EARLY MEDIEVAL ART
Art H 221 Sec 001
Prof. Berg
Th 1:00PM-3:45PM

[Description Forthcoming]

POST-IMPRESSIONISM & SYMBOLISM
Art H 223 Sec 01
Prof. Huber
M 10:00AM-12:45PM

This course on Post-Impressionism and Symbolism will cover modernist movements that took place in the years following Impressionism and up to the turn of the twentieth century. Primary focus will be on movements in Europe and the United States, with an emphasis on cultural exchange and points of influence with other continents. Moving in chronological order, each week will address themes relevant to this history, such as sub-movements, artist colonies, aesthetic tendencies, Salons or geographical milieus that offered important contributions during this period. Thematic examples include: Provence, Montmartre, Rose + Croix, Pont-Aven, Japonsime, Les Nabis, and the Aesthetic Movement among others. While this course includes many canonical artists, it also attempts to bring into focus the scope of international influences on Post-Impressionists working at the end of the nineteenth century. The class will include museum visits and writing assignments based on direct observation of art objects. Students will be responsible for reading primary source materials on a weekly basis.

NORTHERN BAROQUE ART
Art H 240 Sec 01
Prof. De Beaumont
T 10:00AM-12:45PM

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) and Claude Lorrain (1600-1682), who actually spent most of their careers in Italy. 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; the impact of globalization;
and the thriving market for prints and illustrated books. Major developments in architecture and town planning, particularly in Amsterdam, Paris, and London, will also be addressed.

Course requirements include assigned scholarly readings, mid-term and final exams in essay format, and a term paper of 4-6 pages on a work in a New York museum. If possible, the class will visit the Metropolitan Museum of Art during class hours, so that students may select their term paper topics.

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**MODERN ART II**  
Prof. Kaplan  
Art H 250 Sec 01  
M 10:00AM-12:45PM  
[Description Forthcoming]

**ISLAMIC ART AND ARCHITECTURE**  
Prof. Avcioglu  
Art H 260 Sec 01  
T 1:00PM-3:45PM  
[Description Forthcoming]

**20th CENT AFRICAN AMERICAN ART**  
Prof. Itam  
Art H 299.05 Sec 01  
T 1:00AM-3:45PM  
[Description Forthcoming]

**RESEARCH METHODS**  
Prof. Cole  
Art H 300 Sec 02  
T 10:00AM-12:45PM  
[Description Forthcoming]

**THE ROCOCO**  
Prof. De Beaumont  
Art H 341.04 Sec 01  
Th 10:00AM-12:45PM  

Rococo is a term initially coined in the studio of the great Neoclassical painter Jacques-Louis David (1748-1825), to disparage an earlier style of eighteenth-century art that had—almost from its inception—been both criticized and admired for its unapologetic pursuit of the erratic, the erotic, the exotic and the willfully playful. Despite various Rococo revivals dating back to the mid-nineteenth century and the more gradual evolution of serious scholarly literature on the subject, the meaning and scope of the Rococo remain elusive.

In this course we will explore the concept of the Rococo from multiple perspectives: as a unique taste in interior decoration evolving in Paris in the early years of the eighteenth century, spreading
throughout Europe and taking root in differing international contexts; as embodied in the work of great painters like Jean-Antoine Watteau (1684-1721), François Boucher (1703-1770), and Jean-Honoré Fragonard (1732-1806); as an expression of the zest for subtle refinements and imaginative freedom that characterized all of the arts, including theatre, music and literature, throughout this period; as a reflection of the rising commodity culture in Europe and the growing globalization of cultural and commercial exchanges with the Middle East and Asia; and as a harbinger of modernity not initially embraced during the Enlightenment but widely recognized and respected today.

Requirements for the course will include weekly assigned readings on subjects to be discussed in class, as well as a mid-term (but no final), a term paper and a related oral presentation to class.

BUDDHISM & THE MATERIAL WORLD
Art H 470.05 Sec 01
Prof. Chou
T 1:00PM-3:45PM

[Description Forthcoming]