

Undergraduate Art History Course Descriptions Fall 2014

ARTH 111 Introduction to Art History

Monday 7:00 pm – 9:40 pm

This course is designed to provide students not only with an introduction to major historical periods and cultures, styles, techniques and theoretical issues in the history of art, but also with an understanding of the ways in which art and artists both shape and are shaped by the cultures in which they operate. We will focus on key art-historical periods and cultures, and a sampling of artworks and monuments most characteristic of each period and culture, as well as on the methods of art history: visual analysis, descriptive and analytical writing, and important terms and concepts. In addition, all weekly lectures and discussion sections will have a thematic component focused on the relationship between the creators of art and the societies in which they lived and worked.

ARTH 205 Egyptian Art

Professor Edward Bleiberg

Monday 7:00 pm – 9:40 pm 1527 HN

Egyptian art emerges from rock art by the mid-fourth millennium BCE. Within the first five hundred years of its 4,000 year history, Egyptian artists established basic means of communicating political, social, and religious ideas through images. This course leads students through this development and the elaborations and innovations that subsequent Egyptian artists contributed to this system. Students will become familiar with the most important monuments of Egyptian art and architecture including sculpture, relief, painting, tombs and temples. They will learn to interpret material culture as historical evidence and will come to understand Egyptian concepts of style and iconography.

ARTH 216 Ancient Greek Art

Professor Hendrik Dey

Tuesday 7:00 pm – 9:40 pm 1527 HN

The history of western art begins with the Greeks. The intellectual, creative and artistic flowering that peaked among the Greek city-states of the fifth and fourth centuries BC underpins a cultural legacy that continues, via ancient Rome and the Renaissance, to this day. Greek notions of beauty, proportion, harmony and indeed ‘art’ in general lie at the root of modern discourse about the same subjects. The architectural, sculptural and representational conventions developed in ancient Greece continue to pervade the daily experience of modern Americans, from the Statue of Liberty to the U.S. Capitol. We will focus on the art and material culture of the Greek-speaking Mediterranean world from ca. 1000 BC until the Roman conquest of Greece in the second century BC. Subjects to be covered include architecture and the development of the classical orders; sculpture; vase and panel-painting; jewelry and metal-work; as well as broader topics such as the evolution of the Greek polis and urbanism, and the political, intellectual and social contexts in which the objects of our study were produced.

ARTH 225 Early Renaissance Art

Professor Elinor Richter

Tuesday 1:10 pm – 3:50 pm 1527 HN

Painting, sculpture and related architecture in 14th and 15th century Italy. Major artists from Giotto to Botticelli.

ARTH 243 Eighteenth-Century European Art

Professor Kim de Beaumont

Thursday 4:10 pm – 6:50 pm 1527 HN

This survey of European art from around 1700 to 1790 will focus primarily on Italian, French, and British art, stressing the interplay of distinctive national developments and major international trends. Special attention will be given to the role of the Enlightenment and other complex political, literary, and cultural forces in transforming life and thought in Europe throughout the period. The “hierarchy of genres” imposed by artistic academies will be considered in relation to the increasing pluralism of artistic activity among celebrated artists and many lesser known figures. It was in mid-eighteenth-century Paris and London that the art world as we know it today began to emerge, with its focus on art exhibitions and auction houses, published art criticism and appreciation for art among a growing middle-class public. Outstanding achievements in sculpture and architecture, as well as the decorative arts and book illustration, will be addressed.

Requirements include mid-term and final examinations in essay format, and a term paper on a work of eighteenth-century art in a New York museum, to be submitted and graded in two stages.

ARTH 245 Nineteenth-Century Art: Europe and England 1845-1900

Professor Susanna Cole

Tuesday 9:45 am – 12:25 pm, 1527 HN

This course studies the emergence, cultural significance, and accomplishments of the second half of the 19th century avant-garde in Europe and England. Lectures cover a variety of topics including the development of an urban mentality, gender issues, colonialism, industrialization, idiosyncrasies of individual artistic movements and the changing relationship of avant-gardism to bourgeois society.

ARTH 246 American Art, 1760-1900

Professor Kevin Avery

Monday 1:10 pm – 3:50 pm 1527 HN

This course illuminates the major masters and movements in American painting from about 1760 to 1900, tying trends in artistic expression to contemporaneous historical and cultural manifestations and transitions during the birth and earlier history of the United States. The course concentrates on major masters in the principal genres of painting during the period: in portraiture, John Singleton Copley, Gilbert Stuart, and Charles Willson Peale, James A. M. Whistler, Thomas Eakins, and John Singer Sargent; in historical and narrative painting, Benjamin West, Copley, John Trumbull, William Sidney Mount, Eastman Johnson, and Winslow Homer; and in landscape, Thomas Cole,

Frederic Church, and other representatives of the so-called Hudson River School. Also included are late nineteenth-century trends such as American Impressionism and Romantic Expressionism, exemplified respectively in the works of such artists as Childe Hassam and Albert Pinkham Ryder.

ARTH 249 **20th Century Art I**

Prof. Viviana Bucarelli

Wednesday 4:10 pm – 6:50 pm 1527 HN

This course will provide an in-depth survey of the history of European and North American art of the first half of the twentieth century. Beginning with Fauvism, it will focus on the major art historical movements in both geographical areas, such as Italian Futurism, Constructivism, De Stijl, Cubism, Ash Can School, The Eight and Social Criticism, Realism, Surrealism, and Abstract Expressionism. The course will examine the historical, cultural, political, social and economic foundations of the movements in their particular context, and it will also discuss international connections, relationships and influences.

ARTH 251 **Contemporary Art**

Professor Katy Siegel

Wednesday 9:45 am – 12:25 pm 1527 HN

In this class, we will study the art of the past fifteen years. Since we are looking at a period in which movements seem to have largely disappeared, the course will not be organized chronologically, but thematically. Focusing on theoretical concepts and major artists, we will discuss some of the important artistic strategies of recent years. In discussing issues such as realism, abstraction, fictive representation, the institutional critique, and abjection, we will focus on artists ranging from Andrea Gursky to Andrea Zittel to Tim Hawkinson. This is a lecture course, but significant student participation is expected.

ARTH 253 **Medieval Architecture**

Professor Alice Lynn McMichael

Thursday 9:45 am – 12:25 am

In this course we'll look beyond the Gothic cathedral toward the diversity of architectural forms and social practices in the medieval Mediterranean and Europe. We will begin by considering ways that late antique adaptations of architectural forms reveal changes in society. From there, the readings and discussions will address themes such as Byzantine urban planning and landscapes, Ottoman mosque complexes as community centers, Romanesque commemoration and pilgrimage, and Gothic spirituality and labor practices. Students will develop a working vocabulary for discussing monuments and their decoration, and will explore a variety of ways to envision and imagine three-dimensional monuments.

ARTH 255 **20th Century Architecture**

Professor Anna Jozefacka

Tuesday 7:00 pm – 9:40 pm 1501 HN

This course surveys developments in the field of Western architecture from 1850 to 1950

with the geographical emphasis on Europe and North America. It focuses on the period of one hundred years during which architecture underwent profound transformation marked by the gradual and often contentious shift from traditional and history-oriented approach to building design toward architectural projects grounded in modern and anti-historicist formal language. The course underscores changes that took place in the building technologies in terms of new materials and methods of construction that were intrinsically linked to the period's design aesthetics. Focusing primarily on architecture, but including other related disciplines such as urban planning and applied arts and design, this class introduces students to the main theories and their protagonists of various architectural movements that shaped the course of architectural theory and practice during this period. The course comprises of in-class lectures. Students will be evaluated based on two exams (midterm and final), a 5-page term paper, and class participation.

ARTH 260 Introduction to Islamic Art and Architecture

Professor Nebahat Avcioglu

Tuesday 1:10 pm – 3:50 pm 1501 HN

This course is an introduction to the Islamic visual culture that developed over a vast geographical area in the Middle East since the birth of Islam in the 7th century to the modern period. It examines the emergence of “Islamic” art and explores the ways in which it interacted with the cultures and civilizations it came into contact both in the east and the west. It is primarily a chronological examination of key works of art and architecture across a range of media, including painting, illuminated manuscripts, ceramics, and metalwork. The class will also focus on thematic issues such as patronage, the production of art, relationships between art and religion, cross-cultural exchanges, imperialism, national identity, orientalism and globalization. The goal of the lectures is to introduce students to the panoply of ideas and to promote an understanding of critical and scholarly debates surrounding the topic.

ARTH 263: Chinese and Japanese Art: Art, Ritual, and Religion in East Asia

Professor Wen-shing Chou

Thursday 1:10 pm – 3:50 pm 1527 HN

As the first part of a year-long sequence on art of East Asia, this course focuses on visual and material culture from 4th century BCE to 10th century CE with an emphasis on art of ancestral worship, funerary rituals, and the transmission of cultures and religions on the Silk Road. The first five weeks will be devoted to the study of ritual vessels of Shang and Zhou dynasties (ca. 1600–256 BCE.) and the funerary arts--painting, sculpture, and grave goods--of the Qin and Han (221 BCE-220 CE) in China, the Yamato State in Japan, and of the Koguryo, Paekche, and Silla states in Korea. In the remainder of the semester we will trace the spread of Buddhism from Northern India to China, Korea, Japan, and the Himalayas from the 3rd to the 10th century CE by examining religious art and practice in rock-cut cave temples, mural paintings, and temple complexes.

ARTH 300: Research Methods: Modern Photography

Professor Maria Antonella Pelizzari

Wednesday 9:45 am – 12:25 pm 1502 HN

The focus of this course is on the meaning and practice of documentary photography in

1930s America. We will study the history of renowned photographers who received government commissions during the period of the Great Depression and contributed with their vision to Franklin D. Roosevelt's New Deal plan. Between 1935 and 1943, photographers received commissions from the Farm Security Administration (FSA), a government organization that aimed to show the dire conditions of poverty and despair in the country. Photography became instrumental towards government programs focused on social improvement, it was frequently published in illustrated magazines like *Life* and *Look*, and concurrently, it established itself as a modern art form, becoming part of exhibitions at the Museum of Modern Art and other galleries across the country, while also finding publication in a series of photo books.

We will look at this history and will probe the term "documentary" as it was understood during America's Great Depression. The goal of this course is to learn how to conduct research on photography as both historical evidence and art form, and how to write a paper that is supported by primary sources.

This class will be conducted as a series of weekly workshops, with readings and discussions of different aspects of American documentary photography, and an introduction to the research methods employed by photo historians. We will learn how to gather archival and bibliographical materials, develop formal analysis, shape a theoretical discussion, and organize a bibliography. The subject of the research is a photograph that you will be able to select from the collection at the New York Public Library, where we will also make a field trip and will talk to the Curator.

ARTH300: Research Methods/Orientalism: Researching the Colonial and Post-Colonial Object

Professor Nebahat Avcioglu

Monday 4:10 pm – 6:50 pm 1503 HN

This methods seminar will serve as an introduction to contemporary cultural and art historical theories dealing with the concept of 'Orientalism'. It will concentrate on Edward W. Said's seminal book *Orientalism: Western Conceptions of the Orient* (1978), as Saidian ideas have become central to the study (and criticism) of Islamic cultures in the West and cultural exchanges between them. Drawing also upon the fields of literature, history, anthropology, literary criticism, philosophy and museum studies, the course will investigate through art the cultures of colonialism, post-colonialism, identity politics and the limits of our theoretical understandings of cultural hybridity and differences. The goal of the seminar is to promote an understanding of critical and scholarly debates surrounding art and politics in general; to contribute to your awareness of art's capacity to embody and expose ideological discourses; to highlight the role of politics and transnationality in cultural formations; and to develop a critical perspective on collecting and displaying the art of the 'Other' in the West, that is to move beyond ethnic and national lenses.

On completion of this course successful students will be familiar with the analytical frameworks through which art and politics have been studied; be knowledgeable about the contemporary research on Orientalism; and be cognizant of key theoretical and

methodological issues in art history. Students will be also be able to demonstrate knowledge of key debates in colonial and post-colonial art; and to use theory to think critically about dominant modes of art history, collecting and display.

ARTH341 Rembrandt's Etchings

Professor Kim de Beaumont

Friday 1:10 pm – 3:50 pm 1502 HN

The etchings of Rembrandt van Rijn (1606-1669), generally considered the most innovative and experimental aspect of his consummately innovative and experimental oeuvre. Rembrandt made etchings throughout his long career, beginning in the late 1620s, when he was still an ambitious young painter in his home town of Leiden, through around 1660, when despite professional vicissitudes he had become a legend in his own time. The international dissemination of his prints had helped to foster that legend, and in examining their varied form, content, and function within the artist's wide range of endeavors, we will have occasion to explore the fundamental achievements and mysteries of his art.

Although this is primarily a lecture course, there will also be a strong emphasis on student participation. Requirements include a mid-term exam, a term paper of approximately 15-20 pages, and an oral presentation to the class.

ARTH 351 What is Postmodernism?

Professor Maxim Weintraub

Tuesday 1:10 pm – 3:50 pm 1502 HN

This course considers art and theory from the 1940s to the contemporary moment in order to understand and appreciate the determining forces underlying Postmodernism. Examining select but exemplary artists and art critics from the Modern and Postmodern eras, this class will isolate the major themes and trends within the art and art criticism, situate them within contemporaneous philosophical and theoretical developments, and consider the directions and legacies of Postmodernist ideas.

ARTH 351 New York City Architecture

Professor Anna Jozefacka

Thursday 1:10 pm – 3:50 pm 1501 HN

Between the mid nineteenth and mid twentieth centuries New York City evolved into the quintessential modern metropolis with a complex urban infrastructure and diverse architectural fabric. Since then, the city has augmented its architectural stock and engaged in debates about preservation vs progress. This lecture course explores the city's urban and architectural history and is organized around thematic topics designed to address the city's past and current architectural development. Shifts in the stylistic character of New York's physical composition, its buildings, engineering structures (bridges and tunnels), and public spaces (parks, squares, and streets), will be discussed in the context of social and political history as well as general architectural and urban planning theory and practice. Using New York as a case study, students participating in the class will gain greater knowledge of present day debates regarding how cities are shaped architecturally as well as learn how to analyze and research architectural structures in an urban environment. This class is organized around in-class lectures and

on-site visits. Students will be evaluated based on one exam (final essay-based exam), three 5-page papers, and class participation.

ARTCR 360.36 Introduction to Curatorial Practices

Professor Malik Gaines

Monday 1:10 pm -3:50 pm 1502 HN

This course will introduce students to critical and practical questions around exhibitions and contemporary curatorial practices. Through readings and research projects, students will study important histories of display and exhibition that inform the current field. With input from visiting guest professionals and examples identified in field trips, students will consider the roles curators play in contemporary museums and other institutions that make exhibitions, programs, and public art displays. Students will merge the critical and practical investigations in a curatorial project that requires working directly with artworks and a physical space.

Art H 450 Art and Controversy

Professor Tara Zanardi

Tuesday 9:45 am – 12:25 am 1502 HN

This seminar considers various artistic and architectural examples that have experienced controversy either at their inception or after. We will cover a broad range of historical periods and cultural contexts, and discuss crucial issues relating to the nature of the debate or problem surrounding an individual work or commission. By looking at a variety of images and structures, we examine different types of controversy—from the legal battle between John Ruskin and James Abbott McNeill Whistler in the late nineteenth century to the conflict that surfaced from the Minimalist design of Maya Ying Lin’s Vietnam Veterans War Memorial in the early 1980s.

ARTH 450 City and Country

Professor Susanna Cole

Monday 9:45 am – 12:25 am 1502 HN

In this seminar we will examine and analyze images and ideas of the city and the country from the 1760’s-1900. We will explore the ways in which these two conceptual and visual categories were imagined and became established as locations, both oppositional and dependent on one another. The course will look at technological developments, industrialization, social and economic changes, theories of landscape and ideas of the natural. Through the exploration of visual and literary material from England and France during this period, we will work to understand and dismantle our cultural vision of the city as the locus of the modern, the industrial and the progressive and the country as the locus of the pastoral, the harmonious and the unchanging.