Course Guide

Spring 2005
WRITING COURSE

ARTH 009-301
Sculpture and Modernism
Instructor: Ms. Ruiz-Gomez
Time: MW 3-4:30

In Paris between the end of the 19th century and the Great War, sculpture suddenly became modern. This seminar will examine modernism through the lens of modern sculpture, identifying the forces that propelled artists at that particular time and place to break with a millennia-old sculptural tradition. Taking up sculpture during the Second Empire and mapping the changes in the medium over the following fifty years, we will focus on writings about both sculpture and modernism, as well as consider links between sculpture and other media in order to achieve a broader historical and artistic perspective on modernism. The objective of the course will be to introduce you to these issues while developing and refining your critical thinking and writing skills through in-class group workshops, peer reviews, weekly response papers, a reading journal, and three 3-4 page essays.

ARTH 009-302
Philadelphia, Architecture, and Urbanism
Instructor: Ms. Iannacone
Time: MW 3-4:30

Architecture, like writing, is a form of communication; a building conveys a message. This course will use Philadelphia as the model for our inquiries into architecture. Key architects such as Benjamin Henry Latrobe, Frank Furness, Paul Cret, Louis Kahn, and Robert Venturi will be explored. This course is designed to prepare you for the variety of writing assignments you will encounter as college students. As we engage in discourse on the subject of architecture, you will complete a series of written assignments, which will help you identify your strengths and weaknesses as a writer and improve your writing. Field trips to buildings and neighborhoods in Philadelphia will help you look, question, and think critically about the world around you.

FRESHMAN SEMINARS

ARTH 100-301
Renaissance Portraits
Instructor: Dr. Ruvoldt
Time: T 3-6

Is a picture really worth a thousand words? What can the record of a person’s physical appearance tell us about his or her character? During the Italian Renaissance, portraits were test-cases of artistic skill, tools in marriage negotiations, and vehicles for the expression of friendship. They were exchanged between princes and humanists, while writers and artists sought to outdo each other, creating pictures that defied description or verbal portraits whose effects could never be realized in paint or stone. This class will consider the role of portraiture in defining, communicating, and preserving individual identity. Examining the concepts of “portrait” and “self-fashioning” in both the literary and visual spheres, we will read such texts as Castiglione’s *Book of the Courtier* and look at images as familiar as Leonardo’s *Mona Lisa* and as obscure as the portrait medals of Renaissance poets. We will define what constitutes a portrait and ask how the visual codes of the past can be interpreted by modern viewers.
While the conventional image of heaven today may be the clouds and pearly gates of cartoons in the New Yorker, numerous competing pictures of the state of the blessed circulated in medieval theology and imagery. The depiction of the promised rewards of believers was an important tool in the winning and encouragement of the faithful and formed part of the first art of the Church. The central problem, of course was depicting what no human eye had seen. Through dreams and visions, saints and mystics helped give concrete form to a realm beyond lived experience—even, on occasion, bringing back actual fruits of paradise. Art, in turn, became a tool for articulating or reconciling competing theologies of the afterlife, its punishments and pleasures. This course will examine the evidence of art and architecture from the third century C.E. to the late Middle Ages together with medieval writings that claim to describe the landscape of the afterlife. Through text and image, we may hope to catch a glimpse into the changing imagination and aspirations of medieval culture.

Over the last 40 years, a number of artists have rebelled against what they saw as the stultifying limitations of the museum/gallery complex. They were disgusted by the idea of the art object as just another luxury commodity whose only function was to decorate private homes or public plazas. They turned instead to Environmental Art, that is, art that transforms existing natural or cultural sites into new and extraordinary environments, often designed to engage the total body rather than the eye alone. We will consider a wide range of environmental art including massive earthworks (such as James Turrell’s reshaping of a dormant volcano into a celestial observatory), museum installations (such as Yves Klein’s notorious exhibition of “The Void” and sale of “immaterial” paintings), sensory chambers (like Yayoi Kusama’s wonderlands of twinkling lights), ritualistic performance pieces (Ana Medieta’s photographs of her nude body in various landscapes), and monuments designed for public spaces (such as Maya Lin’s controversial Vietnam War Memorial and Richard Serra’s infamous Tilted Arc). The artists’ goals are as various as their methods: to reintroduce a spiritual dimension into an increasingly market-driven art world, to critique contemporary beliefs and practices, to explore the limits of perception, or to memorialize past events. We will examine the purpose and function of specific environmental works and their reception by various audiences. Most importantly, we will analyze how each work’s style, forms, materials, construction techniques, and locations convey meaning to their various audiences. Lectures, readings and discussions will be supplemented with visits to specific sites, including a trip to New York City to see Christo and Jeanne-Claude’s The Gates project in Central Park. Course requirements include oral presentations, several short papers and one long paper.
ARTH 100-304
Spiegel Freshman Seminar: Barry LeVa
Instructor: Ms. Shaffner
Time: T 1:30-4:30

This seminar is being held in conjunction with a major exhibition organized by the Institute of Contemporary Art, surveying the art of Barry Le Va. Since the late 1960s, this highly influential American artist has used broken glass, meat cleavers, wool felt, ball bearings, powdered chalk, cast concrete, paper towels, linseed oil, a typewriter and a gun, among other things, to make his work. Part of a generation intent on knocking art off its pedestal, Le Va claimed the floor as his field of operations by scattering massive amounts of materials, or forms, to create works which he called distributions. He has likened these installations to crime scenes and invites viewers to look for clues to reconstruct the, often violent, act or concept that underlies them. Following this lead, the seminar will track the art of Barry Le Va through major movements of Postmodern art up into the present, where its impact on younger artists is everywhere in evidence. At the same time, students will be expected to investigate other contexts suggested by the work.

SURVEY COURSE

ARTH 002/COLL 004
The Rise of Modern Visual Media
Instructor: Professor Silver/Professor Sidlauskas
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 an 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.

VLST 102
Two Dimensions: Form and Meaning
Instructors: Copeland/Rockhill
Time: TR 9-12

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**  
Three Dimensions, Time, and Space  
Instructors: Adkins/Hironaka (section 001)  
Copeland/Rockhill (section 002)  
Time: MW 1-4 (section 001)  
TR 1:30-4:30 (section 002)

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

**ARTH 109/ENGL 092/FILM/102**  
Film Analysis and Methods  
Instructor: Professor Corrigan  
Time: TR 1:30-3, T 5-7:30

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 213/AMES 393**  
Arts of Japan  
Instructor: Professor Davis  
Time: R 10:30-12

This course will introduce the major artistic traditions of Japan, from the Neolithic period to the present, and teach the fundamental methods of the discipline of art history. Our approaches will be chronological, considering how the arts developed in and through history, and thematic, discussing how art and architecture were used for philosophical, religious and material ends. Special attention will be given to the places of Shinto, the impact of Buddhism, and their related architectures and sculptures; the principles
of narrative illustration; the changing roles of aristocratic, monastic, shogunal and merchant patronage; the formation of the concept of the 'artist' overtime; and the transformation of tradition in the modern age.

ARTH 217/617
Introduction to Visual Culture of the Islamic World
Instructor: Professor Holod
Time: TR 12-1:30

A one-semester introduction to visual culture of the Islamic world. The course will examine how visual culture has functioned and continues to operate within Islamic civilization. Visual culture encompasses but is not limited to specific histories of art and architecture. Aspects of crafts, film and popular art will also be discussed. Material in the course will be drawn from the seventh to the twentieth centuries. 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. The course is designed to serve non-specialists. All primary sources will be available in English translation.

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 241/641
Byzantine Art & Architecture
Instructor: Professor Maxwell
Time: MWF 11-12

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. Weekly recitation sections 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 Moslem invasions – as well as Byzantium’s crucial impact on European art (e.g, in Sicily, Spain).
ARTH 275/675
Italian Baroque Art
Instructor: Professor Cole
Time: TR 9-10:30

A survey of art and architecture in late 16th- and 17th-century Rome. Lectures and discussions will focus on works by Caravaggio, Bernini, Poussin, and Borromini, among others.

ARTH 282
Modern Architecture
Instructor: David Haney
Time: MWF 12-1

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: Modernism and Post-modernism
Instructor: Ms. Bellow
Time: MW 10-11

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 291/FILM 209
The Road Movie
Instructor: Professor Beckman
Time: TR 12-1:30

This course will allow us to study the changing shape of the road movie genre from Bonnie and Clyde (1967) to the French feminist revenge narrative, Baise-moi (Rape me), (2000). In addition to considering the possibilities and limits of genre as a category of analysis, we will grapple with a number of questions that will persist throughout the course: What is the relationship between cinema and the automobile? Is the road trip a particularly American fantasy, and if so, what does it mean when non-U.S. filmmakers adopt the road-movie genre? Is the road movie a "masculine" genre? What role do urban and rural
spaces play in the development of the genre? What happens to race/gender/sexuality/national identity in the road movie? What kinds of borders does this genre dream of crossing? Do the radical fantasies of characters within the road movie genre necessarily translate into films with radical politics?

UNDERGRADUATE SEMINARS

ARTH 301-301
The Artist in Japan
Instructor: Professor Davis
Time: T 3-6

Recently the field of Japanese art history has begun reconsidering various issues that surround the artistic practitioner in the context of patronage and market systems, and in this seminar, we will engage these and related issues surrounding the problem of the "artist" in his time.

ARTH 301-303
American Landscape Architecture
Instructor: Ms. Iannacone
Time: W 4-7

This course is designed to survey America’s rich history in landscape architecture and garden design. Among other practitioners, we will study the work and writings of Thomas Jefferson, A.J. Downing, Frederick Law Olmsted, Jens Jensen, Beatrix Farrand, Marjorie Cautley, Lawrence Halprin, and Hideo Sasaki. We will examine both public and private landscape such as estates, campuses, urban parks, cemeteries, suburban housing, public housing, recreation grounds and other open spaces within their social, political, economic, and stylistic context by considering such wide influences as geography, cultural attitudes, technology, capitalism, and immigration. The readings for this course are designed to get students thinking about the built landscape. We will take several field trips in order to look closely at designed gardens and landscapes.

ARTH 301-303
Issues in Contemporary Art and the Art of Curating
Instructor: Professor Beckman
Time: M 2-5

This course is a continuation from the fall 2004 semester. Only students registered for the fall 2004 semester will be allowed to enrolled in this course.
ARTH 424/AAMW 424/CLST 423
Benjamin Franklin Scholars Course: Greek Vase Painting
Instructor: Professor A. Brownlee
Time: TR 3-4:30

A survey of the painted pottery of ancient Greece from the 10th to the 4th century BC, with particular emphasis on vase-painting of the Archaic and Classical periods in Athens and Corinth. The extensive collection of Greek vases in the University of Pennsylvania Museum will be an important resource for this course.

UNDERGRADUATE/GRADUATE SEMINAR COURSES

ARTH 501/SAST 512
Museum Methods: Indian Painting, 17th – 19th Century: Objects and Contexts
Instructor: Dr. Mason
Time: T 1:30-3:30

This pro-seminar on the Art of India will introduce the so-called “miniature” painting traditions, focusing on works done for the Hindu Rajput rulers of northern and western India between c. 1600 and 1900. Using actual works of art primarily in the collection of the Philadelphia Museum of Art, we will learn about the many ways to study such objects (from connoisseurship to materials analysis) and explore issues of their creation and subsequent contexts (from pages of complex illustration-text series, to royal gifts, to collectables and components of museum exhibitions). Members of the seminar will participate in preparing an upcoming installation for the William P. Wood Gallery at the Philadelphia Museum of Art.

The seminar will meet in the Indian and Himalayan Department’s Study-Storage at the Philadelphia Museum of Art.

Limited to 10 students.

ARTH 521/AAMW 521
Self, Society and History: Topics in Roman commemorative Art and Architecture
Instructor: Professor Kuttner
Time: W 5-7

From busts to bushes: obsessed with time, causality and memory, Roman society used images, buildings, and designed landscapes to communicate with itself about itself to a degree unparalleled in the ancient world. That information has many modern names, for domains of action which interpenetrated in antiquity: politics, history, social and economic values, status, belief systems, anthropology, social memory, ideology, propaganda. So, much is at stake, in figuring out how to synthesize the tools of different disciplines to juxtapose wildly different sorts of data which are the equal concern of art history and history. This seminar will sample these issues, in topics which will give the chance to encounter all Roman media of visual expression. (We will also look at how to use texts of many kinds, because Roman culture was pervaded both by writing physically set on art, and by writing about the arts and its socio-political aims.) Our temporal parameters potentially run from the beginning of the Republic to the age of Justinian; the syllabus will give weight to the interests of students in the class in geographic and
temporal scope. And finally, because Roman practice wove together the modes of textual and visual discourse, word-and-image studies affect historical analysis to an extreme degree. We will test issues of patronage and audience response in the major Roman(ized) contexts for assembling images, from country villas, gardens and tombs, to the urban spectacle spaces of forum, processional way, sanctuary and theatrical architecture.

No prerequisites: background in any discipline of ancient studies, social studies, art history and design is useful and welcome. Of interest especially to students in AAMW, AncH, ArtH, NES, CISt, Anthro, RelSt, Landscape Archit and Archit, Hist. Advanced undergraduates, see me for permission to take the course.

**ARTH 525/ AAMW 525**  
**Topic in Aegean Bronze Age: Minoan and Cycladic Architecture**  
**Instructor:** Dr. Shank  
**Time:** R 3-5

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 541**  
**Topic in Medieval Art: Narrative and Medieval Art**  
**Instructor:** Professor Maxwell  
**Time:** M 3-5

This course explores the creative intersection of textual and visual narratives, both sacred and secular, in the Middle Ages. We will devote the first part of the semester to an investigation of medieval narrative theory and historiographic practice, viewed also in light of modern narratology. The second half of the course will be devoted to examining case studies, each drawn from different periods, regions, and media. These include late antique manuscript illumination from Rome; stained glass of Chartres Cathedral; the Bayeux Tapestry; Italian baptistery mosaics; Romanesque monumental sculpture; German and French romance epics; etc. Some classes will be held in the Rosenbach Museum, the Free Library, and the Philadelphia Museum of Art.

**ARTH 552**  
**Helpern-Rogath Curatorial Seminar: The Early Modern Painter-Etcher**  
**Instructor:** Professor Cole/Professor Silver  
**Time:** W 3-5

For roughly half a century after its introduction in Europe, printmaking remained the province of a specially trained group of professionals, artists who either worked primarily in that medium, or practiced printmaking while pursuing careers as metalsmiths. What changed this situation was the invention, in the early sixteenth-century, of etching. Etching was a technique at which virtually any competent draftsman could try his hand, and as a result, we now have a wide-ranging corpus of major Renaissance and Baroque
graphics made by artists sooner known for their work on canvas or panel.

ARTH 552 will focus on painters for whom print-making was a secondary field, one for occasional and sometimes even momentary venture. Covering three centuries of material, roughly from the time of Dürer to that of Goya, the course will look at the circumstances in which these artists decided to attempt printed works on paper in order to ask what unites and what distinguishes the etchings they ultimately produced. The course is linked to the production of an exhibition on the same topic to open at the Arthur Ross Gallery in April of 2006 and to travel thereafter. Students will be asked to work on individual objects included in the exhibition catalogue.

Note: Because the catalogue is due at Press by March 2005, participants in the seminar will receive writing assignments before the holiday break and will have to complete them very early in the spring semester. The assignments themselves will be short, but they will involve substantial research: both a background in art history and some reading ability in at least one continental European language will be helpful. Because space is extremely limited, permission from both instructors is required for admission to the course.

**GRADUATE SEMINARS**

**ARTH 718/AAMW 718**  
Seminar in Islamic Architecture: Town and Territory  
Instructor: Professor Holod  
Time: R 5-7

Explorations of urban and suburban complexes, their location and their support systems, centered on the Isfahan of the 12th and the 17th century.

**ARTH 720/ AAMW 723**  
Aegean Trade & Interconnections with Western Asia & Egypt in the Early and Middle Bronze Age  
Instructor: Professor Betancourt/Professor Pittman  
Time: F 10-12

This course will explore the interconnections between the Aegean and the cultures of Anatolia, Syria-Palestine, Mesopotamia, and Egypt before the middle of the 2nd millennium BC. The instructors will present lectures, and students will present papers on subjects dealing with iconography trade, movement of people, and other interactions within this broad region of the Eastern Mediterranean. A research paper is required

**ARTH 786**  
Seminar in Modern Art: Thomas Eakins  
Instructor: Professor Foster  
Time: T 3-5
ARTH 102-601
European Art and Civilization after 1400
Instructors: Dr. Stephen Petersen
Time: W 5:30-8:40

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

*Satisfy Distribution Requirement III: Arts and Letters for CGS students ONLY. COL students must take ARTH 001.*

ARTH 105-601/ANCS 101/CLST 104
Ancient World Cultures
Instructor: Ms. Sarah Scott
T 5:30-8:40

This course presents a comparative overview of the ancient civilizations around the world. It is designed as a gateway course for the many specialized courses available at Penn. Its focus is two fold: first, the various forms that ancient cultures have developed are explored and compared and second, the types of disciplines that study these courses are examined. The course has a number of guest lecturers, as well as visits to museums and libraries to examine original documents. This course meets the requirement for the Ancient Studies Minor.

ARTH 286-601
Twentieth Century Art: 1900-1945
Instructor: Dr. Gold
R 5:30-8:40

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 and the United States between 1900 and 1945. We will examine its innovations--in style, materials, subject matter, and philosophy--and its continuing relation to artistic traditions.
ARTH 417-601
Islamic Art and Science
Instructor: Dr. Haq
M 5:30-8:40

This course traces the parallel histories of art and science in classical Islam, without assuming in advance any substantive links between the two. Rather, it shall be the fundamental aim of the course to investigate and identify instances of any disjunctions, overlaps, or mutual interplay between the two grand spheres of thought and activity in the Islamic milieu—particularly in the case of geometry and architecture on the one hand, and the theories of vision and the visual arts on the other. A central concern of the course is the comparative sociological question of the respective status and self-image of, and relationships between, the natural philosopher and the artisan, the builder and the mathematician, and the craftsman and the applied scientist. No prerequisites. All readings in English.

ARTH 501-640
Museum Methods: Charles and Ray Eames and Mid-Century Modern Design
Instructor: Professor Marcus
T 6-8:40

Charles and Ray Eames were central figures in American design in the forties and fifties, creating seminal designs for furniture, films and multi-media exhibitions. This year-long course explores their work in the context of other designers and design trends of their time, and it creates an exhibition devoted to the Eameses, for installation in the Arthur Ross Gallery. Classes meet for a three-hour session approximately every other week, interspersed with independent research in Philadelphia and in the Eames Collection at the Library of Congress in Washington (holding over 130,000 documents and some 750,000 photographs).

ARTH 586-640
Primitivism in Modern Art
Instructor: Dr. Butterfield
Time: M 5:30-8:10

Examines 19th- and 20th-century American and European artists’ use of styles and subjects drawn from ancient or tribal art forms and investigates the artists’ motivations and the meanings and reception of their art works. Topics include the history of attitudes towards the “primitive” other; the effects of race, gender and class on art production; and the experience and achievement of artists such as Pablo Picasso, Ernst Ludwig Kirchner, Robert Smithson, Henri Matisse, Paul Gauguin and Alberto Giacometti. Classes will combine lecture and discussion of readings drawn from art history and cultural theory; there will be three papers and one oral presentation.