency, and the context
in which artworks were produced, transmitted, and consumed. The goal
of this course is to encourage interest in the arts and culture of Imperial
China as well as basic issues in the field of art history.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: CEAS166
Prereq: None

ARHA201 Approaches to Archaeology
Archaeology is the study of the past through its material remains.
This course will introduce students to a range of approaches that
archaeologists use to interrogate material culture (artifacts and other
physical remains) and, in some cases, written records, to present interpretive reconstructions of past human history, societies, cultures, and practices. The course includes archaeological approaches to prehistoric cultures through to ancient, medieval, and early modern societies.

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

ARHA202 Art and Archaeology of the Bronze Age Mediterranean
This course is an introduction to the history, art, and archaeology of the Bronze Age Mediterranean. Throughout the semester we 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'll survey the major archaeological sites (civic and cultic), examine archaeological questions, and study the development of sculpture, painting, ceramics, and architectural trends in light of political and social changes.

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

ARHA203 Survey of Greek Archaeology
This course introduces the art and archaeology of Greek civilization from Mycenaean palaces of the Bronze Age, to tombs of warriors and battlefields of Marathon, through the theatrical and political centers of democratic Athens. Throughout the semester we'll survey the major archaeological sites (civic and cultic) for each period, study development of sculpture, painting, ceramics, and architectural trends in light of political (propaganda!) and social changes. More than a tour of monuments and mosaics, however, this course will show students how to interpret and apply literature, material science, anthropology, and art history to address archaeological questions, and to consider the relationship (ancient and modern) between social trends and material evidence.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: CCIV214, 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'll look at rip-offs, knock-offs, how much Attic pottery was really worth, and evaluate the use of pottery as an indicator of immigration or cultural imitation. Course will include work with 3D scanning and digital optimization, and the construction of a virtual museum exhibit.

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

ARHA205 Visualizing the Classical
This course is a project-based learning course that 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 and monumentality, 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: CCIV341, ARCP341
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: CCIV223, ARCP223
Prereq: None

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: MDST213
Prereq: None

ARHA211 Early Medieval Art: Judaism, Christianity, and Islam in the Mediterranean, 300-1100
This course explores the art and culture of the Mediterranean region from late antiquity through the 11th century. Case studies of four dynamic cities—Islamic Córdoba, Byzantine Istanbul, Christian Ravenna, and multifaith Jerusalem—will guide our understanding of this pivotal period. Attention will be given to balance between secular and sacred art and architecture, debates over figural and nonfigural imagery, and relations between majority and minority cultures around the Mediterranean basin. Topics for discussion include iconoclasm and the triumph of the image, imperial ambitions and the shaping of the landscape, and the circulation of luxury goods as a tool of cultural transformation.

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

ARHA212 Lost Renaissances: Art & Architecture of Medieval Italy and the Mediterranean
This course traces the multiple though now largely forgotten renaissances, or flourishing of cultural and artistic activity fueled largely by the recuperation of the classical past, in Medieval Italy and across the Mediterranean world. We will examine works of art and architecture of Italian centers including Rome, Sicily, Venice, Pisa, Padua, Siena, and Florence. With an emphasis on the art of inter-cultural relations in the medieval Mediterranean, we will explore and discuss how the intensive interactions of Roman (pre-Christian), Islamic, and Christian communities during the medieval period, c. 300-1300, were essentially shaped by works of art. Together, we will: debate the relevancy of present-day ideas in art and politics for understanding past cultures (and vice versa), witness an Islamic caliph’s gift of an elephant to a Christian king (and consider how “gifts” could also be “art”), discover the art of hydromancy (water magic), and uncover how a French king in Sicily employed Islamic artists to decorate his pleasure palace. This course explores what the great Spanish historian Álvaro Castro referred to as “convivencia,” the co-existence of medieval cultures, as recorded in intercultural objects of luxury, piety, and beauty. Other themes explored in the course include cultural continuity, the omnipresence of the classical Roman/pagan culture in Christian empire, the power and use associated with art objects, and the sometimes surprising role of women in the medieval Mediterranean.

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

ARHA213 Monastic Utopias: Architecture and Monastic Life to the 13th Century
This course examines the architecture and artistic production of the Western monastic tradition from its beginning to the end of the Middle Ages. Special emphasis will fall on the great reform period (ca. 950 to ca. 1250), as well as on topics as monastic life, ritual, and industry.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: MDST233
Prereq: None

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

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

ARHA215 The Art and Archaeology of Anglo-Saxon England, 400-1100
This course will consider the art, architecture, and archaeology of the British Isles from the withdrawal of the Roman legions in the 5th century to the end of the reign of Henry II in the 12th century. It will draw on material from church history to help understand the transition from paganism to Christianity and the struggle between Celtic and Roman Catholicism. It will draw on material from history and archaeology to help understand the complex relations between the waves of invading Saxons and the native English in the early medieval period, the Vikings in the late 9th and 10th centuries and the Norman invasion in 1066. Finally, it will focus on the development of towns and on the place and role of both royal commissions and parish architecture in the life of those towns.

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

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

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

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

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’ll examine how the funerary practices and the very notions of the soul, the body, and the afterlife compare in these two societies. We will also explore how social class, gender, and ethnicity influenced those ideas. The course will also provide an introduction to archaeological theory and the interpretive strategies employed by archaeologists, art historians, and historians in the reconstruction of ancient societies.

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

This course surveys key monuments of Italian art and architecture produced between circa 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 are based on close readings of primary sources and scholarly texts on a wide range of topics. Museum trip(s) will expose students to original works of art.

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

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

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

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

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

Many Jews, Christians, and Muslims view Jerusalem as a "sacred" place. But what does this mean? How does a place—or an object or person—become sacred, holy, revered? Is Ground Zero sacred? If so, how do we compare the destruction of an office building that makes part of Manhattan sacred and Native American efforts to protect venerated sites from "development" that they describe as "desecration"? When does a stone sculpture become an embodiment of a Hindu deity? Using examples such as Jewish, Christian, and Muslim views of Jerusalem, Lakota Sioux recognition of revered places and wicasa wakan (medicine men), and Hindu engagements with divine images, this seminar will explore these questions through readings and site visits to a temple, mosque, and church. This course is made possible by a grant from
the National Endowment for the Humanities. Any views, findings, conclusions, or recommendations expressed in this seminar do not necessarily reflect those of the National Endowment for the Humanities.

**Offering:** Crosslisting

**Grading:** A-F

**Credits:** 1.00

**Gen Ed Area:** SBS-RELI

**Identical With:** RELI291

**Prereq:** None

### ARHA240 Modernism and Modernity in 19th-Century French Painting

This course looks at factors that contributed to Paris's rise as the preeminent artistic center in the West at the time of the French Revolution and traces the evolution of French art throughout what would prove to be an extraordinary century of formative advance and experiment ending in impressionism and postimpressionism. The story of French art is one in which timeless ideals and triumphal narratives were continually put under pressure by the imperative to model the contingency of modern experience. Themes we will explore in this class include the significance of a public sphere for art making and the relationship between artistic advance and appeals to an ever-widening public; painting and revolution; history painting; the persistence of classical ideals and their relationship to modern subjects and experience; the new focus on sensation and the rise of landscape painting; the decline of narrative in painting in favor of form and surface; the relationship between modern art and academic practice; the rise of feminism and attempts on the part of women artists to find their own voice in a masculine practice; the conflict between the unabashed pursuit of artistic individualism and the need to define collective values and experience; the significance of the decorative to painting at the end of the century; and the relationship between art's embrace of privacy, domesticity, and intimacy at the end of the century and France's revolutionary legacy.

**Offering:** Host

**Grading:** A-F

**Credits:** 1.00

**Gen Ed Area:** HA-ART

**Identical With:** FIST240, 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:** FIST241, GRST241, COL230

**Prereq:** None

### ARHA244 European Architecture and Urbanism, 1750-1910

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

**Offering:** Host

**Grading:** A-F

**Credits:** 1.00

**Gen Ed Area:** HA-ART

**Identical With:** FIST244

**Prereq:** None

### ARHA246 American Architecture and Urbanism, 1770-1914

This course considers the development of architecture and urbanism in the United States from the late 18th through the early 20th century. Major themes include the relationship of American to European architectures; the varied symbolic functions of architecture in American political, social, and cultural history; and the emergence of American traditions in the design of landscapes and planning for modern cities, especially Boston, New York, Philadelphia, Washington, D.C., Chicago, Los Angeles, and San Francisco. The course considers houses for different sites and social classes, government buildings, churches and synagogues, colleges, and commercial architecture of different kinds, include 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, among many others.

**Offering:** Host

**Grading:** A-F

**Credits:** 1.00

**Gen Ed Area:** HA-ART

**Identical With:** AMST232

**Prereq:** None

### ARHA249 Public Freehold*: Collective Strategies and the Commons in Art Since 1960

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

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*Public Freehold is a concept introduced by conceptual artist Lawrence Weiner.*
Levine, Tino Sehgal, Sturtevant, Hito Steyerl, Andy Warhol, and Lawrence Weiner.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM224
Prereq: None

ARHA250 Ancient Rome: From Hut Village to Imperial Capital
This course will survey the development of the ancient city of Rome from its mythical foundation and its legendary heroes through the historical figures of the Republic and empire who contributed to the physical growth of the city and the establishment of its religious, political, and civic institutions. Our study will be based on readings in primary literary sources and inscriptions, close examination of Rome's principal monuments, and analysis of modern archaeological and sociological studies. It should be of interest to students from a variety of disciplines including history, art, architecture, social studies, religion, and archaeology.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-CLAS, HA-CLAS
Identical With: CCIV250, ARCP253
Prereq: None

ARHA251 Artists Design Exhibitions
The exhibition form holds promise as an occasion for what art historian Thomas Crow describes, in reference to the salon of 18th-century revolutionary France, as "manifestations of antagonism." The exhibition is or can be a site of the public sphere, of collective encounter, debate, and opposition. The continued interest of this history for contemporary art is clear in the work of a variety of artists that approach the exhibition as an aesthetic form in its own right (from the Rosario Group to Julie Ault to Mark Leckey). Focusing on key works since the 1960s, with an eye to historical examples (Marcel Duchamp, El Lissitzky, etc.), this course situates the exhibition form relative to installation art, institutional critique, and the implications for class and the production of value of a new "curatorial condition" in the larger culture (where data specialists now curate information, an artisan cheese shop curates its merchandise, and anyone with a social media account curates a presentation of self).
Offering: Host
Grading: A-F
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 remarkable range of historical transformations: a post-Communist Europe; an economically prominent China; the AIDS crisis and queer activism; increasingly molecular degrees of technological and visual mediation in everyday life; the consolidation of a globalized network of travel, communication, and capital; climate change; and a seemingly perpetual "war on terror," to name only a few. This course attends to the changing vocabulary of approaches by which artists both intervened in these conditions and positioned their work in relation to a longer view of the history of art. Rather than a strictly chronological survey, the course attends to specific theoretical frameworks (postcolonial, feminist, antiracist, poststructural, etc.) and formal techniques (installation, video projection, social practice, public intervention, etc.) that fuel current practice.

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

ARHA253 Art After 1945
This course examines artistic production in the United States between 1945 and 1980. Artists in this period attempted to respond to the "caesura of civilization" brought about by the Holocaust and World War II, to contend with the consolidation of postwar consumer capitalism and mass culture, and to situate their work in relation to the far-reaching social upheavals of the 1960s and '70s. Practices linked to the early 20th-century avant-garde (such as abstraction, the ready-made, 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 forms and new models of spectatorship to confront a world that had placed enormous pressure on traditional concepts of humanist subjectivity. Topics include New York School painting, pop art, minimalism, process art, conceptual art, performative, 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.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ENVS254
Prereq: None

ARHA255 Anthropology of Contemporary Chinese Art
This course will survey the contemporary Chinese art world from an anthropological perspective. It puts the accent back on China to survey the course of modernization in an ancient art tradition. Beginning in 1930, Chinese artists developed new forms of artistic practice, organization, and expression in a process of creative diversification that leads directly to the confusion of styles and expressions we see today. We will examine the historical and cultural impetus for modernization in the Chinese art world: the complicated initial engagements with Western art; the effects of politicization of the art world under the CCP; the spirit ed and complex development of visual art during the reform period; and, finally, the effects of Chinese artists‘ gradual entry into the international art world. Our focus on Chinese concerns including painting from life, figure drawing, line vs. chiaroscuro, realism, folk arts, and the importance of heritage will orient our survey and keep us focused on the Chinese rather than international art world. The style of the course will be syncretic: materials
ARHA258 Contemporary World Architecture
This course is a study of architecture and urban design throughout the world from the 1990s to the present. American topics include public and private development in the “neo-liberal” city in New York, Chicago, Los Angeles, and post-Katrina New Orleans; contemporary museum architecture; sprawl and New Urbanism; and affordable housing, both urban and rural. Major American architects considered include Frank Gehry, Richard Meier, Daniel Libeskind, and Diller + Scofidio (+Renfro). In Europe, the focus is on contemporary public architecture in Berlin, London, Paris, Valencia, Lisbon, Rome, and Athens, with attention to major works of Sir Norman Foster, Zaha Hadid, Jean Nouvel, Santiago Calatrava, Rem Koolhaas, and Renzo Piano. In China we will study state monuments of the Communist Party in Beijing and issues of preservation and urban development there and in Shanghai. In Japan the recent work of Tadao Ando and Shigeru Ban is a focus, as are selected projects by other architects in Tokyo and Yokohama. Additional lectures will treat airport architecture and sites in India, Jerusalem, Cairo, Guinea, South Africa, Rio de Janeiro, and Quito, Ecuador. The last quarter of the course focuses on green or sustainable architecture, including passive and active solar heating, photovoltaics, energy-efficient cooling and ventilation, timber and rammed-earth techniques, LEEDs certification, wind and geo-exchange energy, green skyscrapers, vertical farming, and zero-carbon cities.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

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

ARHA262 Seeing a Bigger Picture: Integrating Environmental History and Visual Studies
This interdisciplinary course approaches the history of environmental policy and opinion making through a frame that takes seriously the rise in power accorded to visual imagery and visual practices (including photography, digital image production, film and new media) in modern society. The course introduces students to key landmarks in the visual history of environmentalism spanning a period from colonial America to the recent past, focusing both on images of nature and on the nature of images.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST262, SISP255, ENV255
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. It 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 Dialogue with Photography: From Its Beginning to Postmodernism
This course discusses topics in the history of photography from the invention of the medium in the 1830s to the present, with emphasis on the social uses of the medium, 19th-century documentary, pictorialism, the emergence of modernism, the post-Frank generation, and contemporary trends. Parallel to the readings and lectures, the course will regularly discuss photographs in the extensive collection of the Davison Art Center.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARHA267 Art in Africa and Diaspora
This course surveys painting and other work by African-American artists of the late 19th and 20th century, then focuses on contemporary African artists and artists of the African diaspora. What was unique or distinctive about 19th-century American painting by black artists? Next, we focus on the art of Henry O. Tanner, before turning our attention to the art of
the Harlem Renaissance and the intellectual ideal of the New Negro. A section on the impact of the Civil Rights Movement on the visual arts and the art of Bearden leads us to consider independent sub-Saharan Africa. As artists today become increasingly transcultural, the art of the African diaspora takes on a new cultural meaning.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: AFAM268
Prereq: None

ARHA268 When Europe Met Africa: Portugal, Spain, West Africa, 1440-1650
This course looks at Iberian overseas expansion, from the early 15th to the late 17th century. The Portuguese and Spanish sea-borne empires may be termed the first globalization. This course, which focuses on West Africa, is interdisciplinary. It combines art history and history to integrate both images and written documents. African artists depicted Europeans, just as European painters and sculptors represented Africans. These images tell us much about how members of one culture viewed the distant peoples with whom they were just coming into contact. The earliest European Renaissance paintings of Africans show them as dignitaries and often as rulers (e.g. "The Adoration of the Magi"). This reflects the presence in Europe of African dignitaries, both secular and religious. At the same time, African sculptors represented Portuguese soldiers and missionaries in ivory carvings, so it is possible for us, 500 years later, to compare these representations.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: AFAM278
Prereq: None

ARHA274 Water’s Past—Water’s Future: A History and Archaeology of Water Use and Management
Our world uses water as if this life-giving resource had no limits and does so in the face of mounting scientific evidence that our planet is facing a long period of water shortage. This course will look critically at the ways in which people have used and managed water in the past, from the ancient world up to the Industrial Revolution, with the aim of assessing the relationship of past uses of water to present and future ones. Beginning with irrigation agriculture, we will consider ways in which water has been used for food production, for generating power, for hygiene, for recreation, and for symbolic purposes. We will also consider water use technologically by looking at hydraulic infrastructures (aqueducts, canals, cisterns, dams, fountains, and sewers) in relation to water use and control and its impact on the environment. Finally, we will consider streams, rivers, and lakes as natural components incorporated into man-made water systems as well as matters of drainage and flood control.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-ENVS
Identical With: ENVS274, ARCP274
Prereq: None

ARHA275 The American Landscaping in Painting, Literature, Science and the Popular Imagination
In a time of global warming, the issue of man’s relationship with the natural landscape has never been more pressing. The course will focus on how the field of 19th century American landscape painting helped stimulate new ideas about man’s place in the environment — for example spurring the creation of America’s National Parks as well as of city parks and greenspaces designed to look natural, such as Central Park in New York. This course will will also explore the notion of landscape more largely. What is our personal landscape and how does it help define our personal identity? How can you detect traces of history in the landscape? In what ways is the American landscape unique and how did scientists, writers and painters discover and respond to these qualities? How should we respond to the crisis of global warming which is rapidly transforming and upending our familiar landscape and even placing human existence at risk?

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENVS
Identical With: ENVS275, AMST275
Prereq: None

ARHA276 Art in Taiwan Under Japan
This course introduces the art of Taiwan under the Japanese rule (1895-1945). During this period Taiwan experienced profound social and cultural changes that on the one hand, transformed Taiwan from a land of outcasts to the frontier of modernization in East Asia, and, on the other hand, forced the inhabitants on the island to assume a colonial identity. By examining major works in painting, sculpture, architecture, and public monuments produced by Taiwanese artists or the Japanese authority, we will examine the various roles of visual art in the negotiation between modernity and colonialism, self-identity, and cultural affiliation. Specific topics explored in this course include the making and remaking of the idealized images of Taiwanese women as opposed to modern womanhood, the appropriation of Western modernism filtered through Japanese interpretations, the searching of Taiwan’s local image encouraged by the Japanese colonial authority, and the cultural and political relativity adopted by Taiwanese artists sandwiched between China and Japan. The ultimate goal of this course is to offer contextualized understanding about the art and culture of Taiwan during the colonial period.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: CEAS276
Prereq: None

ARHA277 Arts of Zen in East Asia
Zen, a school of Buddhism that originated in China and later spread to Japan and Korea, is considered a gateway to East Asian thought and a force that challenges modern materialism. The nature of abstraction, spirituality, and enlightenment can best be approached through the arts associated with this religious school, which include ink painting, calligraphy, ceramics, architecture and garden design. In this course, we will discuss how the ideas of Zen were elucidated in the visual arts by looking at major works from the 13th through the 20th centuries. We will also examine the ways in which artworks were incorporated in the practice of Zen rituals, especially those related to meditation and the tea ceremony. In addition, we will explore the meanings of pictorial and literary ko’an and how they form visual and textual riddles based on allusion and wordplay. Through a comparative approach, we will analyze the development in the form, style, and iconography of Zen art in East Asia, while tracing the history of Zen Buddhism and its underpinning philosophical concepts related to enlightenment, emptiness, and beauty. The goal of this course is to form an in-depth appreciation for the arts of Zen in their historical, philosophical, and cultural context.
ARHA278 Goddesses and Heroines: Images of Women in the Art of China and Taiwan

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

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

ARHA279 Art of China and Japan: Ritual Bronzes to Zen Gardens

This course surveys major modes and styles of artistic representation and expression in East Asia, with a focus on China and Japan. Because of the extraordinary early influence of Chinese civilization on its East Asian neighbors, we will consider not only the impact of religion, thought, and socioeconomic force on the arts of each country, but also patterns of reception and transformation. Major topics include literati painting, calligraphy, pictorial carving and sculpture, court art, Zen Buddhism, ceramics, and woodblock prints.

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

ARHA280 Islamic Art and Architecture

This course is a thematic introduction to the history of Islamic art and architecture from the time of the Prophet Muhammad through its 17th-century culmination in the period of the great Islamic empires of the Ottomans, Safavids, and Mughals. All major genres of Islamic art will be considered including religious and secular architecture, the arts of the book (calligraphy and painting), and decorative arts. Some of the broader issues to be examined include the allegedly anti-iconic nature of Islamic art, relations between Islamic art and preexisting traditions in territories absorbed by Islam (Byzantine, Persian, Central Asian, Indian), and the problem of what makes Islamic art Islamic.

Offering: Host
Grading: A-F
Credits: 1.00

ARHA281 Unearthing Early China: Art and Archaeology

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

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

ARHA282 Art of Dissidents and Recluses: Chinese Literati Painting and Calligraphy

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

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

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 looking in order 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
the Mahabharata and Ramayana manifest similarities that permit us to identify a distinctive Indian epic type? What are the connections between these epics and the early history of India? Why, and how, did the written texts we have today come to be redacted from bodies of oral tradition? What further transformations did the Sanskrit epics undergo as they were recast in the form of lyric poetry and translated into various vernacular languages such as Hindi, Tamil, and Telugu? In the second part of the course, we will consider the visual manifestations of the Sanskrit epics in the form of classical Sanskrit plays (known literally as "visual poetry"), later dance-drama forms such as Kuttiyattam, Yakshagan and Kathakali, contemporary religious pageantry such as the Ram Lila, and, finally, the films of the Hindi- and regional-language cinemas. This course requires no prior knowledge of Indian literature, history, or art and may serve as an effective introduction to the culture and civilization of South Asia.

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

ARHA291 Duty, Power, Pleasure, Release: Key Themes in Classical Indian Thought
According to thinkers in classical India, the goals of life were fourfold: encompassing the pursuit of social-moral duty (dharma), economic and political power (artha), bodily pleasure (kama), and, finally, release from the endless cycle of birth, death, and rebirth (moksha). The four goals provide a useful key for understanding Indian intellectual history in its classical moment—roughly, the half millennium between the 2nd and 7th centuries. This pivotal era witnessed the definition of new forms of social and political thought, the creation of new types of expressive literature in Sanskrit, and the crystallization of the Hindu religion. In this course, we explore classical Indian thought through a variety of theoretical and literary texts articulating the ideas and values of the age. Most of these works were originally written in Sanskrit, the ancient Indian language of culture and power that served as a lingua franca unifying vast portions of Southern Asia. The emphasis is on close reading and discussion of the translated texts themselves and critical engagement with the ideas and values they present.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: HIST277, RELI236
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 600 to 1600 AD. 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
The African communities are reflected in artwork. "Art" is best understood in part of a global economy. Already by 1500, the growth of Creole Euro-Atlantic coast of West Africa. From that moment on, West Africa has been well as Islamic architecture. In 1445 Portuguese mariners arrived on the both North and West Africa. From Morocco came the Muslim religion, as of the region from which it comes. The trans-Saharan trade was crucial to artist in 1375. Each object sheds light on the history, religion, and culture Senegal (19th century); a map of the Sahara made in Spain by a Jewish Leone (16th century); a horned initiation mask made of woven fiber from of Benin (16th century); a carved ivory vessel from Guinée or Sierra history. The objects will include royal bronze sculpture from the Kingdom s societes from the 12th century to the early 20th century. Each week we This course traces the art and cultural history of selected West African ARHA296 The Mountains in the History of Art This course is a comparative study of mountains as artistic inspiration, focusing on the Alps and the Black Forest in Europe and the Appalachians. We begin with Moses, the first mountain climber. We then turn to the first historical mountain climber: Oetzi, the 5,200-year-old man found frozen in the ice high in the Tyrolian Alps. We then turn to medieval Europe. There, passes through the Alps and the Black Forest were conduits for the transit of men, goods, and cultural forms. Mountains were not barriers but passageways that linked cultures. In 16th- and 17th-century Europe, Netherlandish artists—Brueghel, Seghers, Ruysdael, Jos de Momper—first gave full expression to the grandeur, far beyond a human scale, of Alpine scenery. Gradually, mountains came to be viewed as places of aesthetic beauty and as manifestation of the sublime. Romanticism, in the visual arts, poetry, and music, captures the experience of the Alps as both symbol and physical manifestation of the transcendent. In the paintings of C. D. Friedrich, Constable, and Turner, mountains become the means to express the concept of the sublime. A deeper understanding of the sublime may be found in the poetry of Wordsworth and Coleridge. In America, too, mid-19th-century painters focused on the mountains. We will study Hudson River School artists represented in Connecticut collections (Church, Cole). The mid-19th century saw the birth of mountaineering as a sport. We will read selections from narratives of climbing expeditions—Leslie Stephen, Mark Twain. After World War I, mountaineering took on a heightened spiritual dimension for men who had survived the horrors of trench warfare. In Austria and Germany, climbing was identified with the cult of physical prowess and, sadly, with National Socialism and anti-Semitism. In fact, however, the development of climbing and skiing in the Alps owes much to Austrian and German Jews. In art, too, during the first decades of the 20th century, mountains were an important source of spiritual inspiration for painters whose work is central to the evolution of modern art.

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

ARHA296 The Mountains in the History of Art
This course explores issues of race, religion, and representation in the visual culture of Spain and the Americas. During the Age of Discovery, 1450-1800, artists such as El Greco, Velázquez, Zurbarán, and Goya chronicled the tensions and aspirations of golden age Iberia, while indigenous and European artists in Spain’s Atlantic colonies absorbed and filtered the art of the old and new worlds to create their own rich body of images. Readings and discussions will explore the role of visual culture and religious practice in the construction of political, social, and racial identities. Topics will include indigenous religions, ecclesiastical evangelization, and popular devotion; Mexican “casta” paintings and lineage portraits; viceregal costume and colonial attire; confinements and processional culture; Morisco culture in early modern Iberia; and the influence of medieval Iberian multiculturalism on new-world architecture and urbanism.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: FIST299, AFAM299
Prereq: None

ARHA300 Iberian Expansion and the "Discovery" of Africa in Travel Narratives and Art, 1420--1640
This seminar is broadly centered on Atlantic history from the early 15th to the middle of the 17th centuries. The course addresses the origins of culture contact between Europe and Africa and the subsequent creation of mixed cultures. We will trace European expansion from the earliest Portuguese sea voyages along the African coast, shortly after 1420, to the opening of maritime commerce to West Africa and the origins of the transatlantic slave trade. We will examine evolving attitudes on the part of both Europeans and African peoples toward each other as documented in travel literature and in artistic representations of Africans by European artists and of Europeans by African sculptors. After Portuguese explorations of Africa began around 1420, the expansion of commerce and the settlement of Europeans, mostly Portuguese, on the West African coast led to a period of extensive métissage (mixture), both cultural and physical, and of remarkable fluidity in attitudes toward Africans. However, by the early 17th century, the Atlantic slave trade had begun to take on important dimensions, setting the stage for the increasingly racist attitudes that would characterize European relations with Africa during the colonial period.

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

ARHA321 Art and the Imagined Self in Spain and the Americas, 1450-1800
This seminar explores issues of race, religion, and representation in the visual culture of Spain and the Americas. During the Age of Discovery, 1450-1800, artists such as El Greco, Velázquez, Zurbarán, and Goya chronicled the tensions and aspirations of golden age Iberia, while indigenous and European artists in Spain’s Atlantic colonies absorbed and filtered the art of the old and new worlds to create their own rich body of images. Readings and discussions will explore the role of visual culture and religious practice in the construction of political, social, and racial identities. Topics will include indigenous religions, ecclesiastical evangelization, and popular devotion; Mexican “casta” paintings and lineage portraits; viceregal costume and colonial attire; confinements and processional culture; Morisco culture in early modern Iberia; and the influence of medieval Iberian multiculturalism on new-world architecture and urbanism.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: LAST321
Prereq: None
ARHA322 Landscape and Ideology, 1450-1650
Landscape, as Denis Cosgrove and others have argued, is a way of seeing the world. As such, it is always a reflection of social systems and cultural practices, as well as an agent that shapes them in turn. By considering ways in which landscape was constructed and instrumentalized through a variety of artistic media—from painting, prints, and maps to villas and gardens—this seminar will consider its historical place in early modern European visual culture while engaging venues through which it continues to be discussed and theorized in the fields of art and architectural history, landscape studies, and cultural geography.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARHA329 The World of Michelangelo
This course is an examination of the works by Michelangelo in painting, sculpture, architecture, and poetry in the light of the social, religious, and political worlds in which he participated. Special attention will be paid to his relationship to the Medici in Florence and his papal patrons in Rome. The seminar emphasizes the early sources as ways to understand how Michelangelo’s works were experienced by his contemporaries. This involves the relationship between art and the divine and the erotics of represented beauty.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARHA330 Facts and Fallacies in Renaissance Art
This interdisciplinary seminar focuses on the ways in which partial, invented, and misunderstood historical, religious, and scientific facts became triggers for the production of Italian Renaissance art. From Piero Valeriano’s fanciful emblematic interpretations of Egyptian hieroglyphs that fueled the Renaissance Egyptomania in the visual arts, to representations of Moses with horns by artists such as Michelangelo (a mistranslation of the Hebrew “tongs of fire”), to Ulisse Aldrovandi’s illustrations of dragons and other mythological creatures and their discussion in scientific texts, Renaissance artifacts served as important sources of new facts they represented and legitimized. Organized around carefully articulated weekly themes and buttressed by the reading of both primary sources and recent scholarly literature, this seminar will introduce students to the fact-bending and fact-producing dimensions of Italian Renaissance art, giving them tools to research actual objects (for example, the 1602 edition of Valeriano’s HIEROGLYPHICA in the Wesleyan Special Collections or relevant prints from the Davison collection) for their final projects.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARHA339 Modernism and the Total Work of Art
The term "total work of art" refers to the German Gesamtkunstwerk that took on new urgency in the 19th century amid social upheaval and revolution. Understood as the intention to re-unite 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
Prereq: None

ARHA352 Energy and Modern Architecture, 1850--2015
This seminar seeks to study the evolution of mechanical systems for heating, ventilating, and cooling in modern architecture from the mid-19th century to the present. The aim is to show how architects, engineers, fabricators, and urban governments worked to develop modern systems of environmental controls, including lighting, both as means of improving the habitability of buildings and health of their occupants. The course will trace the adaptation of technical innovations in these fields to the built environment and how those responsible for it sought to manage energy and other resources, such as funds and labor, to create optimal solutions for different building types, such as factories, theaters, assembly halls, office buildings, laboratories, art museums, libraries, and houses of different 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, vertical farming, and zero carbon cities in the U.S., Europe, and Asia.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ENVS352
Prereq: None

ARHA358 Style and Stylistic Change: Creativity and the Recurrent Problem of Reaching an Audience in the Arts
This seminar treats in historical overview, and from diverging disciplinary perspectives, major developments in the theory and interpretation of style in the visual arts. Style is, in effect, a culturally defined visual language that enables the transmission of meaning between the artist and his/her audiences, i.e., both to the artist’s initial audience and to secondary audiences of later times. How does the style of a work of art relate to the sociocultural context in which it was produced? Are there definable and historically meaningful patterns of stylistic change? Readings and class discussions will focus on the writings of Hegel, Wölfflin, Panofsky, Kubler, Belting, and others who have made important contributions to a fuller understanding of these matters. On the whole, the approach to the material will be that of intellectual history, but intellectual history with the aim of helping one to clarify his/her thinking on style to evolve an understanding of stylistic change that is relevant to his/her own art
historical (or, by extension, cultural historical) interests and everyday experience.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARHA360 Museum Studies
This museum studies seminar introduces students to the history of art museums and current debates on the role of museums in today's society, as well as institutional practices and career paths. In addition, students will organize a group exhibition of artwork from the Davison Art Center collection, research objects, and write exhibition labels.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: GRST262
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 (Adorno, Benjamin, Debord, Habermas, Ranciere, etc.) support our engagement with recent debates in art historical scholarship (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 U.S.: 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

ARHA362 Sol LeWitt Wall Drawings and Their Influence
This course will explore the history of Sol LeWitt's more than 1,000 wall drawings (1968-2007). It will consider their significance in the history of conceptual art and their influence on the visual arts, as well as on select composers, dancers, and performance artists.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARHA364 Architecture: Historiography, Theory, Criticism; Traditional and Contemporary Approaches
This seminar, intended primarily for majors in history of art and architecture and for studio majors concentrating in architecture, 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, colonial and postcolonial architecture, and feminist architectural history.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

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

ARHA375 Heritage, Souvenir, Fetish: Theories and Practices of Collecting
The practice of collecting, stemming from the basic human desire to gather and possess objects, can be found in every society from ancient to modern times. Whether it is objects of cultural heritage, personal souvenirs, or fetish items, the act of collecting constitutes a concrete and tangible statement of ourselves and our relationship to the world while serving as a symbol of the society and times to which we belong. In this seminar, we will examine different traditions of collecting by studying examples from various historical periods in East Asia, Europe, and the U.S. These collections range broadly from cultural relics to natural specimens and fine art. We will discuss our case studies in their specific sociocultural context and extract theories and practices commonly shared by them. For each case study, we will analyze the ways in which the collection was formed and organized and how various ideas and concerns were conveyed through collecting. We will explore critical issues, especially those regarding authenticity and forgery, materiality and collecting systems, individual identity and cultural heritage, the relationship between ruins and memory, and that between longing and fetishism. Building on the discussion of these issues, students will also investigate their own case studies. The goal of this seminar is to probe into the nature of collecting and to develop analytical skills to comprehend the significance of a given case.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
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 5th century BCE through the period of the Kushan empire (1st–3rd century CE). The course begins with the examination of the basic teachings of Buddhism as presented in canonical texts and then turns to consideration of the organization and functioning of the early Buddhist community, or sangha. The focus then shifts to the popular practice of Buddhism in early India and the varied forms of interaction between lay and monastic populations. Although canonical
texts will be examined, primary emphasis in this segment of the course is given to the archaeology and material culture of Buddhist sites and their associated historical inscriptions. Specific topics to be covered include the cult of the Buddha’s relics, pilgrimage to the sites of the Eight Great Events in the Buddha’s life, the rise and spread of image worship, and the Buddhist appropriation and reinterpretation of folk religious practices. Key archaeological sites to be studied include the monastic complex at Sanchi, the pilgrimage center at Bodh Gaya (site of the Buddha’s enlightenment), the city of Taxila (capital of the Indo-Greek kings and a major educational center), and the rock-cut cave monasteries along the trade routes of western India.

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

ARHA383 Grounding the Past: Monument, Site, and Memory
The peculiar power of monuments and cultural sites arises from their status as tangible objects and places that simultaneously belong to both past and present. Because of their ability to collapse time and make the past present, these types of objects often function as sites of memory providing the foci around which social memory condenses and histories are constructed. This course explores the varied links among monuments, cultural sites, and collective memory through consideration of both theoretical writings and a number of specific cases from South Asia and other parts of the world. Among the themes to be discussed are the typology of mnemonic modes and the role of the body and place in structuring memory; the nature of collective memory and the role of objects and places in their mediation; the nature of commemorative monuments and relics; spatial devices for organizing memory; the concept of cultural property and the social practices surrounding its preservation and destruction; and the politics of contested sites.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARCP383
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

ARHA502 Individual Tutorial, Graduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT