This lecture course will survey key achievements in Italian and Spanish art and architecture during the 17th century. In addition to considering the contributions of legendary figures such as Gian Lorenzo Bernini (1598–1680), Caravaggio (Michelangelo Merisi; 1571–1610), and Diego Velázquez (1599–1660), we will focus on issues of church and state patronage fostering Counter-Reformation religious propaganda. The grandiose, theatrical “baroque” style (a term not coined until the eighteenth century) was but one of many modes of representation evolving at this time, through which artists were exploring new possibilities for psychological insight and personal self-expression. Highlighted topics will include: transformative developments in architecture and town planning in Rome; international and global influences; the development of distinctive regional styles; and innovations in portraiture, landscape, and genre painting.

Course requirements include mid-term and final examinations in essay format, and a four-to-six-page term paper. A class trip to the Metropolitan Museum of Art will be scheduled as early as possible during the semester, so that students may select their term paper topics.

This course surveys European art from around 1760 to 1848, an age of profound political and social upheaval. Neoclassicism and Romanticism—traditionally characterized as clearly opposing artistic styles—will be explored as interrelated creative responses to the constantly shifting ideologies and circumstances of the emerging modern world. In our study of this period, we will focus on the contexts in which art works were produced, exhibited, and understood, in relation to successive political regimes, the effects of the industrial revolution, the rise of nationalism, and the establishment of European colonies in Africa and the Middle East. While Paris remains a major artistic center throughout this period, due attention will be paid to international developments and innovative trends in Spain, Britain, and Germany, as well as to sculpture, architecture, and the decorative arts.

Course requirements include assigned scholarly readings, active class participation, mid-term and final examinations in essay format, and a four- to six-page term paper based on an artwork in the Metropolitan Museum of Art. A class trip to the Metropolitan Museum of Art will be
scheduled as early as possible during the semester, so that students may select their term paper topics.

### MODERN ARCHITECTURE 2

*Prof. Kaplan*

Art H 256 Sec 01  
M 1:00PM-3:45PM

[Description Forthcoming]

### POSTWAR & CONTM ART - LAT AMER

*Prof. Montgomery*

Art H 257 Sec 01  
W 1:00PM-3:45PM

[Description Forthcoming]

### ART EAST ASIA: PAINT & CALLIGR

*Prof. Brotherton*

Art H 263 Sec 01  
T 1:00PM-3:45PM

This course will explore the emergence and development of the arts of the brush from the 3rd century CE to the 20th century, emphasizing the last millennium. Our main focus will be on figure painting (including portraiture and narrative painting), landscape painting, and calligraphy. We will consider how Chinese artists grappled with social, political, economic, and personal issues through art. Topics include court sponsorship, political motivation, personal expression, the art market, copies and forgeries, regional competition, and cultural identity, among others. Students are required to visit the Metropolitan Museum of Art and practice focused looking at paintings of their choice.

### RESEARCH METHODS:

**PHOTOGRAPHS OF RACE DURING THE AMERICAN GREAT DEPRESSION**

*Prof. Pelizzari*

Art H 300 Sec 01  
T 10:00AM-12:45PM

During the Great Depression in the Thirties a large archive of photographs was formed under the US Government agency of the Farm Security Administration (FSA) that reflected a major effort towards documentary clarity, humanitarian empathy, and collective information. However, these photographs contributed to shape a rhetoric of poverty that was partial and highly controlled. It is known that Franklin Roosevelt’s plight for “the forgotten man” was focused mainly on the rural poor whites, and that his administration, with Roy Stryker as the Head of the FSA commission, operated according to an American ethos that shunned the question of race.

This course seeks a new reading of the FSA archive representing racial minorities – African-Americans as well as Japanese-Americans, Native Americans, and Mexican migrants – and it aims to discuss the flaws of the government commission during the Jim Crow era. If these
subjects have been often confined to folklore and exploitation, the course aims to mobilize the narratives and conditions that generated these tropes.

We will work with the large collection of FSA photographs at the New York Public Library and the Schomburg Center, where we will study works by documentary photographers such as Ben Shahn, Marion Post Wolcott, Russell Lee, Margaret Bourke-White, Walker Evans, Arthur Rothstein, as well as Gordon Parks and Robert H. McNeill. The course requires participation and archival research involving this pivotal moment in American history.

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**RESEARCH METHODS: THE REVOLUTIONARY POWER OF THE PRINT**  
**Prof. Klich**  
Art H 300 Sec 02  
Th 1:00PM-3:45PM

This class centers on early-twentieth-century Mexican print culture. Students will work closely with objects in the Metropolitan Museum of Art’s Fall exhibition Mexican Prints at the Vanguard, or from its vast collection of postrevolutionary works on paper. Our readings and discussions will scrutinize race-, class-, and gender-based methodologies for the critical study of modern art. Some instructional sessions will be held in conjunction with museums and libraries, working with professional staff (including the exhibition’s curator Mark McDonald), in order to learn strategies for close looking and for research in print, electronic media, and archives. Students will learn by doing through a series of technical tasks involving information retrieval and analysis pertinent to their objects, and will participate in a hands-on printmaking workshop. In addition to the research tasks and final paper, students will have short writing assignments, complete reading and response tasks, participate in group exercises, and give an oral presentation on their research. The interactive course provides fundamental training in art history by emphasizing foundational skills and means of research in the field. It offers pragmatic instruction in determining appropriate frameworks and methodologies for sound art historical analysis. Students learn the foundations of advanced research by investigating one art object in depth and writing a comprehensive research paper (10 pages) that critically assesses existing interpretations of their object and offers new insights. The workshops and stepped assignments stress writing skills—the organization of information, logical structure of argument, the clear articulation of ideas, and the development of an authoritative voice.

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**WOMEN ARTISTS IN RENAISSANCE**  
**Prof. Rocco**  
Art H 331.03 Sec 01  
Th 1:00PM-3:45PM

[Description Forthcoming]

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**CURATORIAL PRACTICES**  
**Prof. Singerman**  
Art H 399.27 Sec 01  
M 1:00PM-3:45PM

[Description Forthcoming]
THE MEDIEVAL BODY
Art H 420.04 Sec 01
Prof. Hahn
T 1:00AM-3:45PM

[Description Forthcoming]

AESTHETICS AND POWER: ART UNDER AUTHORITARIAN REGIMES
Art H 450.25 Sec 01
Prof. Huber
M 10:00AM-12:45PM

This seminar examines the fate of artists and artmaking under authoritarian regimes in the first half of the twentieth century. Although primarily focused on the official art and persecutions carried out by the Italian Fascists and German National Socialists from 1920 through 1940, this course will also explore artmaking under Communist regimes in the Soviet Union, the impact of “fascisms” on modern art in Latin America, as well as international definitions of propaganda from Europe to China. This course will also consider the history of the avant-garde during this period, interrogating the label of “degenerate” as it was applied to artists, as well as the role of vanguard collaborators (the Futurists), or utopian world-builders (Constructivists). One goal of this seminar is to examine the impact of censorious art policies on artistic creation under authoritarian regimes and in their aftermath. The latter portion of the semester will address works of art created in the latter portion of the twentieth century (Jack Goldstein, Anselm Kiefer, Gerhard Richter, and Ai Weiwei, for example), considering artists’ reactions to the memories of these events as well as the reckoning (or lack thereof) with these problematic histories by subsequent generations.