

Spring 2020 Courses

Department of Art History

AH 100 Introduction to Art and Art History

Kaveh Rafie, M/W/F, 9.00–9.50 am, CRN: 22801

Angela Kepler, M/W/F, 1.00–1.50 pm, CRN: 26464

Influential interpretations of historic monuments of art and architecture considered through four distinct ways of seeing. Students will develop and enhance their visual literacy to better prepare for an increasingly cross-cultural world. *Creative Arts* course.

AH 101 The Naked and the Nude: Studies in Visual Literacy

Marissa Baker, MWF 11.00–11.50 am, CRN: 37790

Diverse social and psychological aspects of nakedness, nudity and forms of bodily vulnerability studied through the history of art. Team-taught by the entire Art History faculty. Rigorous training in visual literacy. Museum visit. *Individual and Society* course.

AH 111 World History of Art and the Built Environment II

Robert Munman, MWF 12.00 – 12.50 pm. CRN: 19877 + discussion

Comprehensive overview of how world art, architecture, and visual culture from the late middle ages through contemporary respond to and shape culture, religion, politics and history. To be properly registered, students must enroll in students must enroll in the lecture and in one discussion section. *Creative Arts* course.

AH 130 Photography in History

Deanna Ledezma, MWF, 11.00-11.50 am, CRN: 39221

Developments in the history of photography including cultural, social, commercial, scientific, political and artistic applications, and its transformation of the related social meanings of art and subjectivity. Field trips required at a nominal fee. Recommended background: Any art history or photography studio course. *Understanding the Past*.

AH 180 Intro to Museum & Exhibition

Instructor TBD, T/R, 4:30-5.45 pm, CRNs: 39360, 39631

Engages students with museum and exhibition histories, frameworks and experiences through activities, reading and films, field trips and lectures by professionals and faculty in affiliated areas including anthropology, art, and history. Course Information: Field trips required at a nominal fee. To be properly registered, students must enroll in one Lecture and one Discussion. *Creative Arts, Individual and Society*.

AH 201 Reading and Writing Art Criticism

Blake Stimson, T/R, 6.30-7.45 pm, CRN: 31002

Introduction to the writing and reading of art criticism in a variety of media. Recommended background: 100-level AH course. *Creative Arts*.

AH 205 Roman Art and Archaeology

Karen Ros, MWF, 11.00–11.50 am, CRN: 13870 / 13871 (Honors)

Contributions of archaeological excavations to the study of ancient Rome and her empire 1000 BC-400 AD. Architecture, sculpture and painting in their social and historical contexts. Course Information: Same as CL 205, and HIST 205. *Creative Arts* and *Understanding the Past* course.

AH 206 Museums and Exhibitions in Motion

Christopher Reeves, T/R, 11.00 am–12.15 pm, CRN: 37914

Defining exhibitions as “the medium through which most art becomes known,” this undergraduate course will examine how exhibitions function ethically, historically, and interpretively through readings, films, guest lectures, and museum and gallery visits. Prerequisite: AH180.

AH 207 Eighteenth-Century Art

Nina Dubin, M/W, 9.30–10.45 am, CRN: 42819/ 42951 (Hon)

European art of the eighteenth century through the lens of the era’s sweeping political, social and cultural transformations—foremost among them the dramatic rise of a contentious and powerful public sphere. Spanning Absolutism, Enlightenment and Revolution, the course emphasizes the relationship between art and politics, while also considering such topics as colonialism and global trade; the shifting self-conception of the artist; and the rise of a risk economy.

AH 208 Modern and Contemporary Latin American Art

D. Sanchez-Bataller, MWF, 10.00–10.50 am, CRN: 36951/36952 (Hon)

This course will provide an in-depth discussion of pivotal 20th century Latin American artists and their contributions in order to establish a wider and more complex vision of Modern Art.

AH 218 Pompeii: Everyday Life in a Roman Town

Karen Ros, MWF, 1.00–1.50 pm, CRN: 35880

The town of Pompeii, buried and miraculously preserved by the eruption of Mt. Vesuvius in 79 CE, offers a unique opportunity for an in-depth exploration of everyday life in a Roman town. Topics include Pompeii’s history, society, politics, economy, religion, art, architecture, and entertainments, both public and private. Prerequisite: CL 101 or CL 103 or CL 205 or AH 110 or consent of the instructor. *Understanding the Past* course.

AH 219 Art and Architecture of China, Korea, and Japan

Catherine Becker, T/R, 12.30 –1.45 pm, CRNs: 42829/42830 (Hon)

This introductory survey will examine more than six millennia of East Asian art. Topics will include the relationship between art and political power, the use of imagery in death rituals, the adoption and adaptation of Buddhism and its material culture, the expressive connections between text and image, the creation of numinous landscapes in ink painting, and the circulation of popular imagery, such as prints and film. *Creative Arts* and *World Cultures* course.

AH 233 History of Film II: World War II to the Present

Martin Rubin/Adam Rensch, M/W, 3.00 –4.50 pm, CRNs: 13880/1

An overview of the modern era of film history, with emphasis on the various “new waves” that rocked the cinema establishment during the postwar period, and on the major technical developments (widescreen, Dolby stereo, digital media) that have changed the ways we see, hear, and consume movies. Same as ENGL 233 and MOVI 233. To be properly registered, students must enroll in both the Lecture and Discussion sections.

AH 236 History of Design II: 1925 to the Present

J Mekinda, T/R, 11.00 –12.15 pm, CRNs: 22808/22809

This course surveys the history of design in Europe and the United States from about 1925 to the present from various historical, methodological, and theoretical perspectives. Covering a wide range of fields, including art, architecture, and interior design, as well as industrial and graphic design, this course introduces students to the myriad ways in which design interacts with culture and society and examines the evolution of the role of the designer in modern society.

AH 244 Islamic Art and Architecture

Elizabeth Rauh, MW, 3.00–4.15 pm, CRN: 40708

This course is an introduction to the architecture and art of Islam and the diverse cultures ‘historically associated with Islam and Muslims.’ The course provides a strong foundation in early Islamic architecture and art, the complexity of later Islamic visual culture, and contemporary issues in the art of the Islamic world. Prerequisite: 100-level AH course or consent of the instructor. *Creative Arts* course, and *World Cultures* course.

AH 246 European Avant- Garde: Art & Socialism in E. Europe

Nicoletta Rousseva, MWF, 2.00 –2.50 pm, CRN: 42939/42840 (Hon)

What was “actually-existing” socialism? How did artists respond critically, intellectually, and aesthetically to the realities of life behind the Iron Curtain? This course addresses these and other questions by examining art in Poland, Hungary, Czechoslovakia, Yugoslavia, and the Soviet Union from 1945-1992. Recommended background: 3 hours of Art History at the 100 level. *Creative Arts* course.

AH 261 Modern Art in Europe and the Americas

Elise Archias, T/R, 2.00–3.15 pm, CRN: 31010/31011 (Hon)

Episodes from the history of modern art in France, Russia, the United States, Uruguay, Mexico, and Brazil during the period 1900 to 1968, when debates about abstraction vs. realism and universality vs. identity had very high stakes. Recommended background: 100-level AH course. *Creative Arts* course.

AH 263 Latin American Colonial Art

Emmanuel Ortega, T/R, 9.30–10.45 am, CRN: 28599/28600 (Hon)

This class offers an overview of the history of Latin American colonial art with an emphasis on the vicerealties of New Spain, Brazil and Peru. We will discuss the development of painting, altarpieces and architecture from 1500-1820. From the missions of New Mexico to the Cuzco School of Painting, this class will cover the broad cultural production of the Spanish colonies in the Americas. Same as LALS 263. Prerequisite: 100-level AH course, or consent of the instructor. *Creative Arts*, and *World Cultures* course.

AH 271 Native American Art

Cassandra Smith, M/W, 3.00–4.15 pm, CRN: 26480/26481(Hon)

Survey of the arts of the Indigenous people of the United States and Canada. Prerequisite: 100-level AH course or consent of the instructor. *Creative Arts*, and *World Cultures* course. Same as NAST 271.

AH 302 Museum and Exhibition Workshop

Lorelei Stewart, W 11.00–1.40 pm, CRN: 41095+39227

This undergraduate practicum investigates how museums and other art institutions are or are not addressing the important omissions in their histories, missions, and activities; the inequities of their programs; and the needs of today’s communities. Collective final project. Prerequisite: AH 180. To be properly registered, students must enroll in both the Lecture and Discussion sections.

AH 404 Semiotics, Structuralism, Poststructuralism

Andrew Finegold, M, 3.00–5.30 pm, CRN: 32354 (UG)/32355 (Grad)

Seminar. An in-depth introduction to some of the major concepts and theories about the ways meaning is communicated through, inheres in, or can be understood to emerge from underlying relational structures. As we engage with the pioneering work of linguists, logicians, literary theorists, and social scientists, our primary concern will be with the ways their ideas can inform art historical analysis. For both advanced undergraduate and graduate students.

AH 422 A Global History of Architecture, 1750 - 1900

Shiben Banerji, R, 3.30-6.00 pm, 42832 (UG)/ 42833 (Grad)

Seminar. How did the design of banks, prisons, schools, museums, gardens, skyscrapers, bungalows, and tenements mediate abstract concepts like justice, shape identities, or create infrastructures for empire? We look at estate maps of plantations in the Caribbean, postcards of Tempio Israelitico in Florence, the Citadel Mosque in Cairo, and photographs of labor housing in Paris to uncover the work of architecture in creating images of our modernity.

AH 460 Visual Politics of the Modern Middle East

Elizabeth Rauh, W 6.00-8.30 pm, CRN: CRN: 42834 (UG)/42835 (G)

Seminar. Modern and contemporary art in the Middle East.

AH 512 Art History Teaching Seminar

Robert Munman, F, 11.00–11.50 am, CRN: 10248

Theoretical and practical aspects of teaching in undergraduate courses in the history of the visual arts. Satisfactory/Unsatisfactory grading only. Prerequisite: Graduate standing in the art history program and appointment as a teaching assistant in the department.

AH 522 National Public Housing Museum/Future of Museums

Lisa Lee, T, 3.30-6.00 pm, CRN: 30068

Graduate seminar. As an international site of conscience, the NPHM will be the first cultural institution dedicated to interpreting the American experience in public housing. Through engagement with cultural activists throughout the city, students will be introduced to theories and practices that challenge persistent ideas about the role of museums, and explore institutional practices that bridge the creative arts with public policy, and advance abolition and decolonization.

AH 531 The Sensorial City: Case Studies from South Asia

Catherine Becker, T, 6.30-9.00 pm, CRN: 43870

Graduate seminar. How are the long histories of urban spaces experienced, envisioned, and shared? This seminar will examine how architecture, cartography, painting, photography, and related storytelling traditions structure, disseminate, and, on occasion, erase the embodied experiences of a city. Our focus will be Delhi and other selected cities in South Asia.

AH 562 The Art of Native Resistance

Emmanuel Ortega, R, 6.30–9.00 pm, CRN: 33019

This graduate seminar is designed to highlight enduring acts of Native resistance throughout the Americas, from Columbus’s landing in the Caribbean to the Mexican Revolution, 1492-1910. It will demonstrate how cultural production in the Americas can be reevaluated as manifestations of indigenous defiance against colonial and imperial authorities. From popular art to religious monastic painting, the art exposes an incessant dialogue between the need for Native self-rule and the anxiety these movements of resistance caused in the hegemonic and popular imaginary.

Interdisciplinary Education in the Arts

IDEA 120. Digital Practices in Design and Arts.

Tiffany Funk, T/R, 9.30–10.45 am, CRN: 41676+41677

Introduction to key ideas and fundamentals of computing in contemporary digital practices in design and the arts disciplines. Class will expose students to exciting practitioners in the field. Extensive computer use required. Class Schedule Information: To be properly registered, students must enroll in one Lecture-Discussion and one Laboratory.