

Undergraduate Art History Course Descriptions Spring 2016

ARTH 111 Introduction to Art History

Staff

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 30N01 History of Design

Sarah Mills

W 9:45 am – 12:25pm 1501 HN

This course will cover design, from steamships to ipods, with a focus on (perceived) binaries such as craft/industry and natural/synthetic. We will also introduce design theories as they applied to everyday objects (and some architecture) from the late 18th c. onward.

ARTH 205 Egyptian Art

Staff

M 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 221 Late Medieval Art

Staff

T 1:10 pm – 3:50 pm 1501HN

Taking its start from the revival of European culture about 1000 (when the turmoil caused by the Viking invasions subsides), this course concentrates on the creative impetus Romanesque and Gothic periods. It concludes with the achievement of High Gothic (ca. 1250). Although the art and architecture of other countries is discussed, the principle emphasis is on the pivotal work in France.

The course includes due consideration of changing historical circumstances, such as the reinforcement of the authority of monarchy and the emergence of communes, the history of ideas, relationship to Scholasticism and the like.

ARTH 227 Northern European Painting

Staff

M 9:45 am – 12:25 pm 1527 HN

This course explores the artistic production of the Low Countries, Germany, and France in the fifteenth and sixteenth centuries, including painting, sculpture, manuscripts, metalwork, tapestries, and printmaking. The

course will focus on a range of topics, including: technical innovations in art production such as the 'invention' of oil painting and engraving, art's devotional function, the complex relationship between naturalism and symbolism in Northern art, the hermeneutics of vision (that is, the way pictures structure processes of interpretation), and the relationship between Northern and Italian Renaissance art. We will also consider the changing market for art in this period from the courtly sphere of conspicuous consumption to the rise of new secular pictorial genres, such as landscapes, market and peasant scenes in urban markets like Antwerp and Nuremberg, as well as the impact of the Reformation on the manner and meaning of the visual arts in the Low Countries and Germany.

ARTH 230 **High Renaissance and Late 16th Century in Italy**

Patricia Rocco

T 4:00 pm – 6:40 pm **1527 HN**

This course will explore the art of the second half of the Renaissance, beginning with Leonardo and Michelangelo in the high Renaissance, and ending with Mannerist artists such as Bronzino. We will look at the work of artists from the 16th century while examining the sites for which the art was produced, including both public architecture and domestic space in cities such as Florence, Rome and Bologna. The course will focus on themes such as naturalism and the revival of antiquity, piety, and the censorship and reform of visual imagery, while engaging with various media from painting and sculpture to decorative arts. In addition, we will discuss the commissioning of art in this period as part of a program of political and religious propaganda, while also examining the Renaissance from the point of view of Northern artists such as Durer. Requirements include weekly readings and class discussion, a critical writing assignment, 2 exams, and a trip to the Metropolitan Museum.

ARTH 240 **Northern Baroque**

Kim de Beaumont

Th 1:10 pm – 3:50 pm **1501 HN**

This course will survey the history of 17th-century Northern European art, with special attention to the broader historical developments that were redefining the map of Europe and setting the stage for religious, social, and cultural transformation in the centuries to come.

The term "Northern Baroque" is a broad and sometimes ambiguous designation for achievements as varied as those of Sir Peter Paul Rubens (1577-1640), Rembrandt van Rijn (1606-1669), Johannes Vermeer (1632-1675), and—if we are to consider France a "northern" European country—Nicolas Poussin (1594-1665), who actually spent most of his career in Rome. Taking as our point of departure the religious and political conflicts that led to the formation of a predominantly Protestant Dutch Republic in the late 16th century, we will explore the tensions between innovation and tradition among Dutch and Flemish artists who shared a common artistic heritage but a newly divided sense of national identity. Particularly important to our discussion will be varied artistic responses to the precedents set by great masters of the Italian Renaissance; the increasing importance of middle class patronage; the expression of nationalism through "lesser" genres such as landscape and still-life; and the thriving market for prints and illustrated books. Major developments in architecture and town planning, particularly in Amsterdam and Paris, will also be addressed.

Course requirements include mid-term and final exams in essay format, and a term paper of 6-10 pages on a work in a New York museum, to be submitted and graded in two stages.

ARTH 243 **18th Century European Art**

Kim de Beaumont

W 4:00 pm – 6:40 pm **1501 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 **Realism and Impressionism**
Susanna Cole
M 9:45 am – 12:15 pm **1501 HN**

ARTH 246 **American Painting 1760-1920**
Kevin Avery
M 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 251 **Contemporary Art**
Maxim Weintraub
W 1:10 pm – 3:50 pm **1527 HN**

The goal of this course is to help students develop an understanding of key themes and artists in contemporary art and theory, as well as facilitating a familiarity with the language of contemporary art and art criticism. First and foremost, we will seek to answer the question, what is contemporary art? Looking at key works, artists, common themes, and contexts from the 1960s to now, we will establish a firm historical base for answering the aforementioned question.

ARTH 256 **Modern Architecture II**
Staff
Th 7:00 pm – 9:40 pm **1602 HN**

The lecture course surveys architecture from the 1950s to the present. It opens with Modern architecture’s transition from being avant-garde expression to its institutionalization in large scale commercial and government projects. It concludes by seeing Modernist form as one of many alternatives, including post-modernism and deconstructivism. The course addresses the ever-diversifying language of Modern architecture, with its global reach and regional variations. In addition, it outlines the ways Modern architectural theory and practice have been systematically challenged since the 1960s and augmented by emerging architectural theories. 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 the various architectural movements that shaped the course of architectural theory and practice during this period.

ARTH 260 Islamic Art Survey

Nebahat Avcioglu

M 1:10 pm – 3:50 pm 1501 HN

This course is an introduction to the Islamic art and architecture that developed over a vast geographical area since the birth of Islam in the Arabian Peninsula in the 7th century to the rise of the three great early modern Islamic empires: Ottomans, Safavids and Mughals. It examines the emergence and development of artistic styles and explores the ways in which Islam interacted with the cultures and civilisations it came into contact both in the east and the west. It is primarily a chronological examination of key works of art and architecture. The class will also focus on thematic issues such as patronage, the production of art, relationships between art and religion, cross-cultural exchanges and dynastic legitimacy. There will be a class visit to the MET.

ARTH 263 Chinese and Japanese Art

Staff

F 1:10 pm – 3:50 pm 1501 HN

ARTH 270 African Art

Staff

Th 1:10 pm – 3:50 pm 1527 HN

ARTH 300 Research Methods

Harper Montgomery

Th 9:45 am – 12:25 pm 1501 HN

In this course we will familiarize ourselves with the histories of art in twentieth-century Latin America and study methods of art historical inquiry to acquire the skills necessary for writing a research paper focused on a single work of art. For this purpose, each student will be assigned a work from the Colección Patricia Phelps de Cisneros, the Museum of Modern Art, or the Whitney Museum of American Art. Works will be drawings, photographs, sculpture, and paintings by key figures of the modern and contemporary periods, including Diego Rivera, Frida Kahlo, Xul Solar, Gego, Raphael Ortiz, and Hélio Oiticica. Requirements for the course include regular research and writing assignments, an in-class oral presentation, and a ten to fifteen-page research paper. Readings and class discussions will introduce you to methods for interpreting works of art and assignments will focus on strategies for clear and compelling writing. Four classes will be held outside the classroom, including a visit to the Watson Library of the Metropolitan Museum of Art where the reference librarian will conduct a workshop on researching printed and electronic media.

ARTH 300 Research Methods: Race, Gender and Labor in American Art, 1920-50

Michael Lobel

T 1:10 pm – 3:50 pm 1502 HN

The period after World War I saw a number of important transformations on the American scene, with the Harlem Renaissance building a community for African-American artists and the Depression era introducing a wide variety of cultural programs under the auspices of federal initiatives like the WPA. It was also a time of widespread burgeoning political consciousness, particularly around issues of labor and class. This

course will explore this period, and concurrently introduce students to research methods in the field, with particular attention paid to African-American visual culture, artists and the labor movement, and documentary photography under the Farm Security Administration. Students will be exposed to a range of primary research methods for art history, among them close visual analysis, archival research, and a consideration of the social and historical context of images. We will also focus on some of the building blocks of scholarly writing, including compiling a bibliography and editing one's writing.

ARTH 351.11 European Avant-Garde

Emily Braun

T 9:45 am – 12:25 pm 1501 HN

ARTH 35112 Art and Revolution: Mexican Modernisms

Lynda Klich

Th 1:10 pm – 3:50 pm 1502 HN

During the 1920s-40s, Mexico boasted one of the world's most exciting cultural scenes, with local artists and international expatriates exploring the most pressing artistic and social concerns of the day. Following the decade of violence and civil strife (1911-20) brought by the first social revolution in the twentieth century, artists became part of an intellectual leadership (which included political, educational, and other cultural figures) that engaged in lively debates about the social ideals of the Revolution, including educating the populace and building a national consciousness. At the same time, artists sought to participate in international currents of modernism such as social realism, cubism, futurism, and surrealism. This course explores the varied artistic responses that resulted, including: the muralists' creation of radical public art, the employment of the graphic arts and magazines as political tools, the development of photography as a visual language, the advancement of modernist architecture, disputes about the continued relevance of easel paintings, and the formation of artist collectives. Employing diverse strategies, artists questioned their role in society and the relation of art to politics, in the process offering varied proposals about issues such as nationalism, race, class, popular culture, and gender. This course will address the ways in which these various forms of creative expression produced postrevolutionary Mexico's complex artistic identity.

The requirements for this writing intensive course include three short papers, midterm and final exams, and active class participation. Readings include a survey textbook supplemented by primary sources and recent essays.

**ARTH 450.08 Advanced Studies Seminar in Modern Art
Honors: Napoleon: Art, Revolution, & Propaganda**

Tara Zanardi

Th 9:45 – 12:25

Using "propaganda" as our thematic lens, we will examine the highly contentious period of the French Revolution through the end of the Napoleonic Empire. The revolutionary years in France and subsequent political, social, and economic turmoil provided artistic fodder across Europe. Artists actively participated in the construction of Revolutionary and Napoleonic imagery. During this tumultuous period both history and art were highly politicized and politics itself was consistently conducted through artistic means. Artists engaged directly or subtly with topical themes by supporting or opposing specific political figures, conflicts, or movements, often using their paintings, prints, and sculptures for political and historical propaganda. Napoleon was particularly adept at using art to manipulate public perceptions of his administration during his tenure as General, First Consul, and as Emperor. We will critically evaluate art made during this period by various artists and in diverse media to reassess the importance of propaganda as an artistic and political method to encourage or negate support.

ARTH 450.10 Advanced Studies Seminar: Duchamp's Telegram
Thierry De Duve
W 4:00 pm – 6:40 pm 1502 HN

This seminar is not just on Marcel Duchamp, even though four classes will be devoted to a survey or in-depth analysis of his work. It is on the transition from one art world to another, guided by the hypothesis that Duchamp was the messenger of that transition. With the photo of a urinal baptized *Fountain*, he put a message in the mail in 1917 announcing that the Western art institution had switched from the 'Beaux-Arts' system to the art world as we know it today, which I call the 'Art-in-General' system. The seminar will take us through a curious back-and-forth journey in time, with stopovers at such crucial dates as 1964, 1863, 1648, or 1884.

The course is shaped as a series of thirteen three-hour seminars cum discussion conceived as independent and yet related lectures. Each lecture will focus on a particular episode in the passage from the 'Beaux-Arts' to the 'Art-in-General' system and its theoretical interpretation, ranging from the 19th century French Salon to the birth and death of 'non-art', or from theories of the avant-garde to issues of mandate and address.

In addition, two sessions of the seminar (one in the middle and one at the end of the semester) will be devoted to a recapitulation and a general discussion of the content of the course. Students are asked to read the required readings in preparation of each lecture, and encouraged as well to make use of the list of advised readings so as to broaden their knowledge.

Your assignment for the term will consist of one final paper, some five pages long, in response to a choice of questions pertaining to the subject matter of the course (which I will hand out to you on the last day of class).

ARTH 450.11 Advanced Studies Seminar: Issues of Documentary
Photography: Ethics and Narrative in Magnum Photos
Antonella Pelizzari
T 11:00 am 1503 HN

This seminar explores the meaning of documentary photography through the particular lens of a photo agency, Magnum Photos, which was created in 1947 and is still active today. Magnum was established to support the humanist values of professional photographers who worked with the printed media and aimed to have control on the distribution of their work – where it would be published, and what stories would be told. These photographers represent iconic figures in the history of photography - among them are Henri Cartier-Bresson, Robert Capa, Bruce Davidson, Susan Meiselas, and Gilles Peress.

The seminar examines a few select photographers in great depth and explores the meaning of documentary as it evolved parallel to the history of illustrated magazines, exhibitions, and photo books. The individual photographs are bound to larger themes that entail the meaning of documentary in relationship to the printed media, the representation of war, society and race, and the framing of foreign cultures. We will look at the particular vision of Magnum photographers and raise questions about the meaning of documentary, discussing the meaning of photographs on a page – how the original photo shoot becomes part of a story that expands from the original intentions of the photographer, and finds its own expression.

Each student will be responsible for a research project and a final paper that will trace a particular story by a Magnum photographer in the form of a photo book or a magazine essay, and that will address the idea of documentary – its ethics and aesthetics within the larger history of photography.