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

Nadja Aksamija
BA, Beloit College; MA, Princeton University; PhD, Princeton University
Associate Professor of Art History; Section Head

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
Associate Professor of Art History; Associate Professor, German Studies

Peter A. Mark
BA, Harvard University; MA, Syracuse University; MAA, Wesleyan University; PhD, Yale University
Professor of Art History

Julia A. Randall
BFA, Washington University; MFA, Rutgers University
Associate Professor of Art

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

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

David Schorr

Art and Art History 1

Keiji Shinhara
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

Tula Telfair
BFA, Moore College Of Art; MFA, Syracuse University
Professor of Art; Professor, Environmental Studies

Phillip B. Wagoner
BA, Kenyon College; PhD, University of Wisconsin
Professor of Art History; Chair, Art and Art History; Professor, Archaeology

AFFILIATED FACULTY

Talia Johann Andrei
Assistant Professor of Art History, starting in Fall 2018

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

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

VISITING FACULTY

Alexander Ryan Bigman
BA, University of California, Berkeley
Visiting Instructor in Art History

Abigail Carter
BA, Wesleyan University
Visiting Instructor in Art

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

Bryan Graf
BA, Art Institute Of Boston; MFA, Yale University
Visiting Assistant Professor of Art and Art History

Melissa R. Katz
MA, Brown University; MS, University of Delaware; PHD, Brown University
Visiting Assistant Professor of Art and Art History

Alexander Cooke Osborn
BA, Wesleyan University; MFA, Rutgers
Visiting Assistant Professor of Graphic Design

Kate TenEyck
BFA, Rhode Island School of Design; MFA, University of Hartford
Art Studio Technician; Visiting Assistant Professor of Art

Chung-Lan Wang
MPhil, Yale University; PHD, Yale University
Visiting Assistant Professor of Art and Art History

Caitlin Woolsey
BA, Skidmore College; MA, SUNY at Stony Brook; MPhil, Yale University
Visiting Instructor in Art History

EMERITI

Jonathan W. Best
BA, Earlham College; MA, Harvard University; MAA, Wesleyan University; PHD, Harvard University
Professor of Art History, Emeritus

Clark Maines
BA, Bucknell University; MA, Pennsylvania State University; MAA, Wesleyan University; PHD, Pennsylvania State University
Professor of Art History, Emeritus

Elizabeth Milroy
BA, Queens University; MA, Williams College; PHD, University of Pennsylvania
Professor of Art History, Emerita

John T. Paolletti
BA, Yale University; MA, Yale University; MAA, Wesleyan University; PHD, Yale University
Kenan Professor of the Humanities, Emeritus and Professor of Art History, Emeritus

DEPARTMENTAL ADVISING EXPERTS FOR ART STUDIO

Elijah Huge, Architecture; Julia Randall, Drawing; Sasha Rudensky, Photography; Jeffrey Schiff, Sculpture; David Schorr, Printmaking and Graphics; Keiji Shinohara, Japanese-Style Woodcuts and Ink Painting; Tula Telfair, Painting

DEPARTMENTAL ADVISING EXPERTS FOR ART HISTORY

Nadja Aksamija, Renaissance Art History; Katherine Kuenzli, Modern European Art History; Clark Maines, Medieval Art History and Archaeology; Peter Mark, African and African American Art History; Clare Rogan, History of Prints and Photography, Museum and Curatorial Studies; Joseph Siry, Modern Architectural History; Phillip Wagoner, South Asian and Islamic Art History

• Undergraduate Art History Major (catalog.wesleyan.edu/departments/art/ugrd-arha)
• Undergraduate Art History Minor (catalog.wesleyan.edu/departments/art/ugrd-arha-mm)
• Undergraduate Art Studio Major (catalog.wesleyan.edu/departments/art/ugrd-arst)

ART HISTORY

ARHA101 Introduction to the Practice of Art History
This course will focus on developing students’ understanding of how art history is practiced through discussion and writing. It takes as its subject matter the art and architecture of Carolingian Europe. Founded in the German Rhineland during the 8th century CE, the Carolingian empire reunited most of Western Europe for the first time since the end of effective Roman rule. During the 150 years of their dominion over most of Western Europe, Carolingian kings and their subordinates, both lay and ecclesiastical, emerged as prolific patrons of painting, sculpture, and the art of the book—as well as of such monuments of architecture and urbanism as the palace complex at Aachen and monasteries such as Saint-Gall and Corvey.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART
Prereq: None
Crosslisting: HA-ART

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 gender and sexuality.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Prereq: None
Crosslisting: HA-ART

ARHA126 Being Golden: The Life and Afterlife of the Spanish Masters
The achievements of Spanish artists in painting, sculpture, and drawing reached unprecedented heights in the 17th century that justly made them protagonists of a Golden Age. 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 Ribalta, Picasso copied Velázquez, and (famously in Project Runway) Christian Soriano copied Murillo. Is such influence automatically a sign of success? Do works of art fully function once separated from the context for which they were created, or do they serve as gateways for greater cultural understanding? And finally, what allows these complex works to resonate so strongly in another era? Students will be introduced to the reading of visual art for stylistic, historical, and political content, and develop a critical understanding of the religious, social, and cultural context of that gave rise to the great artists of 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, HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FIST126, FIST126, FIST126, FIST126, FIST126, FIST126, FIST126, FIST126, FIST126, FIST126, FIST126, FIST126, FIST126, FIST126
Prereq: None

ARHA127 Venice in the Golden Age
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 course on the art and culture of Venice’s “golden age” considers the works of artists and architects such as Carpaccio, Bellini, Giorgione, Titian, 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.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: ARHA227, ARHA227, ARHA227
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: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART
Identical With: MDST135, MDST135
Prereq: None

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

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

ARHA148 Frank Lloyd Wright in American Architectural and Cultural History: Myth/Fact
This seminar explores the architecture, urbanism, and writings of America’s best known and most influential modern architect. Sessions devoted to different phases of Wright’s development will stress his relationship to the alternative architectural movements of his lifetime and to traditions in American cultural and intellectual history. Critical analysis of existing historiography is emphasized.

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

Prereq: None

ARHA151 European Architecture to 1750
This course is an introduction to architecture and related visual art as an expression of premodern European civilizations, from ancient Greece through the early 18th century. The course focuses on the analysis of form in architecture and the allied arts. Emphasis is on relationships between issues of style and patronage. In each era, how does architecture help to constitute its society's identity? What is the relationship between style and ideology? How do architects respond to the works of earlier architects, either innovatively or imitatively? How do patrons respond to the works of their predecessors, either locally or distantly? How are works of architecture positioned within those structures of power that the works, in turn, help to define? How do monuments celebrate selected aspects of history and suppress others? How were the major buildings configured, spatially and materially? Lectures, readings, and discussions address such questions, with each class focused on the visual culture of specific sites at different scales (urban form, architecture, object, and image). 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, HA-ART, HA-ART
Identical With: MDST151, MDST151, MDST151, MDST151, MDST151, MDST151, 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, HA-ART
Identical With: AMST170, AMST170, AMST170, 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 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

ARHA180 Great Traditions of Asian Art
An introductory sampling of some of the most significant aspects of the artistic heritage of India, China, and Japan, the course is selective, choosing one distinctive artistic tradition of each society and analyzing it in terms of its peculiar aesthetic, historical, and religious or philosophical context. Topics treated may vary, but likely selections are Indian Buddhist sculpture, Chinese landscape painting of the classic period, and Japanese garden architecture.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: CEAS180, CEAS180, EAST180, CEAS180, CEAS180, EAST180
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, 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 that is, 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, HA-ART
Identical With: CEAS166, CEAS166, CEAS166, CEAS166
Prereq: None

ARHA201 Introduction to Archaeology
Archaeology is the study of the past through its physical traces. This course will introduce how archaeologists use material culture (artifacts and other physical remains) and, in some cases, documentary materials, to reconstruct past human history and societies, cultures, and practices.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-ARCP, SBS-ARCP, SBS-ARCP
Identical With: ARCP204, ANTH204, CCIV204, ARCP204, ANTH204, CCIV204, ARCP204, ANTH204, CCIV204, ARCP204, ANTH204, CCIV204, ARCP204, ANTH204, CCIV204, 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, HA-CLAS
Identical With: CCIV201, ARCP201, CCIV201, ARCP201, CCIV201, ARCP201, CCIV201, ARCP201
Prereq: None

ARHA203 Survey of Greek Archaeology
This course introduces the art and archaeology of Greek civilization from the end of the Bronze Age through the early Hellenistic period. Throughout the semester we’ll survey the major archaeological sites (civic and cultic) for each period, examine archaeological questions, and study the development of sculpture, painting, ceramics, and architectural trends in light of political and social changes. In addition, we’ll explore some of the tools archaeologists use to reconstruct ancient societies and the techniques that art historians apply to the study of art.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS, HA-CLAS, HA-CLAS
ARHA204 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 Minoan 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.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: CCIV223, ARCP223
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, interpretative, 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, CCIV341, ARCP341, CCIV341, ARCP341, CCIV341, ARCP341, 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: Northern European and Iberian Art, 1400-1700
This course provides a critical and scholarly introduction to visual art of north, central, and southern Europe in the Early Modern period. The lands outside of Italy were linked culturally, economically, and politically—Austria, the Low Countries, and Spain were united under Habsburg rule, for example—and the establishment of overseas empires brought wealth and exotic goods to the continent. Artists thrived as art markets expanded, new genres arose to appeal to diversified audiences, and changes in religious belief and practice invigorated the market for devotional art. Add to this technical innovations such as the development of oil painting and introduction of canvas supports, and the stage was set for the emergence of the great masters whose works we will encounter in this course—including Rogier van der Weyden, Van Eyck, Bosch, Dürer, Holbein, Brueghel, Rembrandt, Ruisdael, Velázquez, and Zurbarán.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART, HA-ART
Identical With: MDST213, MDST213, MDST213, MDST213, MDST213, MDST213, MDST213
Prereq: None

ARHA210 Medieval Art and Architecture, ca. 300 to 1500
This course explores the vast cultural developments that took place from the rise of Christianity to the voyages of Columbus. We will study the art, architecture, and visual culture of the people inhabiting Europe and the Mediterranean basin, with comparative forays into Africa and Asia. Monuments and works of art studied will reflect the religious traditions of Christianity in the Western (Latin/Roman) and Eastern (Byzantine/Orthodox) churches, as well as Judaism, Islam, and polytheism.

We will consider major themes such as gender, patronage, monasticism, materials and techniques, and civic and secular life. Close attention will be paid to cultural contact and artistic exchange facilitated by pilgrimage, trade, and the Crusades. Our goal is to develop visual literacy across a broad cultural spectrum, analyze and understand individual works, and be able to integrate them into an appropriate cultural and historical context.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: MDST210, COL211, MDST210, COL211, MDST210, COL211, MDST210, COL211, MDST210, COL211
Prereq: None

ARHA211 Early Medieval Art: Judaism, Christianity, and Islam in the Mediterranean, 300-1000
Beginning with the late Roman Empire, this course will investigate problems of continuity and change in the arts and in society around the Mediterranean basin to the year 1100, emphasizing the cultures of Islam, Judaism, and Western and
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART, HA-ART
Identical With: MDST216, MDST216, MDST216, MDST216, MDST216, MDST216
Credits: 1.00

ARHA212 Jewish Art and Rituals in Context
This course covers the history of Judaica. Although it will look at the early sources of ceremonial arts in antiquity and the Middle Ages, it will focus on Jewish art since the Renaissance and until modern times. The halakhic, or legal requirements, in Jewish law for Judaica are one context for understanding the objects; the second is their relationship to the forms and style of similar pieces of the decorative arts in the period of their creation.

The goal of the course is to give students an understanding of the range of ceremonial art used in the practice of Judaism and how individual works were fashioned out of a creative tension between the minimal demands of Jewish law and models in the art of surrounding cultures. Another aim is to enable students to analyze a work visually and to connect the work to others that are similar in style and form.

The course will result in an exhibition curated at the Congregation Adath Israel.
Offering: Venue
Grading: A-F
Credits: 1.00

ARHA213 Monastic Utopias: Architecture and Monastic Life to the 13th Century
This course examines architecture and, to a lesser extent, sculpture and painting of the Christian monastic tradition with special focus on such topics as monastic life, ritual, and industry.
Offering: Venue
Grading: A-F
Credits: 1.00

ARHA214 The Art of Pilgrimage in Medieval Europe, 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, celebrated paintings 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. Historical emphasis will be given to the cultural traditions of Christianity, with comparative studies of pilgrimage in Judaism, Islam, and secular culture.
Offering: Venue
Grading: A-F
Credits: 1.00

Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART, HA-ART
Identical With: MDST216, MDST216, MDST216, MDST216, MDST216, MDST216
Credits: 1.00

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 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, HA-ART, HA-ART, HA-ART
Identical With: MDST209, ARCP215, MDST209, ARCP215, MDST209, ARCP215
Credits: 1.00

ARHA216 The Gothic Cathedral
Beginning with a basis in the monuments of the Romanesque period, this course will study the evolution of religious and secular buildings during the Gothic period. While primary emphasis will be on the development of architectural forms in relation to function and meaning, consideration will also be given to developments in the figurative arts.
Offering: Host
Grading: A-F
Credits: 1.00

Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: MDST239, MDST239, MDST239, MDST239, MDST239
Credits: 1.00

ARHA217 Archaeology of Greek Cult
This course examines the archaeological evidence for Greek cult activity and the role of material culture in understanding the ritual activities of the Greeks. Much of the course will be devoted to the development and function of Greek sanctuaries, using several major sites and festivals as focal points (Delphi, Olympia, Athenian Akropolis). We will also study smaller sites and will pay particular attention to cults of Artemis, Demeter, and Asklepios. Material considered will include architecture, votive offerings, inscriptions, sacred laws, and literary texts relevant to Greek religious practices.
Offering: Crosslisting
Grading: A-F
Credits: 1.00

Gen Ed Area: HA-CLASS, HA-CLASS
Identical With: CCIV245, ARCP290, CCIV245, ARCP290
Credits: 1.00

ARHA218 Medieval Archaeology
This course will serve as an introduction to the archaeology of medieval Europe. Emphasis will be on methods and theory and on recent trends in the field. Material will be drawn mainly from North European secular and ecclesiastical sites. Students interested in participating in the Wesleyan summer archaeological program in France are strongly urged to take this course.
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 archaeological, art historical, and mythological evidence, we'll examine how the funerary practices and the very notions of death, 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, HA-CLAS, HA-CLAS
Identical With: CCIV244, ARCP244, CCIV244, ARCP244, CCIV244, ARCP244, CCIV244, ARCP244, CCIV244, ARCP244, CCIV244, ARCP244, CCIV244, ARCP244
Prereq: None

ARHA220 Renaissance Venice: Art and Architecture in the Lagoon City
Venice's unique geographical location in the reflective waters of the Adriatic and at the crossroads between East and West has had a profound impact in all aspects of Venetian life and culture. This course will investigate the artistic production of the Lagoon City during the 15th and 16th centuries. The compelling works of Venetian artists, such as Carpaccio, Bellini, Giorgione and Titian, Tintoretto and Veronese, as well as the great civic and religious monuments, such as the Palazzo Ducale, the great mendicant churches, and the Basilica di San Marco, will be considered in light of the sophisticated political and social systems of the Venetian Republic. Issues such as the development of the distinctive urban fabric, the invention of a civic iconography, the role of the artist, and the Venetian workshop practices, as well as the impact of the Islamic world, private and corporate patronage, and the depiction of women--dressed and undressed--will be examined.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART

ARHA221 Renaissance Art and Architecture in Italy
This course surveys key monuments of Italian art and architecture produced between circa 1300 and 1550. Focusing on major centers such as Florence, 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, Alberti, Leonardo, and Michelangelo. Monuments are studied in their broader intellectual, political, and religious context, with particular attention paid to issues of patronage, devotion, and gender. Class discussions will focus on topics drawn from primary and secondary source readings and will include the rising status of the artist, the rediscovery of man and nature, the science of painting, and the cult of antiquity.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART

ARHA222 The European Baroque: Art and Architecture in 17th-Century Europe
This course will examine the dynamic and visually arresting art of 17th-century Europe with an emphasis on major figures such as Caravaggio, Bernini, Rembrandt, Rubens, Velázquez, and Vermeer. Painting, sculpture, and architecture are studied in relation to broader historical contexts. We will explore topics such as the Baroque as a pan-European sensibility; princely prerogative, papal authority, and the demands of the market; collecting and connoisseurship; studio practice; and illusionistic painting and architecture. In addition to a familiarity with the leading artists of the period, their works, and the society within which they produced their works, students will attain a working knowledge of the different media and genres of Baroque art, an ability to conduct meaningful art historical analysis, and a knowledge of art historical terminology.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART

ARHA223 Art and Society in Ancient Pompeii
This seminar will survey the art, architecture, and material remains of the cities buried by the eruption of Mt. Vesuvius in 79 CE. Through readings, class discussions, and 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 the interior decoration of their homes, to their religious lives, their participation in local politics and government, and their burial customs.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS, HA-CLAS

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, Raphael, Bronzino, Michelangelo, 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, HA-ART, HA-ART

ARHA225 Art and Society in Ancient Pompeii
This seminar will survey the art, architecture, and material remains of the cities buried by the eruption of Mt. Vesuvius in 79 CE. Through readings, class discussions, and 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 the interior decoration of their homes, to their religious lives, their participation in local politics and government, and their burial customs.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS, HA-CLAS

ARHA226 Venice in the Golden Age
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 course on the art and culture of Venice's "golden age" considers the works of artists and architects such as Carpaccio, Bellini, Giorgione, Titian, 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.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: ARHA127, ARHA127, ARHA127, ARHA127, ARHA127, ANTH227, ARCP227, LAST327, ANTH227, ARCP227, LAST327, ANTH227, ARCP227, LAST327, ANTH227, ARCP227, LAST327

Prereq: None

ARHA233 Art and Culture of the Italian Baroque

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

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

ARHA239 What Makes the Sacred Sacred? The Consequences of the Ultimate Comparison

What are the political, social, and religious consequences when the term "sacred" is used to describe an object, place, time, or person? Using examples such as Jewish, Christian, and Muslim views of Jerusalem, Lakota Sioux recognition of wicasa wakan (medicine men), and Hindu engagements with divine images, this seminar will explore this question as well as the translatability of the word for non-Christian and non-Western views of social and cosmic order.

Sacred, sacrifice, sacrament, saint, consecrate, sacrilege, desecrate. The many words associated with it demonstrate how the idea of sacredness pervades the English language. "Sacred" serves as a common qualifier that implicitly suggests a similarity in the structure of religious practices, experiences, and worldviews, while describing a difference between the mundane and the spiritual or religious. European imperialism projected such a universal use of the notion, whitewashing important divergences with non-Christian religions. So what makes the sacred sacred? And how do communities used notions like (and unlike) sacrality to know and engage natural, human, and superhuman environments?

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-CHUM, SBS-RELI, SBS-CHUM, SBS-RELI

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 postimpressionism. The story of French art is one in which timeless ideals and triumphant 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, HA-ART
Identical With: FIST240, COL240, FRST290, COL240, FIST240, COL240, FRST290, COL240

Prereq: None

ARHA241 Introduction to European Avant-Garde, 1880-1940

In the years building up to and directly following World War I, artists, philosophers, and politicians called into question art’s role, proposing both new relationships to society as well as path-breaking formal vocabularies that approached, and at times crossed, the threshold of abstraction. This deep uncertainty regarding art’s relationship to society coincided with an era of unprecedented formal innovation. Artists struggled to define the costs and benefits of abstraction versus figuration, moving abruptly, even violently, between the two idioms. The extremism of artistic solutions speaks to a fundamental instability, if not outright crisis, in European art, society, and politics. 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, modernism and classicism, 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, HA-ART, HA-ART

Prereq: None

ARHA244 European Architecture and Urbanism, 1750-1910

The course will consider developments in the history and theory of architecture and urbanism, primarily in France, England, and Germany, from the mid-18th through the early 20th century. Architectural culture will be discussed as a
response to changing political, economic, technical, and ideological conditions in these national societies. A central theme is the relationship between concepts of both historicism and modernity throughout the period. The study of urbanism will include transformation of existing cities, housing, new towns, colonial capitals, and utopian communities.

**Offering:** Host

**Grading:** A-F

**Credits:** 1.00

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

**Identical With:** FIST244, FIST244, FIST244, FRST292, FRST292, FRST292, FIST244, FIST244, FIST244, FRST292, FRST292, FRST292, FIST244, FIST244, FIST244, FIST244, FIST244, FIST244, FIST244, FRST292, FRST292, FRST292, FIST244, FIST244, FIST244, FIST244, FIST244, FRST292, FRST292, FRST292, FIST244, FIST244, FIST244, FIST244, FIST244, FIST244, FIST244, FRST292, FRST292, FRST292

**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, cultural and historical history; and the emergence of American traditions in the design of landscapes and planning for modern cities.

**Offering:** Host

**Grading:** A-F

**Credits:** 1.00

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


**Prereq:** None

**ARHA248 Frank Lloyd Wright in American Architectural and Cultural History: Myth/Fact**

This seminar explores the architecture, urbanism, and writings of America's best known and most influential modern architect. Sessions devoted to different phases of Wright's development will stress his relationship to the alternative architectural movements of his lifetime and to traditions in American cultural and intellectual history. Critical analysis of existing historiography is emphasized.

**Offering:** Host

**Grading:** A-F

**Credits:** 1.00

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


**Prereq:** None

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

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

**Offering:** Host

**Grading:** A-F

**Credits:** 1.00

**Gen Ed Area:** HA-CHUM

**Identical With:** CHUM224

**Prereq:** None

**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.

**Offering:** Crosslisting

**Grading:** A-F

**Credits:** 1.00

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

**Identical With:** CCIV250, ARCP253, CCIV250, ARCP253, CCIV150, CCIV250, ARCP253, CCIV150, CCIV250, ARCP253, CCIV250, ARCP253, CCIV150

**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 eighteenth-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, HA-ART, HA-ART

**Prereq:** None

**ARHA252 Contemporary Art: 1980 to the Present**

This course explores the terms of debate, key figures, and primary sites for the production and reception of contemporary art on a global scale since 1980. Students will learn how today’s art has become more heterogeneous, contradictory, and dispersed than ever before; there is no cohesive international “art world.” At the same time, we will explore the ways in which cultures influence each other and enter into dialogue through the itinerant work habits of many contemporary artists, curators, and critics. The course will be divided roughly into two halves: The first part will treat art produced primarily in the major cities of North America and Europe during the 1980s; the second part will focus on the changes prompted by the political, social, and cultural realignments that occurred after 1989, as today’s globalized art world began to take concrete form.

**Offering:** Host

**Grading:** A-F

**Credits:** 1.00

**Crosslisting**

**SBS-CLAS, HA-CLAS, SBS-CLAS, HA-CLAS, HA-CLAS, SBS-CLAS**

**Identical With:** CCIV250, ARCP253, CCIV250, ARCP253, CCIV150, CCIV250, ARCP253, CCIV150, CCIV250, ARCP253, CCIV250, ARCP253, CCIV150
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART, HA-ART
Prereq: None

ARHA253 Contemporary Art: 1945 to the Present
This course explores the terms of debate, the key figures, and the primary sites for the production and reception of contemporary art on a global scale since 1945. Students will learn how today’s art has become more heterogeneous, contradictory, and dispersed than ever before; there is no cohesive international “art world.” At the same time, we will explore the ways in which cultures influence each other and enter into dialogue through the transnational work habits of many contemporary artists, curators, and critics. The course will be divided roughly into two halves: The first part will treat art produced primarily in the major cities of North America and Europe from 1945 through the 1980s; the second part will focus on the changes prompted by the political, social, and cultural realignments that occurred after 1989, as today’s globalizing art world began to take concrete form.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART
Identical With: AMST249, AMST249, AMST249, AMST249, 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, HA-ART, HA-ART
Identical With: ENVS254, ENVS254, ENVS254, ENVS254, 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 profusion 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 spirited 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 from anthropology, art history, and history, as well as images from comics, design, photography, and, of course, painting, will be presented in a rich cultural context. Readings from the anthropology of art, on art in contemporary and traditional China, and on history will help us develop an idea of the way that artistic practices help form an art world. Students will gain a deeper understanding of the native background for the current craze for Chinese art in the West as well as the ability to discuss art worlds and relations between art worlds with different aesthetic systems. No knowledge of Chinese or Chinese history is required for this course.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ANTH, HA-ANTH, HA-ANTH, HA-ANTH, HA-ANTH
Identical With: ANTH245, CEAS165, ANTH245, CEAS165, ANTH245, CEAS165, ANTH245, CEAS165, ANTH245, CEAS165, ANTH245, CEAS165, ANTH245, CEAS165, ANTH245
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 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, HA-ART, 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, HA-ART
Prereq: None

ARHA262 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, HA-ART
Prereq: None

ARHA266 Getting 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
time 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, SBS-HIST, SBS-HIST, SBS-ENVS, SBS-HIST

ARHA263 Topics in Exhibition Practice
The particular framing of the course will vary according to the faculty member who is teaching it, but all iterations will adhere to some general guidelines. The course topic will originate in the faculty member's field of expertise, but it will also involve comparative thinking so that it will be relevant to majors in both the Western and Asian tracks of the Art History major. In addition to providing an in-depth investigation of a topic, instructors will ask students to think across geographic categories (Western, non-Western, as well as Europe, Asia, and Africa), which otherwise represent important components of our major requirements. One contribution of the course is to identify broader points and issues of potentially common interest to student majors, as well as issues and points that are well-suited to study in the graphic arts.

The class will begin with readings related to the historical period and to theoretical issues relevant to the topic at hand. Regular classroom sessions will be interspersed with visits to the collection. The instructor and DAC Curator will show students a range of works in the collection relevant to the course topic and students will be required to commit extra hours on an individual basis to object study in the vault, these sessions to be overseen by the DAC staff. At the end of the object study, students will propose a theme and group of objects. In formulating a focus, students will work in groups of two or three to define a theme and arrive at a selection of relevant objects. The final portion of the course will involve researching and writing text related to these objects, some of which will be presented to the class and instructor, revised, and uploaded to an internet site. The class will culminate in a pop-up exhibit of chosen works, with students leading tours of the exhibit to a campus audience.

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

ARHA264 Photography and Law: Mugsshots, Privacy and Publicity, Obscenity, Copyright, 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, SBS-HIST, SBS-HIST

ARHA265 Dialogue with Photography: From Its Beginning to Postmodernity
This survey course includes topics on the history of photography from the 19th to the present, with emphasis on the social uses of the medium, 19th- and early-20th century documentary, pictorialism, the emergence of modernism, the post-Frank generation, and contemporary trends.

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

ARHA267 From Assimilation to Self-Expression: Afro-American Art, 1865-1990
This course surveys the painting and sculpture of black American artists. Most of the earliest professional African American painters concentrated on landscape, which was the dominant idiom in mid-19th century American art. What was unique or distinctive about their landscape? To answer this question we begin with a unit on the history of landscape painting in Western art. We move then into the landscapes of Duncanson and Bannister. 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. The role of the WPA and the art of Jacob Lawrence is followed by a section on the impact of the Civil Rights Movement on the visual arts and the art of Bearden.

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

ARHA268 Portuguese Expansion to Africa and the Atlantic World, 1440-1640
This course on European overseas expansion in the early modern era, the 15th to the 17th centuries, studies the Portuguese sea-borne empire, with a focus on Africa. The course examines the origins of culture contact between Europe and Africa and the creation of mixed cultures, two defining characteristics of the modern world. We will approach the subject matter in an interdisciplinary manner, drawing on the methodologies of history and art history.

We will study primarily secondary historical sources as well as travel narratives from the 15th to the 17th centuries. Paintings and sculpture also offer insight into European attitudes toward people of different cultures and physical appearance. We will consider both sculpture made by West African artists and paintings by European artists. Together, written documents and artistic depictions of Africans and of Europeans afford us an understanding of an era that was critical to the formation of intercultural contact and the establishment of European images of Africans.
systems as well as matters of drainage and flood control.

Our world uses water as if this life-giving resource had no limits and does so in nature and on the nature of images.

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This course examines the production and reception of American visual culture from 1913 to the present, paying particular attention to painting, sculpture, and photography. Students will study theory and criticism in addition to the formal qualities of American visual art to examine how artists engaged and interpreted the world around them in material form, as well as how American visual culture helped shape and promulgate certain attitudes toward nationhood, race, class, gender, and sexual orientation in the 20th century.

ARHA271 American Art and Culture, 1913-Present
This course examines the production and reception of American visual culture from 1913 to the present, paying particular attention to painting, sculpture, and photography. Students will study theory and criticism in addition to the formal qualities of American visual art to examine how artists engaged and interpreted the world around them in material form, as well as how American visual culture helped shape and promulgate certain attitudes toward nationhood, race, class, gender, and sexual orientation in the 20th century.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, SBS-AFAM
Identical With: AFAM210, HIST299, AFAM210, HIST299, AFAM278, AFAM278, AFAM278, AFAM278, AFAM278, AFAM278, AFAM278, AFAM278
Prereq: None

ARHA273 Getting 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 time 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, SBS-HIST, SBS-HIST, SBS-ENVS, SBS-HIST
Identical With: AMST233, AMST233
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.

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-AMST, SBS-AMST
Identical With: AMST303, AMST303, AMST303, AMST303, CEAS276, CEAS276, CEAS276, CEAS276
Prereq: None

ARHA275 Art and Society in the Ancient American World
In the early 16th century, Hernan Cortes, Francisco Pizarro, and their compatriots encountered two of the world’s largest and most spectacular empires, the Aztec and the Inca. Suddenly, the Western world became aware of a parallel group of cultures flourishing in what they called the New World. These two empires, however, grew out of millennia of complex political development that preceded them in their respective areas, Mesoamerica and the Andes. This course surveys the art, architecture, and archaeology of the diverse array of peoples and cultures in ancient Mesoamerica (a geographical area that encompasses much of present-day Mexico, Guatemala, Belize, and Honduras) and those that lived between the Andean mountains and the Pacific coast of present-day South America (countries including Peru, Bolivia, and Chile). Through lectures, reading assignments, and discussions, students will be expected to gain a broad understanding of the urban planning, architecture, monumental sculpture, and portable arts of the ancient Americas, from the earliest times to the arrival of Europeans in the New World. Since most of these cultures did not use the written word, the class will also regularly raise questions of methodology in pre-Columbian scholarship.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART
Identical With: LAST274, LAST274, LAST274, LAST274, LAST274, LAST274, ENV5275, AMST275, ENV5275, AMST275, ENV5275, AMST275, AMST275
Prereq: None

ARHA276 Museumizing: “Science,” Stories and the Arts of Native Americans
Together we will focus on the roles of “science” and art in the production of Native American subjects. In particular, we will investigate the boundaries between art and “science” and how these boundaries are constituted, shored up and reified in relation to the production of Native American subjects. We will approach “science” and art in their most expansive senses to follow their shifting frontiers and chart their multiple intersections. Our boundary-crossings will analyze ethnography, collecting practices, media, historiography, linguistics, as well as storytelling, sculpture, museum installation, and performance. In doing so we will move from the culturally produced—museum produced—Native American subject to a form of indigeneity as praxis, and this will offer us ways to rethink traditions while both working with and refashioning the critical theories at hand. Our primary metaphor here is: walking somewhere between the anthropological and the art museum. Seeking to interrogate the limits of and to limit the power of knowledge production, our critical walking will shed light on art, institutions, and the politics of “making Indians.”

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST, SBS-AMST
Identical With: AMST303, AMST303, AMST303, AMST303, CEAS276, CEAS276, CEAS276, CEAS276
Prereq: None

ARHA277 Arts of Zen in East Asia
Zen (or Chan in Chinese, Sun in Korean), 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 spontaneous enlightenment in Zen Buddhism can be best characterized in the arts associated with this religious school, which include ink painting, calligraphy, ceramics, and garden design. In this course, we will look at how the ideas of Zen were elucidated in the visual arts by examining major works produced in East Asia from the 13th through the 20th centuries. We will also examine the ways in which art was incorporated in the practice of Zen rituals, especially those related to meditation, gardening, and the tea ceremony, and how they were juxtaposed with literary kan (gong’an in Chinese and kon ga’ in Korean) to form visual and textual mind puzzles based on allusions and wordplay. Through a comparative approach, we will analyze the development and changes in the form, style, and iconography of Zen art in East Asia, while tracing the history of Zen Buddhism and the transformation of its underpinning philosophical concepts related to enlightenment, nothingness, and beauty. The goal of this course is to form an in-depth appreciation for the arts of Zen in their historical, philosophical, and cultural context.

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

ARHA278 Goddesses and Heroines: Images of Women in the Art of China and Taiwan
This course examines the history of visual representations of women in China and Taiwan from the 12th to the early 20th century. During this period, images of women increasingly appeared in the 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 Xiaoqian, 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, HA-ART
Identical With: CEAS167, FGSS279, CEAS167, FGSS279, CEAS167, FGSS279, CEAS167, FGSS279
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 social-economic 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 wood-block prints.

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

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
Gen Ed Area: HA-ART
Identical With: MDST280
Prereq: None

ARHA281 The Traditional Arts of China
This introductory survey covers Chinese art from prehistoric times to the end of the 18th century. Particular attention will be given to the four basic media of Chinese art (brass, sculpture, painting, and ceramics) and to their relationships to the culture that produced them.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART
Identical With: CEAS281, EAST281, CEAS290, ARCP290
Prereq: None

ARHA282 Practicum in Exhibition of East Asian Art
This course is a historical, theoretical, and practical introduction to the exhibition of East Asian art, both in the west and in China and Korea. Students will learn the history of exhibition in China and the establishment of collections of East Asian art in the United States, modes of exhibition and current practices through readings, presentations and practical experience with the collection at East Asian Studies, as well as site visits to local collections and museums.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CEAS, HA-EAST, HA-CEAS, HA-CEAS
Identical With: CEAS253, ANTH253, CEAS253, ANTH253, CEAS253, ANTH253, CEAS253, ANTH253, CEAS253, ANTH253, CEAS253, ANTH253, CEAS253, ANTH253, CEAS253, ANTH253, CEAS253, ANTH253, CEAS253, ANTH253, CEAS253, ANTH253, CEAS253, ANTH253, CEAS253, ANTH253, CEAS253, ANTH253, CEAS253, ANTH253, CEAS253, ANTH253, CEAS253, ANTH253, CEAS253, ANTH253, CEAS253, ANTH253, CEAS253
Prereq: None

ARHA283 The Traditional Arts of Japan
This survey of the arts of Japan will emphasize painting, sculpture, and architecture from neolithic times to the mid-19th century. The course will stress the relevance of Japan’s social and religious history to the formation and development of its arts. Consideration will also be given to the manner in which artistic influences from China and Korea helped to shape Japanese art history and to the processes whereby such influences were modified to produce a new, vital, and distinctive artistic tradition.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
ARHA284 Buddhist Art from India to Japan
This course surveys the development of Buddhist sculpture, painting, and architecture in India, China, and Japan. The course will stress the relationship of changes in the religion and its social setting to formal changes in its art. Readings will be interdisciplinary in nature, and class discussion will be encouraged.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: CEAS282, CEAS282, EAST282, CEAS282, CEAS282, EAST282
Prereq: None

ARHA285 Art and Architecture of India to 1500
This course is an introduction to the artistic and architectural traditions of the Indian subcontinent from prehistory to 1500 through a series of thematically-focused units arranged in broadly chronological order. In each unit, we will consider a different body of artworks, monuments, and material cultural objects of major significance within the South Asian tradition and will use them as a means to understand the historical development of Indian society, religion, and politics. The four units of the course examine the early historic interaction between Vedic Aryan and Dravidian cultures and the resulting emergence of a distinct south Asian tradition; the development of narrative and iconic sculpture and its purposes within the context of the Buddhist cult of relics; the relationship between architecture and community in the Buddhist cave-monasteries of the western Deccan (focusing in particular on ritual and patronage); and the theology, iconography, and politics of the Hindu image and temple cult.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: CEAS282, CEAS282, EAST282, CEAS282, CEAS282, EAST282
Prereq: None

ARHA286 Empire and Erotica: Indian Painting, 1100-1900
The history of later Indian painting 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. Despite complex historical relationships between the two traditions, modern scholarship has tended to emphasize their separate identities as distinct, isolable schools with mutually opposing stylistic and aesthetic ideals. Mughal painting is often characterized as naturalistic, rational, and political; while contemporary Rajput work is seen as lyrical, erotic, and spiritual in its approach. In this course, we will trace the history of the emergence and interaction of these two traditions of painting, beginning with the pre-Mughal and pre-Rajput traditions current before the 16th century and continuing to the transformation of the Mughal and Rajput traditions through British colonial patronage. The course studies a balance between the modes of historical survey and thematic enquiry; some of the themes to be examined include the relationship between painting and literature, the structure of patronage and the degree of the patron’s influence in shaping style, and the extent to which the Mughal and Rajput styles appropriated formal conventions from 16th-century European prints and paintings.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART
Prereq: None

ARHA287 Traditions of East Asian Painting
Several of the primary traditions of East Asian painting are studied in this course, including Chinese landscape painting and Japanese works in the YAMATO-E style and the monochromatic ink painting associated with Zen Buddhism. The art will be discussed in terms of its historical, philosophical, and aesthetic significance.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: CEAS287, CEAS287, EAST287, CEAS287, CEAS287, EAST287
Prereq: None

ARHA288 Temples and Shrines of Japan
Beginning with the Shinto shrine at Ise and ending with the Zen garden of the Ryoan-ji, the course studies a series of important Shinto and Buddhist sanctuaries, analyzing each as an integrated architectural-artistic statement of a particular set of religious teachings. The class will explore the formative influence of religious doctrine upon art in these specific settings.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART
Identical With: CEAS288, EAST288, CEAS168, CEAS168, CEAS168, CEAS168
Prereq: None

ARHA289 Buddhist Temple Art of China
Buddhism was one of the most important sources of artistic inspiration in China. From the religion’s early introduction to the northwestern regions of China in the third century CE, cave-chapels and temples were constructed and their walls were painted with images of Buddhist deities and paradise scenes as visual aids in ritual practices. Statues and sculptures in all sorts of media were also made as objects of veneration in temple halls. As Buddhism was assimilated into Chinese culture, Buddhist art began to manifest traditional Chinese belief systems, visual preferences, and even moral teachings. Focusing on major cave sites and temple compounds, this course examines the development of artistic programs and styles at different stages of Buddhism’s absorption into the religious life and material culture in China.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: CEAS289
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 Yakshagana and...
Kathakali, contemporary religious pageantry such as the Ram Lila, and, finally, the films of the Hindi and regional language cinemas. This course requires no prior knowledge of Indian literature, history, or art and may serve as an effective introduction to the culture and civilization of South Asia.

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

ARHA293 Contemporary Art in Africa and Diaspora in War and Peace

This course looks at contemporary Africa and African diaspora artists. We will cover a wide range of media, including online art sites such as PAAACK. Students will also have a chance to create a museum exhibition of photography by Senegalese teenagers, made as part of a West African peace-building project.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: AFAM293, AFAM293, AFAM293, AFAM293, AFAM293, AFAM293
Prereq: None

ARHA295 Art in Africa: An in-Depth Look at the Past and Present

This is not a comprehensive survey of all African art. It focuses in-depth on the art of a limited number of past and present societies in Africa and raises certain broad theoretical problems. The aim is to gain a taste of the formal variety, technical richness, cultural depth, symbolic meaning, historical complexity, and dynamic transformations of sub-Saharan African art.

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

ARHA296 Mountains in European and African Art and History

This course is a comparative study of mountains as artistic inspiration, focusing on the Atlas of northwest Africa and the Alps in Europe. We begin with Berber holy mountains and associated religious traditions in Morocco. Across the High Atlas, Moroccan influence provided the cultural link from southern Europe and the Maghreb to West Africa. 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—Breughel, Seghers, Ruisdael, Jos de Momper—first gave full expression to the grandeur, far beyond a human scale, of Alpine scenery. Gradually, mountains came to be viewed as places of aesthetic beauty and as manifestation of the sublime.

Romanticism, in the visual arts, poetry, and music, captures the experience of the Alps as both symbol and physical manifestation of the transcendent. Constable and Turner depict mountains in England’s Lake District and the Alps as their primary subject matter. A deeper understanding of landscape painting may be had through the poetry of Wordsworth and Coleridge. This transition coincided with the birth of mountaineering as a sport. We will read selections from narratives of climbing expeditions—Leslie Stephen, Mark Twain. The late 19th-century colonization of West Africa led to exploration of the interior. For the first explorers of the Futa Jalon of Guinea (Hecquard, 1850; Noirot, 1881), sketching these mountains was a form of documentation. After World War One, mountaineering took on a heightened spiritual dimension for men who had survived the horrors of trench warfare. In Austria and Germany, climbing was identified with the cult of physical prowess and, sadly, with National Socialism and antisemitism. In fact, however, the development of climbing and skiing in the Alps owes much to Austrian and German Jews. In art, too, during the first decades of the 20th century, mountains were an important source of spiritual inspiration for painters whose work is central to the evolution of modern art.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
ENVS296, ENVS296, ENVS296, ENVS296, ENVS296, ENVS296, ENVS296, ENVS296, ENVS296, ENVS296, ENVS296, ENVS296
Prereq: None

ARHA297 Mexican History and Visual Culture from Conquest to the Present
This course offers an introduction to Mexico's history from the conquest of indigenous empires to the present, paying special attention to how images and visual culture—from the Virgin of Guadalupe to patriotic parades to lucha libre—not only reflected, but also shaped, Mexican society and its political development. Through this lens, we explore the construction and unraveling of the colonial system, the emergence of the nation, the upheaval of the first major social revolution of the 20th century and its aftermath, and contemporary events. In addition to providing an introduction to major historical phenomena and debates, this course also familiarizes students with methods for using visual materials to understand and interpret the past.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST
Identical With: HIST297, LAST257, HIST297, LAST257, HIST297, LAST257, HIST297, LAST257
Prereq: None

ARHA299 African History and Art
In this introduction to the history and art of West Africa from the late first millennium AD to the colonial period, we will cover topics including the trans-Saharan trade, the origins of state formation, the spread of Islam south of the Sahara, and the slave trade. We will integrate history with study of the architectural monuments of medieval West Africa including the Friday Mosque in Jenne and masquerades and rituals of West Africa up to the colonial period.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART, HA-ART
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. It addresses the origins of culture contact between Europe and Africa and the subsequent creation of mixed cultures. The course 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 trans-Atlantic 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

ARHA310 The Culture of Convivencia: Muslims, Jews, and Christians in Medieval Iberia
This class will explore the art and culture of the various cultures of medieval Iberia (modern Spain and Portugal) between 711 and 1492. For eight centuries, Muslims, Jews, and Christians lived side by side as neighbors, enjoying varying degrees of religious freedom, political autonomy, and mutual well-being. This carefully negotiated state of coexistence was known as convivencia, and, while it ultimately failed, for centuries it allowed each community to maintain its integrity, often thriving, and always surviving.

Using visual evidence and primary sources, we will explore the works produced by the pluralistic societies of medieval Iberia from the perspectives of art, architecture, history, archaeology, literature, and music. We will learn to decode elements such as dress and home decor, food and hygiene, gardening and agriculture, to learn how each community influenced the others and formed blended cultural forms. We will carefully and objectively evaluate their shared experience of convivencia and the mutual cultural affinities and appropriations that developed over the long centuries of coexistence. Finally, we will compare the Iberian experience to our own era of religious encounters and uneasy attempts at tolerance and coexistence on global, local, and national levels.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: MDST310, COL322, HIST213, MDST310, COL322, HIST213, MDST310, IBST281, COL322, HIST213, MDST310, COL322, HIST213, IBST281, COL322, HIST213
Prereq: None

ARHA321 Race, Religion, Art, and Identity in Spain and the Americas
This seminar explores issues of race, religion, and representation in the visual culture of Spain and the Americas. During the Age of Discovery (1500-1800), 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; confraternities 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: SBS-ART, SBS-ART, SBS-ART, SBS-ART, SBS-ART, SBS-ART, SBS-ART
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 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, HA-ART
Prereq: None

ARHA325 Museum Chronotopes: Temporality and Exhibition from the Late 18th Century to the Present
Museums are commonly described as "timeless," "universal," and "permanent"—terms that suggest differences from what we might call normal time and space. Around the turn of the 18th and 19th centuries, many museums organized according to spatialized schemas of historical progress and social hierarchy. Late 19th-century scientists relied heavily upon exhibitions to expose publics to the new framework of evolutionary time, and in the 20th century, the "white cube" gallery was born, with its unique expressions of progress in terms of gender and synchrony. Today, many museological conventions are being challenged by artists and critics who emphasize ephemeral and fleeting temporalities, resulting in the multiple and sometimes conflicting times in which 21st-century curators now find themselves enmeshed.

In bringing temporal critique into conversation with museum studies, the seminar reframes the museum's claims to neutrality, universality, and permanence as historical phenomena in and of themselves.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM
Identical With: CHUM320, FGSS325, CHUM320, FGSS325
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 terms, 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, HA-ART, HA-CHUM, HA-ART, HA-ART
Prereq: None

ARHA339 Wagner and Modernism
This course focuses on Richard Wagner and his complicated legacy to modernism in Europe from the 1860s through the 1920s, before his art was co-opted by totalitarian regimes in Europe. Wagner's work stands at the crux of debates surrounding a modernist aesthetic. Key questions raised by his work are the relationship between poetry, music, dance, and the visual arts; art and religion; art and racism; art and a mass audience; art and politics; synaesthesia; and the relationship between abstraction and figuration.

We will begin by analyzing Wagner's music and writings, and especially his idea of the GESAMTKUSNSTWERK. The core of the course, however, will consist of looking at how visual artists in France, Germany, and Italy responded to Wagner's art and ideas. Artistic movements that we will examine include symbolism, German expressionism, the German werkbund, Italian futurism, and the Bauhaus. We will also look at the influential writings on Wagner by Stéphane Mallarmé and Friedrich Nietzsche, as well as post-Wagnerian theories of stage design by Adolphe Appia, Georg Fuchs, and Edward Gordon Craig in so far as these helped shape visual arts production.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART
Identical With: GRST239, FIST239, COL349, MUSC285, GRST239, GELT239, FIST239, COL349, MUSC285, GELT239, COL349, MUSC285, GELT239, COL349, MUSC285, GELT239, COL349, MUSC285, GELT239, COL349, MUSC285, GELT239, COL349, MUSC285, GELT239, COL349, MUSC285, GELT239, COL349, MUSC285, GELT239, COL349, MUSC285, GELT239, COL349, MUSC285, GELT239, COL349, MUSC285, GELT239, COL349, MUSC285
Prereq: None

ARHA340 Architectures of Aftermath
This course will examine the ways in which the built environment has been affected by, is complicit in, and is responsive to catastrophe, both natural and manmade, through a series of notable case studies. Each case study will trace the development of an architectural emergency technology through a catastrophic architectural or urban failure and its aftermath. Exploring how specific disaster events have reshaped the technological, economic, design, and sociological conditions in which architecture is created, students will develop semester-long projects working with a single disaster typology (flood, earthquake, wind, attack, temperature extreme, plague, fire, etc.), positioning architectural failures as moments within time, set against the backdrop of the catastrophe in slow motion that is climate change. In doing so, the class will study the ways in which architecture's role in emergency—both historic and fictional—is represented and the mercurial relationships among prediction, projection, imagination, invention,
and testing that characterize the invariably speculative activity of building for the
catastrophic moment.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM
Identical With: CHUM328, CHUM328, CHUM328, CHUM328, CHUM328, CHUM328
Prereq: None
ARHA345 Chicago Architecture and Urbanism, 1880-2000
This seminar focuses on the full range of Chicago's metropolitan built
environment over the two centuries of its development. Beginning with the
city's regional history and early architecture before the Great Fire of 1871, this
course then traces the postfire Chicago School of commercial architecture that
pioneered in the development of the skyscraper. Architects considered are
Henry Hobson Richardson, William Le Baron Jenney, Burnham and Root, Holabird
and Roche, and Dankmar Adler and Louis Sullivan. The politics, planning, and
design of the World's Columbian Exposition of 1893 are studied as a prelude to
the Chicago Plan of 1909, the first American urban master plan. Suburban
development and architecture are considered through the early work of Frank
Lloyd Wright. Beaux-Arts architecture and planning, the related the Chicago
Tribune Tower competition, and efforts to implement the Chicago Plan through
the 1920s were followed by the Century of Progress Exhibition in 1933. Also
studied are the rise of modernist architectural culture in postwar Chicago, in the
work of Ludwig Mies van der Rohe and Skidmore Owings and Merrill, and major
urban renewal in the form of public housing and highway planning. Finally, we
will study recent alternative approaches to affordable housing, neighborhood
gentrification, and efforts at civic renewal like Millennium Park.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: AMST354, AMST354
Prereq: None
ARHA348 Frank Lloyd Wright: Myth and Fact
This seminar considers the architecture of Frank Lloyd Wright in the context
of his own life and development as an artist and in the context of the broader
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 United States from the mid-19th through the mid-20th centuries. A major
theme 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 projects
themselves. Both Wright's residential and public architecture will be considered
in conjunction with his designs for landscapes and citiescapes. 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, HA-ART, HA-ART
Identical With: AMST348, AMST348, AMST348, AMST348, AMST348, AMST348,
AMST348, AMST348, AMST348, AMST348, AMST348
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 United States, Europe, and Asia.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: ENVS352, ENVS352, ENVS352, ENVS352, ENVS352, ENVS352,
ENVS352, ENVS352, ENVS352
Prereq: None
ARHA353 Global Intersections: Contemporary Art, Postcolonialism, and
Globalization
This course will address the major developments in contemporary art emerging
through processes of postcolonialism and globalization from 1960 to the present.
The central focus will be cultural intersections as we examine the ways that
artists, curators, critics, and art historians participate in the dialectics of national/
international, global/local, homogeneity/heterogeneity, and margin/center.
In a world in which people and cultures are coming into greater contact than
ever before—due to a combination of colonial ties, the expansion of capital
investment and commodity exchange, advances in commercial travel and
electronic communications, and shifting immigration patterns—as have issues
of national identity, individual identity, hegemony, and hybridity become of
distinct importance and meaning in art? How does the proliferation of major
international exhibitions demand that we address questions of Eurocentrism and
marginality? And how does the rise of the "traveling artist" (and curator) change
how we think about borders and artistic labor practices? These are just a few
of the questions that will be addressed via case studies of art and historical and
theoretical texts from around the globe.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART
Prereq: None
ARHA354 History, Memory, and Tradition in Global Contemporary Art
This class examines a host of contemporary art-making practices from around
the globe, centered on past-directed themes of history, memory, and tradition.
In an effort to discern the significance of these concerns and the reasons for their
prominence in recent art, a number of key questions will be posed:
What does the past mean to us today, and how does this meaning relate to our
ability to construct a better future? What should we remember and preserve at
the present historical juncture and why? How should we accomplish this? Has
the ability to forget the past become as important to us today as remembrance?
Do close connections to history liberate or hamper us, boggle or empower us?
Whose memories should we rely on and why? Does an information society make
it easier for us to preserve and recollect the past or more difficult?
It is to considerations such as these and their implications for the way we live
today that we will return throughout the semester.
Offering: Host
Grading: A-F
Credits: 1.00
ARHA358 Style and Stylistic Change: Creativity and the Recurrent Problem of Reaching an Audience in the Arts

A 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 her/his 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

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.

Students will study the work in the collection and work collaboratively to define an exhibition theme and to select work.

Offering: Host
Grading: A-F
Credits: 1.00

ARHA361 Style and Stylistic Change: Creativity and the Recurrent Problem of Reaching an Audience in the Arts

This course will examine the artists' collective Fluxus, as it formed on three continents (from 1962-1978), paying particular attention to the group's collective organization on an international scale in the context of post-World War II advanced capitalism; the diversity of subject positions occupied by its members, based on issues of race, ethnicity, gender, and class; the multidisciplinary character of its composition, including artists with backgrounds in music, painting, film, sculpture, poetry, design, and architecture; and its pioneering of new-media "intermedia" art, especially combining performance, object-making, and video. The relationships between Fluxus and contemporaneous artistic trends of the 1950s-1970s, such as environments, happenings, and conceptual art, as well as Fluxus's influence on art today, will also be considered.

Offering: Host
Grading: A-F
Credits: 1.00

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

ARHA363 Fluxus and New Media Art, 1950s-1970s

This course will examine the artists' collective Fluxus, as it formed on three continents (from 1962-1978), paying particular attention to the group's collective organization on an international scale in the context of post-World War II advanced capitalism; the diversity of subject positions occupied by its members, based on issues of race, ethnicity, gender, and class; the multidisciplinary character of its composition, including artists with backgrounds in music, painting, film, sculpture, poetry, design, and architecture; and its pioneering of new-media "intermedia" art, especially combining performance, object-making, and video. The relationships between Fluxus and contemporaneous artistic trends of the 1950s-1970s, such as environments, happenings, and conceptual art, as well as Fluxus's influence on art today, will also be considered.

Offering: Host
Grading: A-F
Credits: 1.00

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, sociology, colonial and postcolonial architecture, feminist architectural history, and digital design and fabrication in architecture.

Offering: Host
Grading: A-F
Credits: 1.00

ARHA365 Photography and Representation

Photography has given rise to theoretical and critical reflections since its emergence in the 19th century. This seminar will examine some of the theoretical problems posed by photographic practice (in aesthetics, history, philosophy of mind, and philosophy of language) and the photographic problems that have been posed by modern theory (in genres as diverse as the snapshot, portraits, and forensic photography). Some of the themes to be explored include photography's relation to problems concerning memory, identity, sexuality, realism, fantasy, and politics. The goal of the course is to enable students to think more clearly about how photographic images tell the truth, how they lie, how they inspire, and how they generally affect thinking and feeling.
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 socio-cultural 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, HA-ART
Identical With: PHIL336, AMST364, PHIL336, AMST364
Prereq: None

ARHA368 Advanced Themes in 20th-Century Afro-American Art
This course is intended as a seminar for students who have already taken an introductory Afro-American art course. We will study in greater depth specific artists and will focus, too, on questions of black cultural nationalism and the ideology of “black art” as they pertain to painting of the 1920s and the period since 1968. There will be a mandatory trip to the National Black Fine Arts Show (New York, early February). We will study collectively the works of several recent and contemporary painters and photographers (Kerry Coppin, Vincent Smith).
Each student will then select for study one 20th-century artist.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART
Identical With: AFAM322, AFAM322, AFAM322, AFAM322, AFAM322, AFAM322, AFAM322, AFAM322, AFAM322, AFAM322, AFAM322
Prereq: [ARHA267 or AFAM268] OR [ARHA268 or AFAM278] OR [ARHA267 or AFAM268] OR [ARHA266 or FRST265 or AFAM267] AND [ARHA267 or AFAM268]

ARHA373 Mayan Mythology and Make-Believe in U.S. Art and Visual Culture
The ancient Maya predicted the end of the world would occur on December 21, 2012—if you believe what you see in the movies, that is. Recent Hollywood films like Apocalypto wove fantastic stories around this date, which marked the conclusion of the Mesoamerican Long Count calendar. But what did ancient Maya civilization believe about 2012? This course will consider the issue of cultural appropriation by contrasting the original history and meaning of Mayan artifacts against their reinterpretation in U.S. museum displays, paintings, sculpture, comic books, and movies. Over the course of the semester, we will address questions such as: What can practices of cultural appropriation tell us about the societies involved? Is the adoption of visual elements from one culture by another ethnically objectionable? Why or why not? What does it mean for an object to become divorced from its original context? Do new interpretations overwrite the old, or can multiple meanings and histories coexist for a single object? And finally, how does the example of Mayan mythology in the American imagination provide insight into other instances of cultural appropriation, both historically and in the present day?

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST, SBS-AMST, SBS-AMST
Identical With: AMST311, LAST311, AMST311, LAST311, AMST311, LAST311, AMST311, LAST311, AMST311, LAST311, AMST311, LAST311, AMST311, LAST311, AMST311, LAST311, AMST311
Prereq: None

ARHA375 Heritage, Souvenir, Fetish: Theories and Practices of Collecting
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 between 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 its 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, HA-ART, HA-ART
**ARHA390 Advanced Themes in African History and Art**  
This seminar will consider the most recent research into the art and cultural history of West and Central Africa. Emphasis will be placed on the historical context in which cultural traditions have developed. From the historically specific study of art, it is possible to detail the evolution of style, as well as the changing and contextually contingent iconographical meaning of forms. We will include a case study of the Mande peoples before broadening our field to contemporary art (world art, like world music) in West and Central Africa.  
**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-ART, HA-ART  
**Prereq:** ARHA101 OR [ARHA267 or AFAM268] OR [ARHA299 or HIST229 or FRST299 or AFAM299]  

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**ART STUDIO**

**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  

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**ARST190 Ideas and Practice in Digital Art (AKA Lasers in the Jungle)**  
Digital tools are ubiquitous in the artist's studio. From Photoshop to laser cutters, artists today rely on a growing range of digital production techniques that amplify and expedite their creative practice. This course explores critical topics in contemporary art through the lens of digital technology. More than a set of skills, students will develop critical problem-solving strategies that will facilitate rather than displace formal and conceptual exploration. By combining tools such as Adobe Illustrator and CNC cutting, students will gain an understanding of emerging tools and practices and begin to see technology not as a determining factor in creative expression, but as one of many links within the network of
ideas, material, and practice that together define art today. Core functions of Creative Suite will be covered, including image manipulation, GIF animation, and vector graphics. Students will have access to a laser cutter as well as wide format inkjet printers, scanners, and digital cameras.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-Art, HA-Art,HA-Art
Identical With: ARST490, ARST490, ARST490, ARST490, ARST490, ARST490
Prereq: ARST131

ARST223 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 strengthen such a liberal conversation among the various studio art disciplines, as well as to develop that conversation 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, etc.) 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 be asked to expand their investigations to include studio disciplines other than their own. 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. Students are expected to be capable of self-expression in at least one visual art medium for admission to the class.

What IS information? How does it pertain to art? How does information proliferate? How is it organized? How reliable is information? These questions and more will be explored through artistic production and discussion.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-Art, HA-Art, HA-Art, HA-Art, HA-Art
Identical With: ARST423, ARST400, ARST400, ARST400, ARST423, ARST400, ARST400, ARST400, ARST400, ARST400, ARST400
Prereq: None

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 which 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 towards 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 selection of fabrication equipment housed in the school’s metal and wood shops in order to represent, model, and realize a series of design projects.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-Art, HA-Art, HA-Art
Identical With: ARST433, ARST433, ARST433, ARST433, ARST433, ARST433
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, HA-Art
Identical With: ARST435, ARST435
Prereq: None

ARST237 Printmaking
While various printmaking media—cardboard cut, woodcut, etching, engraving, drypoint, and aquatint—are taught technically, each student is expected to adapt them to his/her particular vision. 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 print collection.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-Art, HA-Art
Identical With: ARST437, ARST437
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, HA-Art
Identical With: ARST439, ARST439
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 Quark Xpress (software for book design) is acquired, each student conceives, designs, and prints: first, a broadside, then a book. Use is made of the Davison rare book collection at Olin Library. While NOT a required sequence, this course is strongly recommended before taking ARST443.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-Art, HA-Art, HA-Art
Identical With: ARST442, ARST442, ARST442, ARST442, ARST442, ARST442
Prereq: None

ARST243 Graphic Design
This course is a study of the combination of word and image in two-dimensional communication through a series of practical and theoretical problems.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-Art, HA-Art, HA-Art
Identical With: ARST443, ARST443, ARST443, ARST443, ARST443, ARST443
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: None

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, HA-ART, HA-ART, HA-ART
Prereq: ARST131

ARST251 Photography I
This is a comprehensive introductory course to the methods and aesthetics of darkroom black-and-white film-based photography. The topics of study will include: evaluating negatives and prints, developing film, printing, reading light, visualization, photographic design, and history of photography.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, 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 but, more importantly, will 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, HA-ART, HA-ART
Identical With: ARST453, ARST453, ARST453, ARST453, ARST453
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 eventually 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, HA-ART, HA-ART, HA-ART
Identical With: CEAS460, ARST460, CEAS460, ARST460, CEAS460, ARST460, EAST460, CEAS460, ARST460, CEAS460, ARST460, CEAS460, ARST460, CEAS460, ARST460, EAST460, CEAS460, ARST460, CEAS460, ARST460, 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 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, HA-ART, HA-ART
Identical With: CEAS461, ARST461, CEAS461, ARST461, EAST461, CEAS461, ARST461, CEAS461, ARST461, EAST461
Prereq: None

ARST283 Video Art
This course provides an introduction to the basic concepts of Video Art. 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. The class discussions will focus on artists’ screenings and students’ projects, in progress. The class will culminate in a major project where each student realizes their own video project.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART
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: A-F
Credits: 1.50
Gen Ed Area: HA-ART
Identical With: ARST436, ARST436, ARST436, ARST436, ARST436, ARST436, ARST436, ARST436
Prereq: ARST235

ARST338 Printmaking II
This course is an exploration of the physical and environmental design conditions that shape the built environment. Studio assignments will analyze and reimagine 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, HA-ART, HA-ART
Identical With: ARST436, ARST436, ARST436, ARST436, ARST436, ARST436, ARST436, ARST436
Prereq: ARST235

ARST340 Painting II
The skills and knowledge gained in ARST439 will serve as the foundation upon which students will be challenged to become technically proficient while developing a personal direction with the medium. The conceptual problems addressed allow painters of any formal, conceptual, or stylistic vision. 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 print collection.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: ARST438, ARST438, ARST438, ARST438, ARST438, ARST438
Prereq: ARST131

ARST344 Graphic Design (Web)
Graphic literacy in contemporary culture is only increasing, redefining our need to understand how design functions and why. This studio course will address graphic design considerations for the screen and web, including hierarchy, typography, iconography, color, and image. Through exercises and projects, students will learn fundamental graphic design principles and engage with their adaptability to the screen. Coursework will explore methods for achieving design that considers the user, and ways that a message, design, or product function across multiple formats.
Offering: Host
Grading: OPT
Credits: 1.00
ARST346 Sculpture II
This is an intermediate-level course. Projects focus on the associative nature of three-dimensional form—how issues intrinsic to sculpture reflect concerns extrinsic to the art form. The class will emphasize the development of personal expressions of students' visions in response to class assignments.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART
Identical With: ARST444, ARST444
Prereq: None

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, 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
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART
Identical With: ARST452, ARST452
Prereq: None

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

ARST400 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 strengthen such a liberal conversation among the various studio art disciplines, as well as to develop that conversation 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, etc.) 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 be asked to expand their investigations to include studio disciplines other than their own. 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. Students are expected to be capable of self-expression in at least one visual art medium for admission to the class.
What IS information? How does it pertain to art? How does information proliferate? How is it organized? How reliable is information? These questions and more will be explored through artistic production and discussion.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART
Identical With: ARST223, ARST423, ARST223, ARST423, ARST223, ARST423, ARST223, ARST423
Prereq: None

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

ARST402 Individual Tutorial, Undergraduate
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 Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

ARST408 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

ARST409 Senior Thesis Tutorial
Studio or research projects undertaken by majors in the final year; topic to be arranged in consultation with a tutor in the student's area of work.
Offering: Host
Grading: A-F

ARST410 Senior Thesis Tutorial
Offering: Host
Grading: A-F

ARST411 Group Tutorial, Undergraduate
Studio and research projects to be arranged in consultation with the tutor
Offering: Host
Grading: OPT

ARST412 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT

ARST419 Student Forum
Offering: Host
Grading: Cr/U

ARST420 Student Forum
Offering: Host
Grading: Cr/U
ARST423 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 strengthen such a liberal conversation among the various studio art disciplines, as well as to develop that conversation 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, etc.) 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 be asked to expand their investigations to include studio disciplines other than their own. 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. Students are expected to be capable of self-expression in at least one visual art medium for admission to the class.

What IS information? How does it pertain to art? How does information proliferate? How is it organized? How reliable is information? These questions and more will be explored through artistic production and discussion.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART
Identical With: ARST233, ARST400, ARST223, ARST400, ARST400, ARST400
Prereq: None

ARST432 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: OPT
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART
Identical With: ARST332, ARST332
Prereq: ARST131

ARST433 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 which 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 towards 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 a selection of fabrication equipment housed in the school’s metal and wood shops in order to represent, model, and realize a series of design projects.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: ARST233, ARST233, ARST233
Prereq: None

ARST434 Studies in Contemporary Urbanism
This course is an exploration of the physical and environmental design conditions that shape the built environment. Studio assignments will analyze and reimagine local urban conditions through maps, drawings, and models created through direct observation and hands-on study.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART
Identical With: ARST334, ARST334
Prereq: None

ARST435 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, HA-ART
Identical With: ARST235, ARST235
Prereq: None

ARST436 Architecture II
This course is a research-design-build studio focused on a single, semester-long project. The intent of this course is to further develop students’ awareness and understanding of the built environment through both the study of project-related historical and theoretical issues and hands-on design and fabrication. Working through an intensive sequence of research, design, and fabrication phases, the studio will undertake to identify, comprehend, and address the theoretical issues at stake in the semester-long project, develop design work that responds to these issues, and collectively work together toward the full-scale realization of the design work created by the studio. 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 studio’s and its past project’s may be found at: http://www.facebook.com/wesnorthstudio.

Offering: Host
Grading: OPT
Credits: 1.50
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART, HA-ART
Identical With: ARST336, ARST336, ARST336, ARST336, ARST336
Prereq: ARST235

ARST437 Printmaking
While various printmaking media—cardboard cut, woodcut, etching, engraving, drypoint, and aquatint—are taught technically, each student is expected to adapt them to his/her particular vision. 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 print collection.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART
Identical With: ARST237, ARST237
Prereq: ARST131
ARST438 Printmaking II
Ideally, this semester is a continuation of ARST437. While various printmaking media not considered first semester--color intaglio and lithography--are taught technically, each student is expected to adapt them to his/her particular vision. 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 print collection.

Students who have not taken ARST437 will need to learn basic etching techniques at the start of the semester, so they can expect a particularly intense beginning.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: ARST338, ARST338, ARST338
Prereq: ARST131

ARST439 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, HA-ART
Identical With: ARST239, ARST239
Prereq: ARST131

ARST440 Painting II
The skills and knowledge gained in ARST439 will serve as the foundation upon which students will be challenged to become technically proficient while developing a personal direction with the medium. The conceptual problems addressed allow painters of any formal, conceptual, or stylistic focus to solve them successfully without compromising either their personal visions or methods. This class requires students to become fluent with the medium and make aesthetic choices that can best convey their ideas. Lectures and class discussions provide an exploration of historical and contemporary issues. 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, HA-ART
Identical With: ARST340, ENV5440, ENV5440, ARST340, ENV5440, ENV5440, ARST340, ENV5440, ENV5440
Prereq: (ARST131 AND ARST239)

ARST441 Considering the Campus: Landscape Architecture, Tradition, and the Ecological Mandate
As a medium, landscape architecture has the ability to express ideas about the relationship between humans and the natural world. Campuses with their traditional landscapes and landscape maintenance regimes face new mandates for ecological performance and expression. This course seeks to use a combination of readings and design exercises to test ideas of nature and community and to explore how the basic components of the landscape--topography, hydrology, and vegetation--impact campus design.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART
Identical With: ENV5441, ENV5441
Prereq: None

ARST442 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 Quark Xpress (software for book design) is acquired, each student conceives, designs, and prints: first, a broadside, then a book. Use is made of the Davison rare book collection at Olin Library. While NOT a required sequence, this course is strongly recommended before taking ARST443.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: ARST242, ARST242, ARST242
Prereq: None

ARST443 Graphic Design
This course is a study of the combination of word and image in two-dimensional communication through a series of practical and theoretical problems.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: ARST243, ARST243, ARST243
Prereq: None

ARST444 Graphic Design (Web)
Graphic literacy in contemporary culture is only increasing, redefining our need to understand how design functions and why. This studio course will address graphic design considerations for the screen and web, including hierarchy, typography, iconography, color, and image. Through exercises and projects, students will learn fundamental graphic design principles and engage with their adaptability to the screen. Coursework will explore methods for achieving design that considers the user, and ways that a message, design, or product function across multiple formats.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART
Identical With: ARST344, ARST344
Prereq: None

ARST445 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, HA-ART, HA-ART
Identical With: ARST245, ARST245, ARST245
Prereq: ARST131

ARST446 Sculpture II
This is an intermediate-level course. Projects focus on the associative nature of three-dimensional form--how issues intrinsic to sculpture reflect concerns extrinsic to the art form. The class will emphasize the development of personal expressions of students' visions in response to class assignments.
Offering: Host
Grading: A-F
Credits: 1.00
Students are taught traditional Japanese techniques for conceptualizing a design of class exercises and their own creative pieces. 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 around 1333. 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 eventually was introduced into Japan by Zen monks. This course provides an introduction to the basic concepts of Video Art. 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. The class discussions will focus on artists’ screenings and students’ projects, in progress. The class will culminate in a major project where each student realizes their own video project.

ARST461 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 collection of traditional and contemporary Japanese prints as well as many European and American woodcuts.

ARST451 Photography I
This is a comprehensive introductory course to the methods and aesthetics of darkroom black-and-white film-based photography. The topics of study will include: evaluating negatives and prints, developing film, printing, reading light, visualization, photographic design, and history of photography.

ARST452 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, 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.

ARST453 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 but, more importantly, will focus on photography as a fine art through both a historical and contemporary viewpoint.

ARST454 Digital Photography II
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 but, more importantly, will focus on photography as a fine art through both a historical and contemporary viewpoint.

ARST456 Education in the Field, Undergraduate
This is a project-based class where students realize works that center around a class topic determined at the beginning of the semester. The class will function as a study group that researches the class topic, conceptualizes ideas, discusses students’ work in progress, and develops digital media installations.
The screening, students' presentations, and discussion of artists' works will provide historical background, source for inspiration, and frame of reference for the creation of digital projects that go beyond a frontal single-screen projection.

Students' work will expand upon their basic technological knowledge by being introduced to advanced digital tools and their concepts, including installations, site-specific works, interactivity, and live control over digital video.

The final presentation of the installations will take place in an event outside the classroom context.

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

**ARST483 Physical Computing in Art and Design**

This course aims to extend students' notions of the potential for the use of computers in the artist's studio by exploring opportunities in technology and art beyond familiar mouse, keyboard, and screen interactions. Moving away from these restrictions, students will learn basic electronics and programming using a microcontroller. The size of a postage stamp, these single-chip computers will provide students a window into the creative uses of computers in interactive, kinetic, and installation art. Combining microcontrollers with sensors placed on bodies, in physical objects, or in the environment, weekly projects will provide students with basic skills cumulatively leading to application in individual or collaborative projects. Through readings, discussions, and design of individual and collaborative work, students are expected to develop and articulate a theoretical basis for conceptualizing and discussing works presented in class, as well as their own creative projects. Students will maintain rigorous documentation of their process and progress in this course using blogs. No previous skills or software experience is required.

Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-ART, HA-ART  
Identical With: ARST283, ARST283  
Prereq: ARST131

**ARST484 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

**ARST490 Ideas and Practice in Digital Art (AKA Lasers in the Jungle)**

Digital tools are ubiquitous in the artist’s studio. From Photoshop to laser cutters, artists today rely on a growing range of digital production techniques that amplify and expedite their creative practice. This course explores critical topics in contemporary art through the lens of digital technology. More than a set of skills, students will develop critical problem-solving strategies that will facilitate rather than displace formal and conceptual exploration. By combining tools such as Adobe Illustrator and CNC cutting, students will gain an understanding of emerging tools and practices and begin to see technology not as a determining factor in creative expression, but as one of many links within the network of ideas, material, and practice that together define art today. Core functions of Creative Suite will be covered, including image manipulation, GIF animation, and vector graphics. Students will have access to a laser cutter as well as wide format inkjet printers, scanners, and digital cameras.

Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-ART, HA-ART, HA-ART  
Identical With: ARST190, ARST190, ARST190  
Prereq: ARST131

**ARST491 Teaching Apprentice Tutorial**

Offering: Host  
Grading: OPT

**ARST492 Teaching Apprentice Tutorial**

Offering: Host  
Grading: OPT

**ARST495 Research Apprentice, Undergraduate**

Offering: Host  
Grading: OPT

**ARST496 Research Apprentice, Undergraduate**

Offering: Host  
Grading: Cr/U