

Spring Courses—2001

Undergraduate Lectures

Asian Humanities: Masterpieces of Indian Art and Architecture (AHUM V3342y)

Molly Aitken

Analysis and discussion of the significance of selected Islamic, Buddhist and Hindu works of art.

Architecture 1750–1890 (AHIS W3833y)

Barry Bergdoll

Major theorists and designs of architecture, primarily European, from the Age of Enlightenment to the dawn of the art nouveau critique of historicism. Particular attention to changing conditions of architectural practice, professionalization, and the rise of new building types, with individual lectures devoted to major figures, including Soufflot, Adam, Boulée, Ledoux, Schinkel, Pugin, and Garnier.

Europe: Postwar Art 1948–1968 (ARH BC3680y)

Benjamin Buchloh

Historical, theoretical, and artistic problems specific to the reflection on and production of visual culture after the Holocaust and W.W. II in Italy, Great Britain, France and Germany.

Asian Humanities: Art in China, Japan, and Korea (AHUM V3340y)

Dawn Delbanco

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. Two museum sessions. Mandatory discussion sections.

The Question of Public Space (BC3655)

Rosalyn Deutsche

Examination of contemporary debates in art, architecture, and urban disclosure about the meaning of 'public space' which places these debates within broader controversies over the meaning of democracy. Readings include Adorno, Acconci, de Certeau, Crimp, Crow, Habermas, Harvey, Jameson, Kwon, Lefebvre, Robbins, Sorkin, Wigley & Wodiczko.

Asian Humanities: Masterpieces of Islamic Art and Architecture (AHUM W3343y)

Heather Ecker

Analytical survey of selected monuments and works of minor arts of the Islamic world. Special attention paid to historiographical and methodological problems, and to issues of technological and aesthetic innovation.

The Art of Mesopotamia: The Fourth to Second Millennium B.C.E. (AHIS W4158y)

Stefan Hauser

Introduction to ancient Near Eastern art as it developed on the background of the political and social changes from the earliest known urban civilization to territorial states.

Questions of (dis-)continuity in the visual representation of gods or political rulers and in the selection of narrative scenes on seals, reliefs, in statues and terracottas are discussed in relation to ideological, ethnical, social and economical differences.

American Art and Culture (BC3642)

Elizabeth Hutchinson

Survey of painting, sculpture, photography, graphic art and decorative arts of the US from the Colonial period until WW I. Beginning with imagery of contact and conquest produced throughout the North American continent, the course will go on to trace visual culture's contribution to the conceptualization of an American national identity during the Federal and Antebellum periods, Civil War, Reconstruction and the Gilded Age. Various genres of painting (portraiture, history painting and landscape); the emergence of American artistic institutions; visual culture & construction of meaning of race, class and gender; the relationship between visual culture and national identity. Among artists discussed: West, Copley, Cole, Lilly Martin Spencer, Duncanson, Harriet Powers, Church, Homer, Eakins, Whistler, Cassatt, Moran, Tanner, Muybridge. Classes will combine lecture and discussion.

Roman Art and Architecture (AHIS V3250y)

Natalie Kampen

The architecture, sculpture, and painting of ancient Rome from the 2nd century B.C.E to the end of the Empire in the West.

[View course web site.](#)

Twentieth century Art (AHIS W3650y)

Christina Kiaer

Major developments in 20th century painting, sculpture, and architecture, with emphasis on modernist and avant garde practices and their relevance for art up to the present.

[View course web site.](#)

Early Christian and Byzantine Art (AHIS W3140y)

Holger Klein

A survey of early Christian and Byzantine art from its origin in the western provinces of the late Roman Empire through the fall of Constantinople in 1453.

[View course Web site.](#)

The Arts of Japan (AHIS V3203y)

Melissa McCormick

An introduction to the painting, sculpture, and architecture of Japan from the Neolithic period through the nineteenth century. Discussion will focus on key monuments within their historical and cultural contexts.

[View course web site.](#)

Archaeological Theory & Practice (ACLG W4001y)

Joanna Smith

History of the discipline from the end of the 18th century, with particular attention to recent trends; topics include categories and the use of evidence, dating methods and the

problem of chronology, research of sites, political and art historical considerations. Graduate students are welcome.

Introduction to the History of Art II (Barnard survey) (ARH BC1002y)

Margaret Werth

Renaissance to modern art. 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 the correlation of the visual arts with their cultural environments.

[View course web site.](#)

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Undergraduate Seminars

Note: limited enrollment, instructor permission required (application information in 826 Schermerhorn)

Modernism and the American House, 1890–1965 (AHIS W3979y)

Barry Bergdoll

A study of the interaction between theories of modern design and modern living and the American single-family house from the Prairie School and Arts and Crafts movements to the dawn of postmodernism. Particular attention to Frank Lloyd Wright, Schindler & Neutra, Gropius & Breuer, and the California Arts & Architecture Group.

City and Country in European Art 1700–1850 (AHIS W3959y) CLOSED

Jonathan Crary

Examination of 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.

1980's Feminism / Postmodernism (BC3957)

Rosalyn Deutsche

Examination of art and criticism that is informed by feminist and postmodern ideas about subjectivity in visual representation which first achieved prominence in the late '70s and '80s, exerting a profound influence on contemporary aesthetic practice. Explored in relation to earlier concepts of feminism, modernism, social art history, and 'art as an institution'. Artworks discussed are those of: Kruger, Sherman, Lawler, Wodiczko, Haacke, Kelly, Opie...

Major's Colloquium: Literature & Methods of Art History (AHIS W3895y)

Christina Kiaer

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. Required of all majors.

Art Criticism (BC3968y)

John Miller

Issues in Critical Theory (AHIS V3971y)

John Rajchman

An exploration and discussion of selected issues in contemporary theory. The aim is to acquaint oneself with a number of central problems in theory, in each case examining their historical background and current patterns of use. The spring-board for each issue is provided by influential theoretical or art-historical writings, sometimes in conjunction with a particular case-study. In this manner the seminar explores the larger questions about what theory is, and how it might be used today. Topics include the archive, the image, the medium, the body, space and memory. *Note: Application information in 826 Schermerhorn Hall.*

Venice (AHIS C3928y) CLOSED

David Rosand

The arts of this unique city on the water will be considered in the context of its historical fabric, historical development, political and social structure, and their role in articulating and broadcasting the "Myth of Venice." Focus will be on public monuments and their pictorial and sculptural decorations - including the Basilica and Piazza di San Marco, Santa Maria della Salute—and on private palaces and mainland villas. *Note: Prerequisite: at least one course in Medieval, Renaissance, Baroque art or architecture; junior standing, and the instructor's permission. To apply, visit Professor Rosand during his office hours.*

Topics in the Mediterranean Bronze Age: Palaces and Palace Cultures (ACLG W3908y)

Joanna Smith

Palace centers of the Bronze Age Mediterranean varied in function, content, and relationship to the people and settlements around them. This seminar investigates a range of Bronze Age palace cultures, including the Minoans, Mycenaeans, and Hittites, as well as comparative palaces from other times, and places in order to determine the nature and importance of palaces within Bronze Age cultures as a whole. Palace centers of the Bronze Age Mediterranean varied in function, content, and relationship to the people and settlements around them. This seminar investigates a range of Bronze Age palace cultures, including the Minoans, Mycenaeans, and Hittites, as well as comparative palaces from other times, and places in order to determine the nature and importance of palaces within Bronze Age cultures as a whole.

Modern Fashion and Visual Culture (AHIS W3980y) CLOSED

Valerie Steele

Studies in the relations between art and fashion in the modern period. Topics include: consumerism and spectatorship; fashion images; the modern movements and fashion; and clothing and body expression. *Note: This seminar is open to senior Art History majors only; students must apply in 826 Schermerhorn by November 9. Telephone registration will not be possible for this class.*

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Graduate Lectures

Archaeological Theory & Practice (ACLG W4001y)

Joanna Smith

History of the discipline from the end of the 18th century, with particular attention to recent trends; topics include categories and the use of evidence, dating methods and the problem of chronology, research of sites, political and art historical considerations. Undergraduate students are welcome

The Art of Mesopotamia: The Fourth to Second Millennium B.C.E. (AHIS W4158y)

Stefan Hauser

Introduction to ancient Near Eastern art as it developed on the background of the political and social changes from the earliest known urban civilization to territorial states. Questions of (dis-)continuity in the visual representation of gods or political rulers and in the selection of narrative scenes on seals, reliefs, in statues and terracottas are discussed in relation to ideological, ethnical, social and economical differences.

Italian Renaissance Architecture from Brunelleschi to Michelangelo (AHIS G4417y)

Joseph Connors

The work of Brunelleschi, Alberti, Leonardo, Bramante, Raphael, the Sangallos, Sansovino, Palladio and Michelangelo, integrated into the study of urban history, villas and gardens, liturgy, war and fortifications, palace culture and perspective. Frequent use will be made of materials in Avery Library. *Prerequisite for undergraduates: AHIS C3001. Graduate students may take the course for seminar credit.*

[Download PDF \(Portable Document File\) of course description and syllabus.](#)

Origins of Modern Visual Culture (AHIS G4601y)

Jonathan Crary

Major developments in the emergence of modern visual culture in Europe and North America, 1750-1900. Topics include the panorama, diorama, photography, painting, world's fairs, early cinema; issues in technology, urbanization and consumer society. *Prerequisite: Junior standing or graduate student*

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Graduate Seminars

Note: Graduate Seminars have limited enrollment; instructor and/or department permission is required.

From Pop Art to Conceptualism: American and European Art 1958-1968 (AHIS G8678y)

Benjamin Buchloh

Examines American and European art from 1958-1968 in the context of four formations: performance, photography, language and architecture.

Byzantium and the West (AHIS G8220y)

Holger Klein

The seminar examines Western perceptions of Byzantine art and culture from the time of Charlemagne through the collapse of the Latin Empire of Constantinople. Emphasis on the role and function of Byzantine art in the development of the arts of Medieval Europe.

Rubens (AHIS G8545y)

David Freedberg

An examination of the life and works of Peter Paul Rubens in light of the most recent scholarship.

Copies and Replicas in the History of Chinese Art (AHIS G8103y)

Robert Harrist

An examination of how artists in China have copied, imitated, and alluded to earlier works of art. Topics will include the role of tracings and rubbings in the transmission of calligraphy, copying in pedagogy and workshop practice, the tradition of "fang" or creative imitation in painting, and the use of allusions and appropriation in contemporary Chinese art.

Death in Mesopotamia: Burials in the Ancient Near East (AHIS G8167y)

Stefan Hauser

Burials, as the archaeologically retrievable part of burial rituals, offer unique chances for inquiries into the status of individuals and their social groups, the social history of sites and regions, and belief systems of ancient societies. In this course discussion of theory of burial ritual, of different archaeological theories and methods for the interpretation of burials, and of Mesopotamian private religion shall lead to re-assessments of tombs and graveyards published without interpretative efforts.

Gender Theories and the Visual Arts (AHIS G8880y)

Natalie Kampen

Seminar on visual arts and gender theories concerning artist identity, gendered content, questions of gender and style, and gender as a factor in audience response.

Methods: Anxiety of Influence (AHIS G8686y) CLOSED

Rosalind Krauss

Reexamines the art historical notion of influence through the optic of several more highly theorized conceptions of the relation between pairs of artists; the dialogical structure proposed to Bakhtin, the revisionary ratios set forth by Harold Bloom, and the dynamic of mimetic rivalry as articulated by Rene Girard; specific historical cases. *Note: Students need to apply for this class in 826 Schermerhorn hall by November 13.*

The Literature of African art: Art and Spirituality (AHIS G8067y)

Alisa LaGamma

The primary focus of this course is on African art forms and their potential to communicate abstract spiritual and cultural worldviews in the format of the art museum exhibition. Special attention will be given to artistic genres designed to enhance and accompany sacred relics in various cultural traditions. The issues that will be addressed include the following. How does an art historian: 1.) evoke an entire worldview through material artifacts; 2.) ideally capture an awareness and understanding of the powerful role that artifacts once played; 3.) consider aesthetic qualities in a relevant manner; 4.) take into account and respectfully acknowledge a work of art's continued religious significance.

Interpreting the Parthenon (AHIS G8255y)

Clemete Marconi

Critical discussion of current issues and approaches: the predecessors; patronage, project and building construction; functions (political vs. religious); cult-statue and

sculptural decoration from the workshop to the public; transformations from the late classical period and the modern reception since the Renaissance.

Encoding Seasonality in Japanese Literature and Painting (JPNS G8030y)

Melissa McCormick; co-taught with Professor Shirane of EALAC

Explores the construction of the canon of hon'i (poetic associations tied to nature and the four seasons), which lay at the heart of the Japanese literary and pictorial tradition. The constant reproduction of this canon by different social communities will be examined by focusing on the structure of poetic anthologies (Manyoshu, Kokinshu, Shinkokinshu), the appearance of specific seasonal motifs in various poetic forms (renga, haikai, kaiku, tanka), as well as in prose works and essays (Genji, Makura no soshi), and the visual manifestations of this canon in handscrolls, folding screens, and seasonal arrangements of wall-painting programs. *Prerequisite: the instructor's permission.*

Modern Art Outside the West (AHIS G8687y)

Esther Pasztory

A theoretical examination of modern art created outside the West in the context of 20th century primitive thought. Case studies.

[Download PDF \(Portable Document File\) of course description and syllabus.](#)

Art Theory and Criticism of the Renaissance (AHIS C8427y)

David Rosand

Theories of art and the artist, with special attention to the development of an aesthetics of painting. Focus will be on texts by Cennini, Alberti, Michelangelo, Pino, Dolce, and Vasari - with consideration as well, of non-artistic texts, such as those by Castiglione and Ariosto.

Ruskin (AHIS G8627y)

Simon Schama

An examination of aesthetic and social theory; the perception of landscape and the language of art criticism through a close study of the work and influence of John Ruskin. Prerequisite: Students are expected to view the Morgan Library exhibit on John Ruskin see www.morganlibrary.org

Modernism in France: Henri Matisse (AHIS G8628y)

Margaret Werth

Examination of his work, with focus on the early career and recent literature. An examination of his writings, early training, biography, involvement in Fauvism, critical reception, decorative work, and exhibition history in Europe and the U.S.. Engagement with precursors, students and rivals, particularly Pablo Picasso. *Note: Reading knowledge of French required.*

HUMA C/F1121 Masterpieces of Western Art (31 sections) faculty instructors include: Robert Harrist, et al.

Faculty on leave or sabbatical: Ballon, Beck, Brilliant, Middleton, Moxey, Murray

For further information browse the [Registrar's list of courses](#).

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