WATUCOURSES

ARTH 009-301
Writing Seminar in Art History
Instructor: Staff
Time: TBA

This is a critical writing seminar. It fulfills the writing requirement for all undergraduates. As a discipline-based writing seminar, the course introduces students to a topic within its discipline but emphasis throughout is upon the development of critical thinking, analytical, and writing skills. For current listings and descriptions, visit the Critical Writing Program's website at www.writing.upenn.edu/critical.

FRESHMAN SEMINARS

ARTH 100-301
Spiegel Freshman Seminar: Contemporary Art in Context: The Venice Biennale 2005
Instructor: Dr. Petersen
Time: M 2-5

The Venice Biennale, the sprawling international art show held every two years in the thirty national pavilions of the Giardini della Biennale and in the vast 16th-century shipbuilding and warehouse spaces known as the Arsenale, has been a leading international venue for contemporary art for over a century. It has also frequently been the occasion for artistic, political, and social debates. With more than three hundred artists from sixty countries participating, and over 100,000 square feet of exhibition space, the Biennale as it exists today offers a uniquely exciting and always controversial experience of cutting-edge art from around the world, including everything from paintings to high-tech installations. This year, California Pop artist Ed Ruscha, known for his witty word paintings, will represent the United States at the American Pavilion, while the large Italian Pavilion will feature an interactive environment based on the theme of the "Experience of Art." In addition to the extensive Biennale venues, numerous off-site exhibitions, sprinkled around the city, reward the adventurous and open-minded visitor.

This seminar will include a five-day trip to Venice, Italy, over the October mid-term break. We will prepare for the trip by studying the history of the Biennale and its place in contemporary art, as well as past debates and controversies. Following the trip, students will report on their experiences and will investigate topics and issues raised by the exhibit. While exploring the past and present of the Biennale, we will be sure to consider as well the rich historic context for this most contemporary of exhibitions: the unique city of Venice itself.

ARTH 100-302
The Art of the Medieval Book
Instructor: Dr. Ransom
Time: M 2-5

Almost everyone has had the experience of opening a favorite book and becoming lost inside its pages. In the Middle Ages, this experience of the book was especially acute. Until the invention of printing in the fifteenth century, medieval books were written and decorated by hand. Each handmade book (or manuscript) was thus a unique world of its own. Manuscripts could be, and often were, elaborated with
decoration and illustration reflecting the individual needs, tastes, and/or economic and social status of their intended readers. Even though several manuscripts might share the same text, external circumstances dictated the text would be presented in different ways to the reader. For example, a ninth-century bible made for the great Carolingian emperor Charlemagne shares little in appearance and function with a bible produced in the thirteenth century for a university student in Paris.

This course will examine the nature of medieval manuscripts, with special emphasis given to the practice of "illumination," the art of medieval manuscript decoration. We will examine different forms of illumination from the beginning of the Middle Ages to the invention of printing, looking specifically at the role that illumination played in shaping the readers experience. Much time will be devoted to visiting manuscript collections in the Philadelphia area, to learn first hand how these books were made and what it was like to read them.

**SURVEY COURSES**

**ARTH 001** (x-list w/COLL 004)
Architect and History
Instructor: Professor Haselberger
Time: MWF 1-2

Human experience is shaped by the built environment. This course introduces students to the interrelated fields of architecture, art history, and engineering and explores great architectural monuments from the ancient to the modern period, from India across the Mediterranean and Europe to the US. The focus will be on understanding these works in their structure and function, both as products of individual ingenuity and reflections of Zeitgeist. Questioning these monuments from a present-day perspective across the cultures will be an important ingredient, as will be podium discussions, guest lectures, excursions, and all kinds of visualizations, from digital walk-throughs to practical design exercises.

**VLST 101** (x-list w/COLL 002)
Eye, Mind, and Image
Instructors: Professors Holod and Brainard
Time: TR 10:30-12

A core course in Visual Studies, taught by two faculty from contributing departments. The course will examine the nature of seeing and visual cognition, its physiological, environmental, and cultural conditions, and selected focal topics, such as color, beauty, medical imaging, and seeing and knowing.

**VLST 102-001**
Two Dimensions: Form and Meaning
Instructors: Professor Tileston and Ms. Copeland
Time: MW 5-8

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.

**VLST 103-001**  
*Three Dimensions: Time and Space*  
**Instructors:** Professors Adkins and Hironaka  
**Time:** MW 1-4

This course will cover the basic concepts of three dimensional design and sculpture such as volume and mass, scale, materiality, form and meaning, context, etc. Students will also be introduced to more contemporary areas of art making such as installation, video and other time based arts. Projects will use both traditional sculpture materials as well as “non-art” materials.

**ARTH 103**  
*(x-listed w/EALC 013)*  
*Art & Civilization in East Asia*  
**Instructor:** Professor Steinhardt  
**Time:** MW 10-11

Introduction to major artistic traditions of China and Japan and to the methodological practices of art history. Attention given to key cultural concepts and ways of looking, in such topics as: concepts of the afterlife and its representation; Buddhist arts and iconography; painting styles and subjects; and more broadly at the transmission of styles and cultural practices across East Asia. Serves as an introduction to upper level lecture courses in East Asian art history cultures. If size of class permits, certain sessions will be held in the University Museum or the Philadelphia Museum of Art.

**ARTH 108**  
*(x-listed w/ENGL 091 and FILM 101)*  
*Film History*  
**Instructor:** Professor Beckman  
**Time:** TR 9-10:30

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 New Wave, New German 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.

**ARTH 109**  
*(x-listed w/ENGL 092 and FILM 102)*  
*Film Analysis and Methods*  
**Instructor:** Professor Corrigan  
**Time:** MW 3:30-5

This course is an introduction to the analysis of film as both a textual practice and a cultural practice. We will examine a variety of films—from Fritz Lang's *M* (1931) to Julia Dash's *DAUGHTERS OF THE DUST* (1991)—in order to demonstrate the tools and skills of "close reading." We will concentrate on
those specifically filmic features of the movies, such as mise-en-scene, cinematography, editing and sound strategies, as well as those larger organizational forms, such as narrative and non-narrative structures and movie genres. Because our responses to the movies always extend beyond the film frame, we will additionally look closely at the complex business of film distribution, promotion, and exhibition to show how the less visible machinery of the movie business also shapes our understanding and enjoyment of particular films. Along the way, we will discuss some of the most influential and productive critical schools of thought informing film analysis today, including realism, auteurism, feminism, postmodernism, and others. Screenings are mandatory.

**UNDERGRADUATE/GRADUATE LECTURE COURSES**

**ARTH 215/615**

**Japanese Painting**

**Instructor:** Professor Davis

**Time:** TR 12-1:30

An investigation of Japanese painting and practice from the earliest pictorial representations through the late twentieth century. Painting style and connoisseurship will form the basis of analysis, and themes such as landscape, narrative, and the expression of cultural identities in painting, will be considered in the context of larger social and cultural issues. Topics include: tomb painting, Heian development of "yamato-e," ink painting and the adaptation of Chinese styles, the expansion of patronage in the 18th century, and the turn toward internationalism in the late 19th and 20th centuries. May include visits to the PMA or other local collections, as available.

**ARTH 220/620** (x-listed w/CLST 220 and AAMW 620)

**Greek Art and Architecture**

**Instructor:** Professor Kuttner

**Time:** TR 10:30-12

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 and gardens, to domestic luxury arts like jewelry, cups and 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 their 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, and regional museums where possible.

**ARTH 224/624** (x-listed w/AAMW 424)

**Dawn of Art**

**Instructor:** Professor Pittman/Dr. Shank

**Time:** TR 12-1:30

A survey of the art of Mesopotamian and Egyptian cultures from 4000 B.C. through the conquest of Alexander the Great.
ARTH 240/640
Introduction to Medieval Art
Instructor: Professor Maxwell
Time: MWF 11-12

An introductory survey, this course investigates painting, sculpture, and the "minor arts" of the Middle Ages. Students will become familiar with selected major monuments of the Late Antique, Byzantine, Carolingian, Romanesque, and Gothic periods, as well as primary textual sources. Analysis of works emphasizes the cultural context, the thematic content, and the function of objects. Discussions focus especially on several key themes: the aesthetic status of art and the theological role of images; the revival of classical models and visual modes; social rituals such as pilgrimage and crusading; the cult of the Virgin and the status of women in art; the "beautiful" and the "ugly"; and, more generally, the ideology of visual culture across the political and urban landscapes.

ARTH 255/655
Italian Renaissance Art
Instructor: Professor Cole
Time: TR 9-10:30

This course will survey 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 283
The Modern City
Instructor: Professor Brownlee
Time: MWF 11-12

A study of the European and American city in the eighteenth, nineteenth, and twentieth centuries. Emphasis will be placed on the history of architecture and urban design, but political, sociological, and economic factors will also receive attention. The class will consider the development of London, St. Petersburg, Washington, Boston, Paris, Vienna and Philadelphia.

ARTH 284/684
Romanticism and Realism
Instructor: Staff
Time: TR 10:30-12
ARTH 286/686
20th Century Art: 1900-1945
Instructor: Professor Poggi
Times: MWF 12-1

The art of the Twentieth century is characterized by a radical break with all preceding art. Or is it? In this course, we will study the art produced in Europe between 1900 and 1945. We will examine its innovations--in style, materials, subject matter, and philosophy--and its continuing relation to artistic traditions.

ARTH 289/689
American Art: 1750-1945
Instructor: Staff
Times: MWF 10-11

Looks at major themes and issues in painting, sculpture, and to a lesser extent printmaking and photography in the United States over two centuries. Among the topics considered will be the course of various genres (such as portraiture, landscape, and figure painting); the relationship between art, gender, and race; the development of the art market and criticism; the relationship of American art to that produced in Canada, England, and continental Europe; and the experience and achievement of such well-known artists as Winslow Homer and Thomas Eakins, Mary Cassatt and Henry Ossawa Tanner, and Edward Hopper and Stuart Davis. Our approaches to this material, amplified with assigned readings, will include personal stylistic, and psychoanalytic. Classes will combine lecture and discussion; there will be three papers and two exams. A WATU affiliated course.

UNDERGRADUATE SEMINARS

ARTH 301-301
Classical Architecture
Instructor: Professor Haselberger
Time: M 4-7

Comparing and contrasting outstanding examples of Greek and Roman architecture – single buildings as well as larger architectural compositions – forms the focus of this undergraduate seminar. Special emphasis will be laid on the principles guiding the design of these structures and the diverse, or common, Greek and Roman approaches toward the building tasks (such as temples, theaters, baths, market places, fortifications, city planning). The methodological ‘tools’ for these analyses will be discussed and a broader historical context developed. Field trips to the Second Back Building and the Philadelphia Museum of Art. No prerequisites.
ARTH 301-303  
Fiamminghi  
Instructor: Professor Cole  
Time: R 1:30-4:30

This course will focus on the visits that Early Modern Netherlandish painters and sculptors made to Italy, considering the reasons for their travels and the things they produced while abroad. Featured artists may include Maarten van Heemskerck, Pieter Bruegel, Giambologna, Adriaen de Vries, Peter Paul Rubens, Anthony van Dyck, and François Duquesnoy.

ARTH 301-401  
Interpreting Early Landscape  
Instructor: Professor Silver  
Time: R 1:30-4:30

The relationship between man and nature has always marked the boundaries of civilization, but in the visual arts landscape has only formed a serious subject since the end of the Middle Ages, with the newfound ability of artists to create plausible realities. This course will explore the varieties of depicted landscapes, including maps and city views in early atlases within the shifting purposes of art over the past five centuries of paintings and prints. One featured element of the course experience will be a major exhibition of landscapes by the Dutch painter, Jacob van Ruisdael (1628-1682) at the Philadelphia Museum of Art. Class visits to the Museum for that event as well as for the permanent collection will provide first-hand contact with paintings from the Renaissance era to the Impressionists.

UNDERGRADUATE/GRADUATE SEMINAR COURSES

ARTH 501-301  
Halpern-Rogath Curatorial Seminar  
Instructor: Staff  
Time: TBA

ARTH 501-302  
Seminar on the Collecting and Connoisseurship of Drawings  
Instructor: Professor Shoemaker  
Time: T 2-4

Using a range of examples of drawings in the collection of the Philadelphia Museum of Art, students will examine a wide variety of curatorial issues, including cataloguing and writing catalogue entries, writing exhibition labels, making decisions about conservation treatments, and the consideration and presentation of new acquisitions. Students may have the opportunity to learn the different perspectives of curators, dealers, conservators, and collectors of drawings. Written work will include sample exhibition labels, catalogue entries, and acquisitions justifications.
ARTH 513
Proseminar in Asian Art: Japanese Prints & Ukiyo-E
Instructor: Professor Davis
Time: T 3-5

Study of Japanese woodblock prints and paintings from the seventeenth through the nineteenth century in the style called "Ukiyo-e" ("images of the floating world"). For most of the course we will be concerned with prints from the Edo, or Tokugawa, period (1615-1868) in the style known as "ukiyo-e," and the culture that produced them, but in the final weeks we will also consider the continuation and adaptation of the genre in modern prints movements and related twentieth-century arts. How these images displayed specific cultural values and artistic goals will be of primary concern. As much as possible, we will also look at original objects located in nearby collections. Requirements: attribution problem, reviews, presentation and final paper.

ARTH 515  (x-listed w/SAST 515)
Aspects of Indian Architecture
Instructor: Professor Meister
Time: R 3-5

Indian temples explored in terms of morphology of a symbolic architecture.

ARTH 517  (x-listed w/AAMW 517)
The Islamic City
Instructor: Professor Holod
Time: W 2-5

ARTH 521  (x-listed w/AAMW 521 and CLST 521)
Pergamon & Rome
Instructor: Professor Kuttner
Time: W 4-7

This course looks at the interaction of the best-known and most influential Hellenistic royal capital, Pergamon, with its ally and later master, Rome, from the 4th c. BC into the Roman Imperial age. We first examine Pergamon, its monuments for allied cities, and the Attalid dynasty's displays around the Mediterranean, observing its attention to native Anatolian cultures as well as to Hellenism. Rich by commerce, Pergamon was a major exporter of mass-produced ceramics, textiles, silver vessels, and marble furnishings, as well as a workshop center for mosaic, sculpture, monumental architecture and landscape architecture; the royal library-museum helped found 'art history' and the 'art collection' as now known. Intimate political friendship with Pergamon catalyzed Rome's fascination with Anatolian cultures to which both claimed cousinship, and Rome's 'Hellenism' - its embrace of the Hellenistic world's common visual, literary, religious and socio-political culture; we look therefore at the Attalids' artistic address to Roman viewers, Roman emulation of Pergamene models of all kinds, and Rome's centuries of care for the legacy of the Attalid Golden Age.
Open to advanced undergraduates, with the written permission of Professor Kuttner.

Prerequisites: reading capability in at least one of French, German, or Italian; for undergraduates, prior coursework in ancient studies is required.

**ARTH 522** *(x-listed w/AAMW 522)*  
Ancient Near East  
Instructor: Professor Pittman  
Time: F 10-12

**ARTH 581**  
Modern Architecture Theory  
Instructor: Professor Brownlee  
Time: M 2-4

A survey of architectural theory from the mid-eighteenth century to the present. The discussion of original writings will be emphasized.

**GRADUATE SEMINARS**

**ARTH 701**  
Proseminar in Methods: Early History of Art History  
Instructor: Professor Maxwell  
Time: W 5-7

A primer in the modern foundations of art history with a focus on the Germanic tradition. We will study selected works by Lessing, Riegl, Wöfflin, Warburg, Pächt, Panofsky, Focillon, Schapiro, Kubler, Gombrich, inter alia, occasionally reading these against the related positions of selected current works by Baxandall, Fried, Marin, Derrida, etc. Student participation is essential. Weekly writing assignments. Primarily for first-year students in the history of art and architecture, but all are welcome.

**ARTH 762** *(x-listed w/DTCH 601)*  
Rubens, Rembrandt, and Religion  
Instructor: Professor Silver  
Time: T 5-7
F. T. Marinetti, poet and impresario, proclaimed the founding of Futurism in 1909 with an inflammatory manifesto published on the front page of *Le Figaro* in Paris. He was soon joined by a group of artists, writers, musicians, architects, and theater designers, who hoped to wrench Italy out of its cultural and political *passatismo*. This would be the first avant-garde movement to embrace all the arts, and to address both elite and mass audiences with the goal transforming Italy into a modern cultural, industrial, and militaristic power.

This seminar will seek to understand the context in which Futurism emerged, and the interconnections between bold avant-garde strategies and nationalist politics it forged. The movement is rife with apparent and real contradictions, and open to new research and interpretation. Among the questions we will ask are: How did Futurist innovations in the arts serve its political goals? Why did the Futurists seek to create a new, “post-human” type? How did the Futurists imagine the metropolis of the future? What role did the machine play in their art? Why did a number of prominent women participate in this “anti-feminist” movement? Did the Futurists support or resist the ideology of Fascism? How did artists in other countries, including Russia, Argentina, and Britain, transform Futurism in constructing their own version of the movement? Has Futurism continued to play a role in contemporary art? Reading knowledge of Italian or French highly recommended.

While photography and film were once rarely studied in the same institutional spaces, with photography a province of Art History, and film finding a home in departments of literature, this is clearly no longer the case as art historians reckon with the ubiquity of film, video, and the projected image in contemporary art practice and as film scholars turn their attention to cinema’s affinities with photography, a turn largely prompted by the confrontation with cinema’s obsolescence in the age of digital reproduction. Over the course of the semester, we will examine how these hybrid mediums have developed and defined themselves through and against each other. We will examine film and photography practices from the late nineteenth century through to the present day, focusing not only on how one medium frames, incorporates, or resists the other, but also on the practices and theories that emerge in the interstices between the two. Readings include work by Walter Benjamin, André Bazin, Roland Barthes, Tom Gunning, Rosalind Krauss, George Baker. Weekly screenings will be part of the course.
COLLEGE OF GENERAL STUDIES COURSES

ARTH 101-601
European Art and Civilization before 1400
Instructor: Dr. Coates
Time: M 5:30-8:40

The great epochs of art and their relation to corresponding phases of Western political and sociological history. For the student who desires an introduction to the arts as well as for those who seek a foundation for more specialized study in the field.

ARTH 223-601
Egyptian Art
Instructor: Ms. Scott
W 5:30-8:30

Survey of the art of Ancient Egypt from the Predynastic Period through the New Kingdom. Emphasis on major monuments of architecture, sculpture, relief and painting; questions stylistic change and historical context.

ARTH 287-601
20th Century Art: 1945-Now
Instructor: Dr. Gold
R 5:30-8:30

Major artists and movements of the twentieth century, from 1945 to the present, and their relation to other modern, cultural and historical developments.