

Spring Courses—2002

Undergraduate Lectures

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

Molly Aitken

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

(V3437y) Italian Renaissance Painting II: 16th Century

James Beck

The style and significance of painting in Italy, with attention to the social, political, and religious contexts of artistic production as well as to the critical concepts of High Renaissance and mannerism. Emphasis on major figures in Florence, Rome, and Venice: especially Leonardo da Vinci, Michelangelo, Raphael, Giorgione, and Titian.

Note: New time.

(W3645y) Twentieth Century Architecture and City Planning

Barry Bergdoll

Major movements, figures, and theoretical positions in European and American architecture since 1890. Attention to the influential urban proposals of Wright, Le Corbusier, Hilbesheimer, CIAM, Archigram, the Metabolists, and Venturi & Scott Brown.

Note: Mandatory discussion sections. See Directory of Classes.

[\[View course Web site\]](#)

(V3250y) Roman Art and Architecture

Richard Brilliant

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

[\[View course Web site\]](#)

(G4629x) History and Modernity in 19th Century Art

Jonathan Crary

Selected problems in nineteenth-century art, with an emphasis on work before 1870.

Prerequisites: junior or senior standing.

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

Dawn Delbanco

An introduction to the distinctive aesthetic traditions of China, Japan, and Korea—their similarities and difference—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. *Note: Mandatory discussion sections.*

[\[View course Web site\]](#)

(BC3642) American Art and Culture

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.

(BC1002) Introduction to Art History II

Elizabeth Hutchinson

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 on the correlation of the visual arts with their cultural environments.

(W3650y) 20th Century Art

Rosalind Krauss

Major developments in 20th-century art, with emphasis on modernist and avant-garde practices and their relevance for art up to the present. *Note: Mandatory discussion sections. See Directory of Classes.*

[\[View course Web site\]](#)

(G4842y) Architecture After W.W.II

Robin Middleton

This course will be concerned only marginally with such vital issues of the late twentieth century as urban planning and mass housing. Philosophical constructs of the period that impinge only indirectly on the making of architecture will, likewise, command little attention. Instead, a handful of buildings that have focused the concerns and energies of those architects in whom leadership might be thought to be vested will be described and fully analyzed, for it is these buildings that have determined the patterns of change of late twentieth century architecture and have defined its form and nature.

(W3230y) Medieval Architecture

Stephen Murray

A course developed collaboratively and taught digitally that spans one thousand years of architecture.

[\[View course Web site\]](#)

(G4085y) Andean art and architecture

Esther Pasztory

A survey of the Art of the central Andean region from earliest times until the Spanish Conquest. Emphasis is placed on the nature of Andean tradition and the relationship between art and society.

(W4001y) Archaeological Theory and Practice

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.

Note: Graduate students are welcome.

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Undergraduate Seminars

limited enrollment, instructor permission required (Information in 826 Schermerhorn or 301 Barnard, respectively)

(W3928y) Leonardo da Vinci: Universal Man

James Beck

The course is designed to define Leonardo as the "universal man" of the Renaissance. More than anyone in history Leonardo was a student of all aspects of knowledge from human anatomy to perspective, from theatrical performances, to war machines. He was not only a painter of the highest rank, but he was also a practicing sculptor, an ingenious architect and a brilliant engineer. *Note: Preference will be given to Art History majors and concentrators.*

(W3895y Section 001) Majors' Colloquium: Literature & Methods of Art History

Jonathan Crary

Required of all majors. An introduction to different methodological approaches to art history and a variety of critical texts. *Note: This seminar is CLOSED.*

(W3931y) Islamic Ceramics from the 8th–16th Centuries

Heather Ecker

A survey of ceramics produced in the Islamic world from historical, aesthetic and technical perspectives. Seminars will be supplemented by viewing sessions at the Metropolitan Museum of Art. *Note: Registration Information: Go to first day of class.*

(W3922y) Cultural Geography and Visual Experience in China

Robert Harrist

Analysis of sacred mountains, pilgrimage sites, and scenic areas that have acquired cultural significance through the interactions of myth, ritual, literature, and the visual arts. Topics will include landscape painting, woodblock illustrations, poetry, travel essays, and theoretical writings on landscape.

(W3909y) Rome 300 A.D.–1300 A.D.

Holger Klein

Explores the art and architecture of Early Christian and Medieval Rome from the reign of Constantine the Great to the creation of the first Jubilee in 1300. *Note: Application information in 826 Schermerhorn Hall.*

[\[View course Web site\]](#)

(W3895y Section 002) Majors' Colloquium: Literature & Methods of Art History

Rachel Kousser

Required of all majors. An introduction to different methodological approaches to art history and a variety of critical texts. *Note: Application information in 826 Schermerhorn Hall.*

W3932 Virginity and Power: Mary in the Middle Ages

Bissera Pentcheva

Mary's power rested in the paradox of her virginal motherhood. She was perceived as a general of the Christian armies and a protector of cities, states, and rulers. This course explores the political, social, and religious functions of images and relics in the public

and private expressions of the cult of the Virgin in the Middle Ages. *Note: This seminar is CLOSED.*

(W3908y) Topics in the Mediterranean Bronze Age: Ceramic Analysis

Joanna Smith

Ceramics are the most common of finds at Mediterranean Bronze Age sites and they tell a continuing story about life during that period. Including replicative studies, typological classification, contextual study, and issues of interpretation, this seminar uses the collection of stratified ceramics from the Late Bronze Age site of Phlamoudhi-Melissa on Cyprus to give students the opportunity for the original study of ancient ceramics.

Note: Application information in 826 Schermerhorn Hall. Undergraduate and graduate students are welcome.

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Graduate Lectures

(G4629x) History and Modernity in 19th Century Art

Jonathan Crary

Selected problems in nineteenth-century art, with an emphasis on work before 1870.

Prerequisites: junior or senior standing.

(G6628y) Art in Roman Britain (Graduate students only.)

Natalie Kampen

Survey of material culture of Roman and indigenous populations of Britain from 1st to 5th Centuries CE. Emphasis on military and rural as well as urban culture.

(G6644y) Modernism, Structuralism, Poststructuralism (Graduate students only.)

Rosalind Krauss

The discourse on modernism in the visual arts examined in relation to the theoretical positions of structuralism and post-structuralism, specifically the work of Roland Barthes and Jacques Derrida.

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[Download course syllabus as a Adobe PDF.](#)

(G4085y) Andean Art and Architecture

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Graduate Seminars

Note: limited enrollment, instructor and/or Dept. permission required

(FREN G8623y) Rhetoric and the Arts in Early Modern France

Hilary Ballon and Pierre Force (French Department)

Text to come.

(G8738y) The Temporal Revolution: Natural History and Architectural Theory and Practice in the 19th Century

Barry Bergdoll

An exploration of intersections between theories of classification, evolution, organic form, and development in the natural sciences (geology, biology, paleontology) and architecture. In addition to examining key theoretic statements in architecture from this point of view—from J.N.L. Durand and Karl Friedrich Schinkel to John Ruskin, Léonce Reynaud, E.E. Viollet-le-Duc, and Gottfried Semper and Victor Horta—particular attention will be paid to the exploration of ideas through architectural practice, notably in the designs of Natural History Museums and their installations.

(G8267y) Roman Sarcophagi. "If death be not final": Sepulchral Ambitions

Richard Brilliant

(G8473y) Bruegel and his Times

David Freedberg

Text to come.

(G8227y) Image and Text in Ancient Greece

Clemente Marconi

Prerequisites: good knowledge of Greek Art.

(G8585y) The Theory of the Picturesque in 18th Century England

Robin Middleton

The course will be based on the reading of eighteenth century and early nineteenth century texts that explored the notion of the picturesque in relation to landscape studies and served thus to formulate a theory of picturesque composition.

(G8365y) Problems in Gothic Architecture

Stephen Murray

Seminar on the theoretical writings relating to Gothic on three different levels: contemporary (12th and 13th centuries) sources; the polemics of the Gothic revival and the relevance of "post-modern" theories to an understanding of Gothic.

(G8768y) The Classical and the Exotic

Esther Pasztory

The discovery, illustration, aesthetic appreciation and scientific study of the ruins of various ancient cultures such as Egyptian, Greek, and Maya, and their role in the creation of art history as a discipline.

(G8810y) Power and Parody: The "European" through African Eyes

Nii Quarcoopome

Ingrained notions about color, race, social attitudes and power have through the centuries shaped African perceptions about the white man and his exotic culture. The seminar will review the historical significance of selected artistic genres that issued from five centuries of African-European interactions. A richly diverse artistic corpus, from imported European status emblems to satirical portraits of the white "Other" will provide useful insights into the complexity and dynamism of both this cross-cultural relationship and African attitudes toward Westerners, as a whole. Primarily, it aims to illustrate through art historical analysis that African societies both kept their distance from and embraced various aspects of European culture and society—and, when they embraced them, did so in a particularly African way.

(G8779y) Memory and Counter-Memory

John Rajchman

Explores the new preoccupation with ideas of 'memory' in theory and contemporary practice. What Michel Foucault called 'counter-memory' or Gilles Deleuze 'im-memory' provides the conceptual springboard for this investigation. It is then pursued in relation to image and space, archive and map, trauma and event. Special attention will be given to how these questions have been formulated within architecture, cinema, and photography.

(G8648y) Cézanne

Theodore Reff

An examination of the art, theory, and position of Cézanne, including consideration of his subject-matter and its cultural and personal content, his stylistic evolution and art-historical sources, his theories and their relation to his practice, and his historical position relative to Romanticism, Impressionism, Symbolism, Fauvism, and Cubism.

(G8444y) Graphic Art of the Italian Renaissance

David Rosand

Topics in the development of printmaking in the 15th and 16th Centuries: the graphic language of prints and drawing, prints as media of invention and the dissemination of visual knowledge.

(G8625y) Society and Visual Culture in Britain since 1945

Simon Schama

An examination of (primarily) visual culture in Britain from Hockney to Hirst, with the emphasis on the relationship between tradition and innovation in a post-imperial nation and the place of spectacle in modern British life. HUMA W1121 Masterpieces of Western Art; instructors include: Profs Harrist, Marconi et al.

Leaves or sabbatical: Professors Buchloh, Kiaer, and McCormick

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