ARCHITECTURE, HISTORY AND THEORY

Departmental Office: 826 Schermerhorn; 212-854-4505
http://www.columbia.edu/cu/arthistory/

Director of Undergraduate Studies: Prof. Barry Bergdoll, 918 Schermerhorn; 212-854-5425; bgb1@columbia.edu

Director of Art Humanities: Prof. Noam Elcott, 907 Schermerhorn; 212-854-7968; nme2106@columbia.edu

Coordinator for Undergraduate Programs: Emily Benjamin, 826 Schermerhorn; 212-854-4505; eb3061@columbia.edu

The goal of the major in the Department of Art History and Archaeology is to explore the history of art, architecture, and archaeology across a broad historical, cultural, geographic, and methodological spectrum.

Department courses take advantage of the extraordinary cultural resources of New York City and often involve museum assignments and trips to local monuments. The department offers a major and concentration in art history and in the history and theory of architecture, and a combined major in art history and visual arts.

At the heart of the major is AHIS UN3000 Majors’ Colloquium: the Literature and Methods of Art History, which introduces students to different methodological approaches to art history and critical texts that have shaped the discipline. The colloquium also prepares students for the independent research required in seminars and advanced lecture courses, and should be taken during the junior year.

Surveys and advanced lecture courses offered by Barnard and Columbia cover the spectrum of art history from antiquity to the present and introduce students to a wide range of materials and methodologies. Limited-enrollment seminars have a narrower focus and offer intensive instruction in research and writing. The opportunity for advanced research with a senior thesis is available to students who qualify.

The major readily accommodates students who wish to study abroad during junior year. Courses taken at accredited programs can generally count as transfer credits toward the major, but students must gain the approval of the director of undergraduate studies. Similarly, any transfer credit for the major must be approved by the director of undergraduate studies. Generally no more than 12 points of transfer credit are applicable to the major. The form to petition for transfer credit can be found on the department website (http://www.columbia.edu/cu/arthistory/undergraduate/forms.html). Eligible Art History courses taken at Reid Hall and through the Berlin Consortium are counted as Columbia courses, not transfer courses.

All newly declared majors and concentrators should visit the department office and speak with the undergraduate program coordinator about the requirements and their planned curriculum.

The director of undergraduate studies regularly communicates with majors by email to announce departmental events, museum internships, and other news. Students who do not receive these messages should email the undergraduate program coordinator. The director of undergraduate studies is also available to talk to students about their professional goals and plans to study abroad.

Course Information

Lectures
Attendance at the first class meeting is recommended.

Colloquia
For information about enrollment in the required colloquium AHIS UN3000 Majors’ Colloquium: the Literature and Methods of Art History, students should consult the department during the registration period in the semester prior to the one in which the course is offered. Interested students must sign up using an online form; majors will be informed of the sign-up dates and deadline via the majors mailing list. Enrollment is limited and admission is at the discretion of the instructor. It is recommended that students sign up for the colloquium in their junior year.

Seminars
Seminars require an application which is due in the departmental office in 826 Schermerhorn before the registration period in the semester prior to the one in which the course is offered (April for fall courses, November for spring courses). The required application form is available in PDF format on the department website (http://www.columbia.edu/cu/arthistory/undergraduate/forms.html). Students should list the seminars to which they apply on SSOL.

Bridge Seminars
Bridge seminars are open to graduate and undergraduate students. As with other seminars, they require an application, which are due in the semester prior to the semester in which the course is offered (August for fall courses, December for spring courses). The required application form is available in PDF format on the department website (http://www.columbia.edu/cu/arthistory/undergraduate/forms.html).

Bridge Lectures
Bridge lectures are open to graduate and advanced undergraduate students. They do not require an application.

Travel Seminar
In the spring, one or more undergraduate seminars in the Department of Art History and Archaeology may be designated as a travel seminar. Travel seminars receive funding to sponsor travel over the spring break to a distant site related to the subject matter of the seminar.

Study Abroad

Reid Hall, Paris
For information about the Columbia University in Paris Art History Program at Reid Hall, including summer session courses, visit the Office of Global Programs (http://ogp.columbia.edu/) website.

Summer Program in Italy: Archaeological Fieldwork at Hadrian’s Villa
Columbia University offers a four-week summer program that provides undergraduate and graduate students with the opportunity to excavate and learn together at Hadrian’s Villa, a UNESCO World Heritage site near Rome and the most important Roman villa. It synthesizes Roman, Greek, and Egyptian architectural and artistic traditions and has attracted scholarly attention for centuries. For more information, visit the program website (http://columbia.studioabroad.com/index.cfm?FuseAction=Programs.ViewProgram&amp;Program_ID=10577/).
Columbia Summer Program in Venice
The Department of Art History and Archaeology and the Department of Italian offer a summer program based at Co’ Foscari University in Venice. The program uses an interdisciplinary approach to understanding Italian culture through study of its language, literature/film, architecture, art history and conservation, and economy. Students have the opportunity to gain a deeper appreciation of the rich Venetian culture, traditions and history. The program is open to qualified undergraduate and graduate students from the U.S. and Italy. For more information, visit the program website [here](http://columbia.studioabroad.com/index.cfm?FuseAction=Abroad.ViewLink&Parent_ID=3D70B992-BCDE-E7F3-57371CF1854BF98A&Link_ID=BD582BB6-BCDE-E7F3-50ED440855275AC0&Program_ID=10436/).

Columbia Summer Program in Greece
The Department of Art History and Archaeology and the Program in Hellenic Studies offer a new summer program in Athens. “Curating the Histories of the Greek Present” examines aspects of Greek history and culture through the organization of an art exhibition under the general theme of the environment. The project is structured around classroom seminars, museum and site visits, walking tours, and workshop sessions in which students will learn about and gain experience in all stages of curating an exhibition. For more information, visit the program website [here](http://columbia.studioabroad.com/index.cfm?FuseAction=Programs.ViewProgram&Program_ID=10911/).

Departmental Honors
Senior Thesis Prize
A prize is awarded each year to the best senior honors thesis written in the Department of Art History and Archaeology.

Professors
Alexander Alberro (Barnard)
Zainab Bahrani
Barry Bergdoll
Michael Cole
Jonathan Crary
Francesco de Angelis
Vidya Dehejia
David Freedberg
Robert E. Harrist, Jr.
Anne Higonnet (Barnard)
Holger Klein
Rosalind Krauss
Kellie Jones
Branden Joseph
Matthew McKelway
Jonathan Reynolds (Barnard)
Simon Schama
Avinoam Shalem
Zoë Strother

Associate Professors
Diane Bodart
Zeynep Çelik
Noam M. Elcott
Elizabeth Hutchinson (Barnard)
Ioannis Mylonopoulos
Lisa Trever

Assistant Professors
Gregory Bryda (Barnard)
Meredith Gamer
Eleonora Pistis
Michael Waters

Adjunct Faculty
Dawn Delbanco
Rosalyn Deutsche (Barnard)
John Rajchman
Stefaan Van Liefferinge

Lecturers
Molly Allen
Frederique Baumgartner
Eliza Butler
Hannah Friedman
Alexandra Helfrin
Page Knox
Janet Kraynak
Sandrine Larrive-Bass
Ja Won Lee
Daria Melnikova
Martina Mims
Irina Oryshkevich
Elizabeth Perkins
Olivia Powell
Kelly Presutti
Michael Sanchez
Susan Sivard
Caroline Wamsler
Gillian Young

On Leave
Profs. Freedberg, Trever (2019-2020)
Profs. Crary, de Angelis, Delbanco, Harrist (Fall 2019)
Profs. Dehejia, Jones, Krauss, Mylonopoulos, Pistis (Spring 2020)

Guidelines for all Art History and Archaeology Majors, Concentrators, and Interdepartmental Majors

Courses
HUMA UN1121 Masterpieces of Western Art (Art Humanities) does not count toward the majors or concentrations, and no credit is given for Advanced Placement exams.

Grading
Courses in which a grade of D has been received do not count toward the major or concentration requirements.

Only the first course a student takes in the department may be taken for a grade of Pass/D/Fail. Classes taken in the Architecture or Visual Arts departments to fulfill the studio requirement may be taken for a grade of Pass/D/Fail.
# Senior Thesis

The senior thesis project consists of a research paper 35-45 pages in length. It is a year-long project, and students writing a thesis must register for AHIS UN3002 Senior Thesis for the fall and spring terms. Much of the fall semester is devoted to research, and the spring semester to writing.

All thesis writers are required to participate in class and, on alternate weeks, meet as a group or individually with the instructor. Group meetings are designed as a series of research and writing workshops geared toward students’ research projects. Students receive a total of six credits for successful completion of the thesis and class.

In order to apply, students follow a selection process similar to the one currently used for seminars. Students must identify a thesis topic and secure a faculty adviser in the Department of Art History and Archaeology. Applications must indicate the subject of the thesis, a short annotated bibliography, and the name and the signature of the adviser, followed by a one-page statement (400 words) outlining the topic, goals, and methodology of the thesis.

The application deadline is set for August before the senior year. Please check the department website (http://www.columbia.edu/cu/arthistory/undergraduate/senior-thesis.html) for exact dates. Applications may be delivered in person or emailed to the coordinator for undergraduate programs. The director of undergraduate studies, in consultation with the thesis adviser, reviews the applications.

Students who intend to write a thesis should begin formulating a research topic and approaching potential faculty sponsors during the spring of the junior year. Currently, the department offers the Summer Research Travel Grant fellowship, which supports thesis-related research and travel during the summer. Additional senior thesis research funding during the academic year is administered through Columbia College and General Studies.

Senior thesis applications may be found at: http://www.columbia.edu/cu/arthistory/undergraduate/forms.html

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## Summer Research Travel Grant

The department offers the Summer Research Travel Grant, which may be used for travel to museums, building sites, libraries, archives, and other places of interest relevant to the thesis project. Students normally use these funds to conduct research during the summer before senior year.

Travel grant applications require a carefully edited thesis proposal, itemized budget, and supporting letter from a faculty sponsor. Applications are due in April of the student’s junior year. Students will be notified of deadlines as they become available. Please contact the coordinator for undergraduate programs with any questions.

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## Major in Art History

Please read Guidelines for all for Art History and Archaeology Majors, Concentrators, and Interdepartmental Majors above.

The year-long senior thesis project (for qualified students; see below) AHIS UN3002 Senior Thesis may substitute for one elective lecture course. Seminars may substitute for lecture courses and may count toward fulfillment of the distribution requirements. Barnard Art History courses count toward the majors and concentration requirements.

The requirements for the major are as follows:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>AHIS UN3000</td>
<td>Majors’ Colloquium: the Literature and Methods of Art History</td>
</tr>
<tr>
<td></td>
<td>Seven 3-point lecture courses in Art History.</td>
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<tr>
<td></td>
<td>At least one course in three of four historical periods, listed below</td>
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<tr>
<td></td>
<td>An additional two courses in two different world regions, listed below</td>
</tr>
<tr>
<td></td>
<td>Two additional lectures of the student’s choice</td>
</tr>
<tr>
<td></td>
<td>Two seminars in art history</td>
</tr>
<tr>
<td></td>
<td>A studio course taken in the Visual Arts or Architecture departments (which may be taken Pass/D/Fail)</td>
</tr>
</tbody>
</table>

### Historical Periods

- Ancient (pre-400 CE/AD)
- 400-1400
- 1400-1700
- 1700-Present

### World Regions

- Africa
- Asia
- Europe/North America/Australia
- Latin America
- Middle East

NOTE: These chronological divisions are approximate. In case of ambiguities, please contact the director of undergraduate studies.

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## Major in History and Theory of Architecture

Please read Guidelines for all for Art History and Archaeology Majors, Concentrators, and Interdepartmental Majors above.

Majors can take advantage of one of the strengths of the department by focusing on architectural history. This track combines an introductory studio in architectural design with a slightly modified program in art history. Major requirements were updated in February 2019; please contact the director of undergraduate studies with any questions.

The requirements for the major are as follows:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>AHIS UN3000</td>
<td>Majors’ Colloquium: the Literature and Methods of Art History</td>
</tr>
<tr>
<td></td>
<td>Seven lecture courses in art history, one of which must be AHIS UN1007 Introduction to Architecture, and three of which must focus on architectural history. Courses must cover four of five general areas:</td>
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<tr>
<td></td>
<td>Ancient Mediterranean</td>
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<td>Medieval Europe</td>
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<td>Renaissance and Baroque</td>
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<td>18th-20th century</td>
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<td></td>
<td>Non-Western</td>
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<tr>
<td></td>
<td>At least two seminars in art history or architectural history</td>
</tr>
<tr>
<td>ARCH UN1020</td>
<td>Introduction To Architectural Design and Visual Culture</td>
</tr>
</tbody>
</table>

NOTE: These chronological divisions are approximate. In case of ambiguities, please contact the director of undergraduate studies.
Major in Art History and Visual Arts

Please read Guidelines for all for Art History and Archaeology Majors, Concentrators, and Interdepartmental Majors above.

Students interested in the combined major should contact the coordinator for undergraduate programs in the Art History department, as well as the director of undergraduate studies in the Visual Arts department.

Up to two 3-point courses in art history may be replaced by a related course in another department, with approval of the adviser. The combined major requires the completion of sixteen or seventeen courses. It is recommended that students interested in this major begin working toward the requirements in their sophomore year.

The requirements for the major are as follows:

<table>
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<tr>
<th>Course</th>
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<tbody>
<tr>
<td>AHIS UN3000</td>
<td>Majors’ Colloquium: the Literature and Methods of Art History</td>
</tr>
</tbody>
</table>

Seven 3-point lecture courses in art history:

- At least one course in three of four historical periods, as listed below
- An additional two courses in two different world regions, as listed below
- Two additional lectures of the student’s choice

21 points in Visual Arts covering:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>VIAR UN1000</td>
<td>Basic Drawing</td>
</tr>
<tr>
<td>VIAR UN2300</td>
<td>Sculpture I</td>
</tr>
<tr>
<td>or VIAR UN2200</td>
<td>Ceramics I</td>
</tr>
</tbody>
</table>

Five additional VIAR 3-point studio courses (15 points)

In the senior year, students must complete either a seminar in the Department of Art History and Archaeology or a senior project in visual arts (pending approval by the Visual Arts Department).

NOTE: These chronological divisions are approximate. In case of ambiguities, please contact the director of undergraduate studies.

Historical Periods

- Ancient (pre-400 CE/AD)
- 400-1400
- 1400-1700
- 1700-present

World Regions

- Africa
- Asia
- Europe/North America/Australia
- Latin America
- Middle East

Concentrators are not required to take the majors colloquium, a seminar, or a studio course.

Concentration in History and Theory of Architecture

Please read Guidelines for all for Art History and Archaeology Majors, Concentrators, and Interdepartmental Majors above.

The requirements for the concentration are as follows:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>AHIS UN1007</td>
<td>Introduction to the History of Architecture</td>
</tr>
</tbody>
</table>

Seven lecture courses in art history, one of which must be AHIS UN1007 Introduction to the History of Architecture, and three of which must focus on architectural history. Courses must cover four of five general areas:

- Ancient Mediterranean
- Medieval Europe
- Renaissance and Baroque
- 18th-20th century
- Non-Western

Concentrators are not required to take the majors colloquium, a seminar, or a studio course.

Undergraduate Lectures

Attendance at first class meeting is strongly recommended.
AHIS UN1007 Introduction to the History of Architecture. 4 points.
This course is required for architectural history and theory majors, but is also open to students interested in a general introduction to the history of architecture, considered on a global scale. Architecture is analyzed through in-depth case studies of key works of sacred, secular, public, and domestic architecture from both the Western canon and cultures of the ancient Americas and of the Hindu, Buddhist, and Islamic faiths. The time frame ranges from ancient Mesopotamia to the modern era. Discussion section is required.

AHIS UN2105 Greek Myths Seen Through Ancient Greek and Roman Art. 3 points.
The lecture course will explore the rich world of Greek mythology as seen through Greek and Roman art. An important focus will be the understanding of the significant discrepancies between the literary and artistic dissemination of ancient myths. The course will illuminate the ways in which ancient artists visualized Greek myths and demonstrate that art did not simply illustrate stories but helped shape them significantly while creating very often imaginative alternatives.

AHIS UN2119 Rome Beyond Rome: Roman Art and Architecture in a Global Perspective. 4 points.
This course will approach the art of the Roman empire from two vantage points. In its first half, it will consider it from the inside. Through a regional survey of the art and architecture produced in the provinces of the Roman empire between the 2nd c. BCE and the 4th c. CE, it will focus on the mechanisms by which models emanating from Rome were received and adapted in local contexts (so-called “Romanization”), as well as on the creative responses that the provincials’ incorporation into the empire elicited. The second half of the course will consider the art of the Roman empire from the outside, i.e., from the perspective of its neighbors in the Middle East and in Africa, as well as its self-proclaimed successors and imitators. On the one hand, we will see how ancient states such as the kingdom of Meroë and the Parthian empire, or regions such as the Gandhara, interacted with the visual culture of Rome and its empire. On the other, we will explore the degree to which the classical roots of the modern colonial empires in Asia, Africa, and the Americas both managed and failed to shape the visual cultures that these empires developed.
AHIS UN2405 Twentieth-Century Art. 3 points.
The course will examine a variety of figures, movements, and practices within the entire range of 20th-century art—from Expressionism to Abstract Expressionism, Constructivism to Pop Art, Surrealism to Minimalism, and beyond— situating them within the social, political, economic, and historical contexts in which they arose. The history of these artistic developments will be traced through the development and mutual interaction of two predominant strains of artistic culture: the modernist and the avant-garde, examining in particular their confrontation with and development of the particular vicissitudes of the century’s ongoing modernization. Discussion section complement class lectures. Course is a prerequisite for certain upper-level art history courses.

AHIS UN2412 Eighteenth Century Art in Europe. 3 points.
This course will examine the history of art in Europe from the late seventeenth to the early nineteenth century. This was a period of dramatic cultural change, marked by, among other things, the challenging of traditional artistic hierarchies; increased opportunities for travel, trade, and exchange; and the emergence of “the public” as a critical new audience for art. Students will be introduced to major artists, works, and media, as well as to key themes in the art historical scholarship. Topics will include: the birth of art criticism; the development of the art market; domesticity and the cult of sensibility; the ascension of women artists and patrons; and the visual culture of empire, slavery, and revolution. The emphasis will be on France and Britain, with forays to Italy, Spain, Germany, India, America, and elsewhere.

AHIS UN2427 Twentieth-Century Architecture. 4 points.
This course examines some of the key moments of architectural modernity in the twentieth century in an attempt to understand how architecture participated in the making of a new world order. It follows the lead of recent scholarship that has been undoing the assumption that modern twentieth-century architecture is a coherent enterprise that should be understood through avant-garde movements. Instead, architectural modernity is presented in this course as a multivalent, and even contradictory, entity that has nonetheless had profound impact on modernity. Rather than attempting to be geographically comprehensive, it focuses on the interdependencies between the Global North and the South; instead of being strictly chronological, it is arranged around a constellation of themes that are explored through a handful of projects and texts. Reading primary sources from the period under examination is a crucial part of the course.

AHUM UN2604 Art In China, Japan, and Korea. 3 points.
CC/GS/SEAS: Partial Fulfillment of Global Core Requirement
Introduces distinctive aesthetic traditions of China, Japan, and Korea—their similarities and differences—through an examination of the visual significance of selected works of painting, sculpture, architecture, and other arts in relation to the history, culture, and religions of East Asia.

AHUM UN2612 A History of China in 27 Objects. 3 points.
This course introduces twenty-seven significant monuments and objects comprising a selective overview of 4000 years of traditional Chinese culture. Through these twenty-seven objects, we will think about historical currents, consider materials (clay, stone, bronze, lacquer, paper, silk, ink, and wood), how things were made, how these objects were used among the living, and why some of them were buried with the dead. Because analogy and metaphor is fundamental to Chinese language, we will examine visual symbols, auspicious imagery and rhetoric of resistance that had their origins in literature. The goal of the course is to raise awareness of visual clues in Chinese art and to establish basic visual literacy. After successfully completing this course you will be better able to articulate a research question, read more critically, write a visual analysis, and impress friends and family as you name a painting used in restaurant décor.

AHUM UN2901 Masterpieces of Indian Art and Architecture. 4 points.
CC/GS/SEAS: Partial Fulfillment of Global Core Requirement
Introduction to 2000 years of art on the Indian subcontinent. The course covers the early art of Buddhism, rock-cut architecture of the Buddhists and Hindus, the development of the Hindu temple, Mughal and Rajput painting and architecture, art of the colonial period, and the emergence of the Modern.
prior to when the course will be offered (April deadline for fall courses, November deadline for spring courses). Please visit the “Courses” page on the department website (http://www.columbia.edu/cu/arthistory/courses/) and select the upcoming semester to find a list of undergraduate seminar descriptions and links to seminar application forms.

AHIS UN3100 Hellenistic Sculpture: Intellectuals, Gods, Kings & Fishermen. 4 points.

Obsession with the Classical often kept us from looking at the Hellenistic period with its artistic achievements as a time of innovation and experimentation in art. In Hellenistic times, new cultural and artistic centers arose besides Athens: Alexandria in Egypt, Antioch and Pergamon in Asia Minor, or Rhodes. Especially in sculpture, artists and patrons demonstrated an unprecedented interest in subjects such as ugly old women, working peasants, slaves with disfigured bodies, or non-Greeks. The seminar will study the sculpture of the Hellenistic period as an extremely imaginative and dynamic artistic expression without the Classical bias. In addition, it will look into the societal conditions that allowed this multi-cultural and rather inclusive style in sculpture to be created. The styles of the various Hellenistic artistic centers will be individually analysed based on representative works and then compared to each other and to the sculptural traditions of the Classical period, so that Hellenistic sculpture can be understood both as a continuation of the Classical and especially Late Classical sculpture and as an artistic, intellectual, and social creation – a creation that often went against the ideals of the past.

Fall 2019: AHIS UN3100

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<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>AHIS 3100</td>
<td>001/41657</td>
<td>M 4:10pm - 6:00pm</td>
<td>Ioanis</td>
<td>4</td>
<td>14/12</td>
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<tr>
<td></td>
<td>930 Schermerhorn Hall</td>
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<td>Mylonopoulos</td>
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</table>

AHIS UN3314 Inganno and Engaño: Art and the Rhetoric of Deceit between Spain and Italy. 4 points.

This seminar explores ideas of deception - inganno in Italy, engaño in Spain - as a fundamental trait of the visual arts and as a growing preoccupation in literature, politics, science, and religion in the sixteenth and seventeenth centuries. We will attend to the rich cross-cultural exchange, divergence, and overlap in the way deceit was thought about between the Italian and Iberian peninsulas in this period. Case studies and assignments will include key works of art from New York City museums & collections, with mandatory field trips.

Fall 2019: AHIS UN3314

<table>
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<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
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<tbody>
<tr>
<td>AHIS 3314</td>
<td>001/41658</td>
<td>W 12:10pm - 2:00pm</td>
<td>Hannah</td>
<td>4</td>
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<td>934 Schermerhorn Hall</td>
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<td>Friedman</td>
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AHIS UN3410 Approaches to Contemporary Art. 3 points.

This course examines the critical approaches to contemporary art from the 1970s to the present. It will address a range of historical and theoretical issues around the notion of “the contemporary” (e.g. globalization, participation, relational art, ambivalence, immaterial labor) as it has developed in the era after the postmodernism of the 1970s and 1980s.

Spring 2020: AHIS UN3410

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<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
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<tbody>
<tr>
<td>AHIS 3410</td>
<td>001/12926</td>
<td>Th 10:10am - 12:00pm</td>
<td>Brandon</td>
<td>3</td>
<td>14/12</td>
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<td></td>
<td>930 Schermerhorn Hall</td>
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<td>Joseph</td>
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</tbody>
</table>

AHIS UN3444 Reflexivity in Art and Film. 4 points.

This seminar will explore a range of individual works of Western art from the 16th century to late 20th century in which the tension between illusionism and reflexivity is foregrounded. It will focus on well-known paintings and films in which forms of realism and verisimilitude coexist with features that affirm the artificial or fictive nature of the work or which dramatize the material, social and ideological conditions of the work’s construction. Topics will include art by Durer, Holbein, Velazquez, Watteau, Courbet, Morisot, Vertov, Deren, Godard, Yarta, Hitchcock and others. Readings will include texts by Auerbach, Gombrich, Brecht, Jameson, Barthes, Didi-Huberman, Bazin, Lukacs, Mulvey, and Daney.

Spring 2020: AHIS UN3444

<table>
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<tr>
<th>Course Number</th>
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<th>Instructor</th>
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<th>Enrollment</th>
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<tbody>
<tr>
<td>AHIS 3444</td>
<td>001/12927</td>
<td>T 2:10pm - 4:00pm</td>
<td>Jonathan</td>
<td>4</td>
<td>12/12</td>
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<tr>
<td></td>
<td>832 Schermerhorn Hall</td>
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AHIS UN3446 Contemporary Queer Art Practices: Subculture, Sexuality, and the Politics of Performance. 4 points.

Not offered during 2019-20 academic year.

This seminar examines contemporary queer art practices, in conjunction with theories of gender, sexuality, subculture, and race. Through the close analysis of artworks, films, performances, theater, and television this seminar will question and consider the ways in which queer art practices can be a form of subversion, critique, and resistance. The political implications of performance will be considered by focusing on queer artistic practices, such as drag, which resist, refuse and rethink the constructions of gender.

Spring 2020: AHIS UN3446

<table>
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<tr>
<th>Course Number</th>
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<th>Instructor</th>
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<td>AHIS 3446</td>
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<td>Leah Weier</td>
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AHIS UN3450 Art and Empire. 4 points.

This course explores the images and objects produced, collected, and displayed in the context of the British and French empires of the eighteenth and nineteenth centuries. Drawing on a range of perspectives —including those drawn from postcolonial studies, critical race studies, and indigenous studies—we will develop a critical vocabulary for addressing the history of colonialism and the ongoing process of decolonization, asking what particular problems and opportunities art history presents for the study of empire. In what ways were aesthetics entangled with imperial ideology? How did works of art support or challenge dominant political, social, and cultural narratives? And what does a study of historic empires have to offer to our understanding of globalization today? We will also engage with the ways in which the legacy of empire is treated in contemporary museology, and will visit a number of New York City museums and collections throughout the semester. Regions covered include India, the Caribbean, the Pacific, and North Africa; topics include cartographic practices, the recording of history, the visual culture of slavery, artifacts of exploration, photography and “truth,” and the materiality of color.

Spring 2020: AHIS UN3450

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AHIS UN3451 Latinx Artists Coast to Coast. 4 points.
This course takes a close look at visual art and performative culture by artists of Latin American descent in the U.S. or Latinx, Latina/o art. The artists we will study trace their heritage to Mexico, Puerto Rico, the Dominican Republic, and Cuba, along with other countries in Latin America. We will consider how these wide-ranging and diverse creative expressions come to signify Latinidad while in the process transforming U.S. culture. Course themes include: physical and psychic borders, indigeneity, colonialism and racialization, gender and sexuality, and expanding notions American art and identity. Class discussions will focus on close examination of theoretical approaches and individual works along with ideas of representation.

AHIS UN3501 African Art: The Next Generation. Focus: Congo. 4 points.
CC/GS/SEAS: Partial Fulfillment of Global Core Requirement
African art history reached a new maturity and sophistication in the 1990s through an intense interdisciplinary dialogue on the visual arts in the Congo. Prominent historians, anthropologists, political scientists, philosophers, artists, and art historians debated the history of Congolese art and changed its future through active patronage. The seminar will cover a wide variety of these texts and will examine the unprecedented role for museum exhibitions in disseminating new interpretations for African art.

Majors Colloquium
The Majors Colloquium is a required course for all majors in the department. See the department website (http://www.columbia.edu/cu/arthistory/) for more information. Students must sign up online by the deadline, which is posted on the department website.

AHIS UN3000 Majors’ Colloquium: the Literature and Methods of Art History. 4 points.
Prerequisites: Not open to Barnard or Continuing Education students. Majors must receive instructor’s permission. Students must sign-up online: http://goo.gl/forms/otfh8x5hqk
Introduction to different methodological approaches to the study of art and visual culture. Majors are encouraged to take the colloquium during their junior year.

Bridge Lectures
Bridge lectures are open to graduate and advanced undergraduate students. They do not require an application. Attendance at first class is strongly recommended.
AHIS GU4023 Medieval Art II: From Pope Gregory to the Eve of the Reformation. 4 points.
This advanced lecture course is intended for students with little or no background in medieval art of Latin ("Western") Europe. It provides a comprehensive introduction to a period spanning roughly one millennium, from Pope Gregory the Great's defense of art ca. 600 to rising antagonism against it on the eve of the Protestant Reformation. Themes under consideration include Christianity and colonialism, pilgrimage and the cult of saints, archaism versus Gothic modernism, the drama of the liturgy, somatic and affective piety, political ideology against "others," the development of the winged altarpiece, and pre-Reformation iconophobia. We will survey many aspects of artistic production, from illuminated manuscripts, portable and monumental sculpture, stained glass, sumptuous metalworks, drawings, and reliquaries to the earliest examples of oil paints and prints. While this course is conceived as a pendant to Medieval Art I: From Late Antiquity to the End of the Byzantine Empire (AHIS GU4021), each can be taken independently of one another. In addition to section meetings, museum visits to the Metropolitan Museum of Art, The Cloisters, and The Morgan Library are a required component to the course.

Students must register for a mandatory discussion section.

Spring 2020: AHIS GU4023
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
AHIS 4023  001/19990  M W 1:10pm - 2:25pm  612 Schermerhorn Hall  Gregory Bryda  4  26/67

AHIS GU4044 Neo-Dada and Pop Art. 3 points.
This course examines the avant-garde art of the fifties and sixties, including assemblage, happenings, pop art, Fluxus, and artists' forays into film. It will examine the historical precedents of artists such as Robert Rauschenberg, Jasper Johns, Allan Kaprow, Andy Warhol, Claes Oldenburg, Carolee Schneemann and others in relation to their historical precedents, development, critical and political aspects.

Fall 2019: AHIS GU4044
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
AHIS 4044  001/10366  T Th 10:10am - 11:25am  612 Schermerhorn Hall  Branden Joseph  3  47/67

AHIS GU4110 Japanese Architecture from the Mid-19th Century to the Present. 3 points.
This course will examine Japanese architecture and urban planning from the mid-19th century to the present. We will address topics such as the establishment of an architectural profession along western lines in the late 19th century, the emergence of a modernist movement in the 1920's, the use of biological metaphors and the romanticization of technology in the theories and designs of the Metabolist Group, and the shifting significance of pre-modern Japanese architectural practices for modern architects. There will be an emphasis on the complex relationship between architectural practice and broader political and social change in Japan.

Spring 2020: AHIS GU4110
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
AHIS 4110  001/00471  M W 10:10am - 11:25am  LIT03 Diana Center  Jonathan Reynolds  3  66/66

It is a truism that landscape painting dominated nineteenth-century American art, especially as represented by members of the so-called "Hudson River School." Some have attributed this phenomenon to the inherent beauty of the natural environment on this continent. Others have seen it as an expression of an innate, transcendent national character. Recently, however, scholars have explored American landscape painting in connection to the development of tourism. Beginning in the eighteenth century, tourists in Europe and America began seeking out powerful vistas as a means of cultivating taste and expressing cultural, national, and class identity. Landscape tourism was fueled by and fueled the market for landscape representations and inspired the creation of new aesthetic categories such as "the sublime" and "the picturesque." At the same time, the development of tourism—including accommodations, roads, and new forms of transportation—facilitated artists' exploration of the land. These developments contributed to new technologies of vision that structured both the making and the consumption of pictures.

Fall 2019: AHIS GU4150
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
AHIS 4150  001/00124  T Th 4:10pm - 5:25pm  LIT04 Diana Center  Elizabeth Hutchinson  3  18

Bridge Seminars
Bridge seminars are open to graduate and advanced undergraduate students. Interested students must fill out and submit an online application form in the weeks prior to the start of the semester in which the course is offered (August for fall courses, January for spring courses) in order to be considered for enrollment. Please visit the "Courses" page on the department website (http://www.columbia.edu/cu/arthistory/courses/) and select the upcoming semester to find a list of course descriptions and links to seminar application forms.

AHIS GU4520 Gothic Nature. 4 points.
In this seminar, we will ask how medieval literary and visual culture shaped and reflected people's conception of God's Creation—animals, plants, rocks, planets—and their place in and with respect to it. At once hostile environment, a place of temporary exile after humankind's banishment from Paradise, nature also functioned as a machine, bearing the blueprint of its divine designer, to be decoded and instrumentalized for nourishment, medicine, and amusement. It was also valued for its limitless metaphorical potential, both elevating and foreboding; nature often signified something apart from itself. To elaborate on these themes, we will turn to recent approaches in ecocritical and ecomaterialist studies, and will explore historical texts and images relating to Neo-Platonic cosmology, the wood of the cross, the host mill and wine press (and other agricultural allegories), tree cults, stones and sedimentation, star-gazing, architectural vegetation, herbal medicine, natural theology, among other topics. A leitmotif threading throughout the semester’s discussions will be the extent to which ideas and ideals growing out of the Middle Ages continue to inform the way in which we interact with the natural world. Museum visits to the New York Botanical Library Rare Books/Manuscripts Library and The Cloisters' gardens are mandatory.

Spring 2020: AHIS GU4520
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
AHIS 4520  001/17795  W 4:10pm - 6:00pm  930 Schermerhorn Hall  Gregory Bryda  4  10/12
AHIS GU4546 Gilles Deleuze: Thinking in Art. 4 points.
The philosophy of Gilles Deleuze has emerged as one of the richest, most singular adventures in post-war European thought; Foucault considered it the most important in France, and more generally, in the 20th century. In all of Deleuze's work there is a search for a new 'image of thought.' But how did art figure in this search, and how did the search in turn appeal to artists, writers, filmmakers, architects, as well as curators or critics? In this seminar, we explore the complex theme of 'think in art' in Deleuze, and its implications for art in the 21st century or for the global contemporary art of today.

AHIS GU4585 The Early Mosque: Shaping Sacred Space. 4 points.
This seminar deconstructs the early sacred public space in Islam, namely the mosque. It dissects it into its major zones and focuses on major items defining these zones. The varied spaces, like the niche of prayer (mihrab), pulpit for the imam (minbar), prayer area (musalla), the ablution fountain, inner court (rahiba), outer court (ziyada), minaret, entrance façade, and even specific major objects like the Quran stand (kursi), mihrab lamp (misbah), and the Quran, will be discussed separately in each meeting. Despite this deconstruction process of studying the mosque, an approach that clearly aims at dissection and segmentation, holistic methods of understanding mosques will be taken too. The seminar aims at understanding how these spaces interact and create visual and sensuous experiences in time and space. Special discussions will focus on 'iconic' mosques of the early world of Islam (like the mosque of the Prophet in Medina, the Friday mosques of Damascus and Cordoba, or the sacred space of the Ka'aba, the Black Stone, of Mecca), on the integration of other public institutional spaces into this building complex, like the mausoleum (maqbara), quran school (madrasa) and hospital (maristan), and on the specificity of the so-called international and diaspora mosques today.

AHIS GU4749 Bauhaus and Architecture. 4 points.
This seminar will take up the complex issue of the role that architecture played at the Bauhaus. Despite the centrality of architecture to the curricular diagram devised by Gropius with the school's founding in 1919, architecture was not formally taught until 1927, and then by Hannes Meyer rather than Gropius. Staged in the centennial year of the Bauhaus we will work to examine the school's position and experiments in architecture freed of the later proliferation of the term "Bauhaus architecture" as a veritable synonym for the modern movement. Inevitably historiography will play a role in our considerations from the outset as well, as much to study in its own right as to peel back to a more nuanced and granular understanding of the various and shifting positions on architecture on the school. Architecture here will not be understood only as the design of new ground-up buildings but will consider the practices developed at the Bauhaus for the design of exhibitions and the metaphor of architecture in other practices. Indeed, in a year in which scores and scores, if not hundreds of centennial exhibitions are being staged both the issue of exhibition design and the role of exhibitions in promoting first Bauhaus positions and principles, and later Bauhaus agendas, will be a major topic. The seminar will travel together in the middle of the semester to visit the new Bauhaus museums just opened in Weimar and Dessau, and to see exhibitions that have been staged there and in Berlin to celebrate and interpret the complex 14 year history of the Bauhaus. We will also visit as many buildings associated with the Bauhaus and the architects who taught or were trained there as we can in and around Weimar, Dessau and Berlin on a short four day trip.

AHIS GU4947 Architectures of Information. 4 points.
Information is useless without an architecture—whether that architecture is cabinets and drawers that file away forms, buildings that house bureaucracies, tables that make data visible, or satellites in orbit that push it out of sight. Information's arrangement in physical space—what technologists call its "address"—has, in fact, been a key but underestimated aspect of its power. Building upon recent humanities scholarship that has offered histories of such epistemic units as fact and storage, and retrieval of information? What role do they play in the present? Starting in the early modern period, the course investigates the ways in which the design of equipment, buildings, and cities has helped create modern epistemic orders.