ART AND ART HISTORY

The Department of Art and Art History is the administrative umbrella for two distinct major programs: art history and art studio. Majors within the department can be pursued in both areas. Students majoring in one area are allowed to count toward the 32 courses required for graduation up to 16 courses in the department. (University regulations regarding the maximum number of courses allowed in a department should be applied to the major itself: art history or art studio. Thus, majors in either program may count toward their graduation requirements no more than 16 credits in their major program [of which no more than 3 may be 100-level courses, and no more than 13 may be 200-level and above. These 16 would include 2 credits of thesis in the case of students majoring in art studio or writing a senior thesis in art history.]) Students double-majoring in both programs of the department are permitted to take up to 20 credits in the department, providing that 2 of these credits are for senior thesis tutorials. In addition to listed courses, a limited number of tutorials, internships, and teaching apprenticeships are available under special conditions. Prior approval must be obtained to transfer credit from another institution. Review and approval by a faculty member in the area of study must also be made after completion of such course work.

FACULTY

Joseph Salvatore Ackley
AB, Dartmouth College; MA, New York University; PHD, New York University
Assistant Professor of Art History

Nadja Aksamija
BA, Beloit College; MA, Princeton University; PHD, Princeton University
Associate Professor of Art History

Talia Johanna Andrei
BA, Rutgers University; MA, Columbia University; MPHIL, Columbia University; PHD, Columbia University
Assistant Professor of Art History; Assistant Professor, East Asian Studies

Benjamin Chaffee
Associate Director of Visual Arts; Adjunct Instructor in Art

Christopher James Chenier
BA, Bard College; MA, University of Delaware
Digital Design Technologist; Adjunct Assistant Professor, Integrative Sciences; Adjunct Assistant Professor of Art

Claire Grace
BA, Brown University; MA, Middlebury College; PHD, Harvard University
Assistant Professor of Art History; Assistant Professor, American Studies

Elijah Huge
BA, Yale University; MAR, Yale University
Associate Professor of Art; Section Head; Associate Professor, Environmental Studies

Katherine M. Kuenzli
BA, Yale University; MA, University of California, Berkeley; PHD, University of California, Berkeley
Professor of Art History; Section Head; Professor, German Studies

Julia A. Randall
BFA, Washington University; MFA, Rutgers University

AFFILIATED FACULTY

Kate Birney
BA, Yale University; MT, Harvard University; PHD, Harvard University
Associate Professor of Classical Studies; Chair, Archaeology; Associate Professor, Archaeology; Associate Professor, Art History

John Hulsey
AB, Harvard University; MA, Universite Paris III; MFA, University of California, Los Angeles
Andrew W. Mellon Postgraduate Research Fellow in Interdisciplinary Arts Practices, Art Studio Program; Andrew W. Mellon Postgraduate Research Fellow in Interdisciplinary Arts Practices

Christopher Parslow
BA, Grinnell College; MA, University of Iowa; PHD, Duke University
Robert Rich Professor of Latin; Professor of Classical Studies; Professor, Archaeology; Professor, Art History

VISITING FACULTY

Dannielle Bowman
BS, The Cooper Union; MFA, Yale University
Visiting Assistant Professor of Art

Melissa R. Katz
MA, Brown University; MS, University of Delaware; PHD, Brown University
Visiting Scholar in Art History

Alexander Cooke Osborn

Associate Professor of Art

Sasha Rudensky
BA, Wesleyan University; MFA, Yale University
Associate Professor of Art; Associate Professor, Russian, East European, and Eurasian Studies

Jeffrey Schiff
BA, Brown University; MFA, University of Massachusetts Amherst
Professor of Art

Keiji Shinohara
Artist-in-Residence, Art; Artist-in-Residence, East Asian Studies

Joseph M. Siry
BA, Princeton University; MAA, Wesleyan University; MAR, University of Pennsylvania; PHD, Massachusetts Institute of Technology
Kenan Professor of the Humanities; Professor of Art History; Co-Coordinator, Urban Studies

Tula Telfair
BFA, Moore College Of Art; MFA, Syracuse University
Professor of Art History; Chair, Art and Art History; Professor, Archaeology
ART HISTORY

ARHA110 Introduction to Western Art: Renaissance to Modern
This course surveys the development of Western art from the Renaissance through the modern period. We will examine art's changing status within specific social and artistic contexts: from the Church and court of the Renaissance, through the formation of art academies in the late 16th century, to the development of an increasingly individualized artistic practice that led to the formation of an avant-garde. Classes will be organized chronologically and touch upon the following themes and ideas: politics, religion, and patronage; perception and experience; artistic identity and originality; relationships between artistic media; and the rise of a public sphere for art.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

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, Sanzo, and Palladio in the context of the city's unique setting, political 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.
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Prereq: None

ARHA141F 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
Prereq: None

Departmental Advising Experts for Art History

Nadja Aksamija, Renaissance and Baroque Art History; Talia Andrei, East Asian Art History; Claire Grace, Modern and Contemporary Art History; Katherine Kuenzli, Modern European Art History; Joseph Siry, Modern Architectural History; Phillip Wagoner, South Asian and Islamic Art History
- Undergraduate Art History Major (catalog.wesleyan.edu/departments/art/ugrd-arha)
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- Undergraduate Art Studio Major (catalog.wesleyan.edu/departments/art/ugrd-arst)

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history and suppress others? How were the major buildings configured, spatially and materially? Emphasis will be on continuities and distinctions between works across time, seeing Western traditions as a totality over centuries. Lectures and readings convey different historiographic approaches to these issues.

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

ARHA170 Postmodernism and the Long 1980s
This introductory immersion in the practice of art history offers an opportunity to gain expertise in visual analysis and historical interpretation through a guided investigation of art and critical theory in the United States during the 1980s. The central debates of this tumultuous decade—still very much with us today—brought the contested paradigm of postmodernism to a fever pitch. Two key exhibitions provide bookends: in "Pictures" (1977), techniques of appropriation diagnosed a new kind of slippage between reality and representation; in 1993’s "Whitney Biennial," the period’s sustained engagement with gender, sexuality, race, and the relationship between art and politics achieved decisive (and controversial) visibility. Between these poles, artists turned to the street, navigated the “ends” of painting, and invented new forms to confront an increasingly image-soaked media-public sphere. The course attends to the strategies of postconceptualism, 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: AMST170
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 (from experiments in abstraction to questioned archives and restored 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: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: AMST172
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
Prereq: None

ARHA202 Art and Archaeology of the Bronze Age Mediterranean
This course is an introduction to the history, art, and archaeology of the Bronze Age Mediterranean. Throughout the semester we will explore the development of civilization and high society in the Aegean world (mainland Greece, the islands, Cyprus, and Crete), the rise of Minoan and Mycenaean palace power, the origin of the biblical Philistines, and, of course, the historical evidence for the Trojan War. We also look at the contemporary Near Eastern cultures with which these societies interacted, exploring the reciprocal exchange between the Aegean world and Egypt, Syria, and the Hittite kingdoms. For each period we will survey the major archaeological sites (civic and cultic), examine archaeological questions, and study the development of sculpture, painting, ceramics, and architectural trends in light of political and social changes.

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

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

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: 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
ARHA208 ¿Convivencia o conflicto?: Las tres culturas de la España medieval a través del arte (CLAC)

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 wellbeing. 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 Medieval Art and Architecture, c. 1100-1400

This course introduces the art and architecture of Romanesque and Gothic Europe, c. 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
ARHA219 Pyramids and Funeral Pyres: Death and the Afterlife in Greece and Egypt
This course explores the archaeology of death and burial in Egypt and Greece, from the royal burials in the pyramids at Giza, to the cremated remains of warriors in Lefkandi, Greece, to the humble burials of infants under house floors. Drawing upon a blend of archaeological, art historical, and mythological evidence, we will examine how the funerary practices and the very notions of the soul, the body, and the afterlife compare in these two societies. We will also explore how social class, gender, and ethnicity influenced these ideas. The course will also provide an introduction to archaeological theory and the interpretative strategies employed by archaeologists, art historians, and historians in the reconstruction of ancient societies.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: CCIV244, ARCP244
Prereq: None

ARHA221 Early Renaissance Art and Architecture in Italy
This course surveys key monuments of Italian art and architecture produced between ca. 1300 and 1500. Focusing on major centers such as Florence, Milan, Rome, and Venice, as well as smaller courts such as Urbino and Mantua, it considers the works and careers of the most important artists and architects of the period, among them Giotto, Brunelleschi, Donatello, Giovanni Bellini, Botticelli, and Leonardo da Vinci. Monuments are studied in their broader intellectual, political, and religious context, with particular attention paid to issues of patronage, devotion, gender, and spectatorship. Class discussions will be based on close readings of primary sources and scholarly texts on a wide range of topics. Museum trip(s) will expose students to original works of art.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: MDST222, 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 Julius II; and their critics and biographers—such as Dolce and Vasari. Our aim will be to understand the complex artistic and architectural landscape of the period against the backdrop of shifting intellectual and religious trends, such as the Counter-Reformation. Class discussions will be based on close readings of primary sources and scholarly texts on a wide range of topics.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: RL&L243
Prereq: None

ARHA225 Art and Society in Ancient Pompeii
This seminar surveys the art, architecture, and material remains of the cities buried by the eruption of Mt. Vesuvius in 79 CE. Through readings, class discussions, and student research presentations, we will explore the ways in which this material can be used to study the social and political life of a small Roman city and examine the unique evidence for reconstructing the private life of Roman citizens, from their participation in local politics and government, to their religious beliefs and lives, to the interior decoration of their homes and their burial customs.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: CCIV234, ARCP234
Prereq: None

ARHA233 Art and Culture of the Italian Baroque
This introduction to the arts and architecture of 17th-century Italy addresses one of the core paradoxes of the period: that starting 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

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 formal advance and experiment ending in Impressionism and Post-Impressionism. 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 a "scientific" language in painting; 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: 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
widely reported lawsuits involving allegations of creative property theft. Do
giving rise, quite paradoxically, to some of the most celebrated careers and
limits of the signable, saleable, and stealable, such techniques have thrown
strategy: appropriation, scoring, collaboration, and participation. Testing the
Taking its title from conceptual artist Lawrence Weiner, this course navigates
intellectual property and the expanded tradition of poststructural thought.
Art since 1960 has forged a contradictory alliance between the legal field of
relationships between historicism and modernity through the period. Topics
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,
upotian 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: 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
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

ARHA251 Artists Design Exhibitions
This course explores the history and theory of exhibition making as an artistic
practice, focusing on major works since the 1960s as well as foundational
projects of the early to mid-20th century. Our discussions will generate a working
typology, tracking how artist-designed exhibitions have variously served as
spaces of public debate and agitation, propaganda spectacles, didactic displays,
and sites of aesthetic experimentation. Exhibition design's material supports
have been just as disparate: room-scale interiors, multiform spatial sequences,
distributed multiples, and outdoor installations on city streets. Across each of
these divergent modes, exhibitions are distinguished by their shared potential
to create what Walter Benjamin once described as "simultaneous collective
reception." As Benjamin's phrase suggests, exhibitions constitute publics, and in
this course special attention will be paid to the types of publics—and the types of
subjects—that specific exhibition strategies presuppose.
A key concern will be to situate exhibition design relative to other artistic
techniques, including installation art, institutional critique, and photomontage.
What can the history of exhibition design 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
Broduthers, Louise Lawler, Group Material, Fred Wilson, and Camille Henrot.
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 postcommunist
Europe; an economically prominent China; queer and antiracist activism;
increasingly molecular degrees of technological mediation in everyday life; the
consolidation of a globalized network of travel, communication, and capital;
climate change; and a 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 while positioning 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 (appropriation, moving image projection, social practice,
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
ARHA253 Art After 1945
This course examines artistic production between 1945 and 1980 with a primary focus on the United States. The historical conflicts of that tumultuous period brought 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 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, performance, site-specificity, and institutional critique.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: AMST287
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: AMST249
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 "neo-liberal" city in New York, Chicago, Los Angeles, and post-Katrina New Orleans; contemporary museum architecture; sprawl and New Urbanism; and affordable housing, both urban and rural. Major American architects considered include Frank Gehry, Richard Meier, Daniel Libeskind, and Diller Scofidio + Renfro. In Europe, the focus is on contemporary public architecture in Berlin, London, Paris, Valencia, Lisbon, Rome, and Athens, with attention to major works of Sir Norman Foster, Zaha Hadid, Jean Nouvel, Santiago Calatrava, Rem Koolhaas, and Renzo Piano. In China we will study state monuments of the Communist Party in Beijing and issues of preservation and urban development there and in Shanghai. In Japan the recent work of Tadao Ando and Shigeru Ban is a focus, as are selected projects by other architects in Tokyo and Yokohama. Additional lectures will treat airport architecture and sites in India, Jerusalem, Cairo, Guinea, South Africa, Rio di Janeiro, and Quito, Ecuador. The last quarter of the course focuses on green or sustainable architecture, including passive and active solar heating, photovoltaics, energy-efficient cooling and ventilation, timber and rammed-earth techniques, LEEDs certification, wind and geo-exchange energy, green skyscrapers, vertical farming, and zero-carbon cities.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

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

ARHA263 Curatorial Workshop: Images of the Floating World
This course will provide students with practical training in the design and development of a gallery installation in the Davison Art Center (DAC). The theme for this semester is Japanese woodblock prints. We will carry out the many and diverse components involved in creating a gallery installation, from conception to execution, including concept development, catalog and label entries, accessibility, layout, and design. The course will culminate with an installation at the DAC, which will include an accompanying publication as well as permanent online catalog entries for individual prints on the DAC's website. Images of the floating world, or ukiyo-e, refers to a genre of Japanese art that emerged in the 17th century to depict the pleasures of life of that period--beautiful women, famous kabuki actors, views of famous places, and erotic pictures, among other subject matter. In most cases, these are woodblock prints, images produced by craftsmen from woodcuts based on originals painted by artists. Because they could be produced quickly, cheaply, and in large numbers, woodblock prints were exceptionally well-suited for the representation of the latest fashions or politics. Ukiyo-e prints made their way to Europe in the 19th century and remain the most popular form of East Asian art in the West.
Davison Art Center has around 600 Japanese woodblock prints in its collection, ranging in date from the 17th to 20th centuries and including works from all the major artists of the Edo period (1615-1868).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: CEAS236
Prereq: None

ARHA264 Photography and Law: Mugshts, 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

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 Yangshao Spirals 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 Neolithic era 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

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 reached Central Asia and eventually East Asia. In each region indigenous cultural practices and artistic traditions influenced Buddhist art. Among the topics the class will address are the nature of the Buddha image, the political uses of Buddhist art, the development of illustrated hagiographies, and the importance of pilgrimage, both in the past and the present.

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

ARHA286 Empire and Erotica: Twenty-three Masterworks of Indian Painting
The history of later Indian painting (16th--19th centuries) is dominated by two distinct stylistic traditions, one flourishing at the court of the Mughal empire, the other at the courts of the various Rajput dynasties that held sway in regions along the periphery of the Mughal domain. 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
Prereq: None

ARHA290 Mahabharata and Ramayana: The Sanskrit Epics and Indian Visual Culture
This course explores the complex interface between literary texts and visual performance traditions in South Asia, taking as our primary focus the two great Sanskrit epics, Mahabharata and Ramayana. Both epics will be read in abridged translation to provide familiarity with the overall narrative structure and thematic concerns of the two texts, and a number of excerpts from unabridged translations will be studied in detail to arrive at a fuller understanding of the contents of key episodes and of the style and texture of the two works. The first part of the course addresses a series of questions pertaining to the literary versions of the two epics: What is epic as a genre, and what are its social roles? Do the Mahabharata and Ramayana manifest similarities that permit us to identify a distinctive Indian epic type? What are the connections between these epics and the early history of India? Why, and how, did the written texts we have today come to be redacted from bodies of oral tradition? What further transformations did the Sanskrit epics undergo as they were recast in the form of lyric poetry and translated into various vernacular languages such as Hindi, Tamil, and Telugu? In the second part of the course, we will consider the visual manifestations of the Sanskrit epics in the form of classical Sanskrit plays (known literally as "visual poetry"), later dance-drama forms such as Kuttiyattam, Yakshagana and Kathakali, contemporary religious pageantry such as the Ram
For eight centuries, Muslims, Jews, and Christians lived side by side as neighbors. 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
Prereq: None

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

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

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

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

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

OFFERING: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARCP292, ENV529
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, 1850–2015
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 geothermal 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: ENV5352
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 Unites 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–ART
Identical With: AMST361
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
Prereq: None

ARHA381 Relic and Image: The Archaeology and Social History of Indian Buddhism
This course investigates the social history and material culture of Indian Buddhism from the fifth century BCE through the period of the Kushan empire (1st–3rd century CE). The course begins with the examination of the basic teachings of Buddhism as presented in canonical texts and then turns to consideration of the organization and functioning of the early Buddhist community, or sangha. The focus then shifts to the popular practice of Buddhism in early India and the varied forms of interaction between lay and monastic populations. Although canonical texts will be examined, primary emphasis in this segment of the course is given to the archaeology and material culture of Buddhist sites and their associated historical inscriptions. Specific topics to be covered include the cult of the Buddha’s relics, pilgrimage to the sites of the Eight Great Events in the Buddha’s life, the rise and spread of image worship, and the Buddhist appropriation and reinterpretation of folk religious practices. Key archaeological sites to be studied include the monastic complex at Sanchi, the pilgrimage center at Bodh Gaya (site of the Buddha’s enlightenment), the city of Taxila (capital of the Indo-Greek kings and a major educational center), and the rock-cut cave monasteries along the trade routes of western India.
Offering: Host
Grading: A–F
Credits: 1.00
Gen Ed Area: HA–ART
Identical With: CEAS381, ARCP380, RELI375
Prereq: None

ARHA382 Archaeology of Money: Numismatics and GIS
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). In the first half of the course, we focus primarily on a series of case studies and hands-on, in-class lab sessions based on actual numismatic materials, primarily drawn from ancient and medieval South Asia, and classical Greece and Rome. In the second half, students will learn how to use ArcGIS and will complete a collaborative group project in which they design and construct a geodatabase for the analysis of ancient or medieval Indian coin hoards. No prior knowledge of either numismatics or GIS is required.
Offering: Host
Grading: A–F
Credits: 1.00
Gen Ed Area: HA–ART
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Identical With: ARCP382
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

ARST131 Drawing I
This introduction to drawing gives special attention to the articulation of line,
shape, volume, light, gesture, and composition. A variety of media and subjects
will be used, including the live model. This course is suitable for both beginners
and students with some experience. Individual progress is an important factor
in grading. The graded option is recommended. Full classroom attendance is
expected.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARST132 Drawing II

ARST190 Digital Art
This course introduces students to the digital arts: a diverse mix of ideas and
techniques brought together by a shared interest in the use of computation
and software in creative production. Emphasis is placed on the development
of students’ ability to problem solve, experiment, and iterate using computers.
Assignments and lectures will consider questions of skill, authorship, and
information in the digital age while engaging with the history and critique of
digital and electronic media in the arts. Students will use Adobe Creative Suite,
Rhinoceros 3D, and other tools to complete projects.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: IDEA190

Identical With: IDEA190
ARST233 Studies in Computer-based Modelling and Digital Fabrication
This course operates at the intersection of design and production, introducing students to digital tools critical to contemporary architecture and design. Throughout the semester, students will develop a series of projects that fluidly transition between design, representation, and fabrication with an emphasis on understanding how conceptual design interfaces with material properties. The course will offer a platform for students to research, experiment, and, ultimately, leverage the potential of digital tools toward a wide array of fields and disciplines. Students will be expected to utilize the Digital Design Studio’s resources, including 3D printers, laser cutter, and 4-Axis CNC mill, as well as a collection of fabrication equipment housed in the school’s metal and wood shops to represent, model, and realize a series of design projects.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: IDEA233
Prereq: None

ARST235 Architecture I
This course is a synthesis of fundamentals of design principles and introduction to design vocabulary, process methodologies, and craft. Emphasis is placed on developing students’ ability to examine the relationship between production (the process of creating things) and expression (the conveying of ideas and meaning) involved in the making of architecture. The intent of the course is to develop students’ awareness and understanding of the built environment as a result of the investigations, observations, and inquiries generated in the studio.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARST237 Printmaking I
This course is an introduction to the practice and art of printmaking. Through technical instruction and personal exploration, students learn the rudiments of relief and intaglio printmaking media. Students learn to develop a print through a series of proofs with critical consideration as an important input in this progression from idea sketch to final edition. Extensive use is made of the Davison Art Center print collection.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: ARST131

ARST239 Painting I
This introductory-level course in painting (oils) emphasizes work from observation and stresses the fundamentals of formal structure: color, paint manipulation, composition, and scale. Students will address conceptual problems that will allow them to begin to develop an understanding of the power of visual images to convey ideas and expressions. The course will include individual and group critiques and museum trips.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: ARST131

ARST242 Typography
The fundamentals of fonts, letter forms, typographic design, elements of the book, and an introduction to contemporary graphic design are considered through a progression of theoretical exercises. Once working knowledge of the typeshop and InDesign (software for book design) is acquired, each student conceives, designs, and prints: first, a broadside, then a book. Use is made of the collection in the Davison Rare Book Room at Olin Library. While NOT a required sequence, this course is strongly recommended before taking ARST243.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARST243 Graphic Design
This studio course is an introduction to methods for visual communication—thinking and making through text, image, and the interaction of the two. A series of exercises and long-term projects will engage with the many facets of graphic design—typography, image generation, systems, craft, research, and language. Occasional lectures, readings, and presentations will provide historical context and precedent for contemporary graphic design. Through iterative exploration, students will develop a comfort with fundamental graphic design principles and tools.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARST244 Letterpress and Book Arts
This course focuses on the editioned self-published artists’ book and the role of printed matter within that form. Students are introduced to various methods available to artists for self-publishing. Skills covered range from the use of the printing press, moveable type, and hands-on bookbinding, to digital design and the contracting of press-ready work to professional printing outfits. Through the production of ephemera, broadsides, small editions, and bound volumes, students will learn the rudiments of letterpress and book arts. Class prompts and assignments will call on students to use these media to express, transmit, and archive their personal artistic vision.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: ARST131

ARST245 Sculpture I
An introduction to seeing, thinking, and working in three dimensions, the class will examine three-dimensional space, form, materials, and the associations they elicit. Through the sculptural processes of casting, carving, and construction in a variety of media, students will develop and communicate a personal vision in response to class assignments.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARST251 Photography I
This is a comprehensive introductory course to the methods and aesthetics of film-based and digital photography. The topics of study will include evaluating negatives and darkroom prints, developing film, Lightroom and Photoshop software, inkjet printing, reading light, visualization, photographic design, and history of photography.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None
ARST253 Digital Photography I
This course is an extensive examination into the methods and aesthetics of digital photography. The topics of study will include DSLR camera operation, Adobe Photoshop, Adobe Bridge, and printing as well as, most importantly, a focus on photography as a fine art through both a historical and contemporary viewpoint.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: None

ARST260 Introduction to Sumi-e Painting
We will learn basic technique and composition of traditional Japanese sumi-e painting. Sumi-e is a style of black-and-white calligraphic ink painting that originated in China and was introduced into Japan by Zen monks around 1333. We will concentrate on the four basic compositions of sumi-e: bamboo, chrysanthemum, orchid, and plum blossom. We will also study the works of the more famous schools, such as Kano. Students will create a portfolio of class exercises and their own creative pieces.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: CEAS460
Prereq: None

ARST261 Alternative Printmaking: Beginning Japanese Woodblock Technique
Students are taught traditional Japanese techniques for conceptualizing a design in terms of woodcut, carving the blocks, and printing them, first in trial proofs and editions. After understanding how both of these methods were originally used and then seeing how contemporary artists have adapted them to their own purposes, both for themselves and in collaboration with printers, students will use them to fulfill their own artistic vision. Considerable use is made of the Davison Art Center collection of traditional and contemporary Japanese prints as well as many European and American woodcuts.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: CEAS461
Prereq: None

ARST285 Generative Art, Computational Media, and Creative Coding
In this course, students will learn to use computers and software as platforms for creative expression. Following a series of intensive coding workshops, students will learn to execute projects involving chance operations, rule-based systems, simulated autonomy, and interactivity. These projects will emerge as animations, drawings, prints, and screen-based artworks. Students will work primarily with the creative coding applications Processing and Grasshopper. These are coding environments designed by artists to facilitate the use of data, mathematics, and computation in visual practice. In addition to learning to program, students will translate their code into physical artifacts using computer-driven hardware such as a CNC router, a laser cutter, and Arduinos. Additionally, students will be exposed to the history and practice of generative and computational art through lectures and student presentations. This conceptual work will emphasize the formal and critical paradigms of computational media and design beginning in the 1960s.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: CIS285
Prereq: ARST131

ARST286 Introduction to Time-Based Media
This course will serve as a comprehensive technical and formal introduction to time-based media (video and audio) in the expanded field. Students will be introduced to camera operation, sound recording, and lighting, as well as video and sound editing. The screening of works by historical and contemporary artists and filmmakers creates the conceptual framework for the class and enables the students to develop a critical eye for time-based art and culture. This course description is subject to refinement and elaboration by the course instructor.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART

ARST323 Topics in Studio Art: Information
Artists in all media have historically responded to common, formal, and ideological motivations. These motivations encompass the very fabric of a liberal arts education. This course is intended to develop such a conversation among the various studio art disciplines as the foundation for making art. The course centers on a topic determined by the instructor. The class will function as a study group (of painters, sculptors, photographers, drawers, printmakers, architects and so on) that tackles the topic through the act of making. The topic will be introduced through readings and visual precedents, and through discussion we will determine means to respond as artists, each student in his or her own medium. These individual responses will then be analyzed in group critiques. Later in the semester, students will expand their investigations to include studio disciplines other than their own.

Topic for 2018: INFORMATION
What is information? How does it pertain to art? How does information proliferate? How is it organized? How does it shape our thought and action? How reliable is information? These questions and more will be explored through artistic production and discussion. This course is offered as an elective for studio arts majors but can, at the discretion of the instructor, be offered to majors from other departments with adequate experience in visual arts. For admission to the class, students are expected to be capable of self-expression in at least one visual art medium.
Offering: Host
Grading: A-F
different. The goal of this class is for students to become fluent with the or stylistic form of expression to resolve them—each student will be working and concerns addressed in this course will allow for any formal, conceptual, shifting viewpoints of the mind, history, and nature. The themes, prompts, techniques (subtractive and additive) and materials (e.g., cardboard, wood, linoleum, plastic) students will gain experience in different strategies for making a print. While instruction will be given in many processes available to the printmaker—cutting, inking, paper handling, and printing—students are expected to adapt these methods to their own particular vision. Students learn to develop a print through a series of proofs with critical feedback as important input in the progression from idea sketch to final edition. Extensive use is made of the Davison Art Center print collection. Printmaking I is not a prerequisite for this course.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: ARST131

ARST336 Architecture II
This course is a second-level architecture studio whose focus will be a single, intensive research and design project. As the semester progresses, additional design, representation, and production tools will be introduced and used for developing work for the project, from graphics software to the laser cutter. Additional information about the architecture studio at Wesleyan and its past projects may be found at: http://www.facebook.com/wesnorthstudio

Offering: Host
Grading: A-F
Credits: 1.50
Gen Ed Area: HA-ART
Prereq: ARST235

ARST338 Printmaking II
This printmaking course focuses on the relief print. Through an exploration of techniques (subtractive and additive) and materials (e.g., cardboard, wood, linoleum, plastic) students will gain experience in different strategies for making a print. While instruction will be given in many processes available to the printmaker—cutting, inking, paper handling, and printing—students are expected to adapt these methods to their own particular vision. Students learn to develop a print through a series of proofs with critical feedback as important input in the progression from idea sketch to final edition. Extensive use is made of the Davison Art Center print collection. Printmaking I is not a prerequisite for this course.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: ARST235

ARST340 Painting II: The Shifting Landscapes of the Mind, Nature, and History
Since the beginning of time, people have created art to document events in nature and society and to convey ideas and emotions as they responded to shifting conditions in the world—be they man-made or natural. Before written language, visual expressions of morality, concepts of the future, and abstract thought in the sciences and religion were represented in painting. Whenever dramatic shifts were experienced in society, painting documented them and commented on them. In this class, the skills and knowledge gained in ARST239 will serve as the foundation upon which students will be challenged to become technically proficient while they explore the topic of shifting landscapes or the shifting viewpoints of the mind, history, and nature. The themes, prompts, and concerns addressed in this course will allow for any formal, conceptual, or stylistic form of expression to resolve them—each student will be working differently. The goal of this class is for students to become fluent with the medium and make aesthetic choices that can best convey their ideas about and responses to each prompt. Lectures and meaningful class discussions will provide information and feedback about historical and contemporary issues and the plans for work. Individual and group critiques as well as museum and gallery trips will complement class work.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: ARST131 OR ARST235 OR ARST244 OR ARST245 OR ARST251 OR ARST253 OR ARST260 OR ARST285 OR ARST190 OR ARST233 OR ARST237 OR ARST239 OR ARST243 OR ARST261

ARST342 Drawing II
This class builds upon the course content covered in Drawing I (ARST131). As we continue to draw from observation, topics will include an in-depth exploration of the human figure and an introduction to color. This course also introduces a concept-based approach to drawing that explores narrative and content. While using brainstorming and ideation techniques, we will experiment with various marking systems, found imagery, processes, and spatial solutions. Further, the development of individual style and studio methodology is an aim in this course.

Offering: Host
Grading: A-F
Credits: 1.50
Gen Ed Area: HA-ART
Prereq: ARST235 OR ARST244 OR ARST251 OR ARST253 OR ARST260 OR ARST285 OR ARST190 OR ARST233 OR ARST237 OR ARST239 OR ARST243 OR ARST261

ARST332 Drawing II
This class builds upon the course content covered in Drawing I (ARST131). As we continue to draw from observation, topics will include an in-depth exploration of the human figure and an introduction to color. This course also introduces a concept-based approach to drawing that explores narrative and content. While using brainstorming and ideation techniques, we will experiment with various marking systems, found imagery, processes, and spatial solutions. Further, the development of individual style and studio methodology is an aim in this course.

Offering: Host
Grading: A-F
Credits: 1.50
Gen Ed Area: HA-ART
Prereq: ARST235 OR ARST244 OR ARST251 OR ARST253 OR ARST260 OR ARST285 OR ARST190 OR ARST233 OR ARST237 OR ARST239 OR ARST243 OR ARST261

ARST352 Photography II
This is an intensive course intended for students with a solid foundation in photography. The students can choose to work in either film-based or digital media while developing their own unique voice. Topics will include medium-
format film cameras, fiber paper, virtual drum scanning, large-format digital printing, and editing and sequencing images. Lectures and class discussions will provide a historical context, while presentations by visiting artists and trips to galleries and museums will introduce students to contemporary work in the medium. Emphasis will be placed on the weekly discussions of students' work.

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

ARST353 Photography III - Documentary Practices
This is an intensive course that will provide students with a historical, theoretical, and ethical overview associated with documentary photographic practice. It is intended for advanced students that have taken Photography I (ARST 251) or Photography II (ARST 352). Assignments, readings, and discussions will be geared toward the development of a cohesive body of work with focus on research and development of a concept, editing and sequencing of photographs, and fine printing. This course will serve as preparation for thesis work undertaken during the senior year and is recommended for prospective or current majors.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: ARST251 OR ARST352

ARST361 Monotype Printmaking
The monotype print is a free form of printmaking more akin to painting or drawing than to traditional printmaking. It is also a process in which the artist encounters fewer technical difficulties than in other traditional printmaking methods. Students in this course will create images using various mediums and methods. We are going to use different material like wood, plexiglass, paper, and textiles. Also, we may use laser cutting or digital printing, to combine with drawing or painting.

The goal of this course is not perfection of technique, but rather students experimenting with material and technique, to produce their own visual images.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: ARST131 OR ARST190 OR ARST233 OR ARST235 OR ARST237 OR ARST242 OR ARST243 OR ARST244 OR ARST245 OR ARST251 OR ARST253 OR ARST260 OR ARST261

ARST362 Sumi-e Painting II
Sumi-e Painting II is an advanced class for which Introduction to Sumi-e Painting (ARST 260) is a prerequisite. In this course, foundation techniques will be expanded upon. We will re-examine traditional techniques and composition, and there will be exploration of new contemporary techniques. There will also be experimentation with tools beyond the brush. This course will introduce a concept based approach to narrative and content. Students will be encouraged to develop a personal style and method.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: CEAS362
Prereq: ARST260

ARST380 Interdisciplinary Studio: Politics of Land and Place
Notions of \"place\" are particularly fraught in North America, where legacies of development and dispossession have etched enduring power relationships onto the land. Contemporary spatial experience is marked by what Mindy Fullilove has called root shock: the reverberating effects of losing one's place and the collective struggle to reclaim it. In this interdisciplinary studio course, we develop artistic responses to the ways in which power shapes the natural and built environment. We look at a range of sites--the home, the city, the border, the wilderness, the commons--as spaces of memory and belonging, sociality and resistance. We explore the ways in which people have engaged with place through a range of forms, including roadside monuments, site-specific sculptures, landscape films, community-based performances, situationist dérives, plein air painting, collective rituals, and political protests. Over the course of the term, students will identify a site in the Lower Connecticut River Valley and develop their own aesthetic language in response to it. These works may take the shape of installations, performances, digital media, or texts, and will draw on our discussions of land art, institutional critique, social practice, and experimental film. While the course is geared primarily toward the development of student projects, our work will be informed by a series of site visits, readings, screenings, and discussions of contemporary land struggles, anticolonial movements, and feminist and indigenous geographies.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: ARST131 OR ARST190 OR ARST237 OR ARST239 OR ARST242 OR ARST243 OR ARST245 OR ARST253 OR ARST260 OR ARST261 OR ARST285 OR ARST352 OR ARST353 OR ARST361

ARST385 Introduction to Social Practice
This studio seminar will serve as an introduction to contemporary issues in socially engaged art practice, with the goal to familiarize students with the history, theory, and practice of socially and politically engaged art. This course is intended for students with significant prior experience in studio art or related coursework in other disciplines. Interviews for the course will be held during the first class meeting.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART
Prereq: ARST131 OR ARST190 OR ARST237 OR ARST239 OR ARST242 OR ARST243 OR ARST245 OR ARST253 OR ARST260 OR ARST261 OR ARST285 OR ARST352 OR ARST353 OR ARST361

ARST401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

ARST402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

ARST403 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

ARST404 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

ARST407 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

ARST408 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
ART409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

ART410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

ART411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

ART412 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

ART419 Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.
Offering: Host
Grading: Cr/U

ART420 Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.
Offering: Host
Grading: Cr/U

ART465 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

ART466 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

ART467 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

ART468 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

ART469 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

AXST470 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

ART484 Data, Art, and Visual Communication
This course looks at the ways the digital arts--broadly defined--can be used to explore the intersections of research, data, design, and art. Following a creative software "bootcamp," students will execute projects intended to help them generate, manipulate, and remix data for the purposes of visual communication and art. Students will use Adobe Creative Suite and Processing, an open source programming language, and integrated development environment (IDE) built for electronic arts, new media, and visual design. In addition to working in the studio, seminars, readings, and student presentations will explore the role of data visualization, “big data,” and the web in culture and society today. No prior software knowledge or coding skills are required. Students working in STEM, humanities, and social sciences are encouraged to enroll.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: CIS284
Prereq: None

ART491 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

ART492 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

ART495 Research Apprentice, Undergraduate
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

ART496 Research Apprentice, Undergraduate
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: Cr/U