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&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=3D708992-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 Helpin
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>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>AHIS W3895</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 drawn from at least 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>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>VIAR R1001</td>
<td>001/18284</td>
<td>M W 2:40pm - 3:55pm</td>
<td>Francesco de Angelis</td>
<td>3</td>
<td>48/67</td>
</tr>
<tr>
<td>VIAR R3330</td>
<td>001/92194</td>
<td>T Th 10:10am - 11:25am</td>
<td>Diane Bodart</td>
<td>4</td>
<td>15/67</td>
</tr>
<tr>
<td>VIAR R1001</td>
<td>001/75510</td>
<td>M W 4:10pm - 5:25pm</td>
<td>Eleonora Pistis</td>
<td>4</td>
<td>56/67</td>
</tr>
<tr>
<td>VIAR R3330</td>
<td>001/41646</td>
<td>M W 2:40pm - 3:55pm</td>
<td>Michael Waters</td>
<td>4</td>
<td>62/67</td>
</tr>
</tbody>
</table>

In the senior year, students undertake 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 about the eligibility of a course to fill the requirement, please consult the director of undergraduate studies.

**Historical Periods**
- Ancient (up to 400 CE/AD)
- 400-1400
- 1400-1700
- 1700-present

**World Regions**
- Africa
- Asia
- Europe, North America, Australia
- Latin America
- Middle East

**Undergraduate Lectures**

*Attendance at first class meeting is strongly recommended.*

**AHIS 1007 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 2109 Roman Art and Architecture. 3 points.**
The architecture, sculpture, and painting of ancient Rome from the 2nd century B.C. to the end of the Empire in the West.

**AHIS 2305 Renaissance Imperial Spain. 4 points.**
Prerequisites: Required discussion section AHIS UN2306
The course will survey Renaissance art in Hapsburg Spain, considered in the wide geographical context of the extended and dispersed dominions of the different crowns of the Spanish monarchy, which connected the Iberian Peninsula with Italy, Flanders and the New World. It will concern visual art in its various media, mainly painting, sculpture and architecture, but also tapestries, prints, armor, goldsmithery and ephemeral decoration, among others. Works of the main artists of the period will be introduced and analyzed, giving attention to the historical and cultural context of their production and reception. The course will particularly focus on the movement of artists, works and models within the Spanish Hapsburg territories, in order to understand to what extent visual arts contributed to shaping the political identity of this culturally composite empire.

**AHIS 2311 Baroque Imperial Spain (17th Century). 3 points.**
The course will survey Baroque art in Hapsburg Spain, considered in the wide geographical context of the extended and dispersed dominions of the different crowns of the Spanish monarchy, which connected the Iberian Peninsula with Italy, Flanders and the New World. It will concern visual art in its various media, mainly painting, sculpture and architecture, but also tapestries, prints, armor, goldsmithery and ephemeral decoration, among others. Works of the main artists of the period will be introduced and analyzed, giving attention to the historical and cultural context of their production and reception. The course will particularly focus on the movement of artists, works and models within the Spanish Hapsburg territories, in order to understand to what extent visual arts contributed to shaping the political identity of this culturally composite empire.

**AHIS 2105 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.
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 UN2405 Twentieth-Century Art. 3 points.
Prerequisites: Discussion Section AHIS UN2406

- The course will examineuints 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.

Fall 2019: AHIS UN2412
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
AHIS 2412 | 001/13396 | T Th 10:10am - 11:25am | Frederique Baumgartner | 3 | 13/67

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 UN2500 The Arts of Africa. 3 points.
CC/GS/SEAS: Partial Fulfillment of Global Core Requirement

Introduction to the arts of Africa, including masquerading, figural 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
AHIS 2500 | 001/10976 | M W 4:10pm - 5:25pm | Zoe Strother | 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 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.

Spring 2019: AHUM UN2604
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
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

Fall 2019: AHUM UN2604
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
AHUM 2604 | 002/99178 | M W 1:10pm - 2:25pm | Daria Melnikova | 3 | 22/22
AHUM 2604 | 003/16183 | T Th 2:40pm - 3:55pm | Daria Melnikova | 3 | 19/19
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 critically assess the varieties of evidence—archaeological, epigraphic, historical, ethnographic, and scientific—available for interpretations of ancient Latin American art and culture.

AHUM UN2901 Masterpieces of Indian Art and Architecture. 4 points.
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.

Undergraduate Seminars
Undergraduate seminars are open to undergraduate students only. Interested students must fill out and submit an online application form in the semester 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, 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: 001/18950
Section/Call Number: T 10:10am - 12:00pm
Times/Location: 934 Schermerhorn Hall
Instructor: Zainab Bahrami
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: 001/83198
Section/Call Number: Th 12:10pm - 2:00pm
Times/Location: 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,
as well as problems 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: 001/25030
Section/Call Number: T 10:10am - 12:00pm
Times/Location: 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: 001/16745
Section/Call Number: T 2:10pm - 4:00pm
Times/Location: 806 Schermerhorn Hall
Instructor: Zoe Strother
Points: 4
Enrollment: 9/15

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/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.

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.

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.

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.

AHIS GU4045 Collecting. 4 points.
Collecting is among the most universal of human social phenomena. The course begins by studying the universality of collecting, exploring its range and hierarchies. Following a study of social, psychological, and anthropological theories of collecting, the course traces the history of collecting at its highest levels, from Renaissance princely collections to modern public art museums. The course is mostly about European and American collecting, but includes discussion of how art from all over the world has been collected. Special attention will be paid to preserved collections and art about collecting.

Not offered during 2019-20 academic year.

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 'think in art' in Deleuze, and its implications for art in the 21st century or for the global contemporary art of today.

Fall 2019: AHIS GU4546
Course Number: AHIS 4546
Section/Call Number: 001/41652
Times/Location: W 2:10pm - 4:00pm, 832 Schermerhorn Hall
Instructor: John Allan Rajchman
Points: 4
Enrollment: 16/20

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.