

Art History courses for Fall 2020

AH151D-001, 002: *Ways of Seeing: Survey of African Art*

Lara Ayad | 4 credits | TR 9:40-11:00 + M 9:05-10 or 10:10-11:05

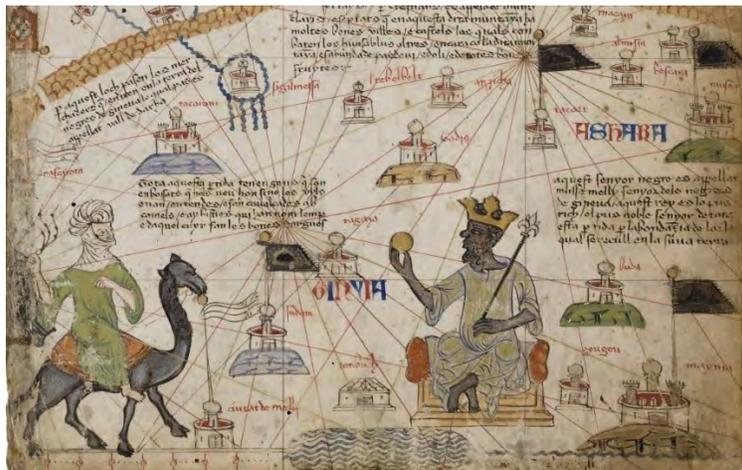


Left: Amazigh Women. Right: Kuba Cloth.

Survey of the arts of Africa from 10,000 BCE until the present. Students will explore issues influencing the social context of African visual and performing arts. They will study the development of royal regalia, religious sculpture and architecture, and painting with respect to gender roles, spiritual beliefs, state patronage, and long-distance trade. Historical and cultural contexts will include early African kingdoms, twentieth-century Pan-African movements, and contemporary art markets. **Notes:** Designated a non-Western course; fulfills Humanities requirement. Counts for IA. Fulfills 100-level requirement in AH major.

AH151D-003, 004: *Ways of Seeing: The Middle Ages on the Move: Artistic and Cultural Exchanges in and beyond Europe*

Nancy Thebaut | 4 credits | TR 12:40-2:00 + M 11:15-12:10 or 12:20-1:15



Mansa Musa, king of Mali, holding a piece of gold. From an atlas made in 1375 in Mallorca, Spain.

An introduction to cultural, religious, and artistic exchange in medieval art and architecture between 500 and 1500. Students will study pilgrimage, Crusaders' handbooks, the international trade of ivory tusks, monks who traversed Europe with illuminated manuscripts in tow, diplomatic and amorous gifts, and traveling bands of sculptors whose movements we can trace through their carvings. These case studies will enable us to interrogate the role of art objects in complicating, suppressing, and reviving the stories of the past. **Notes:** Fulfills Humanities requirement. Counts for IA. Fulfills 100-level requirement in AH major.

AH221: *Practices of Art History*
Mimi Hellman | 4 credits | WF 10:10-12:00



A survey of the practices and methods of the discipline of art history, intended for majors or potential majors. Examines the key questions, interpretive approaches, institutional structures, and modes of dissemination that shape the work of the art historian. Students develop skills that are essential to advanced art historical study, such as visual literacy, research, critical reading, and writing. **Prerequisites:** One AH course. **Notes:** Required for AH majors, preferably during the sophomore year. Offered fall semester only. Must be taken for a letter grade.

AH251C-001: *Baths, Bars, Boudoirs*
Leslie Mechem | 3 credits | TR 2:10-3:30



How can material culture, the physical paraphernalia of life, help us decode and understand the ancient Mediterranean world? To answer this question, students will examine physical structures from ancient Greek and Roman culture and their contexts. We will focus on houses, the marketplace, baths, and tabernae (bars/restaurants) in order to consider how those spaces reflect issues of gender, class, religion, sexuality, and slavery. Athens, Rome, and Pompeii will serve as test cases for our exploration. **Notes:** Fulfills Humanities requirement. Counts for IA. Fulfills breadth requirement A in AH major.

AH251C-002: ***Parchment, Thread, and yes, even Bread:
The Material Stuff of Medieval Art***

Nancy Thebaut | 3 credits | TR 3:40-5:00



Left to right: 'Colorfield' page from a liturgical book (Germany, 10th century); jeweled glove for the Holy Roman emperor (Italy, 13th century); wooden bread mold with an image of the Holy Sepulchre church in Jerusalem (Palestine, 7th-10th century).

A close study of the materials and making of medieval art and architecture between 500 and 1500. Focusing on a different material each week, students will consider its geographic origins, the objects for which it was likely traded between merchants across the globe, and, through an eco-critical lens, the impact of its sourcing on humans, animals, and the environment. Materials examined will include parchment, pigments, gold, ivory, silk, rock crystal, lead, mother of pearl, and imprinted breads. **Notes:** Fulfills Humanities requirement. Counts for IA. Fulfills breadth requirement A in AH major.

AH251C-003: ***Body Politics in Early Modern Europe***

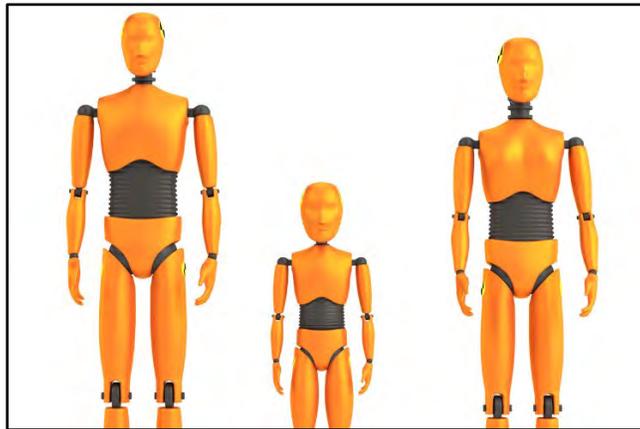
Mimi Hellman | 3 credits | WF 12:20-1:40



Left: Michelangelo, Detail of a scene from the Bible (painting, Italy, 1510s).
Right: James Gillray, Detail of a political satire (print, France, 1790s).

An exploration of how representations of bodies engaged a wide range of cultural preoccupations in Europe between the 1500s and the 1700s. Students will explore how pictured and sculpted bodies celebrated and challenged power, facilitated pleasure and oppression, shaped religious belief, channeled anxieties about otherness, and encoded ideas about gender, sexuality, race, class, and nationality. **Notes:** Fulfills Humanities requirement. Counts for IA. Fulfills breadth requirement B in AH major.

AH251D-001: *Designing Power*
Katie Hauser | 4 credits | MW 2:30-4:20



Examines how social structures like antisemitism, racism, and patriarchy affect the design of built environments, advertising and political campaigns, and a wide range of material objects from automobile crash-test dummies to medical equipment. Students will discover how design can intentionally or unintentionally target certain communities and empower some groups at the expense of others. Students also will consider how commitment to social justice can affect design decisions, and will have the opportunity to create projects that resist those who exercise inordinate power over others. **Notes:** Fulfills Humanities requirement. Fulfills breadth requirement C in AH major.

AHDS324: *The Artist Interview*
Ian Berry | 3 credits | F 10:10-1:00



An exploration of the artist interview as a form of original art historical research. Students will learn how oral histories can function in a museum collection archive. Working in teams, students will closely examine and research artworks in the Tang Museum collection, prepare questions for the artists, and create videotaped interviews. Students will learn different methodological approaches for the interview and consider such questions as: how does editing play a role in making meaning; who defines the meaning of an artwork; and is the artist always the best source about his or her own work? **Prerequisites:** One AH course or permission of the instructor.

AH351D-001: ***Exhibiting Islamic and South Asian Arts:
The Politics and Practices of Display***

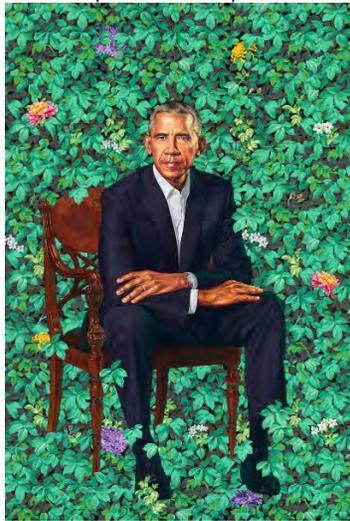
Saleema Waraich | 4 credits | TR 12:40-2:00



Explores historical, political, curatorial, and theoretical issues related to the exhibition of Islamic and South Asian arts. Ranging from colonial expositions to the rise of national museums to recent curatorial debates, this course critically engages with practices of display and representation of Islamic and South Asian art in the colonial, modern, and contemporary eras. Students will design their own exhibits and explore curatorial choices by creating catalogs and physical/virtual display spaces. **Pre-requisites:** One Art History course or permission of the instructor. Not open to first-year students. **Notes:** Designated a Cultural diversity course; fulfills Humanities requirement. Counts for AA, AS, IA. Fulfills breadth requirement E in AH major. One required field trip to New York City on a Saturday.

AH364: ***Contemporary Art***

Katie Hauser | 3 credits | WF 8:40-10:00



Kehinde Wiley, *President Barack Obama*, oil painting, 2018.

Recent developments in American and European art. The class situates a range of contemporary art movements and practices, including pop, earthworks, performance, video, and the more traditional forms of painting, sculpture, and photography, in their cultural and art historical contexts. Students will explore such issues as the status of art institutions, the connections between high art and popular culture, theoretical readings of art works, and artists' self-conscious expression of an identity politics. **Prerequisites:** One AH course or permission of the instructor.

AH375B: *Serious Play: Rococo Art and Design*

Mimi Hellman | 4 credits | TR 9:10-11:00



Left: Jean-Honoré Fragonard, *The Swing*, painting, 1767.

Right: Yinka Shonibare, *The Swing (after Fragonard)*, sculpture, 2001.

The rococo style sparked heated debate in 18th-century Europe. Rococo paintings, furnishings, and fashion were widely appreciated for their sensuousness and playfulness. They also were attacked due to disparaging associations with femininity, sexuality, and consumerism. Allure and anxiety continued to shape engagement with rococo aesthetics from the 19th century to the present. Students will explore this fraught history and discover how rococo objects encoded ideas about social identity, the body, creativity, science, and modernity. **Pre-requisites:** One AH course or permission of the instructor. **Notes:** Fulfills AH375 (Seminar) requirement in AH major.

AH380: *The Art History Major and Beyond*

Katie Hauser | 1 credit | W 10:10-11:05



The culminating experience of the art history major. Students explore potential career paths and develop pre-professional skills such as application writing, interviewing, and networking. **Prerequisites:** Senior standing as an AH major. **Notes:** Required for AH majors; must be taken fall semester of senior year. Must be taken S/U.