

Columbia University  
Department of Art History and Archaeology  
[ Course Listing Fall 2002 ]

Undergraduate Lectures

(W4155) The Art and Archaeology of Ancient Mesopotamia

Zainab Bahrani

An introduction to the art and architecture of Mesopotamia beginning with the establishment of the first cities in the fourth millennium BC through the fall of Babylon to Alexander of Macedon in the fourth century BC. The lectures will especially focus on the distinctive concepts and uses of art in the Assyro-Babylonian tradition.

(C3643) The American City

Hilary Ballon

A survey of urban design, city planning, and civic culture in American cities from the colonial period to the present day with emphasis on the physical form of New York, Chicago, Washington, D.C., and Los Angeles and the impact of railroad and automobiles; the City Beautiful movement; skyscrapers; regional planning; and the rise of suburbia.

Note: Students must register for a weekly discussion section, times TBA on directory of classes.

[ view Web site ]

(AHUM V3340) Asian Humanities (AHUM): Art in China, Japan, and Korea

Susan Beningson (sec. 001), Shih-shan Susan Huang (sec. 002), Guolong Lai (sec.003)

An introduction to the distinctive aesthetic traditions of China, Japan, and Korea—their similarities and differences—through an examination of the visual and cultural significance of selected works. A survey of masterpieces of painting, sculpture, architecture, and other arts in relation to the history, culture, and religions of East Asia.

[ view Web site ]

(G4564) Tradition & Innovation in German Architecture: Schinkel, Semper, Mies

Barry Bergdoll

A survey of German architecture concentrating on the designs and theories from Winckelmann to the early work of Mies van der Rohe. Special emphasis on Schinkel and his contemporaries in Prussia, Bavaria, and Baden. Key texts of architectural theory and contemporary literary or philosophical theories that shaped architectural thought.

Note: Additional Hour for undergraduates to be arranged.

Prerequisite for undergraduates: Course in 19th or 20th century architectural history and instructor's permission.

(BC V3673) History of Photography (Barnard)

Benjamin Buchloh

Focuses on the intersection of photography with traditional artistic practices in the 19th century, on the mass cultural functions of photography in propaganda and advertising from the 1920s onwards, and on the emergence of photography as the central medium in the production of postwar avant-garde art practices.

Note: Weekly discussion sections.

[ view Web site ]

(V3342) Masterpieces of Indian Art and Architecture

Vidya Dehejia

This lecture course will introduce students to 2000 years of art on the Indian subcontinent. It will consist of discrete segments on the early art of Buddhism, rock-cut architecture of the Buddhists and Hindus, the emergence and development of the Hindu temple, the painted miniatures of the Mughals and Rajputs, and the art of British India.

[ view Web site ]

(BC 3675) Feminism and Postmodernism in the Visual Arts (Barnard)

Rosalyn Deutsche

Examines art and criticism of the 1970s and 1980s that were informed by feminist and postmodern ideas about visual representation. Places this art in relation to other aesthetic phenomena, such as modernism, minimalism, institution-critical art, and earlier feminist interventions in art.

Note: Prerequisite: course in 20th century art history.

(W3600) Nineteenth-Century Art

Cordula Grewe

Painting and sculpture in Western Europe, 1789–1900. The neoclassic, romantic, realist, impressionist, and post-impressionist movements.

(V3201) Arts of China

Robert Harrist

An introduction to the arts of China—ceramics, bronzes, sculpture and painting—from the time of the earliest farming cultures (ca. 5000 B.C.) through the end of the traditional period.

Note: Occasional discussion sections.

(BC 3642) American Art and Culture (Barnard)

Elizabeth Hutchinson

An examination of North American painting, sculpture, photography, graphic art and decorative arts from the Colonial Period until World War I. Artists discussed will include Benjamin West, John Singleton Copley, Thomas Cole, Lilly Martin Spencer, Harriet Powers, Rafael Aragon, Robert Duncanson, Frederick Church, Winslow Homer, Thomas Eakins, James MacNeill, Whistler, Mary Cassatt, Thomas Moran, Henry Ossawa Tanner and Eadweard Muybridge

[ view Web site ]

(W4661) 20th Century Russian Art

Christina Kiaer

What happens to Western paradigms of politics and the avant-garde, realism and abstraction, modernism and postmodernism, and the art of resistant subcultures, in the Russian “East” and in the Soviet reconfiguration of artistic freedom, the art market,

commodity culture and modernity itself? We will examine 19th-century realist traditions, primitivism, cubism, suprematism, constructivism, photography, socialist realism, underground art, and late- and post-Soviet postmodernism.

Note: Undergraduate students must register for weekly discussion sections. Times TBA on Directory of Classes.

[ view Web site ]

(G4319) Early Medieval Art

Holger Klein

A survey of the art and culture of Medieval Europe from the late 5th through the late 11th centuries. Particular emphasis will be placed on the development of the arts in the late Carolingian and Ottonian empires.

Note: Additional hour for undergraduates to be arranged.

[ view Web site ]

(G4321) The Architecture of Sir John Soane and his Contemporaries

Robin Middleton

The course will concentrate on the architecture of Sir John Soane who, following the lead of George Dance the Younger, attempted in the closing years of the eighteenth century, to evolve a style based on a deep understanding of classical sources but without the distinguishing features of classical style, such as columns and entablatures. Soane's architecture was highly personal, highly original, offering an extraordinary synthesis of the classical and the picturesque in his mature works, and in particular in his own house, which he left as a museum and which survives today in London.

Note: Additional hour for undergraduates to be arranged.

(V3248) Greek Art and Architecture

Clemente Marconi

An introduction to the art and architecture of the Greek world during the Archaic, Classical, and Hellenistic periods (11th–1st centuries B.C.E.).

Note: Occasional discussion sections.

(BC 1001) Introduction to Art History (Barnard)

Keith Moxey

A brief examination of the techniques of visual analysis, followed by a chronological survey of the major period styles of Western European art. Emphasis on the introduction of form and content in the works studied and on the correlation of the visual arts with their cultural environments. BC1001: Greek and Roman art; medieval art. BC1002: Renaissance to modern art.

Note: Either term may be taken separately. Weekly discussion sections.

[ view Web site ]

(W4330) Paris in the Middle Ages

Stephen Murray

The urban fabric of Paris will provide the connective tissue linking medieval achievements in architecture, sculpture and painting with the history of the city from the Romans to the Renaissance.

[ view Web site ]

(V3080) Pre-Columbian Art and Architecture

Esther Pasztor

Survey of the pre-Hispanic art of Mesoamerica and the Andean region from the earliest times to the Spanish conquest.

Note: Occasional discussion sections.

(W4450) The High Renaissance in Italy

David Rosand

Painting, sculpture, and architecture in Italy, ca. 1480 to 1527, with focus on major urban centers (Florence, Rome, Venice) and courts (Mantua, Ferrara). Particular attention will be given to the stylistic and historiographic concept of "High Renaissance," to the artists who shaped that culture (Leonardo da Vinci, Bramante, Michelangelo, Raphael, Giorgione, Titian), and to its defining monuments (including the new St. Peter's, the tomb of Julius II, the Sistine Chapel ceiling, the Vatican stanze). Museum trips.

Note: Prerequisite for undergraduates: Art History course beyond HUMA W1121.

Occasional discussion sections for undergraduates to be arranged.

[ view Web site ]

(W3002) Introduction to Archaeology

Joanna Smith

Inclusive of global information, this course is an exploration of our past and present knowledge that exists because of the field of archaeology. Individual site-based and cultural studies combine with rediscoveries of systems of communication, such as languages and belief systems, to make for a broad-based introduction to archaeological discourse.

[back to top](#)

Major's Colloquia

(W3895) Major's Colloquium: Introduction to the Literature and Methods of Art History

Zainab Bahrani or Christina Kiaer

CLOSED

An introduction to different methodological approaches to art history as well as a variety of critical texts by ancient and Renaissance writers and modern authors such as Panofsky and Gombrich.

Note: Sign-up in 826 Schermerhorn; deadline April 26, 2002. Colloquium required of all CU Art History Majors.

[back to top](#)

Undergraduate Seminars

Columbia AHIS (not Barnard) undergraduate seminars require an application submitted to the department by April 26 at 5:00PM (Deadline passed for all seminars but AHIS W3907). Phone, Web, and in-person registration will not be possible for these seminars.

(BC3928y) Introduction to Connoisseurship (Barnard)

Maryan Ainsworth

Note: Limited to 15 students. Please contact Professor Ainsworth by email at mwa5@columbia.edu for further information.

(W3935) Italian Renaissance Private Palaces

Francesco Benelli

CLOSED

Analysis of Italian Renaissance private palaces, through the investigation of the duality between the Patron's needs according to his social and political context and the mind of the Architect from late-medieval Florence to the fulfillment of the Classic Canone of Andrea Palladio. Topics will include in-depth studies of architectural drawings and reading of 15th and 16th century architectural treatises and original sources.

(C3969) Portraiture

Richard Brilliant

CLOSED

Portraiture in Western art, 18th to 20th century, in all media. Discussion and analysis of principal motifs, issues of representation and identity, transactions between artist and subject; oral reports, museum visits, short papers.

(W3996) The Columbia Seminar at the DIA Center: "Installation Art": Genre? Strategy? Practice?

Lynne Cooke

CLOSED

Dr. Lynne Cooke is chief curator at the DIA Center for the Arts.

The course will look at various attitudes, theories towards, concepts of what Installation art might be; whether indeed it is a genre or an art-form as some have claimed or whether it is more simply a way of working or a description of certain material aspects of a work of art. Most of the teaching will be done in situ in classes in Dia's galleries and elsewhere, and it will begin with artists working in the sixties, such as Jo Baer and Dan Flavin, Walter De Maria etc and conclude with a younger generation including Jorge Pardo.

Note: Prerequisite: course in 20th century art, or equivalent. Taught at the DIA Center for the Arts, (535 West 22nd Street betw. 10th & 11th Ave's). Some class meetings may have to be rescheduled.

(W3959) City and Country in European art, 1700–1850

Jonathan Crary

CLOSED

Examines the modernization of perception, representation, and subjectivity through a selected study of landscape painting and related images. Topics include works by Watteau, Fragonard, Gainsborough, Chardin, Wright, Canaletto, Friedrich, Constable, Turner, Courbet, Meryon.

(BC 3949) The Art of Memorials: The Holocaust, Slavery, and the World Trade Center Attack (Barnard)

Rosalyn Deutsche

Examines aesthetic responses to collective historical traumas, such as slavery, the Holocaust, the bombing of Hiroshima, AIDS, homelessness, immigration, and the recent attack on the World Trade Center.

Note: Limited to 15 students. Instructor determines class roster on first day of class.

(BC 3070) Methods and Theories of Art History (Barnard)

Keith Moxey

An introduction to the critical writings that have shaped histories of art, including texts on iconography and iconology, the psychology of perception, psychoanalysis, social history, feminism and gender studies, structuralism, semiotics, and post-structuralism.

Note: Check in 301 Barnard Hall for registration procedures.

(BC 3942) Native American Art (Barnard)

Judith Ostrowitz

An introduction to Native American art of the Northwest Coast and Arctic regions and to issues of historiography or the history of scholarship in these regions. This survey of painted, carved, tailored, and architectural works—for instance the plank houses and totem poles of the Northwest and the dance masks, ice houses, and specialized clothing of the Arctic will be directed to an understanding of the relationship between social organization and artistic expression, the influences of cross-cultural discourse, and the history of representation of Native American arts to outsiders.

Note: Check in 301 Barnard Hall for registration procedures.

(W3907) The Construction of Andean Art

Esther Pasztory

This course explores various ways in which we in the West have made sense of Andean art from the sixteenth century to the present.

Note: Instructor determines class roster on first day of class. Prerequisite: Course in related field or equivalent experience.

[back to top](#)

Graduate Lectures

(W4155) The Art and Archaeology of Ancient Mesopotamia

Zainab Bahrani

An introduction to the art and architecture of Mesopotamia beginning with the establishment of the first cities in the fourth millennium BC through the fall of Babylon to Alexander of Macedon in the fourth century BC. The lectures will especially focus on the distinctive concepts and uses of art in the Assyro-Babylonian tradition.

(G4564) Tradition & Innovation in German Architecture: Schinkel, Semper, Mies

Barry Bergdoll

A survey of German architecture concentrating on the designs and theories from Winckelmann to the early work of Mies van der Rohe. Special emphasis on Schinkel and

his contemporaries in Prussia, Bavaria, and Baden. Key texts of architectural theory and contemporary literary or philosophical theories that shaped architectural thought.  
Note: Additional hour for undergraduates to be arranged. Prerequisite for undergraduates: Course in 19th or 20th century architectural history and instructor's permission.

(G6265) Roman Art I

Richard Brilliant

Italians, Etruscans, and the development of Roman Art from the early republic to Augustus.

(G6150) The Genesis of Buddhist Art in India, Pakistan, and Afghanistan

Vidya Dehejia

This course is devoted to the emergence of art related to Buddhism, commencing with emperor Asoka's (3rd century BC) rock and pillar edicts erected from Kandahar in Afghanistan to Amaravati in South India. The course will focus on the vibrantly carved stupa complexes constructed and decorated between the 1st century BC and the 5th century AD, the many cave monastery complexes, with their rich sculpted and painted decoration, and the image of the Buddha.

(G6117) Early Chinese Calligraphy

Robert Harrist

The history of calligraphy from earliest times through the Song dynasty, with special emphasis on the interaction of the state and the innovations of individual calligraphers.

[ view Web site ]

(W4661) 20th Century Russian Art

Christina Kiaer

What happens to Western paradigms of politics and the avant-garde, realism and abstraction, modernism and postmodernism, and the art of resistant subcultures, in the Russian "East" and in the Soviet reconfiguration of artistic freedom, the art market, commodity culture and modernity itself? We will examine 19th-century realist traditions, primitivism, cubism, suprematism, constructivism, photography, socialist realism, underground art, and late- and post-Soviet postmodernism.

Note: Undergraduate students must register for weekly discussion sections. Times TBA on Directory of Classes.

[ view Web site ]

(G4321) Early Medieval Art

Holger Klein

A survey of the art and culture of Medieval Europe from the late 5th through the late 11th centuries. Particular emphasis will be placed on the development of the arts in the late Carolingian and Ottonian empires.

Note: Additional hour for undergraduates to be arranged.

[ view Web site ]

(G4321) The Architecture of Sir John Soane and his Contemporaries

Robin Middleton

The course will concentrate on the architecture of Sir John Soane who, following the lead of George Dance the Younger, attempted in the closing years of the eighteenth century, to evolve a style based on a deep understanding of classical sources but without the distinguishing features of classical style, such as columns and entablatures.

Soane's architecture was highly personal, highly original, offering an extraordinary synthesis of the classical and the picturesque in his mature works, and in particular in his own house, which he left as a museum and which survives today in London.

Note: Additional hour for undergraduates to be arranged.

(W4330) Paris in the Middle Ages

Stephen Murray

The formation of the city of Paris from the early middle ages to the Renaissance dealing with specific works of architecture, sculpture and paintings as well as broader issues of urbanism and cultural history.

[ view Web site ]

(W4450) The High Renaissance in Italy

David Rosand

Painting, sculpture, and architecture in Italy, ca. 1480 to 1527, with focus on major urban centers (Florence, Rome, Venice) and courts (Mantua, Ferrara). Particular attention will be given to the stylistic and historiographic concept of "High Renaissance," to the artists who shaped that culture (Leonardo da Vinci, Bramante, Michelangelo, Raphael, Giorgione, Titian), and to its defining monuments (including the new St. Peter's, the tomb of Julius II, the Sistine Chapel ceiling, the Vatican stanze). Museum trips.

Note: Prerequisite for undergraduate: Art History course beyond HUMA W1121.

Occasional discussion sections for undergraduates to be arranged.

[ view Web site ]

[back to top](#)

Graduate Seminars

Limited enrollment, instructor and/or Dept. permission required

(G8637) The Visual Culture of Weimar Germany, 1917–1937

Benjamin Buchloh

CLOSED

Addresses selected topics and figures from one of the most productive moments in German cultural history, the twenty year period from 1917–1937, comprising Expressionism, Dadaism, the Bauhaus and New Objectivity. The intersections between architecture and design, photography and journalism, painting and poetry will be given particular attention, as much as selected monographic studies will be discussed in each of the crucial fields of photography, avant-garde practices and painting, such as August Sander, John Heartfield, George Grosz, Hanna Hoeh.

Note: Phone, Web, and in-person registration will not be possible for this seminar.

(G8568) European Painting, 1815–1848

Jonathan Crary

Problems of narrative, visibility and history in French and English art. Close examination of works by Gericault, Vernet, Delaroche, Bonington, Turner, Ingres, Delacroix, and others.

Note: Instructor determines class roster on first day of class.

(G8717) Colonialism & Postcolonialism in the New World

Elizabeth Hutchinson

An exploration of the role of colonialism and Postcolonialism in the production and consumption of Anglo, African Diaspora and indigenous visual arts in North America from the eighteenth through the twentieth centuries. In addition to undertaking an independent research project, students will examine the genre codes and cultural uses of ethnographic painting, "national" landscapes, primitivism and modernism, and the new museology.

Note: Instructor determines class roster on first day of class.

(G8322) Japanese Narrative Painting of the Medieval Period

Melissa McCormick

An advanced graduate seminar covering the field of Japanese handscroll painting from the 14th-16th centuries, focusing on issues of format, patronage, gender, scale, genre, word-image relationships, and the construction and transmission of a "classical tradition" of Japanese painting.

Note: Instructor determines class roster on first day of class.

(G8320) Literary criticism in antiquity & its influence on architectural theory

Robin Middleton

The seminar will focus on the reading of classical texts concerned with poetry, drama, and rhetoric and will seek to indicate how the criteria thus established were taken up in the Renaissance and after to condition the aesthetics of painting, sculpture, and architecture until well into the nineteenth century.

Note: Instructor determines class roster on first day of class.

(G8344) Problems in Romanesque Architecture

Stephen Murray

An exploration of the theory and historiography of "Romanesque".

Note: Instructor determines class roster on first day of class.

(G8436) Renaissance Venice

David Rosand

Topics in Venetian art and architecture of the 15th and 16th centuries. This seminar will examine the monuments that shaped and defined Venice at the height of its political power and cultural achievement. The focus will be on governmental and corporate institutions such as the Ducal Palace and the religious confraternities, their architecture and pictorial decoration, as well as on the urban renewal of the city and its public presentation. Other topics will include: the iconography of state, the guild system and the social status of the artist, printing and publishing, patterns of patronage, chapels and altarpieces.

Note: Interested students must fill out an application form in 826 Schermerhorn.

[ view Web site ]

(G8848) Rauschenberg and Johns

Nan Rosenthal

This graduate seminar will focus on the art in various media (painting, drawing, sculpture, and prints) of Robert Rauschenberg and Jasper Johns, with attention to the

relationship of their art to that of predecessors such as Picasso, Duchamp, Schwitters, and the Abstract Expressionists, and with attention to recurring patterns over the breadth of their long artistic careers. The seminar will make use of original works in the collections of the Metropolitan Museum of Art, where the class will be held, and will also study Rauschenberg's and Johns's numerous statements.

Note: An application submitted to the department by July 18, 5:00PM is required. Application consists of a one-page statement highlighting your interest and preparation for the seminar. Address the statement to the instructor. Also include ALL of the following: school, department, year, your name, social security number, and e-mail address. Applications may be delivered to 826 Schermerhorn Hall or sent [tora476@columbia.edu](mailto:tora476@columbia.edu) by April 19, 5:00PM. Phone, Web, and in-person registration will not be possible for this seminar. Taught at The Metropolitan Museum of Art

(G8365y) Art and Internationalism in the Mediterranean Bronze Age

Joanna Smith

A forum for the study of the arts, architecture, and archaeology of the Mediterranean Bronze Age, this seminar is inclusive material and questions related to interconnections among the Aegean, Anatolia, Syria-Palestine, Cyprus, Egypt, Italy, and Sardinia.

[back to top](#)

## Core Graduate Courses

(G6009) Proseminar: Introduction to the study of art history

David Freedberg

Note: Required course for first year Ph.D. students in the Department.

(G8995) Whitney Seminar: The American, Seen

Lawrence Rinder

This course will involve a critical examination of the theoretical underpinnings of the exhibition-in-progress, *The American, Seen*. This exhibition, which will take place at the Whitney Museum of American Art in summer 2003, is conceived as an exploration of visual expressions of American identity, focussing especially on art and popular culture images made by non-Americans. Among the issues discussed will be historical precedents for non-native interpretations of America, the appropriateness of various approaches (i.e. phenomenological, Marxist, structuralist, post-colonial, etc.) to inter-cultural examinations, and an analysis of specific images in the context of contemporary cultural theory. In addition, the course will consider various ways to shape an exhibition of such visual material, including the development of a checklist, the arrangement of works in the gallery, and the production of related didactic materials. Among the authors whose works may be considered are Alexis de Tocqueville, Edward Said, Susan Sontag, Ian Buruma, Frantz Fanon, Maurice Merleau-Ponty, Jean Baudrillard, and Noam Chomsky.

Note: Required course for first year Modern Art/Curatorial Track MA students. Only students in the program will be admitted.

(G8990) Masters Colloquium; Memory: Monument and Archive

John Rajchman

Memory has become a key topic in critical theory and practice—some now even talk of the ‘memory-industry’. Two lenses through which the problem has been refracted in the modernist field have been monument (and counter-monument), and archive (for or against memory). In exploring the field through these lenses, the Colloquium develops a perspective to examine how the question has been taken up in photography, cinema, and architecture. The issue is then pursued in open discussion with a number of invited artists, architects, historians and critics. Invited speakers include: Benjamin Buchloh, Peter Eisenman, William Kentridge, Rosalind Krauss, Krzysztof Wodiczko.

Note: Required course for first year Modern Art/Critical Track MA students in the Department.

Faculty Information

HUMA W1121 Art Humanities: Masterpieces of Western Art; instructors include: Grewe, Klein, Marconi, McCormick et al.

On leave or sabbatical: Beck (fall), Connors (year), Delbanco (year), Higonet (fall), Krauss (fall), Reff (fall)