Course flyers

Fall 2021
Influential interpretations of historic monuments of art and architecture considered through four distinct ways of seeing: the “believing eye,” the “analytic eye,” the “alienated eye,” and the “market eye.” Students will develop and enhance their visual literacy to better prepare for an increasingly cross-cultural world.

Asynchronous | CRN 27410
Comprehensive overview of world art, architecture, and visual culture of ancient and medieval societies from prehistory to 1400 CE. Introduces students to basic analytical tools of art history in studying premodern art and architecture in their cultural, political and historical context. Students must sign up for one discussion section in addition to class registration. Creative Arts course.
In biennials, art fairs, galleries and pop-ups around the world since 1960, the idea of art has congealed into a single homogenous style. Referred to as “contemporary” rather than “modern,” it is assumed to be Global rather than Eurocentric. We will ask why art has turned out as it has, what it means, and whether it will be changed by you.
Art History
FALL 2021
AH180
Intro to Museums and Exhibitions
INSTRUCTOR TBD

This class will explore museums and exhibitions through a variety of readings, field trips, lectures, films, case studies, and more. Throughout the semester, we will consider the theoretical and practical functions of museums, and students will learn how to analyze, interpret, and engage with an art exhibition. Students will be encouraged to think critically about how museums construct narratives, both art historical and national, and to understand the socio-political contexts of exhibitions and our responses to them. A core course for the Museum Studies minor!

TTh 3:30-4:45 | CRN 38683/38682
Contributions of archaeological excavations to the study of ancient Greece, 600 BC to 31 BC. Architecture, sculpture and painting in their social and historical contexts.

MWF 2:00-2:50 | CRN 10122
Museums and Exhibitions in Motion

INSTRUCTOR TBD

Students will shadow museum staff, and learn about traditional and leading-edge exhibition craft through example and practice. They will look at exhibitions, and examine creative and critical interventions made by artists, activists and scholars. A core course for the Museum Studies minor!

TTh 3:30-4:45 | CRN 38683/38682
This course will explore the history of architecture and related visual culture (paintings, sculpture and graphic art) from the revival of antiquity in the fifteenth century in Florence and Rome to the start of the counter-Reformation in 1563.
This class is intended to be a survey of Latin American colonial art from European invasion to independence. Painting, sculpture, “decorative art”, and architecture will serve as platforms to discuss issues of class, race and gender in Spanish colonial communities.
This class traces a chronology from the emergence of racial blackness to formations Black futurity in order to better understand how Black artistic production has been a site of aesthetic innovation and political resistance. Our interdisciplinary survey will primarily focus on the artistic production of African American artists from the nineteenth century to the present.
Art History
FALL 2021
AH273
Visual Culture of
The Ancient Andes
Prof. Andrew Finegold

A survey of the visual expressions, material culture, and built environment of ancient Andean civilization, from the earliest manifestations of societal complexity through the Spanish Conquest, with particular attention to the environmental, ideological, and socio-political dimensions of aesthetic production. Cultures to be discussed include Chavin, Nasca, Moche, Wari, and Inca. Course Information: Same as LALS 239. Creative Arts course, and World Cultures course.

T/Th 2:00-3:15 | CRN 31622
From the well-ordered brick cities of the Indus Valley Civilization (c. 2600 BCE) to the wide boulevards and sweeping vistas of contemporary New Delhi, this introductory survey explores the art, architecture, and visual culture of South Asia. Given the vast scope of this course, we will focus our chronological investigation around the relationships between artistic production, modes of seeing, and claims to political and cultural authority. This course has no prerequisites; all students are welcome! AH 275 (3 credit hours) fulfills the Understanding the Creative Arts and Exploring World Cultures General Education requirements.
This course acquaints students with the writings of prominent thinkers who have shaped the discipline of art history, as well as with the range of methods encompassed by the field.
Art History
FALL 2021
AH303
Writing Art History
Prof. Blake Stimson
A one-unit course exploring, practicing, refining, and criticizing the various modes critics and art historians have found to capture aesthetic experience in words, keeping always in mind the question of how we want to write art history today.

T 3:30-4:20 | CRN 39948
Ghosts, spirits, apparitions: how might these powerful figments of the imagination function as methodological tools for examining a range of political, social, and cultural concepts and contestations? How might spectral presences evoke unresolved pasts, marginalized communities that refuse to be erased, or the crisis of climate change? This seminar will investigate some of the earliest images of spirit deities and ghosts in ancient South Asian art, cursed objects from colonial India, haunted havelis of royalty, and filmic images of the unruly dead.

T 6:30-9:00 pm | CRN 27747/27841
COLLECTING ART AND BUILDING THE ART MUSEUM

Professor Martha Pollak

This seminar will consider highlights in the emergence of museums and exhibition practices from the early modern period to the present.

W 3.00 - 5.40 | CRN 42270
This seminar will take its start by turning away from what Theodor Adorno called the “abominable resignation of methodology.” We will raise the question of the meaning of art for German philosophy (Kant, Hegel, Marx, Nietzsche, Freud, Heidegger, Adorno) and German/Germanic art history (Winckelmann, Wölfflin, Riegl, Warburg, Panofsky, Greenberg, Lukács, Hauser) in order to consider what an unabominable, unresigned non-method of art historical understanding might be.
This is a seminar designed to explore the ways in which the Spanish Empire defined its boundaries in the Americas. We will explore everything from maps, chronicles and mural painting to understand the ideological implications behind landscape Graduate Only painting during the colonial period.
This course’s general aim is to acquaint art history graduate students with some of the prominent late-20th and early 21st-century thinkers who have shaped the discipline and with the range of methods encompassed by the field. Each week, a significant issue, set of problems or approach will be examined through close reading and discussion of a selection of critical texts, our objective being sustained engagement with the various assumptions, commitments, motivations and challenges that the writing of art history brings to light.