ART HISTORY

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

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 Co’Foscari University in Venice. The program uses an interdisciplinary approach to understanding Italian
culture through study of its language, literature/film, architecture, art history and conservation, and economy. Students have the opportunity to gain a deeper appreciation of the rich Venetian culture, traditions and history. The program is open to qualified undergraduate and graduate students from the U.S. and Italy. For more information, visit the program website.

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 Cray
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 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

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

Courses

HUMA UN1121 MASTERPIECES OF WESTERN ART (Art Humanities) does not count toward the majors or concentrations, and no credit is given for Advanced Placement exams.

Grading

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

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

Senior Thesis

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

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

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

The application deadline is set for August before the senior year. Please check the department website for exact dates. Applications may be delivered in person or emailed to the coordinator for undergraduate programs. The director of undergraduate studies, in consultation with the thesis adviser, reviews the applications.

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

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

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

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

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

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

The requirements for the major are as follows:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>AHIS UN3000</td>
<td>INTRO LIT/METHODS OF ART HIST</td>
</tr>
<tr>
<td></td>
<td>Seven lecture courses in Art History:</td>
</tr>
<tr>
<td></td>
<td>At least one course in three of four historical periods, listed below</td>
</tr>
</tbody>
</table>

Major in History and Theory of Architecture
Please read Guidelines for all for Art History and Archaeology Majors, Concentrators, and Interdepartmental Majors above.

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

The requirements for the major are as follows:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>AHIS UN3000</td>
<td>INTRO LIT/METHODS OF ART HIST</td>
</tr>
<tr>
<td></td>
<td>Seven lecture courses in art history, one of which must be AHIS UN1007 Introduction to Architecture, and three of which must focus on architectural history. Courses must cover four of five general areas:</td>
</tr>
<tr>
<td></td>
<td>Ancient Mediterranean</td>
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<tr>
<td></td>
<td>Medieval Europe</td>
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<tr>
<td></td>
<td>Renaissance and Baroque</td>
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<tr>
<td></td>
<td>18th-20th century</td>
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<tr>
<td></td>
<td>Non-Western</td>
</tr>
<tr>
<td></td>
<td>Two seminars in art history or architectural history</td>
</tr>
<tr>
<td></td>
<td>Architectural Studio:</td>
</tr>
<tr>
<td></td>
<td>ARCH UN1020 INTRO-ARCH DESIGN/VIS CULTURE</td>
</tr>
</tbody>
</table>

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

Major in Art History and Visual Arts
Please read Guidelines for all for Art History and Archaeology Majors, Concentrators, and Interdepartmental Majors above.
Students interested in the combined major should contact the coordinator for undergraduate programs in the Art History department, as well as the director of undergraduate studies in the Visual Arts department.

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

The requirements for the major are as follows:

**AHIS UN3000 INTRO LIT/METHODS OF ART HIST**

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

21 points in Visual Arts covering:
- **VIAR UN1000 BASIC DRAWING**
- **VIAR UN2300 SCULPTURE I**
  or **VIAR UN2200 CERAMICS I**
- Five additional VIAR 3-point studio courses (15 points)

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

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

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

### World Regions
- Africa
- Asia
- Europe/North America/Australia
- Latin America
- Middle East

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

### Concentration in Art History

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

The requirements for the concentration are as follows:

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

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

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

### World Regions
- Africa
- Asia
- Europe/North America/Australia
- Latin America
- Middle East

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

### Concentration in History and Theory of Architecture

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

The requirements for the concentration are as follows:

AHIS UN1007 Introduction to the History of Architecture

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

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

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

### Fall 2023 Undergraduate Lectures 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 UN2108 Greek Art and Architecture. 3.00 points.**

Introduction to the art and architecture of the Greek world during the archaic, classical, and Hellenistic periods (11th - 1st centuries B.C.E.)

**Fall 2023: AHIS UN2108**

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>AHIS 2108</td>
<td>001/12132</td>
<td>M W 10:10am - 11:25am</td>
<td>Ioannis</td>
<td>3.00</td>
<td>51/70</td>
</tr>
<tr>
<td></td>
<td></td>
<td>612 Schermerhorn Hall</td>
<td>Mylonopoulos</td>
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</tbody>
</table>
This course will examine the history of art in Europe from the late seventeenth to the early nineteenth century. This was a period of dramatic cultural change, marked by, among other things, the challenging of traditional artistic hierarchies; increased opportunities for travel, trade, and exchange; and the emergence of "the public" as a critical new audience for art. Students will be introduced to major artists, works, and media, as well as to key themes in the art historical scholarship. Topics will include: the birth of art criticism; the development of the art market; domesticity and the cult of sensibility; the ascension of women artists and patrons; and the visual culture of empire, slavery, and revolution. The emphasis will be on France and Britain, with forays to Italy, Spain, Germany, India, America, and elsewhere.

AHIS 2415 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.

AHIS 2427 Twentieth-Century Architecture. 4.00 points.

This course examines some of the key moments of architectural modernity in the twentieth century in an attempt to understand how architecture participated in the making of a new world order. It follows the lead of recent scholarship that has been undoing the assumption that modern twentieth-century architecture is a coherent enterprise that should be understood through avant-gardist movements. Instead, architectural modernity is presented in this course as a multivalent, and even contradictory, entity that has nonetheless had profound impact on modernity. Rather than attempting to be geographically comprehensive, it focuses on the interdependencies between the Global North and the South; instead of being strictly chronological, it is arranged around a constellation of themes that are explored through a handful of projects and texts. Reading primary sources from the period under examination is a crucial part of the course.
AHIS GU4110 MODERN JAPANESE ARCHITECTURE. 3.00 points.
This course will examine Japanese architecture and urban planning from the mid-19th century to the present. We will address topics such as the establishment of an architectural profession along western lines in the late 19th century, the emergence of a modernist movement in the 1920’s, the use of biological metaphors and the romanticization of technology in the theories and designs of the Metabolist Group, and the shifting significance of pre-modern Japanese architectural practices for modern architects. There will be an emphasis on the complex relationship between architectural practice and broader political and social change in Japan.

AHIS UN3103 Roman Villas: The Art and Architecture of an Ancient Lifestyle. 4 points.
Fall 2023: AHIS UN3103
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
---|---|---|---|---|---
AHIS 3103 | 001/12140 | T 6:10pm - 8:00pm | Blair Fowlkes | 4 | 8/12
| | 930 Schermerhorn Hall | Childs | | | |

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

Fall 2023: AHIS UN3319
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
---|---|---|---|---|---
AHIS 3319 | 001/12808 | Th 2:10pm - 4:00pm | Eleonora Pistis | 4 | 10/12
| | 806 Schermerhorn Hall | | | | |

AHIS UN3462 Ecology, Art, and Empire. 4.00 points.
Looking at material that speaks to historic encounters and legacies of European imperialisms, this course explores how visual practices manage natural relationships across colonial and postcolonial conditions (c.1800-present). Studying art and other visual material “ecologically” reveals interconnections of people, plants, living beings, and inorganic entities within their specific contexts. Each unit will expose students to contemporaneous thinking about ecology, empire, and the construction of the human across texts, artists, and key objects. We will study a wide range of visual material, including maps, decorative objects, surrealist films, 1970s performances, contemporary Caribbean art, and other artworks that emerge out of imperial entanglements between Europe, Asia, Africa, and the Americas. Part one of the course explores how 18th-century landscape imagery supported European imperial conquest around the globe and inspired indigenous resistance. Part two examines how 19th-century evolutionary theory and global botanical trade produced new ideas of hybridity in fin-de-siécle Europe. Lastly, part three examines how modern and contemporary art (20th century to present) has turned towards “elemental media” in a radical reframing of art’s human bias.

AHIS UN3708 Beyond El Dorado: Materials, Values, and Aesthetics in Pre-Columbian Art History. 4 points.
In this seminar, we will investigate ancient and indigenous art, materials, and aesthetics from areas of what is today Latin America. Taking advantage of New York’s unrivaled museum collections, we will research Pre-Columbian gold and silver work, as well as equally precious stone, shell, textile, and feather works created by artists of ancient Mexico, Central America, and Andean South America. We will also study latter-day histories of collecting, reception, display, appropriation, and activism that shape contemporary understandings of Pre-Columbian art.
AHIS GU4546 GILLES DELEUZE: THINKING IN ART. 4.00 points.
The philosophy of Gilles Deleuze has emerged as one of the richest, most
singular adventures in post-war European thought; Foucault considered
it the most important in France, and more generally, in the 20th century.
In all of Deleuze’s work there is a search for a new ‘image of thought.’
But how did art figure in this search, and how did the search in turn
appeal to artists, writers, filmmakers, architects, as well as curators or
critics? In this seminar, we explore the complex theme of ‘think in art’ in
Deleuze, and its implications for art in the 21st century or for the global
contemporary art of today.

AHIS GU4744 Art and Fashion: The Body, Architecture, Textile. 4.00 points.
This bridge seminar examines topics in and tensions between art and
fashion in the twentieth and twenty-first centuries. The course will first
explore clothing’s relationship to the body. This course will consider how
artists investigate and critique the materials of fashion and spaces of
visual merchandising: textiles, shop windows, and the department store.
Topics include but are not limited to: voguing/ball culture, Queer coding
and clothing, fashion photography, and site-specific installation. We will
investigate the museum through the practices of collecting, curating,
and the rise of blockbuster fashion exhibitions. Indigenous perspectives
on display and sacred storage will be discussed. Art and fashion are
embedded within their historical, political, and social contexts, and
throughout this course, we will consider topics from a global perspective.
Admission is by application and permission of the instructor. Applications
must be submitted to the department of Art History.

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 2023: AHIS UN3000

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<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>AHIS 3000</td>
<td>001/13394</td>
<td>W 4:10pm - 6:00pm</td>
<td>Michael Cole</td>
<td>4.00</td>
<td>10/12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>930 Schermerhorn Hall</td>
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</table>

AHIS UN3007 MAJ COLLOQ/LIT/MTHDS ARCH HIST. 4.00 points.
This course, on the one hand, examines the intertwined histories of
art history and architectural history from the late nineteenth century
onwards and, on the other, focuses on questions that have been
central to architectural history since the field’s beginnings. It combines
theoretical inquiry with practical training in historical research. Students
will be asked to carry out research projects in various archives in New
York City and complete a single writing assignment in stages.

Spring 2023: AHIS UN3007

<table>
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<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>AHIS 3007</td>
<td>001/13404</td>
<td>T 2:10pm - 4:00pm</td>
<td>Zeynep Celik Alexander</td>
<td>4.00</td>
<td>5/12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>896 Schermerhorn Hall</td>
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</table>

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

Spring 2023: AHIS UN3002

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>AHIS 3002</td>
<td>001/13403</td>
<td>Th 12:10pm - 2:00pm</td>
<td>Diane Bodart</td>
<td>3.00</td>
<td>6/10</td>
</tr>
<tr>
<td></td>
<td></td>
<td>930 Schermerhorn Hall</td>
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</tbody>
</table>

Spring 2023 Undergraduate Lectures 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 UN2309 EARLY MODERN ARCHITECTURE (1550-1799). 3.00 points.
This course examines the history of early modern architecture from a
European perspective outward. It starts with the time of Michelangelo
and Palladio and ends in the late eighteenth century. It addresses a
number of transhistorical principal issues and analytical approaches
while focusing on to a series of roughly chronological thematic studies.
Travelling across courts, academies, streets, and buildings devoted
to new institutions, this course examines the cultural, material, urban,
social, and political dimensions of architecture, as well as temporal
and geographic migrations of architectural knowledge. Topics will also
include: the resurgence of interest in antiquity; the longue durée history
of monuments; changes in building typology; the patronage and politics
of architecture; technological developments and building practice;
architectural theory, books, and the culture of print; the growth of capital
cities; the creation of urban space and landscape; the formalization of
architectural education; and the changing status of the architect.

Spring 2023: AHIS UN2309

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>AHIS 2309</td>
<td>001/13399</td>
<td>T 4:10pm - 5:25pm</td>
<td>Victoria Sanger</td>
<td>3.00</td>
<td>34/45</td>
</tr>
<tr>
<td></td>
<td></td>
<td>612 Schermerhorn Hall</td>
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</tbody>
</table>
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, Pop Art, Pop Art, Surrealism to Minimalism, and beyond—situating them within the social, political, economic, and historical contexts in which they arose. The history of these artistic developments will be traced through the development and mutual interaction of two predominant strains of artistic culture: the modernist and the avant-garde, examining in particular their confrontation with and development of the particular vicissitudes of the century’s ongoing modernization. Discussion section complement class lectures. Course is a prerequisite for certain upper-level art history courses.

Spring 2023: AHIS UN2405

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>AHIS 2405</td>
<td>001/13400</td>
<td>T Th 2:40pm - 3:55pm 814 Schermerhorn Hall</td>
<td>Branden Joseph</td>
<td>4.00</td>
<td>75/90</td>
</tr>
</tbody>
</table>

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 Chavin), 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.

Spring 2023: AHIS UN2702

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<th>Times/Location</th>
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<tbody>
<tr>
<td>AHIS 2702</td>
<td>001/13401</td>
<td>M W 1:10pm - 2:25pm 612 Schermerhorn Hall</td>
<td>Lisa Trever</td>
<td>3.00</td>
<td>52/60</td>
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AHUM UN2901 MASTERPIECES-INDIAN ART & ARCH. 3.00 points.
CC/GS/SEAS: Partial Fulfillment of Global Core Requirement

Introduction to 2000 years of art on the Indian subcontinent. The course covers the early art of Buddhism, rock-cut architecture of the Buddhists and Hindus, the development of the Hindu temple, Mughal and Rajput painting and architecture, art of the colonial period, and the emergence of the Modern

Spring 2023: AHUM UN2901

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<tr>
<td>AHUM 2901</td>
<td>001/13416</td>
<td>M W 11:40am - 12:55pm 807 Schermerhorn Hall</td>
<td>Charlotte Gorant</td>
<td>3.00</td>
<td>20/21</td>
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AHIS GU4089 NATIVE AMERICAN ART. 3.00 points.
This course looks closely at objects and images produced by Native North Americans across history. Grounding our study in essays and guest lectures from Native scholars, we will investigate the significance of the works and how and to whom meaning is communicated. Beginning with an introduction that links aesthetics and worldview using the conventional organizing principle of the culture area, we quickly move on to case studies that take up key issues that persist for Native people living under settler colonialism today, including questions of sovereignty, self-expression, transformation and representation. Along the way, we will also tackle historiographic questions about how knowledge about Native art has been produced in universities and museums and how Indigenous people have worked to counter those discourses.

Spring 2023 Undergraduate Seminars 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 UN3433 ENLIGHTENMENT#ARCHAEOLOGY. 4.00 points.
In this seminar, we will study the emergence of the disciplines of Near Eastern and Classical archaeology, antiquarian interests and collecting practices in eighteenth and nineteenth century Europe. This European scientific interest was centered around the ancient past of lands under the Ottoman empire in the Near East and the Eastern Mediterranean. Students will learn about antiquarianism and the development of the scientific discipline of archaeology, how it defined itself and set itself apart from its predecessor, focusing on the earliest collecting and documentation of antiquities, the start of organised excavations, the origins of the modern museum and early archaeological photography.

Spring 2023: AHIS UN3433

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<tbody>
<tr>
<td>AHIS 3433</td>
<td>001/13405</td>
<td>W 4:10pm - 6:00pm 934 Schermerhorn Hall</td>
<td>Zainab Bahmani</td>
<td>4.00</td>
<td>6/12</td>
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</table>
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, Mulvey, and Daney.

AHIS UN3453 Women Artists in Eighteenth-Century Europe. 4.00 points.

This seminar will examine the career and artistic production of women artists in the long eighteenth century in Europe, with a specific focus on Italy, France and Britain. Recent research has shown that many women managed to become professional artists during this period. But how successful were they? And what did their work consist of? To date, the historical recovery of data about their career and oeuvre remains a work in progress. In contrast, the few women artists who reached international fame in the eighteenth-century – in part because they were members of otherwise overwhelmingly male art academies – have received significant scholarly attention by art historians that include Angela Rosenthal and Mary Sheriff, among others, and have been the subject of important monographic exhibitions in the past two decades. In light of this state of the research, we will study the cases of canonical artists, such as Angelica Kauffman (1741-1807), as well as the cases of still understudied (yet sufficiently documented) artists, such as Marie Geneviève Bouliar (1763-1825). Our primary task will be to examine the different ways in which women who became artists navigated the eighteenth-century social order – an order where the terms "woman" and "professional artist" were commonly understood as contradictory – and analyze their art with a critical understanding of the expectations, aesthetic and otherwise, that they were held to. Topics of discussion will include: training; the hierarchy of genres; women artists and media, including miniature, engraving and sculpture; self-portraiture and gender expectations; women artists and art criticism; and emulation and authorship.

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.