The Department of Art History and Archaeology lays the basis for pursuing a variety of careers in and beyond the scholarly pursuit of the history of art, museum work, and work in the commercial art world of galleries and auction houses. The visual study of the world around us continues to increase in importance as global communication becomes more often based in visual media, and understanding the sources and significance of images that form a common language of communication is crucial for anyone who aspires to play an active part in society. Art History majors have gone on to graduate education as well as careers in law, medicine, business, and academe, among others.

Critical study teaches not only the particulars of the art, archaeology, and architecture under study, but also the broader analytical and synthetic skills needed for mature, reasoned, and inventive solutions to broad-based questions in any field, with particular emphasis on the analysis of visual culture. As one of the largest Art History departments in the world, the Columbia–Barnard faculty include specialists in the art and architecture of an impressive spectrum of cultures and geographies from the Ancient Near East to Contemporary Global Art History. The curriculum offers coursework in the Pre-Columbian New World; in the art and architecture of Africa, of the Indian Subcontinent, of China, of Japan; in addition to many aspects of the art and architecture of North America and Europe, including African-American and diasporic art, and the art of First Nations in the Americas. Methodological approaches offered by the curriculum are equally diverse, including courses which explicitly address issues of gender and race. Several members of the faculty have extensive curatorial experience and regularly offer courses which comprise instruction in the history of collecting, display, and museum practices. Department courses take advantage of the extraordinary cultural resources of New York City and often involve museum assignments and trips to local monuments.

Surveys and advanced lecture courses offered by the Columbia and Barnard art history departments cover 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 than lectures and offer intensive instruction in research and writing. The opportunity for advanced research or a senior thesis is available to students who qualify.

The department offers three majors: Art History, History & Theory of Architecture, and a combined Art History+Visual Arts major; as well as two minors/concentrations: Art History, and History & Theory of Architecture.

The Study of Art History

A major, minor, or concentration in the Department of Art History and Archaeology lays the basis for pursuing a variety of careers in and beyond the scholarly pursuit of the history of art, museum work, and work in the commercial art world of galleries and auction houses. The visual study of the world around us continues to increase in importance as global communication becomes more often based in visual media, and understanding the sources and significance of images that form a common language of communication is crucial for anyone who aspires to play an active part in society. Art History majors have gone on to graduate education as well as careers in law, medicine, business, and academe, among others.

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The department offers three majors: Art History, History & Theory of Architecture, and a combined Art History+Visual Arts major; as well as two minors/concentrations: Art History, and History & Theory of Architecture.

Student Advising

Director of Undergraduate Studies (DUS): Professor Barry Bergdoll, bgb1@columbia.edu

Undergraduate Administrator: Emily Benjamin, eb3061@columbia.edu

Consulting Advisers

Students should email the DUS and/or the Undergraduate Program Coordinator for questions regarding the major, minor, or concentration. The department does not assign individual advisors to majors or minors/concentrators. The DUS makes the final decisions on all matters concerning the major, minor, or concentration, including transfer course requests.

Please email the Undergraduate Program Coordinator if you would like to be added to the Art History and Archaeology listserv.

The department holds Open House events in the fall and spring for interested students. The department also holds an Information Session in the spring for students interested in writing a Senior Thesis.

Please refer to the department website for the major, minor, and concentration course requirement checklists: https://arthistory.columbia.edu/content/planning-sheets-forms-undergraduates

Enrolling in Classes

Students may enroll in lectures at the 1000-level, 2000-level, and 4000-level during registration periods. There are no prerequisites for these courses.

Students interested in enrolling in seminars at the 3000-level must submit an online application by the deadlines in April (for seminars taking place in the fall) and November (for seminars taking place in the spring). Students interested in enrolling in seminars at the 4500-level must submit an online application by the deadlines in January (for seminars taking place in the fall) and November (for seminars taking place in the spring). Links to these applications are included with the course descriptions on the department website. Specific deadlines are included on the website as well and are also circulated via the listserv. Once the seminar instructor has determined their class roster, accepted students will be instructed to join the SSOL wait-list so that the department can enroll them in the course.

Preparing for Graduate Study

Students with questions about pursuing graduate study should email the DUS.

Coursework Taken Outside of Columbia

Coursework in fulfillment of a major, minor, or concentration must be taken at Columbia University unless explicitly noted here and/or
expressly permitted by the DUS. Exceptions or substitutions permitted by
the DUS should be confirmed in writing by email to the student.

Advanced Placement

The department does not grant credit for Advanced Placement or
International Baccalaureate courses.

Barnard College Courses

Many art history courses offered in the Art History Department at Barnard
are treated as part of the available curriculum for the major, minor, and
concentration requirements. Please refer to the Undergraduate Field
Distribution Chart, linked from this page, to confirm which courses may
count: https://arthistory.columbia.edu/content/major-requirements

Transfer Courses

When students transfer to Columbia from other institutions, their
coursework at their previous institution must first be considered by their
school in order to be evaluated for degree credit (e.g., to confirm that the
courses will count toward the 124 points of credit that every student is
required to complete for the B.A. degree). Only after that degree credit is
confirmed, departments may consider whether those courses can also
be used to fulfill specific degree requirements toward a major, minor, or
concentration program.

No more than three transfer courses may be counted toward the major
or the concentration. No more than one transfer course may be counted
toward the minor.

Students should fill out and email a Transfer Credit Request Form with
the required attachments (syllabus, unofficial transcript, and example of
written work for the course) to the Undergraduate Program Coordinator.
The DUS will make the decision on whether the course may count.
The form can be found here: https://arthistory.columbia.edu/content/
planning-sheets-forms-undergraduates

Study Abroad Courses

Classes taken abroad through Columbia-led programs (i.e., those
administered by Columbia’s Center for Undergraduate Global Engagement
and taught by Columbia instructors) are treated as Columbia courses,
equivalent to those taken on the Morningside Heights campus. If they
are not explicitly listed by the department as fulfilling requirements in
the major, minor, or concentration, the DUS will need to confirm that they
can be used toward the requirements.

Classes taken abroad through other institutions and programs are treated
as transfer credit to Columbia and are subject to the same policies as
other transfer courses. There will be a limit on the number of courses
taken abroad that can be applied to the major, minor, or concentration,
and they must be approved by the DUS.

Summer Courses

Summer courses at Columbia are offered through the School of
Professional Studies. Courses taken in a Summer Term may be used
toward requirements for the major, minor, or concentration only as
articulated in the Department of Art History and Archaeology guidelines
or by permission of the DUS. Please refer to the Undergraduate Field
Distribution Chart, linked from this page, to confirm which Summer
Term courses may count toward the major, minor, or concentration
requirements: https://arthistory.columbia.edu/content/major-
requirements

More general policies about Summer coursework can be found in the
Academic Regulations section of this Bulletin.

Core Curriculum Connections

Students may be interested in course offerings in Art History that can be
taken in fulfillment of the Global Core requirement of the Core Curriculum.
See the list of approved courses on this page of the Bulletin.

While Art Humanities does not count toward the major, minor, or
concentration requirements, students intending to declare one of these
programs are encouraged to enroll in Art Humanities in their first or
second year.

Undergraduate Research and Senior

Thesis

Undergraduate Research in Courses

At the heart of the major is the Majors Colloquium (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. This course also prepares students for the
independent research required in seminars and advanced lecture courses,
and should be taken during junior year.

Sign-up information for Art History majors will be circulated via the
department listserv.

The Majors Colloquium cannot be substituted by a transfer course.

Senior Thesis Coursework and Requirements

The Senior Thesis is an optional project open to Art History, History &
Theory of Architecture, and combined Art History+Visual Arts majors.
It is a year#long project encompassing the senior year, as well as the
summer before, and will consume much of winter break and all of spring
break. Substantial research and preparation is completed in the summer
before the senior year. Submitting a senior thesis qualifies students to
compete for departmental honors and (indirectly) strengthens dossiers
for university honors. It is also an opportunity for students interested
in graduate school to build their academic resumes and experience the
intensity and rewards of graduate-style research.

All thesis writers are required to enroll in the year#long (YC) course AHIS
UN3002 Senior Thesis Seminar, which is offered as a 3#point seminar
in the fall and a 3#point seminar in the spring. This 6#point year#long
seminar may substitute for a single elective lecture course. Students
receive a grade at the end of the spring term which is applied to both
semesters of the seminar. If a student withdraws after the fall term, they
will receive a P/F grade for the fall term which cannot be applied to the
major.

Securing faculty sponsorship is critical. Speaking with potential
advisors during the spring semester of junior year (or earlier) is highly
recommended. With approval of the DUS, students may work with a faculty sponsor outside the department. Written confirmation from the advisor is due in May of junior year. In August, students who have secured faculty sponsorship must submit the Senior Thesis Proposal based on research completed over the summer, which includes a proposal of about 400 words, an annotated bibliography, and the signature of the faculty sponsor.

Prospective thesis writers should have a GPA of at least 3.7 in art history courses and should have completed at least six courses counting toward the major requirements, preferably including at least one seminar. The DUS reviews the applications with the goal of ensuring that the student has the academic qualifications to succeed and has identified a credible project. Deadlines will be posted on the department website and circulated on the listserv.

Undergraduate Research Outside of Courses

Students interested in exploring a specific topic with a faculty member may choose to pursue an independent study project. Students should contact the faculty member who they would like to work with directly. If the faculty member agrees to supervise the independent study, the faculty member will contact the Undergraduate Program Coordinator to have the student registered. Students may complete an independent study project for 3 points. Independent studies typically count toward lecture credit; exceptions may be made with the approval of the DUS.

Department Honors and Prizes

Department Honors

To be considered for departmental honors, students must have a GPA of at least 3.7 in classes for the major and have submitted a senior thesis of distinction. The faculty of the Department of Art History and Archaeology submits recommendations to the Committee on Honors, Awards, and Prizes for confirmation. Normally, no more than ten percent of the graduating majors in the department receive departmental honors.

Academic Prizes

The Senior Thesis Prize is awarded annually for a senior thesis of superior distinction.

The Judith Lee Stronach Memorial Prize is awarded for outstanding contributions in art history or archaeology by a General Studies student.

Professors

Alexander Alberro (Barnard)
Zainab Bahrami
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

Associate Professors

Diane Bodart
Zeynep Çelik Alexander
Noam M. Elcott
Elizabeth W. Hutchinson (Barnard)
Subhashini Kaligotla
Ioannis Mylonopoulos
Lisa Trever
Jin Xu

Assistant Professors

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

Adjunct Faculty

Dawn Delbanco
Rosalyn Deutsche (Barnard)
John Rajchman

Lecturers

Frederique Baumgartner
Susannah Blair
Lucas Cohen
Sophia D’Addio
Alessandra di Croce
Xiaohan Du
Nicholas Fitch
Iheb Guernazi
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:

### AHIS W3895
Majors’ Colloquium: the Literature and Methods of Art History

**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:**

- VIAR R1001 Basic Drawing
- VIAR R3330 Sculpture I
- Five additional VIAR R3000-level or above course

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 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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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

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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

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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 pilgrimage, 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.

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 Indic 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.

AHIS 3413 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.

AHIS GU4646 FOUCAL 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 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:

5
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.

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<tr>
<td>AHIS 3000</td>
<td>001/12865</td>
<td>M 12:10pm - 2:00pm</td>
<td>Lisa Trever</td>
<td>4.00</td>
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<td>Avinoam</td>
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<td>AHIS 3000</td>
<td>002/15417</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 departments permission. Required for all thesis writers.

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<td>Barry Bergdoll</td>
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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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<td>AHIS 1007</td>
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<td>Eleonora Pistis</td>
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<tr>
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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.

Spring 2024: AHIS UN2119
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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.

Spring 2024: AHIS UN2305
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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 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 of 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.

Spring 2024: AHIS UN2400
Course Number: 001/12855
Times/Location: M W 10:10am - 11:25am
612 Schermerhorn Hall
Instructor: Meredith Gamer
Points: 3.00
Enrollment: 58/65

AHIS UN2411 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.

Spring 2024: AHIS UN2411
Course Number: 001/12862
Times/Location: T Th 10:10am - 11:25am
614 Schermerhorn Hall
Instructor: Noam Elcott
Points: 3
Enrollment: 42/90

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.

Spring 2024: AHIS UN2500
Course Number: 001/12863
Times/Location: M W 10:10am - 11:25am
807 Schermerhorn Hall
Instructor: Zoe Strother
Points: 3.00
Enrollment: 25/30

AHIS 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.

Spring 2024: AHUM UN2604
Course Number: 001/15015
Times/Location: M W 1:10pm - 2:25pm
807 Schermerhorn Hall
Instructor: Yuri Handa
Points: 3.00
Enrollment: 20/21

Fall 2024: AHUM UN2604
Course Number: 001/11540
Times/Location: M W 2:40pm - 3:55pm
807 Schermerhorn Hall
Instructor: Matthew Mckelway
Points: 3.00
Enrollment: 22/22

AHIS UN2702 PRE-COLUMBIAN ART AND ARCHITECTURE. 3.00 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.
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 metalwork, 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 kingdoms, 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, Toubab 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 studied 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 REFLLEXIVITY 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 Dürer, 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, mimoepigraphed 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 handiwork 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.
**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 as 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 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.

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**AHIS UN3643 Pastel in 18th-Century Europe. 4.00 points.**

This seminar focuses on the practice of pastel in eighteenth-century Europe. Known for its luminosity and fragility—two characteristics linked to its powdery essence—as well as for its practicality, pastel as an artistic medium reached an unprecedented popularity in the eighteenth century. While some painters used it on occasion (Jean-Siméon Chardin, Élisabeth Vigée Le Brun, John Singleton Copley, to name a few notable examples), others made it their medium of choice, including Rosalba Carriera, Jean-Étienne Liotard, and Maurice-Quentin de la Tour, three of the most sought-after artists of the period. This seminar will examine these dazzling works, many of them portraits but not exclusively, from different perspectives: technique, artists’ manuals, and trade in materials; makeup and the aesthetic discourse; vision and touch; color and the rendition of skin tones; the construction of artistic identity; art criticism; and the commission, collecting, and display of pastels. The seminar will include at least two museum trips, including one to the Frick Madison where the exhibition Nicolas Party and Rosalba Carriera is currently on view.

**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.

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<td>Frederique Baumgartner</td>
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<td>001/16163</td>
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<td>Catherine Zhu</td>
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<td>4.00</td>
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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.