ART HISTORY-VISUAL ARTS

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

Director of Undergraduate Studies: Prof. Barry Bergdoll, bgb1@columbia.edu

Director of Art Humanities: Prof. Zoë Strother, zss1@columbia.edu

Coordinator for Undergraduate Programs: Emily Benjamin, 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 INTRO LIT/METHODS OF ART HIST, 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.

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 INTRO LIT/METHODS OF ART HIST, 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

Students must submit an application in order to be considered for enrollment in department seminars. These applications are due around the time of early registration (April for fall courses, November for spring courses). Interested students can apply using the Google form applications which are linked below each seminar description on the website, as well as in the “Notes” section of each Directory of Classes listing. Students should then join the SSOL wait-list for any seminars they have applied to.

Bridge Seminars

Bridge seminars are open to graduate and undergraduate students. Bridge seminars also require an application, which is due in the semester prior to the semester in which the course is offered (August for fall courses, December for spring courses). Interested students can apply using the Google form applications which are linked below each seminar description on the website, as well as in the “Notes” section of each Directory of Classes listing. Students should then join the SSOL wait-list for any seminars they have applied to.

Bridge Lectures

Bridge lectures are open to undergraduate and graduate 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 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.

Columbia Summer Program in Venice

The Department of Art History and Archaeology and the Department of Italian offer a summer program based at Ca’ 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.

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.

Departmental Honors

In order to be considered for departmental honors, students must write a senior thesis and have a GPA of at least 3.7 in the major. The faculty of the Department of Art History and Archaeology submits recommendations to the College Committee on Honors, Awards, and Prizes for confirmation. Normally no more than 10% of graduating majors receive departmental honors in a given academic year.

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
Julia Bryan-Wilson
Michael Cole
Jonathan Crary
Francesco de Angelis
David Freedberg
Anne Higonnet (Barnard)
Kellie Jones
Branden W. Joseph
Holger A. Klein
Rosalind Krauss
Matthew McKelway
Jonathan Reynolds (Barnard)
Simon Schama
Avinoam Shalem
Zoë Strother

Assistant Professors

Gregory Bryda (Barnard)
Meredith Gamer
Eleonora Pistis
Michael J. Waters

Adjunct Faculty

Dawn Delbanco
Rosalyn Deutsch (Barnard)
John Rajchman

Lecturers

Frederique Baumgartner
Susannah Blair
Lucas Cohen
Sophia D’Addio
Alessandra di Croce
Xiaohan Du
Nicholas Fitch
Iheb Guermazi
Page Knox
Janet Kraynak
Sandrine Larrive-Bass
Martina Mims
Kent Minturn
Nicholas Morgan
Freda Murck
Irina Oryshkevich
Nina Rosenblatt
Susan Sivard
Leslie Tait
Stefaan Van Liefferinge
Caroline Wamsler
Leah Werier

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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</thead>
<tbody>
<tr>
<td>Seven 3-point lecture courses in art history.</td>
<td>At least one course in three of four historical periods, as listed below.</td>
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<tr>
<td>An additional two courses drawn from at least two different world regions, as listed below.</td>
<td>Two additional lectures of the student’s choice</td>
</tr>
<tr>
<td>21 points in Visual Arts covering:</td>
<td></td>
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<tr>
<td>VIAR R1001</td>
<td>Basic Drawing</td>
</tr>
<tr>
<td>VIAR R3330</td>
<td>Sculpture I</td>
</tr>
<tr>
<td>Five additional VIAR R3000-level or above course</td>
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</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

Fall 2024 Undergraduate and Bridge Lectures

UNDERGRADUATE LECTURES: 2000-level courses. Attendance at first class meeting is strongly recommended. BRIDGE LECTURES: 4000-level courses. Open to graduate and advanced undergraduate students. Attendance at first class is strongly recommended.

AHIS 1007 Introduction to the History of Architecture. 4.00 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.

Spring 2024: AHIS 1007 Course Number Section/Call Number Times/Locatio Instructor Points Enrollment
AHIS 1007 001/12853 T Th 6:10pm - 7:25pm 614 Schermerhorn Hall Eleonora Pistis 4.00 65/90

Fall 2024: AHIS 1007 Course Number Section/Call Number Times/Locatio Instructor Points Enrollment
AHIS 1007 001/11523 T Th 2:40pm - 3:55pm Room TBA Michael Waters 4.00 0/90

AHIS UN2300 Early Italian Art. 3 points.
Discussion Section Required
Not offered during 2023-2024 academic year.

An introduction to the origins and early development of Italian Renaissance painting as a mode of symbolic communication between 1300-1600. Artists include Giotto, Fra Angelico, Masaccio, Mantegna, and Leonardo da Vinci. Emphasis on centers of painting in Florence, Siena, Assisi, Venice and Rome.

Fall 2024: AHIS UN2300 Course Number Section/Call Number Times/Locatio Instructor Points Enrollment
AHIS 2300 001/11524 T Th 10:10am - 11:25am 612 Schermerhorn Hall Michael Cole 3 0/60

AHIS UN2405 TWENTIETH CENTURY ART. 4.00 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.

Fall 2024: AHIS UN2405 Course Number Section/Call Number Times/Locatio Instructor Points Enrollment
AHIS 2405 001/11525 T Th 4:10pm - 5:25pm Room TBA Alexander Alberro 4.00 0/150

AHIS UN2415 History Painting and Its Afterlives. 3.00 points.
This course will study the problematic persistence of history painting as a cultural practice in nineteenth century Europe, well after its intellectual and aesthetic justifications had become obsolete. Nonetheless, academic prescriptions and expectations endured in diluted or fragmentary form. We will examine the transformations of this once privileged category and look at how the representation of exemplary deeds and action becomes increasingly problematic in the context of social modernization and the many global challenges to Eurocentrism. Selected topics explore how image making was shaped by new models of historical and geological time, by the invention of national traditions, and by the emergence of new publics and visual technologies. The relocation of historical imagery from earlier elite milieus into mass culture forms of early cinema and popular illustration will also be addressed.

Fall 2024: AHIS UN2415 Course Number Section/Call Number Times/Locatio Instructor Points Enrollment
AHIS 2415 001/11526 T Th 4:10pm - 5:25pm 612 Schermerhorn Hall Jonathan Cray 3.00 0/20
AHIS GU4027 Architecture in Western Europe 1066-1399. 3.00 points.
This course explores architecture in Western Europe during the Middle Ages. The time frame starts with the conquest of England in 1066 and ends with the appointment of Gothic experts in 1399 to advise on the construction of Milan Cathedral towards the end of the Middle Ages. The first historical event coincides with the creation of architecture of a bewildering scale while the second reflects the end of building without architectural treatises or architectural theory - in a modern sense. The course will also introduce students to new digital technologies such as laser scanning and photogrammetry for the study of medieval architecture. No preliminary knowledge of medieval history or architectural history is needed, and no knowledge of digital technologies or specific computer skills is expected. The monuments selected belong to a period that starts when architecture moved away from Roman antique models and ends just before the re-adoption of Classical standards in the Renaissance. In this course the originality of medieval architecture, its relationship with earlier and later monuments, and the dramatic effort involved in its creation will be discussed. Major themes of medieval society such as pilgrimages, crusades, piety, the cult of relics, and the social and intellectual context of the Middle Ages are also part of this lecture. In the first weeks, important concepts of medieval society and its architecture will be presented in combination with a number of new technologies recently adopted in the field. These introductory classes will offer the foundations needed to understand artistic and architectural developments in the Middle Ages. While the course will focus on architecture, different media are included when they provide valuable information on the artistic and cultural context to which buildings belong. New technologies serve as a basis for a critical discussion about the changes in method introduced by new media and technologies in the field of architectural history.

Fall 2024: AHIS GU4027

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<th>Course Number</th>
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<th>Times/Location</th>
<th>Instructor</th>
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<th>Enrollment</th>
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<tr>
<td>AHIS 4027</td>
<td>001/11531</td>
<td>M W 11:40am - 12:55pm</td>
<td>Stefaan Van Lieftingen</td>
<td>3.00</td>
<td>0/45</td>
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AHIS GU4093 Sacred Space in South Asia. 3.00 points.
“Sacred” space in the Indian subcontinent was at the epicenter of human experience. This course presents Buddhist, Hindu, Islamic, and Jain spaces and the variety of ways in which people experienced them. Moving from the monumental stone pillars of the early centuries BCE to nineteenth century colonial India, we learn how the organization and imagery of these spaces supported devotional activity and piety. We discuss too how temples, monasteries, tombs, and shrines supported the pursuit of pleasure, amusement, sociability, and other worldly interests. We also explore the symbiotic relationship between Indian religions and kingship, and the complex ways in which politics and court culture shaped sacred environments. The course concludes with European representations of South Asia’s religions and religious places.

Fall 2024: AHIS GU4093

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<th>Course Number</th>
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<tr>
<td>AHIS 4093</td>
<td>001/11532</td>
<td>M W 10:10am - 11:25am</td>
<td>Subhashini Kaligotla</td>
<td>3.00</td>
<td>0/45</td>
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Fall 2024 Undergraduate and Bridge Seminars

UNDERGRADUATE SEMINARS: 3000-level courses. Open to undergraduate students only. Interested students must submit an online application (April deadline for fall courses, November deadline for spring courses). Visit the "Courses" page on the department website to find a list of undergraduate seminars and links to application forms. BRIDGE SEMINAR:

4500-level courses. Open to graduate and advanced undergraduate students. Applications are due in August for fall courses, and January for spring courses. Visit the "Courses" page on the department website to find a list of bridge seminars and links to application forms.

AHIS UN3413 NINETEENTH-CENTURY CRITICISM. 4.00 points.
Prerequisites: junior or senior standing, and the instructor’s permission. This course examines a diverse selection of social and aesthetic responses to the impacts of modernization and industrialization in nineteenth-century Europe. Using works of art criticism, fiction, poetry, and social critique, the seminar will trace the emergence of new understandings of collective and individual experience and their relation to cultural and historical transformations. Readings are drawn from Friedrich Schiller’s Letters On Aesthetic Education, Mary Shelley’s The Last Man, Thomas Carlyle’s “Signs of the Time”, poetry and prose by Charles Baudelaire, John Ruskin’s writings on art and political economy, Flora Tristan’s travel journals, J.-K. Huysmans’s Against Nature, essays of Walter Pater, Nietzsche’s Birth of Tragedy and other texts.

Fall 2024: AHIS UN3413

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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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<tr>
<td>AHIS 3413</td>
<td>001/11530</td>
<td>M 4:10pm - 6:00pm</td>
<td>Jonathan Cray</td>
<td>4.00</td>
<td>0/12</td>
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</table>

AHIS GU4646 FOUCAULT AND THE ARTS. 4.00 points.
Michel Foucault was a great historian and critic who helped change the ways research and criticism are done today – a new ‘archivist’. At the same time, he was a philosopher. His research and criticism formed part of an attempt to work out a new picture of what it is to think, and think critically, in relation to Knowledge, Power, and Processes of Subjectivization. What was this picture of thought? How did the arts, in particular the visual arts, figure in it? How might they in turn give a new image of Foucault’s kind of critical thinking for us today? In this course, we explore these questions, in the company of Deleuze, Agamben, Rancière and others thinkers and in relation to questions of media, document and archive in the current ‘regime of information’. The Seminar is open to students in all disciplines concerned with these issues.

Fall 2024: AHIS GU4646

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<th>Course Number</th>
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<th>Enrollment</th>
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<tr>
<td>AHIS 4646</td>
<td>001/11533</td>
<td>W 4:10pm - 6:00pm</td>
<td>John Allan Rajchman</td>
<td>4.00</td>
<td>0/25</td>
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Majors Colloquium

Required course for all majors in the department. See the department website for more information. Students must sign up online by the deadline, which is posted on the department website.

AHIS UN3000 INTRO LIT/METHODS OF ART HIST. 4.00 points.
Required course for department majors. Not open to Barnard or Continuing Education students. Students must receive instructors permission. 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 2024: AHIS UN3000

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<th>Course Number</th>
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<th>Times/Location</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>AHIS 3000</td>
<td>001/12865</td>
<td>M 12:10pm - 2:00pm</td>
<td>Lisa Trever</td>
<td>4.00</td>
<td>18/19</td>
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Fall 2024: AHIS UN3000

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<th>Course Number</th>
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<th>Times/Location</th>
<th>Instructor</th>
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<tr>
<td>AHIS 3000</td>
<td>001/11527</td>
<td>M 2:10pm - 4:00pm</td>
<td>Avinoam Shalem</td>
<td>4.00</td>
<td>0/12</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 on the department website.

### AHIS UN3002 SENIOR THESIS. 3.00 points.
Prerequisites: the department's permission. Required for all thesis writers.

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</thead>
<tbody>
<tr>
<td>AHIS 3002</td>
<td>001/12866</td>
<td>T 10:10am - 12:00pm 930 Schermerhorn Hall</td>
<td>Barry Bergdoll</td>
<td>3.00</td>
<td>3/10</td>
</tr>
<tr>
<td>AHIS 3002</td>
<td>001/11529</td>
<td>M 2:10pm - 4:00pm 930 Schermerhorn Hall</td>
<td>Barry Bergdoll</td>
<td>3.00</td>
<td>0/10</td>
</tr>
</tbody>
</table>

## Spring 2024 Undergraduate and Bridge Lectures

**UNDERGRADUATE LECTURES:** 2000-level courses. Attendance at first class meeting is strongly recommended. **BRIDGE LECTURES:** 4000-level courses. Open to graduate and advanced undergraduate students. Attendance at first class is strongly recommended.

### AHIS UN1007 Introduction to the History of Architecture. 4.00 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.

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<th>Course Number</th>
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<th>Instructor</th>
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<th>Enrollment</th>
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</thead>
<tbody>
<tr>
<td>AHIS 1007</td>
<td>001/12853</td>
<td>T Th 6:10am - 7:25pm 614 Schermerhorn Hall</td>
<td>Eleonora Pistis</td>
<td>4.00</td>
<td>65/90</td>
</tr>
<tr>
<td>AHIS 1007</td>
<td>001/11523</td>
<td>T Th 2:40pm - 3:55pm Room TBA</td>
<td>Michael Waters</td>
<td>4.00</td>
<td>0/90</td>
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</table>

### AHIS UN2119 ROME BEYOND ROME. 4.00 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. CC/GS/CE: Partial fulfillment of Global Core requirement.

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<th>Times/Location</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>AHIS 2119</td>
<td>001/14945</td>
<td>M W 4:10pm - 5:25pm 612 Schermerhorn Hall</td>
<td>Francesco de Angelis</td>
<td>4.00</td>
<td>60/60</td>
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### AHIS UN2305 RENAISSANCE IN IMPERIAL SPAIN. 3.00 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.

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<th>Course Number</th>
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<tr>
<td>AHIS 2305</td>
<td>001/12854</td>
<td>T Th 4:10pm - 5:25pm 807 Schermerhorn Hall</td>
<td>Diane Bodart</td>
<td>3.00</td>
<td>19/60</td>
</tr>
</tbody>
</table>
AHIS UN2400 Nineteenth-Century Art in Europe. 3.00 points.
How do you represent a revolution? What does it mean to picture the world as if it "really" is? Who may be figured as a subject or citizen, and who not? Should art improve society, or critique it? Can it do both? These are some of the many questions that the artists of nineteenth-century Europe grappled with, and that we will explore together in this course. This was an era of rapid and dramatic political, economic, and cultural change, marked by wars at home and colonial expansion abroad; the rise of industrialization and urbanization; and the invention of myriad new technologies, from photography to the railway. The arts played an integral and complex role in all of these developments: they both shaped and were shaped by them. Lectures will address a variety media, from painting and sculpture to the graphic and decorative arts, across a range of geographic contexts, from Paris, London, Berlin, and Madrid to St. Petersburg, Cairo, Haiti, and New Zealand. Artists discussed will include Jacques-Louis David, Francisco Goya, Théodore Géricault, J.M.W. Turner, Adolph Menzel, Ilya Repin, Edouard Manet, Claude Monet, Mary Cassatt, James McNeill Whistler, C. F. Goldie, Victor Horta, and Paul Cézanne.

AHIS 2411 History of Photography. 3 points.
Few media have shaped the course of modernity more powerfully than photography. Law, science, journalism, criminology, urban planning, and entertainment are but a handful of the fields remade by the introduction of photography. More ambivalent has been photography’s relationship to art. Once relegated to the margins, photographic practices now occupy the center of much artistic production. This course will not attempt a comprehensive survey of the medium. Rather, we will trace central developments through a series of case studies from photography’s 19th century birth to its current, digital afterlife. We will cover seminal movements and figures as well as more obscure practices and discourses. Particular attention will be paid to the theoretical and methodological questions concerning the medium.

AHIS UN2500 ARTS OF AFRICA. 3.00 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.

AHUM UN2604 ARTS OF CHINA, JAPAN AND KOREA. 3.00 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.
AHIS GU4023 Medieval Art II: Castles, Cathedral, and Court. 4.00 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 paintings 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

AHIS GU4064 Arts of the Silk Road. 3.00 points.
The term “Silk Road,” coined by German geographers in the nineteenth century, denotes a network of ancient inland routes that traversed between East Asia and the Mediterranean. This course, by focusing on the arts of the Silk Road, introduces cultural and religious exchanges among various regions in Asia, spanning a time period from the sixth century BCE—marked by the establishment of the Achaemenid Empire—to the thirteenth century CE, which saw the rise of the Mongol Empire. The course is organized into three sections: arts of empires, arts of kingdoms, and arts of migrants. Students will examine monuments, objects, and artworks originating from major Asian civilizations and religions, utilizing a comparative and historical perspective. Through this exploration, they will be equipped to understand ancient Asian history as a process of continuous interaction and interconnection between diverse peoples and cultures—a process that precursors globalization in the contemporary age

AHIS GU4082 Islam In the Making: An Art and Architectural History. 3.00 points.
This lecture course offers an overview of Islamic history through its art and architecture. It spans fifteen centuries and three continents: Africa, Asia, and Europe. Organized chronologically, each session of this course will examine one Muslim city at a particular period of time. Starting with Mecca in the 6th century and ending with the urban and architectural expansions of the same city today. Damascus, Baghdad, Samarra, Kairouan, Cordoba, Bukhara, Cairo, Konya, Istanbul, Algiers, Touba and others will be examined and a critical depiction of urban and architectural monuments, influential artistic schools, and notable artworks that were produced in and around each of these urban centers will be offered. Each session is a snapshot of a city at a specific period of time with a clear emphasis on the broader intellectual, economic, ecological and political contexts surrounding the production of art and architecture in the Muslim world. Turning away from a classical dynastic reading of Islamic arts, this course centers the role theological debates, Sufi mysticism, legal innovations, economic exchanges and migration of people, ideas and technologies played in the birth and developments of a Muslim aesthetic tradition

Spring 2024 Undergraduate and Bridge Seminars

UNDERGRADUATE SEMINARS: 3000-level courses. Open to undergraduate students only. Interested students must submit an online application (April deadline for fall courses, November deadline for spring courses). Visit the "Courses" page on the department website to find a list of undergraduate seminars and links to application forms. BRIDGE SEMINARS: 4500-level courses. Open to graduate and advanced undergraduate students. Applications are due in August for fall courses, and January for spring courses. Visit the "Courses" page on the department website to find a list of bridge seminars and links to application forms.

AHIS UN3101 The Public Monument in Antiquity. 4.00 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 (west Asia), Egypt, and Greece. Public monuments will be studies in conjunction with ancient texts (in translation) as well as historical criticism, archaeological and art historical theories. The seminar considers ancient monuments in relation to, and in the context of, modern concepts of monuments, history and heritage and the debates surrounding them. The seminar also introduces these methodologies and debates to students
AHIS UN3322 Bruegel's Comic World: Everyday Life in 16th-Century Netherlandish Art. **4.00 points.**

We are told, in one of the earliest accounts of the life and work of the Netherlandish artist Pieter Bruegel the Elder (1525–1569), that his prints and paintings elicited laughter. From his visualizations of carnival celebrations and children's games to peasant weddings to riotous hellscapes, the comic Bruegel makes his viewers, both in the late sixteenth century and today, question whether any of it should be taken seriously. This advanced undergraduate seminar examines Bruegel's innovative comic practice and the social context of laughter and humor in the era of the Dutch Revolt, a time fraught with social, political, and religious strife. We will explore the reception of Bruegel's work in his time, in particular the possibilities of both entertainment and didacticism for viewers. Our studies of pictorial humor in Bruegel's oeuvre will include broader investigations of the secularization of the image in the Reformation context, iconoclasm, the vernacular artistic mode, print culture in early modern Europe, humanism, global expansion and trade, the relationship between pictorial and literary humor, and the functions of satire in visual art. A field trip to the Metropolitan Museum of Art will allow us to encounter Bruegel's images in person.

AHIS UN3444 Reflexivity in Art & Film. **4.00 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, Varda, Hitchcock and others. Readings will include texts by Auerbach, Gombrich, Brecht, Jameson, Barthes, Didi-Huberman, Bazin, Lukacs, Mulvey, and Daney.

AHIS UN3454 Zines by Artists. **4.00 points.**

Most often associated with the explosion of punk rock at the end of the 1970s, self-published booklets, fanzines, or simply 'zines actually arose first in the context of science fiction collectors in the 1930s. Beginning in the early 1970s (independently of, and before the advent of punk music), artists adopted and developed the format as a vehicle for visual expression, drawing from precedents in pop art, artists' books, mimiographed literary magazines, historical avant-garde movements such as dada, and more contemporaneous developments in conceptual art and mail art. Overlooked in favor of artists' books and artists' magazines, on the one hand, and in favor of various types of music- or personal expression-based zines, on the other, the artist's zine forms a rich and multifaceted genre spanning over five decades of practice. This course will examine the artist's zine in the contexts of both art and music history, issues related to the expression and exploration of race, gender, and sexuality, and the notions of networking and community building. Although distinct from the development of punk rock, artists’ zine practice has forged and maintains a close connection to it and to its evolution into Queercore, Riot Grrrl, and Afropunk, all of which are covered in the course readings.

AHIS UN3461 Handicraft and Contemporary Art. **4.00 points.**

This seminar examines the resurgence of craft within contemporary art and theory. In a time when much art is outsourced — or fabricated by large stables of assistants — what does it mean when artists return to traditional, and traditionally laborious, methods of handwork such as knitting, jewelry making, or woodworking? Though our emphasis will be on recent art (including the Black feminist reclamation of quilts, an artist who makes pornographic embroidery, a cross-dressing ceramicist, queer fiber collectives, do-it-yourself Indigenous environmental interventions, and anti-capitalist craftivism), we will also examine important historical precedents. We will read formative theoretical texts regarding questions of process, materiality, skill, bodily effort, domestic labor, and alternative economies of production. Throughout, we will think through how craft is in dialogue with questions of race, nation-building, gendered work, and mass manufacturing. The seminar is centered around student-led discussion of our critical readings.

Spring 2024: AHIS UN3322

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AHIS UN3624 Narrative in Chinese Art. 4.00 points.
This course introduces pre-modern Chinese narrative arts, their visual storytelling techniques, and the interpretive questions they raise. What constitutes narrative art and what are its particularities in the East Asian context? How are certain narratives reproduced and translated, and understood in different geographic locales and time periods? We will study popular narratives from the 10th century to the early Qing dynasty, depicted in diverse mediums such as murals, handscrolls and hanging scrolls, ceramic pillows, painted fans, and printed books. The course will be organized thematically and address topics such the influence of Buddhist artistic and liturgical practices, representations of borderlands and the foreign, literati and popular culture, urban life, utopias, and depictions of labor, class, and gender. We will approach narrative from a variety of disciplines and perspectives, including social and cultural history, religious studies, environmental history, and gender studies.

AHIS GU4721 Medieval Illumination in the Low Countries. 4.00 points.
The course 'Medieval Illumination in the Low Countries: Origins, Sources, Materials' aims to reflect on the place of illumination and the illuminated manuscript in the artistic profile and cultural, literary, political and religious life in the Low Countries and beyond. The development of illumination is closely linked to the cultural and economic situation of the Low Countries during more than eight centuries, but it is also deeply influenced by the intersection of contacts in European artistic, religious and intellectual contexts. The links between artistic networks in other media, the mobility of artists, models and materials are crucial to understanding the production of illuminated manuscripts and to framing them as fully representative of the dynamics of the cultural habitat of the Low Countries. The course will be illustrated with numerous examples and case studies of manuscripts in collections in Belgium and the Netherlands, as well as in collections in US and around the world. A special file rouge in the course will be devoted to recent research approaches in material culture and digital access of illuminated manuscripts. The course will be accompanied by PPP and a reading list to guide students (scans and online resources will be provided). Courses will be held on campus, with several visits to the Manuscript and Rare Book Collection of the Butler Library and to the Manuscript Collections of the Morgan Library.

AHIS GU4741 Art and Theory in a Global Context. 4.00 points.
What is "globalization"? How does it change the way we think about or show art today? What role does film and media play in it? How has critical theory itself assumed new forms in this configuration moving outside post-war Europe and America? How have these processes helped change with the very idea of 'contemporary art'? What then might a transnational critical theory in art and in thinking look like today or in the 21st century? In this course we will examine this cluster of questions from a number of different angles, starting with new questions about borders, displacements, translations and minorities, and the ways they have cut across and figured in different regions, in Europe or America, as elsewhere. In the course of our investigations, we will look in particular at two areas in which these questions are being raised today – in Asia and in Africa and its diasporas. The course is thus inter-disciplinary in nature and is open to students in different fields and areas where these issues are now being discussed.
AHIS GU4745 Re/Building the American Dream. 4.00 points.
The term “American Dream” conjures images of white, middle-class or affluent families inhabiting single-family houses in the suburbs. But the population of the United States is – and always has been – characterized by considerable racial, ethnic, and gender diversity. Those varied populations have imagined, created, and altered domestic environments in ways that don’t fit the stereotypical vision of the “American Dream.” At the same time, the concepts of race, ethnicity, and gender themselves have shaped (for better and for worse) the buildings, landscapes, neighborhoods and cities in which US populations reside. From suburban ranch houses to Southwestern mission landscapes to urban public housing projects, domestic environments have been fundamentally shaped by racial, ethnic, and gendered ideologies that define who can live in what building, in which neighborhood, and in what domestic configurations. This course will explore how the concepts of race, gender, and ethnicity bear upon domestic spaces as well as how power relations embedded in designed environments have disparate impacts on people whether as individuals or in groups.

AHIS GU4762 Art and Archaeology of Immigrants in Chinese History. 4.00 points.
This seminar examines the art and archaeology of immigrants and immigrant communities in pre-modern China. Since the beginning of China’s dynastic history around the first millennium BCE, people from surrounding regions and even further afield have consistently moved into the Chinese heartland. These groups include not only nomads from the Mongolian steppes and the Tibetan Plateau, but also merchants, missionaries, and Muslims arriving via the so-called “Silk Roads”—a network of land and sea routes connecting China to the rest of the Eurasian continent (India, Persia, Central Asia, etc.). In certain periods, descendants of the Chinese diaspora and refugees in frontier regions also played significant roles in Chinese history. This seminar focuses on the archaeological remains and artistic expressions of these immigrants, as well as their interactions with native Chinese art and culture. Topics covered range from painting, sculpture, and calligraphy to crafts and architecture.