

UNIVERSITY of PENNSYLVANIA

Department of the History of Art
Elliot and Roslyn Jaffe History of Art Building
3405 Woodland Walk
Philadelphia, PA 19104-6208
(215) 898-8327

Course Guide

Spring 2007



<http://www.arthistory.upenn.edu/coursespring2007.htm>

Revised: 12/4/06

WRITING COURSE

ARTH 009-301

The Visual Empire

Instructor: Dr. Scott

Time: MW 2-3:30

Ancient Mesopotamia was home to many firsts; writing, urbanism, empires, and monumental architecture were all achieved there before anywhere else in entire world. Part of the reason for this was the importance placed upon visual traditions in the region. In this course we will explore visual traditions in ancient Mesopotamia including forms of art and writing. Students will actively participate in critiquing various scholarly texts and objects on display at the Penn Museum; in addition they will be responsible for a series of writing projects dealing with Mesopotamian art and the context for which it was created. Students' own writing skills are another focus of this course. Specific exercises and assignments will concentrate on critical writing, analysis, argumentation, and comparison. Students will participate in writing workshops during each class session, and take part in peer review and revisions to improve their writing and communication skills.

ARTH 009-302

The City of Philadelphia

Instructor: Ms. Tapp

Time: TR 9-10:30

Since the earliest buildings of the United States, the city of Philadelphia has held an esteemed position in American urban and architectural history. This course will study the architecture, urban planning, and landscape design of Philadelphia. Surveying works from William Penn's city plan of 1693, to the mural projects in West, South, and North Philadelphia, the course will seek to understand the forces that physically shaped the 'City of Brotherly Love.' In our study of the city, students will experience and explore the city, through guided walking tours and on their own.

Writing assignment will take up the challenge of transforming a visual or spatial experience into the written word. Through out historical survey, we will write about architecture through a variety of critical lenses – art historical, formal, and social.

FRESHMAN SEMINARS

ARTH 100-301

Spiegel Freshman Seminar: Art/Architecture/Public Space: 1964-2000

Instructor: Amor

Time: F 2-5

Join art historian Monica Amor in an exploration of the new postwar artistic practices that emerged out of a discontent with the ideals of modernist "functionalism" on the one hand, and with technoscientific artistic practices, such as Kinetic art, on the other. Throughout the Western World the postwar situation was marked by a crisis of rationalism and an ethos of reconstruction: In Europe the horror of recent mass extermination; In the US the dominance of capitalism and mass consumption; in South America the clash between modernity and underdevelopment. The vibrant, interdisciplinary arts that grew up in this environment were marked by a critique of monumentality, an investigation of social space, and an interest

in public sites and architecture.

The scope of the course will be international. Readings will deal with public space, art and the city, and theories of site and place--complementing class discussions of movements such as Minimalism, Process Art, and Site Specific Art, and very recent work that is not yet named and classified. The class will visit museums and sites.

ARTH 100-302

Performing Exile

Instructor: Araya

Time: M 2-5

How do we define “performance art” and “exile”? How and when those two terms complement each other offering a new understanding of such difficult human experience as banishment from one’s country?

This course will present a critical survey of performance art since the 1960s to the present. We will explore the notion of the live art form and exile as represented by significant performance art works and selected theoretical writings. We will pay special attention to those performance artworks, in which the actual and metaphorical act of “walking through” countries, cultures and languages becomes a critical expression and political statement of the states of exile. Taking into consideration variety of performative artistic interventions and critical writings, we shall be led to question the monolithic concept of modernity as a rational and progressive force, and to open ourselves to postmodern discourses of hybridity, nomadism, and diaspora.

Drawing on the provocative concept of the Palestinian-American cultural historian Edward Said, that an exiled intellectual performs mobile, marginal and estranged work, we shall investigate how the creative “performing exile” can help to define the ethics and aesthetics of a responsible intellectual. We will read and discuss such diverse intellectuals as Walter Benjamin (the figure of the modern walker and social outcast), Edward Said (the exilic figure), Homi Bhabha (the nomadic figure), and Amelia Jones (the performing figure).

SURVEY COURSE

ARTH 002

The Rise of Modern Visual Media

Instructor: Professor Silver/Professor Leja

Time: MWF 1-2

We live in a world inundated with media and saturated with images. What might now be reported through television, documentary films, or magazines was once presented via illustrated texts and prints, or else commemorated in public murals or statues.

This course will follow the emergence of modern media—culminating in photography, posters, and film—in and increasingly public and democratic sphere of art. Social changes in courts and cities, especially in the wake of the Industrial and French Revolutions, resulted from increasing capitalism and democracy. Artists continually had to adjust to new roles, new media in culture and society, providing both critical and historical tools for visual literacy in the modern world.

This course replaces ARTH 102 in the daytime. While ARTH 102 continues to be offered in the evening, it will satisfy Distribution Requirement III: Arts and Letters for CGS students ONLY.

ARTH 104/SAST 200/SAST 500

Arts of South Asia

Instructors: Professor Meister

Time: TR 3-4:30

This course is a survey of sculpture, painting and architecture in the Indian sub-continent from 2300 B.C., touching on the present. It attempts to explore the role of tradition in the broader history of art in India, but not to see India as 'traditional' or unchanging. The Indian sub-continent is the source for multi-cultural civilizations that have lasted and evolved for several thousand years. Its art is as rich and complex as that of Europe, as diverse. This course attempts to introduce the full range of artistic production in India in relation to the multiple strands that have made the cultural fabric of the sub-continent so rich and long lasting.

ARTH 108/ENGL 091/CINE 101

Film History

Instructors: Professor Mazaj

Time: TR 10:30-12

This course is an introduction to the history of cinema from the late nineteenth century to the present. In demonstrating how history energizes and complicates the movies, we will examine numerous film cultures and historical periods, including silent cinema, Italian Neo-realism, the French German New Wave, New Cinema, experimental cinema, and cinemas of exile that defy nation-based categories. This course aims to establish a broad historical and global foundation for understanding film as a complex exchange between art, technology, politics and economics. Weekly screenings will be part of the course.

VLST 101-001

Eye, Mind, and Image

Instructors: Professor Holod/Professor Hatfield

Time: TR 10:30-12

Visual Studies 101 provides an introduction to a variety of approaches to understanding the nature of seeing, with attention to its physiological environment and cultural bases. As part of this introduction, the course will attempt to compare and contrast to the way that artists, art historians, philosophers, and scientists consider the same broad set of issues. The course will typically be co-taught by two faculty whose expertise represents two of these different approaches, and whose lectures will attempt to make explicit connections between different styles of intellectual endeavor. In this sense, the course is a microcosm of the visual studies major.

VLST 102-001

Two Dimensions: Form and Meaning

Instructors: Ms. Copeland/Ms. Mattai

Time: TR 1:30-4:30

This course will introduce students to the basic concepts of two dimensional studio practice and visual communication. Materials will range from traditional drawing materials such as charcoal and pencil to digital photography, and will explore the use of diverse visual languages. Emphasis will be on both formal and conceptual issues, such as developing meaning through imagery, narrative, metaphor, and visual modes in contemporary culture. Projects will be structured to deal with basic concepts and techniques, and prepare students to use the studio practice as a form of participation in contemporary culture. Assorted readings will accompany the studio projects each week, covering topics ranging from color theory to critical and theoretical issues in Visual Culture.

UNDERGRADUATE/GRADUATE LECTURE COURSES

ARTH 205/CLST 205

Introduction to Mediterranean Archaeology

Instructor: Tartaron

Time: TR 1:30-3

ARTH 218/618

Early Modern Japanese Art and the City of Edo

Instructor: Professor Davis

Time: TR 10:30-12

Study of the major art forms and architecture of Tokugawa (or Edo) period (1603-1868). In this course, we will consider how the arts of this era occur within an increasingly urban and modern culture, particularly with regard to the city of Edo. Issues of the articulation of authority in the built environment, the reinvention of classical styles, and patronage, among others.

ARTH 221/621/AAMW 621

Roman Art and Architecture

Instructor: Professor Kuttner

Time: TR 10:30-12

Survey of the political, religious and domestic arts, patronage and display in Rome's Mediterranean, from the 2nd c. BCE to Constantine's 4th-c. Christianized empire - images (painting, mosaic, sculpture, luxury and mass-produced arts), and architecture & landscape architecture, in sanctuaries, cities and villas. We start with the Hellenistic cosmopolitan culture of the Greek kingdoms and late Etruscan and Republican Italy, and then map how a Roman high art culture was developed for the capital city, and was adapted to unify the Empire's many peoples from Britain to the Middle East.

No prerequisites. Of interest also to students of classical, middle-eastern, and religious and medieval studies, history and anthropology. Open to graduate students as ArtH 621.

ARTH 224/624/ AAMW 424

Aegean Bronze Age

Instructor: Dr. Shank

Time: TR 9-10:30

This seminar will focus on the domestic, palatial, and funerary architecture of the Minoan and Cycladic cultures during the Aegean Bronze Age, from 3,000-1,100 B.C. Major sites such as the palaces at Knossos, Phaistos, Mallia, and Zakros will be studied, as well as lesser known domestic sites on Crete. Funerary architecture from Crete, such as tholos tombs and chamber tombs, will be compared and contrasted with the cist grave cemeteries of the Cyclades. The site of Akrotiri on the island of Thera, the best preserved example of Aegean Bronze Age town architecture, will be examined. Students will be expected to complete several short papers and presentations as well as a final research paper which will be presented to the class.

ARTH 225/625

Greek Architecture and Urbanism

Instructor: Professor Haselberger

Time: TR 1:30-3

Introduction to the art of building and city planning in the ancient Greek world, 7th-1st c. BC. Emphasis on concepts of space, on issues of structure, material, decoration, proportion, and the Mycenaean and eastern heritage as well as on theory and practice of urbanism as reflected in ancient cities (Athens, Pergamon, Alexandria) and writings (Plato, Aristotle, and others). Excursions to the Penn Museum and Philadelphia. No prerequisites.

ARTH 241/641

Byzantine Art & Architecture

Instructor: Professor Ousterhout

Time: TR 9-10:30

This course surveys the arts of Byzantium from the fall of Rome to the fall of Constantinople in 1453. Study of major monuments, including icons, mosaics, architecture, and ivories will provide us with an overview of this rich artistic culture. We will pay special attention to the role of the Orthodox Church and liturgy in the production and reception of art works. Special readings will focus on selected major issues, such as the relationship of art to the Holy, the uses and abuses of Iconoclasm, and imperial patronage. The course will also grapple with the Empire's relation to other cultures by looking at the impact of the Christian Crusades and Muslim invasions – as well as Byzantium's crucial impact on European art (e.g. in Sicily, Spain).

ARTH 242/642

Introduction to Medieval Architecture

Instructor: Professor Maxwell

Time: MWF 11-12

This course provides an introduction to the built environment of the Middle Ages. From the fall of Rome to the dawn of the Renaissance, a range of architectural styles shaped medieval daily life, religious experience and civic spectacle. We will become familiar with the architectural traditions of the great

cathedrals, revered pilgrimage churches, and reclusive monasteries of western Europe, as well as castles, houses, and other civic structures. We will integrate the study of the architecture and with the study of medieval culture, exploring the role of pilgrimage, courts and civil authority, religious reform and radicalism, crusading and social violence, and rising urbanism. In this way, we will explore the ways in which the built environment profoundly affected contemporary audiences and shaped medieval life.

ARTH 271

European Baroque Art

Instructor: Moerer

Time: MW 2-3:30

This lecture course will survey the art and architecture of seventeenth century Europe, with particular attention paid to the visual culture of Italy, Spain, France, and the Northern and Southern Netherlands. Artists to be covered include Caravaggio, Bernini, Velazquez, Poussin, Rembrandt, Vermeer, and Rubens. While developments in form and style will be discussed, the class will examine art in context, particularly focusing on the historical, religious, political, geographical, and theoretical basis for these works. Themes covered will include the emergence of the art market, the creation of new genres, the academy, visionary art, and exploration.

ARTH 282/682

Modern Architecture

Instructor: David Brownlee

Time: MWF 10-11

The history of Western architecture from the late nineteenth century until the present. Topics to be considered include the Arts and Crafts movement, Art Nouveau, Expressionism, the International Style, and "Post-modernism".

ARTH 287

Twentieth-century Art, 1945-now

Instructor: Professor Poggi

Time: MW 12-1

This course offers a survey of art produced after the end of World War II up to the present day by artists from around the globe, including the United States, France, Britain, Germany, Cuba and Japan. This period witnessed a radical expansion in the definition of artistic practice and the art object, and the emergence of the concept of "postmodernism" – a direct challenge to the "modernist" approach to artmaking that reigned at mid-century in the United States and Europe. In this course we will explore various meanings of the slippery labels "modernist" and "postmodernist," and will discuss a wide range of related issues, including the relationship between "fine art" and "popular culture"; representations of sexual and racial identity; the social and political functions of the museum and the gallery; evolving definitions of the art market and art's audience; and the concept of an artistic "avant-garde." Much work of the late twentieth century was designed to challenge artistic conventions and social norms with politically provocative or sexually explicit material, so buyer beware – you may be shocked by what you see!

This course is offered as part of the Spiegel Program in Contemporary Culture and Visual Arts

ARTH 290/CINE 202/ENGL 292
Contemporary Documentary Cinema
Instructor: Professor Corrigan
Time: TR 12-1:30

This course will engage the multiple historical, technological, and economic changes that have made contemporary documentary cinema arguably the most vital and inventive film practice today. During the first part of the semester, we will examine the historical traditions that have defined documentary film through the twentieth century: from early “actualities” and the films of Robert Flaherty in the 1920s through the experiments with cinema verite and direct cinema in the 1950s and 1960s. Alongside these practices, we will read various critical and theoretical positions, such as those found in the writings of Dziga Vertov, John Grierson, and Jean Rouch. The majority of the course, however, will tackle the dynamic variety of documentary work made since 1980. This will include films by Chris Marker, Errol Morris, Trinh T. Minh-ha, and others where the confluence of a digital revolution and new ideological subject positions have redefined what documentary cinema is and is capable of. Requirements will include a seminar presentation, a short analytical essay, and a research project. There are no prerequisites.

ARTH 295/695
American Art before 1865: Conquest Colonialism, and Civil War in American Art, 1492-1865
Instructor: Professor Shaw
Time: TR 1:30-3

This course examines various objects and moments in the history of Native American, colonial European, and post-revolutionary American art through the era of the Civil War.

AAMW 413/CLST 270
Ancient Athletics
Instructor: Professor Romano
Time: TR 12-1:30

422/AAMW 422
Art of the Ancient Near East
Instructor: Professor Pittman
Time: TR 12-1:30

Emphasis on monumental art work of the Ancient Near East as the product of cultural and historical factors. Major focus will be on Mesopotamia from the late Neolithic to the Neo-Assyrian period, with occasional attention to related surrounding areas such as Western Iran, Anatolia, and Syria.

AAMW 477/ANTH 477/HSPV 477
Archeological Chemistry
Instructor: Professor McGovern
Time: W 2-5

Seminar on a rapidly developing, interdisciplinary field. Application of inorganic and organic chemical techniques for dating and characterizing ancient material remains, and assessing their technological and

cultural significance. Middle-range theory--the methodology and limitations of integrating natural scientific data with archaeological hypothesis and reconstruction--is stressed. Topics include geophysical/chemical prospecting of sites, radiocarbon dating and calibration, ceramic provenancing and trade, organic contents analysis of vessels, isotopic dietary studies, and paleogenetics.

UNDERGRADUATE SEMINARS

ARTH 301-301

Site Seminar: Origins of Art

Instructor: Professor Pittman

Time: W 2-5

Like national language, the making of art is a trait that distinguished humans from all other living beings. This course examines the earliest artistic expressions of humans with the goal of understanding the psychology of representation and visual elaboration as well as the possible motivations that lead to the first artistic expressions as early as 30,000 BCE in the painted and etched composition on the walls of caves in Europe. The readings will address art historical, psychological, archaeological and anthropological approaches. Projects will involve the in depth analysis of compositions based on virtual reconstructions when possible. The group will travel during the Spring Break to experience first hand the caves in the environs of Lascaux in Southern France.

ARTH 301-401

Benjamin Franklin Scholar Seminar: Rembrandt

Instructor: Professor Silver

Time: R 1:30-4:30

Art history has used Rembrandt to employ its widest arrays of methods in order to examine and interpret his art. This class will address in turn a variety of the approaches to be found in Rembrandt scholarship: biography, historiography (including the Rembrandt revival of the 19th century), connoisseurship and the formation of a catalogue raisonne, iconography, feminism, and the social status of the artist, as well as a number of contextual questions about Dutch/Amsterdam history, religion, and culture.

Students will be expected to write a short paper on a single work and a longer research paper on a topic approved by the instructor. No prerequisites, but a course in art history or European history is desirable.

ARTH 301-303

Bergman Curatorial Seminar: Contemporary Art and the Art of Curating

Instructor: Professor Meyer

Time: T 1:30-4:30

This two-semester course will focus on the production, criticism, and curating of contemporary art. Through a series of required readings, intensive class discussions, class trips, guest lectures, and first-hand encounters with art objects, collections, and exhibitions, we will investigate the recent history and practice of contemporary art.

Our work together will culminate in an exhibition at the Institute of Contemporary Art organized by class members in close consultation with the staff of the ICA and the course instructors. Planning for

the exhibition will begin early in the fall semester and the show will be mounted in the spring of 2007. Each student will intern at the ICA in the Spring semester, where they will engage in work related to the exhibition.

ARTH 301-304

Japanese Prints

Instructor: Professor Davis

Time: T 3-6

This course will consider Japanese woodblock prints the seventeenth through twentieth century. Each week specific topics will be addressed, including: the formation of “Ukiyo-e” or “the pictures of the floating world” as a genre; the development of the publishing system and its audience; specific artists and their works; the reception of Japanese prints in Europe and America; the modern reinvention of the woodblock print; and others. This course will offer the special opportunity to engage with original works of art, in visits to local collections and in the final phases of organizing the prints to be shown in the Luber Collection exhibition at the Arthur Ross Gallery. Student responsibilities will include: lively engagement in class discussions, close attention during collection visits, participation in the exhibition, and attribution paper, and a seminar presentation.

ARTH 301-305

Augustan Cultural Revolution

Instructor: Professor Kuttner

Time: W 2-5

This course examines the reign of Rome's first emperor Augustus, the transformation of Republic into Empire. Visual arts and literature flourished intensely, as Rome recovered from the trauma of the last Civil Wars. Radical innovations in social, political and religious structures, in the name of restoring the Republic, both constrained traditional liberty, and spread it in new forms. Authors, artists, architects were indispensable to the new court's work to legitimate power by cultural excellence, as they reshaped Rome as a model for what a city of the empire should be. The course's topics will explore intersections like these of culture, politics and historical events in Augustus' 'Golden Age'.

No prerequisites. Ancient texts will be taught in translation. Of especial interest for ClSt, ArtH, RelSt, AncH and Hist, Anthro, Visual Culture, Fine Arts and Architecture.

UNDERGRADUATE/GRADUATE SEMINAR COURSES

ARTH 521/AAMW 521

Etruscan Art and Archaeology

Instructor: Dr. Turfa

Time: T 3-5

Once the masters of the Italian archipelago, the Etruscans have suffered at the pens of historians both ancient and modern; in redressing the record, archaeology has opened as many problems as it has solved. The Etruscans' non-Indo-European language, wealth and technology set them apart from their Italic and

Greek neighbors; though Romans adopted Etruscan religious doctrine and technology, they ultimately conquered and eliminated this unique culture. The seminar will survey the Etruscan and Italic cultures of the Final Bronze and Iron Ages (12th through 7th centuries BC), including the Faliscan collection excavated at Narce, the exchange and artistic interactions between early Italy and the cultures and colonies of the Aegean and Levant, and the unique character of Etruscan art and society as it evolved through the 6th-4th centuries and Hellenistic period.

ARTH 526/CLST 526

Material & Methods in Mediterranean

Instructor: Professor De Brestian

Time: F 1-3

ARTH 541

Medieval Manuscript Illumination

Instructor: Professor Maxwell

Time: W 2-5

This course introduces students to medieval manuscripts and their decoration. It will provide a historical overview of illumination, treat selected problems (narrative, Romance, liturgical illumination), and provide a general practicum on the study of codices (paleography, codicology). Approximately half of the classes will meet in manuscript libraries around Philadelphia, and trips to libraries in neighboring cities are also planned. For this reason, class size is restricted to 10 students. Open to undergraduates. Graduate students from all disciplines welcome. Instructor's permission required.

AAMW 556/ANTH 665

Archaeology Field Methods & Problems

Instructor: Dibble

Time: W 2-5

ARTH 586

Twentieth-century Theory and Criticism

Instructor: Professor Poggi

Time: T 3-5

This seminar is an introduction to twentieth century aesthetic theory, methods, and criticism. Major issues to be discussed include: the theory of autonomy and self-reflexivity in the visual arts, the structuralist paradigm and its relevance for the visual arts, poststructuralist and Marxist critiques of modernism, Marxist and Feminist approaches to spectacle, spectatorship, and commodity fetishism, and the relation of vision to constructions of identity and power. Among the authors we will read are: Kant, Wölfflin, Saussure, Krauss, Marcuse, Barthes, Levi-Strauss, Derrida, Marx, Freud, Lacan, Mulvey, Armstrong, Althusser, Butler, Foucault, and Deleuze. The emphasis in this seminar will be on class participation, with one introduction to a theorist and a final exam also required.

ARTH 599
Photo Archival Studies in Indian Art
Instructor: Professor Meister
Time: W 4-6

GRADUATE SEMINARS

ARTH 717/AAMW 717
Approaches to the Archaeology of Islamic Periods
Instructor: Professor Holod
Time: W 3-5

This semester will trace the development of the field from one that was centered largely on the recovery of major monuments to one in which issues of daily life, demography, chronology and the study of settlement patterns have come to play a major role. The seminar will review work in the major zones of the Islamic world: Central Asia, Iran, Iraq, Anatolia, Syria-Palestine, Egypt, North Africa I (Libya-Tunisia), North Africa II (Algeria-Morocco), Spain. Of special interest will be the study of landscape and settlement patterns.

ARTH 720/ AAMW 723
Thera
Instructor: Professor Betancourt
Time: F 10-12

The volcanic eruption of the island of Thera (also called Santorini) buried a large and wealthy Cycladic town from the beginning of the Late Bronze Age. Its excavation, briefly in the late 19th century and then beginning in 1967, has presented the modern world with the most important evidence we have for knowledge about Bronze Age Greece. The wall paintings, some of them still on the walls, have generated a considerable amount of attention, but the information on tools, stone vases, pottery, metals, architecture, and many other aspects of the town are also important.

The seminar will cover a series of different aspects of the site and its archaeology and history, including evidence for social history (cult practices, domestic economy, rites of passage, trade, foreign contact, and other subjects) as well as the architecture, wall paintings, pottery, tools, faience vessels, and other items in the material culture. The format will include lectures by the instructor and visiting lecturers as well as oral presentations by the graduate students. A term paper is required.

ARTH 728/ AAMW 728
Virtuvian Studies
Instructor: Professor Haselberger
Time: M 4-7

Research on Vitruvius' Ten Books on architecture, art, and construction. We will explore structure, sources, and intended readers of this treatise; formation of art theory and its relation to practice; statics and esthetics; Greek model vs. Italic tradition; discrepancy with the ideals of the "Augustan Revolution"; role and reception during the Renaissance and later Classical revivals (using Penn's rich collection of 16th

to 20th c. Vitruvius editions); latest wave of Vitruvian scholarship. – Working knowledge of Latin, French, German helpful, but not necessary

ARTH 730

Byzantine and Early Christian Architecture: The Arts of Cappadocia

Instructor: Professor Ousterhout

Time: R 3-5

The seminar will examine the art and architecture of Cappadocia, a picturesque region in central Turkey in which the majority of the Byzantine settlements were carved into the irregular volcanic terrain. In terms of material culture, Cappadocia is one of the richest regions of the Byzantine world, preserving more than 700 painted cave churches, as well as monasteries, houses, and entire villages, dating primarily from the tenth and eleventh centuries. Often dismissed as eccentric and provincial, Cappadocia has not received the scholarly attention it deserves. Interpretation of its material remains is hampered by the complete absence of texts from the region; chronology is often unclear due to the lack of securely dated monuments; the impact of major social changes, such as the Iconoclast movement, the rise of monasticism, and the conquest by the Seljuk Turks, has yet to be clarified. All the same, the rich architectural legacy of the region includes both rock-cut and masonry buildings, and the art and architecture often reflect close contacts with Constantinople. The goal of the seminar is to develop effective strategies for contextualizing and interpreting the artistic production of the region, which may be taken as a mirror onto daily life in the Byzantine period.

ARTH 762/DTCH 601/GRMN 679

Antwerp in the Age of Bruegel

Instructor: Professor Silver

Time: T 5-7

With Pieter Bruegel (act. 1551-69) as a centerpiece, this seminar will investigate the social and cultural setting of art-making in the prosperous port city of Antwerp, Europe's dominant market center, including the market for art. Prints as well as paintings will be the objects of study, and such momentous social changes as the Calvinist Reformation and the Dutch Revolt will form the background conditions of art making and consumption.

Open to graduate students in art history and others with permission of instructor.

ARTH 786

American Art between the Wars

Instructor: Professor Shaw

Time: R 5-7

This graduate seminar focuses on art made in the United States, Mexico, and Europe by artists with North American origins. We will focus on three important artistic movements: the so-called Harlem Renaissance (Aaron Douglas, Sargent Johnson, Archibald Motley Jr., Meta Warrick Fuller, William H. Johnson, Jacob Lawrence); the work of the Mexican Modernists (Diego Rivera, Jose Orozco, David Alfaro Siquieros, Frida Kahlo, Tina Modotti); and the American Regionalists and Realists (Grant Wood, Thomas Hart Benton, Georgia O'Keeffe, Reginald Marsh, Paul Cadmus).

ARTH 787**Contemporary Art: Feminist and Queer Art History, 1971-present****Instructor: Professor Meyer****Time: M 2-5**

This seminar traces the development of a critical literature in feminist and gay/lesbian art history. Beginning with some foundational texts of the 1970s (Linda Nochlin's "Why Have There Been No Great Women Artists?", James Saslow's "Closets in the Museum: Homophobia and Art History"), we will examine how art historians, artists, critics, and curators have addressed issues of gender and sexuality over the course of the last 35 years. The seminar approaches feminist and queer art history as distinct, if sometimes allied, fields of inquiry. Students will be asked to attend closely to the historical specificity of the texts and critical debates at issue in each case.

COLLEGE OF GENERAL STUDIES COURSES**ARTH 101-601****European Art and Civilization before 1400****Instructors: Coates****Time: TR 5:30-7**

This is a double introduction: to looking at the visual arts; and, to the ancient and medieval cities and empires of three continents - ancient Egypt, the Middle East and Iran, the Minoan and Mycenaean Bronze Age, the Greek and Roman Mediterranean, and the early Islamic, early Byzantine and western Medieval world. Using images, contemporary texts, and art in our city, we examine the changing forms of art, architecture and landscape architecture, and the roles of visual culture for political, social and religious activity.

Fulfills General Requirement in Arts & Letters for CGS Students ONLY.

ARTH 217-604**Introduction to the Visual Culture of the Islamic****Instructor: Kahlaoui****Time: T 5:30-8:30**

A one-semester survey of Islamic art and architecture which will examine visual culture as it functions within the larger sphere of Islamic culture in general. Particular attention will be given to relationships between visual culture and literature, using specific case studies, sites or objects which may be related to various branches of Islamic literature, including historical, didactic, philosophical writings, poetry and religious texts. All primary sources will be available in English translation.

ARTH 220-601
Greek Art and Architecture
Instructor: Judas
Time: W 5:30-8:30

This course surveys Greek art and architecture, from Sicily to the Black Sea, between the 10th and 2nd centuries BCE (Dark Age to Hellenistic). Civic, religious, and domestic buildings and spaces were intimately connected with images. These range from public sculpture and painting on and around grand buildings gardens, to domestic luxury arts like jewelry, cups vases, mosaic floors. Art and architecture addressed heroic epic religious and political themes, and also every-day life and emotions. Current themes include Greek ways of looking at art and space, and Greek ideas of invention and progress; the role of monuments, makers and patrons in Greek society; and connections with the other cultures who inspired and made use of Greek artists and styles. The course will exploit the University Museum, regional museums where possible.

ARTH 255-601
Italian Renaissance Art
Instructor: Pastore
Time: W 5:30-8:30

Survey of the visual arts in Italy in the fourteenth, fifteenth, and sixteenth centuries, with emphasis on painting, sculpture and architecture in the major cultural centers. Topics may include the origins of modern urbanism, the rise of art theory, the art of the courts, and the role of art in the religious conflicts that ended the period. The course will devote attention to Donatello, Leonardo, Michelangelo, and Titian, among other artists.

ARTH 285-601
Impressionism: European Art 1870-1900
Instructor: Staff
Time: R 5:30-8:30

French Impressionism is the centerpiece of this course, which will explore paintings, and some sculptures, produced between 1848 and 1906. We consider French, Dutch, and Scandanavian artists who painted and exhibited in Paris during these years, exploring not only their historical stature and reputation, but their contemporary relevance. We will reflect on such myths of modernism as the "misogyny" of Degas; the "obsessiveness" of Cezanne; the "primitivism" of Gauguin; and, of course, the "madness" of Van Gogh. All art is considered within the context of the social, economic and political changes that were taking place in Paris--the capital of the nineteenth--century.

ARTH 293-601
History of Photography
Instructor: Dr. Butterfield
Time: M 5:30-8:10

A history of world photography from 1839 to the present and its relation to cultural contexts as well as to various theories of the functions of images. Topics discussed in considering the nineteenth century will be the relationship between photography and painting, the effect of photography on portraiture, photography in the service of exploration, and photography as practiced by anthropologists; and in

considering the twentieth century, photography and abstraction, photography as "fine art", photography and the critique of art history, and photography and censorship.

ARTH 586-640

Proseminar in Twentieth Century Art: Redefining Craft (*MLA Course*)

Instructor: Marcus

Time: W 5:30-8:10

Contemporary craft has asserted a seductive presence in the world of art during the past decades. As ever more imaginative works with intense meanings have been created, the lines between art, craft, and design are being blurred. But craft is still marginalized, even as it has established a new role and an independent voice for itself, challenging the traditional requisites of technique, material, and utility. This course examines the history and context of craft, and surveys the achievement of master craftspeople working today. In attempting to redefine craft, we will consider the many issues debated in an expanding literature, which is itself a witness to the strength of the studio craft movement as it seeks to find a place for itself in the current cultural milieu.