ART HISTORY-VISUAL ARTS

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 e-mail 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 wait 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 (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 (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
Avinom Kamel
Zoël Strother

Associate Professors
Diane Bodart
Zeynep Çelik
Noam M. Elcott
Elizabeth Hutchinson (Barnard)

Assistant Professors
Ioannis Mylonopoulos
Lisa Trever

Adjunct Faculty
Dawn Delbanco
Rosalyn Deutch (Barnard)
John Rajchman
Stefaan Van Lieshout

Lecturers
Molly Allen
Frederique Baumgartner
Eliza Butler
Hannah Friedman
Alexandra Helpchin
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)

Major in Art History and Visual Arts
Students electing the combined major should consult with a faculty adviser in the department, as well as with the director of undergraduate studies in the Visual Arts Department.

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

The requirements for the major are as follows:

<table>
<thead>
<tr>
<th>AHIS W3895</th>
<th>Majors’ Colloquium: the Literature and Methods of Art History</th>
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<tr>
<td>Seven 3-point lecture courses in art history. At least one course in three of four historical periods, as listed below.</td>
<td>An additional two courses drawn from at least two different world regions, as listed below.</td>
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</tbody>
</table>
Significantly while creating very often imaginative alternatives. That art did not simply illustrate stories but helped shape them in ways in which ancient artists visualized Greek myths and demonstrate artistic dissemination of ancient myths. The course will illuminate the understanding of the significant discrepancies between the literary and seen through Greek and Roman art. An important focus will be the

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 2405 Twentieth-Century Architecture. 3 points.
Prerequisites: Discussion Section AHIS 2406
This 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.

Spring 2019: AHIS UN2405
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
AHIS 2405 | 001/00349 | T Th 4:10pm - 5:25pm | Alexander | 3 | 153/200

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.

Fall 2019: AHIS UN2412
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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AHIS 2412 | 001/13396 | T Th 10:10am - 11:25am | Frederique | 3 | 47/67

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-gardist 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.

AHIS 2500 The Arts of Africa. 3 points.
CC/GS/SEAS: Partial Fulfillment of Global Core Requirement
Introduction to the arts of Africa, including masquerading, figurative sculpture, reliquaries, power objects, textiles, painting, photography, and architecture. The course will establish a historical framework for study, but will also address how various African societies have responded to the process of modernity.

Spring 2019: AHIS UN2500
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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AHIS 2500 | 001/10976 | M W 4:10pm - 5:25pm | Zoe Strouther | 3 | 29/33

AHIS UN2602 The Arts of Japan. 3 points.
Introduction to the painting, sculpture, and architecture of Japan from the Neolithic period through the present. Discussion focuses on key monuments within their historical and cultural contexts.

Spring 2019: AHIS UN2602
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
AHIS 2602 | 001/70967 | T Th 10:10am - 11:25am | Miriam Chusid | 3 | 30/35

AHUM 2604 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.

Spring 2019: AHUM UN2604
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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AHUM 2604 | 002/20940 | M W 2:40pm - 3:55pm | Ja Lee | 3 | 22/22

AHUM 2604 | 003/14449 | T Th 2:40pm - 3:55pm | Daria Melnikova | 3 | 23/22

AHUM 2604 | 001/70967 | T Th 10:10am - 11:25am | Zoe Strother | 3 | 18/19
AHIS 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.

AHIS UN2702 Pre-Columbian Art and Architecture. 3 points.
The Western Hemisphere was a setting for outstanding accomplishments in the visual arts for millennia before Europeans set foot in the so-called “New World.” This course explores the early indigenous artistic traditions of what is now Latin America, from early monuments of the formative periods (e.g., Olmec and Chavín), through acclaimed eras of aesthetic and technological achievement (e.g., Maya and Moche), to the later Inca and Aztec imperial periods. Our subject will encompass diverse genre including painting and sculpture, textiles and metalwork, architecture and performance. Attention will focus on the two cultural areas that traditionally have received the most attention from researchers: Mesoamerica (including what is today Mexico, Guatemala, Belize, El Salvador, and Honduras) and the Central Andes (including Ecuador, Peru, and Bolivia). We will also critically consider the drawing of those boundaries—both spatial and temporal—that have defined “Pre-Columbian” art history to date. More than a survey of periods, styles, and monuments, we will individually analyse based on representative works and then compared to each other and to the sculptural traditions of the Classical period, so that Pre-Columbian art history to date. More than a survey of periods, styles, and monuments, we will individually analyse based on representative works and then compared to each other and to the sculptural traditions of the Classical period, so that Pre-Columbian art history to date. More than a survey of periods, styles, and monuments, we will individually analyse based on representative works and then compared to each other and to the sculptural traditions of the Classical period, so that Pre-Columbian art history to date. More than a survey of periods, styles, and monuments, we will individually analyse based on representative works and then compared to each other and to the sculptural traditions of the Classical period, so that Pre-Columbian art history to date. More than a survey of periods, styles, and monuments, we will individually analyse based on representative works and then compared to each other and to the sculptural traditions of the Classical period, so that Pre-Columbian art history to date. More than a survey of periods, styles, and monuments, we will individually analyse based on representative works and then compared to each other and to the sculptural traditions of the Classical period, so that Pre-Columbian art history to date. More than a survey of periods, styles, and monuments, we will individually analyse based on representative works and then compared to each other and to the sculptural traditions of the Classical period, so that Pre-Columbian art history to date. More than a survey of periods, styles, and monuments, we will individually analyse based on representative works and then compared to each other and to the sculptural traditions of the Classical period, so that Pre-Columbian art history to date. More than a survey of periods, styles, and monuments, we will individually analyse based on representative works and then compared to each other and to the sculptural traditions of the Classical period, so that Pre-Columbian art history to date. More than a survey of periods, styles, and monuments, we will individually analyse based on representative works and then compared to each other and to the sculptural traditions of the Classical period, so that Pre-Columbian art history to date. More than a survey of periods, styles, and monuments, we will individually analyse based on representative works and then compared to each other and to the sculptural traditions of the Classical period, so that

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, Antiocheia 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.
AHIS UN3101 The Public Monument in the Ancient Near East. 4 points.
This seminar will focus on the invention of the public monument as a commemorative genre, and the related concepts of time, memory and history in the ancient Near East and Egypt. Public monuments will be studied in conjunction with readings from ancient texts (in translation), as well as historical criticism, archaeological and art historical theories.

Spring 2019: AHIS UN3101
Course Number 3101
Section/Call Number 001/18950
Times/Location W 4:10pm - 6:00pm 934 Schermerhorn Hall
Instructor Zainab Bahrani
Points 4
Enrollment 10/15

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

AHIS UN3319 The Architect’s Library-Laboratory. 4 points.
This seminar challenges the interpretation of architect’s libraries as static repositories of information, and it shows how they were in fact sorts of laboratories, in which architects experimented in both the creation of knowledge and the production of designs.

Spring 2019: AHIS UN3319
Course Number 3319
Section/Call Number 001/83198
Times/Location Th 2:10pm - 4:00pm 934 Schermerhorn Hall
Instructor Eleonora Pistis
Points 4
Enrollment 6/12

AHIS UN3413 Nineteenth-Century Criticism. 4 points.
Prerequisites: junior or senior standing, and the instructor’s permission. Selected readings in 19th-century philosophy, literature, and art criticism, with emphasis on problems of modernity and aesthetic experience. Texts include work by Diderot, Kant, Coleridge, Hegel, Emerson, Flaubert, Ruskin, Baudelaire, and Nietzsche.

Spring 2019: AHIS UN3413
Course Number 3413
Section/Call Number 001/25030
Times/Location T 10:10am - 12:00pm 930 Schermerhorn Hall
Instructor Jonathan Cray
Points 4
Enrollment 11/12

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.

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.

Spring 2019: AHIS UN3501
Course Number 3501
Section/Call Number 001/16745
Times/Location T 2:10pm - 4:00pm 806 Schermerhorn Hall
Instructor Zoe Strother
Points 4
Enrollment 10/15

AHIS UN3610 Visualizing Japanese Buddhism. 4 points.
It has long been recognized that Buddhism is a religion whose tenets are constantly being absorbed, reinterpreted, and disseminated through images. While artworks exist as compliments to doctrinal thought, they are also integral components to ritual and belief, and can even underpin and inspire new forms of religious thought. This course provides a multi-disciplinary approach to the study of Buddhist art in Japan. Each week, we will focus on one group of related images, studying and analyzing their basic design or composition and material. Then, we will think about their original use, how they served specific ritual functions, or how they promoted certain Buddhist teachings. Themes to be considered include the development of Japanese Buddhist art in relation to the broader East Asian context and to indigenous Japanese religions (Shinto), the role of art and architecture in promulgating larger belief systems, women as Buddhist practitioners and as commissioners of religious art projects, and the deification of historical figures. By the end of this course, students will acquire an understanding of the multiple ways people in the Japanese archipelago interpreted Buddhist art over time, and will learn to evaluate and analyze religious artworks within specific ideological frameworks.

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/ofth8xShqk

Introduction to different methodological approaches to the study of art and visual culture. Majors are encouraged to take the colloquium during their junior year.

**Spring 2019: AHIS UN3000**

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<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
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<tbody>
<tr>
<td>AHIS 3000</td>
<td>Th 10:10am - 12:00pm 930 Schermerhorn Hall</td>
<td>Meredith</td>
<td>4</td>
<td>15/15</td>
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**Fall 2019: AHIS UN3000**

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<th>Course Number</th>
<th>Times/Location</th>
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<th>Points</th>
<th>Enrollment</th>
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<tbody>
<tr>
<td>AHIS 3000</td>
<td>W 10:10am - 12:00pm 832 Schermerhorn Hall</td>
<td>Zoe Strother</td>
<td>4</td>
<td>12/14</td>
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</table>

**AHIS UN3007 Major’s Colloquium: Intro to the Literature and Methods of Architectural History. 4 points.**

This course, on the one hand, examines the intertwined histories of art history and architectural history from the late nineteenth century onwards and, on the other, focuses on questions that have been central to architectural history since the field’s beginnings. It combines theoretical inquiry with practical training in historical research. Students will be asked to carry out research projects in various archives in New York City and complete a single writing assignment in stages.

**Spring 2019: AHIS UN3007**

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<th>Course Number</th>
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<tbody>
<tr>
<td>AHIS 3007</td>
<td>W 10:10am - 12:00pm 934 Schermerhorn Hall</td>
<td>Zeynep Celik</td>
<td>4</td>
<td>10/12</td>
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**Senior Thesis**

The year-long Senior Thesis program is open to majors in the Department of Art History and Archaeology. For more information, please visit the Senior Thesis information page (http://www.columbia.edu/cu/arthistory/undergraduate/senior-thesis.html) on the department website.

**AHIS UN3002 Senior Thesis. 3 points.**
Prerequisites: the department’s permission. Required for all thesis writers.

**Spring 2019: AHIS UN3002**

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<th>Course Number</th>
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<tbody>
<tr>
<td>AHIS 3002</td>
<td>T 4:10pm - 6:00pm 930 Schermerhorn Hall</td>
<td>Barry Bergdoll</td>
<td>3</td>
<td>8/10</td>
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**Fall 2019: AHIS UN3002**

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<tr>
<td>AHIS 3002</td>
<td>M 2:10pm - 4:00pm 930 Schermerhorn Hall</td>
<td>Barry Bergdoll</td>
<td>3</td>
<td>9/10</td>
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**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 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**

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<tr>
<td>AHIS 4044</td>
<td>T Th 10:10am - 11:25am 612 Schermerhorn Hall</td>
<td>Barre Scalise</td>
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**AHIS GU4150 Tourism, Nature, and the North American Landscape. 3 points.**
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.

**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 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 ‘thinking in art’ in Deleuze, and its implications for art in the 21st century or for the global contemporary art of 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.