

Art History and Archaeology

Phone: 314-935-5270
 Website: <https://arthistory.wustl.edu/>

Courses

ARTARCH 5000 Topics in Art History: Rethinking Matisse

Prereqs: L01 113, L01 215; one 300-level course in Art History preferred; or permission of instructor.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH BU: HUM EN: H

ARTARCH 5002 Graduate Seminar: Methods in Art History

The purpose of this seminar is to introduce graduate students to some of the most important methodological approaches to the study of works of art. Students will acquire an enhanced understanding of these methods in historical terms as well as insight into how such methods can be applied in the research questions posed by art historians today. The course may include guest presentations by a range of faculty in the department. Prerequisite: Graduate standing in Art History and Archaeology.

Credit 3 units.

Typical periods offered: Fall

ARTARCH 5003 The Digital Art Historian

Within the humanities, the perceptions exists that art history lags behind other disciplines when it comes to technology adoption. And while the digital humanities are now widely embraced, the definition of the field remains mutable and even contested. Is it practical, theoretical, or a combination of approaches and methodologies? This course operates under the premise that what constitutes digital art history is less about rigid interpretations and practices, and more about creating a technologically astute and nimble professional capable of learning to learn technologies as they emerge; determining when and how a technology may be useful in research, instruction, and other professional work; and understanding how to effectively apply technology in a broad range of contexts. The Digital Art Historian will emphasize experiential learning through the use of digital tools and analysis of a range of digital projects, grounded in a rubric of critical reflection. By the end of the course, students will have a significantly more thorough understanding of how to be an art historian in an increasingly digital world. Meets for 8 sessions, typically held every other week. Prereq: Graduate standing in Art History and Archaeology Dept.

Credit 1 unit.

Typical periods offered: Fall, Spring

ARTARCH 5004 Graduate Internship in the St. Louis Art Community

Graduate students will work on advanced research projects under the joint supervision of a curator at the Saint Louis Art Museum or the Mildred Lane Kemper Art Museum and a Washington University faculty member. Prior agreement on a research project and internship duties required. Permission of instructor required.

Credit 3 units.

Typical periods offered: Fall, Spring

ARTARCH 5005 Writing Intensive Topics: The Age of Augustus: Ancient Rome From Republic to Empire

TBD

Credit 3 units. A&S IQ: HUM, LCD, WI Arch: HUM Art: AH, HUM BU: HUM, IS EN: H

Typical periods offered: Fall, Spring

ARTARCH 5013 The Digital Art Historian

Within the digital humanities, it has often been asserted that art history lags behind other disciplines when it comes to technology adoption. But in fact, art historians are among the earliest adopters of technologically mediated academic practices, though the breadth of methodologies utilized within the digital humanities are not always suitable to or capable of fully accommodating the added layer of visual culture intrinsic to art history. While this course will explore all of the significant facets of the digital humanities and how they can be adapted to art history, it also more broadly aims to create technologically astute and nimble students and future professionals capable of "learning to learn" technologies as they emerge; determining when and how a technology may be useful in research, scholarship, instruction, and other professional work; assessing both data and the tools that represent it with a critical mind; and understanding how to effectively apply technology in a broad range of academic and professional contexts. Credit 1 unit. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H
 Typical periods offered: Spring

ARTARCH 5021 Internship in the Art Community

Prerequisites: a major or minor in art history, permission of the undergraduate adviser requested in advance, and a letter from the sponsoring institution stating the nature of the internship. Credit 3 units.

ARTARCH 5027 Modern War in Art

Art and war have always been intertwined, whether in glory or revulsion. But modern art and modern war are qualitatively different from their counterparts in the past in ways that ensured that their relationship would become more problematic and oppositional. The challenge of finding new artistic languages to express the new conditions of mechanized combat led many artists to explore abstraction, fragmentation, absurdity or arbitrariness to convey the energy, impersonality and nihilism of modern war. When the British soldier and poet Wilfred Owen (1893-1918) wrote of the human devastation of World War I as obscene as cancer, bitter as the cud, he strained for metaphoric language appropriate to its magnitude. We will consider the same challenge to visual artists throughout the modern period. Prerequisites: Intro to Western Art (L01 113) or Intro to Modern Art (L01 215); one 300-level course in Art History preferred; or permission of instructor. Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H
 Typical periods offered: Fall, Spring

ARTARCH 5080 Archaeology of Roman Slavery

Slavery was a fundamental part of the ancient Roman world. In this course, we will survey various ways in which the institution of slavery played a critical role in shaping Roman society. Through an exploration of social, economic, legal, and cultural aspects of Roman slavery, we will pose questions of what it means to be a slave society, how the ubiquity of forced labor impacted the lives of ancient Romans, and the extent to which we can recover the experiences and subjectivities of enslaved people. Throughout the course, we will confront the interpretive problems posed by biased and/or scarce evidence and by assumptions we may carry as the inheritors of modern slaveries. A recurring theme we will explore is the extent to which evidence of slavery and the material traces of enslaved people's lives are visible in the archaeological record. At the end of the term, we will contextualize Roman slavery by comparing it with modern examples and by considering the legacy of ancient slavery in modern visual culture and representations of enslaved people. Prerequisites: Any 100- or 200-level course in art history or archaeology; or permission of instructor.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM, IS EN: H
Typical periods offered: Fall, Spring

ARTARCH 5105 Greek and Roman Painting

This course provides a survey of the major achievements of ancient Greek and Roman painting, broadly understood and encompassing wall painting, panel painting, painted pottery, and mosaic. We will study monuments ranging over a millennium in time and located throughout the ancient Mediterranean. Particular attention will be paid to the social, political, and religious aspects of ancient Greco-Roman painting and to questions of innovation in artistic practice. Special emphasis will be placed on students' cultivation of the tools of art-historical analysis and of the presentation of that analysis in written form. Prerequisite: Intro to Western Art (L01 113) or Intro to Modern Art (L01 215) or permission of instructor.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM, SSC BU: HUM, IS EN: H
Typical periods offered: Fall, Spring

ARTARCH 5160 Early Chinese Art: From Human Sacrifice to the Silk Road

How does ancient and medieval Chinese art inspire contemporary artists? This course examines Chinese art, architecture, and material culture from the prehistoric period through the end of the medieval Tang dynasty to demonstrate how the past continues to affect contemporary Chinese art and the art of its future. Topics covered include Neolithic ceramics and jades, the early bronzecasting tradition, the Terracotta Army and its predecessors, early brush arts and Buddhist sites, and the varied exotica of the Silk Road. Each class teaches early and contemporary works side by side to demonstrate how artists today continue to look to the past as they create the art of the future. Prerequisite: One course in Art History at the 100 or 200 level or permission of instructor.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, HUM BU: HUM, IS EN: H

ARTARCH 5170 Art of the Islamic World

This course surveys the art and architecture of societies in which Muslims were dominant or in which they formed significant minorities from the seventh through the 20th centuries. It examines the form and function of architecture and works of art as well as the social, historical, and cultural contexts; patterns of use; and evolving meanings attributed to art by the users. The course follows a chronological order, and selected visual materials are treated along chosen themes. Themes include the creation of a distinctive visual culture in the emerging Islamic polity; the development of urban institutions; key

architectural types such as the mosque, madrasa, caravanserais, palace, and mausoleum; art objects and the art of the illustrated book; cultural interconnections along trade and pilgrimage routes; and Westernization and modernization in art and architecture.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, HUM BU: HUM, IS EN: H UColl: CD

ARTARCH 5181 Modern & Contemporary Chinese Art

This course will explore the ways in which Chinese artists of the 19th, 20th, and 21st centuries have defined modernity and tradition against the complex background of China's history. By examining art works in different media along with other documentary materials, we will also engage with theoretical issues in art history, such as modernity, cultural politics, and government control of art.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, HUM BU: HUM, IS EN: H

Typical periods offered: Fall, Spring

ARTARCH 5213 Art and Archaeology of Cleopatra's Egypt

This course is an introduction to the art and archaeology of Egypt from its conquest by Alexander the Great (332 BCE) to the early fourth century CE. It will examine the rich and multi-faceted history and artistic legacy of Egypt under the Ptolemies and their last queen Cleopatra, followed by the Roman conquest under Emperor Augustus up to the flourishing of Egyptian Christianity. Students will become familiar with a wide range of ancient sources, including documentary and literary texts, coins, architecture, paintings and sculpture. Prerequisites: Intro to Western Art (L01 113) or Intro to Modern Art (L01 215), or permission of instructor.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM, IS EN: H

ARTARCH 5230 The Reception of Egypt in the Graeco-Roman World

Ancient Greeks and Romans found Egypt to be an exceptionally enthralling world, in terms not only of its physical features but also of its people, monuments, and traditions. This course will explore how different views of Egypt emerged in the Graeco-Roman world; it will also investigate the possible reasons for the remarkable popularity and allure of Egypt and things Egyptian as reflected in the writings of Greek and Roman authors as well as in the art and architecture of the Mediterranean world in Classical antiquity. In this seminar, we will read primary literary sources (in translation) that focus on the reception of ancient Egypt and, more specifically, its history, religion, and customs. Several of these sources also offer a privileged viewpoint to investigate how the perception of notable Egyptian figures -- chiefly Cleopatra -- was shaped by Rome to suit a specific agenda. In addition to the written sources, we will look at the artistic and archaeological evidence that best showcases the impact of Egypt's legacy on Graeco-Roman traditions. The readings assigned for each class will also provide a broad sample of secondary sources, consisting of some of the most significant scholarship on the image of Egypt in Classical antiquity.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM, IS EN: H

ARTARCH 5236 Rome in Egypt: The Archaeology of an Oasis City

This seminar will focus on the results of the archaeological fieldwork carried out at Trimithis / Amheida, a Graeco-Roman city in Egypt's Western Desert. It will investigate the available documentary and archaeological evidence, including a wealthy house with paintings inspired by Classical themes, a public bath built in the Roman tradition, a rhetorical schoolroom, pyramid-shaped Roman tombs, remains of a temple, and one of the earliest churches discovered in Egypt so far. We will explore how this evidence compares with that from neighboring sites in Egypt's Western Desert as well as in the Nile Valley. The goal is to develop an appreciation and understanding of Romano-Egyptian architecture, Classical and late antique art in

Egypt, and Egypt's religious, social, and cultural history. Students will also have the opportunity to familiarize themselves with notions of archaeological methods and practice, as adopted in the context of an Egyptian excavation project. Prerequisites: One course at the 100- or 200-level in Art History, Classics, or Archaeology recommended. Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM, IS EN: H. Typical periods offered: Fall, Spring.

ARTARCH 5237 Topics in Japanese Prints: The Floating World of Japanese Prints

The relationship between Japanese printmaking and popular culture from 1600 to 1900. Woodblock and copperplate printmaking techniques, key masters, kabuki drama, pleasure quarters, fiction, travel, modernization will be explored. Prerequisite: L01 111, Intro to Asian Art, or background in printmaking or Japanese culture. Credit 3 units. A&S IQ: HUM, LCD Art: AH BU: HUM EN: H. Typical periods offered: Fall, Spring.

ARTARCH 5280 Pilgrimage and the Medieval City

In this course we will explore one of the primary ways people traversed Europe and beyond: pilgrimage. Specifically, this course will explore the material culture of pilgrimage in the context of the urban environment, considering the role of art in guiding, encouraging, and visualizing pilgrimage to and through some of the important religious centers in the medieval Christian world. We will begin in Jerusalem and move outwards to Constantinople as a gateway to holy sites across the Byzantine Empire. We will then move to Paris and London to explore the different ways that pilgrimage could be undertaken, both physically and in the mind's eye. Finally, we will move to the conceptual, considering how the Heavenly Jerusalem was manifested in art and architecture across the medieval world. This course will investigate this subject through engagement with primary sources, object-focused study, and visits to the Saint Louis Art Museum. The overarching goal is to foster strong critical reading and thinking skills, while also developing specialized knowledge in the history of medieval art. Emphasis will lie in critical interpretation and analysis, in engaging in rigorous class discussion, and in writing coherently at a high academic level. Prerequisite: any 100- or 200-level course in art history.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM, IS EN: H.

ARTARCH 5292 Art and Death in Ancient Rome

Perhaps more than any other phenomenon, death spurred the creation of art in the ancient Roman world. The practice of materially commemorating the deceased -- of perpetuating the memory of the dead through the creation of funerary monuments designed to appeal to both intimate familial relations and the public at large -- stretched across Roman social boundaries and endured for many centuries. But death also frequently provided the subject matter of art even outside the confines of the funerary realm. The goal of this course will be to explore the complex relationship between art and death in the Roman world. It will range from early Rome to the end of the empire and the changes brought about by widespread conversion to Christianity. In conjunction with historical readings, the course will also engage with theoretical texts in the anthropology and philosophy of death. Prerequisites: Intro to Western Art (L01 113) or Intro to Modern Art (L01 215); one 300-level course in Art History preferred; or permission of instructor.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH BU: HUM EN: H.

Typical periods offered: Spring

ARTARCH 5305 The Art of Mexico: From Aztec to Contemporary

This survey course draws from selected examples of art and architecture to tell the changing story of Mexico. Beginning with the Aztec and ending with contemporary works, this course chronologically traces artistic manifestations of beliefs, politics, and placemaking. Through movements, revolutionary moments, individuals, and trends, the course creates a portrait of Mexico that is multicultural, dynamic, and creative. Course themes include international relationships, diversity, identity, and politics. Prerequisites: L01 113, Intro to Western Art; L01 215, Intro to Modern Art; L45 165; or permission of instructor. Credit 3 units. A&S IQ: HUM, LCD Art: AH BU: HUM, IS EN: H.

ARTARCH 5325 Art of Early Italian Renaissance

This course is a survey of Italian Renaissance art, from its origins to the end of the 15th century. It includes an examination of artists such as Giotto, Masaccio, Donatello, Botticelli, and Leonardo da Vinci. Prerequisite: L01 113.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H.

ARTARCH 5331 Greek Art and Archaeology

A survey of the artistic achievements and material culture of the Greeks in the first millennium BCE (Iron Age through the Hellenistic period). Development of architecture, sculpture, and painting, as well as minor arts and utilitarian objects, with emphasis on the insights they offer into Greek society and interactions with the wider Mediterranean world.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM, IS EN: H.

ARTARCH 5372 American Art to 1980

From the beginnings of modernism in the visual arts of the United States, around 1900, to Abstract Expressionism and the Beat aesthetic. Focus on the cultural reception and spread of modernism, native currents of modernist expression, from organicism to machine imagery, the mural movement and the art of the WPA, the creation of a usable past, abstraction and figuration, regionalism and internationalism, photography and advertising.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H.

ARTARCH 5380 Pleasure and Pain: European Fashion as (Art) History

In the words of Louis XIV, Fashion is the mirror of history. It reflects political, social and economic changes, rather than mere whimsy. This course will survey the history of dress in early modern Europe, using art and material culture to explore the relationship between society and style. Beginning with the Renaissance, we will explore what fashion in (art) history can tell us about gender, sexuality, class, race, and revolution. To incorporate a global perspective (although concentrating primarily on the West), further themes to be considered include the textile trade, commerce and empire, identity politics, and nation-building. From the chopine to the corset, the pannier to the Pompadour pump, we will incorporate surviving examples as we explore the art and history of European fashion from the 15th to the early 19th century. This course is open to students who have previously taken or are currently enrolled in Intro to Western Art. Prerequisite: One course in Art History at the 100 or 200 level.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: BA, HUM, IS EN: H.

ARTARCH 5425 Classical to Contemporary Chinese Art

Surveying Chinese art and architecture from the 10th century through today, this course examines classical and imperial works as the foundation for modern and contemporary art. By engaging with the theoretical issues in art history, we will also pay particular attention to questions of gender, social identity, cultural politics, and government control of art.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH BU: HUM, IS EN: H

ARTARCH 5427 Mirrors of Nature, Dreams of Art: Northern Renaissance Art

This course surveys the visual culture of the Netherlands and Germany from approximately 1400 to 1550: from Burgundian court culture around the time of Jan van Eyck to the fantastic works of Hieronymus Bosch to the international renown of imperial artist Albrecht Durer and later Flemish urban culture as represented by Pieter Brueghel the Elder. Works in a variety of media will be presented in light of broader consideration of the role of art within devotional practice and the Reformation, courtly culture and the cultivation of artistic imagination, and the rise of print and popular culture. We will consider the power of images to mediate religious experience; the representation of folly and death; the social position of the artist; and the relevance of naturalism. We will also survey the predominant interpretive models that have been developed to analyze the significance of these works. Prerequisite: One course in Art History at the 100 or 200 level.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM, IS EN: H

ARTARCH 5442 Chinese Painting, Then and Now

Tracing the unbroken history of Chinese painting from the 1st through 21st centuries, we explore the full evolution of its traditions and innovations through representative works, artists, genres, and critical issues. From its ancient origins to its current practice, we will cover topics such as classical landscapes by scholar painters, the effects of Western contact on modern painting, the contemporary iconography of power and dissent, and theoretical issues such as authenticity, gender, and global art history. Prerequisites: Intro to Asian Art (L01 111) or one course in East Asian Studies recommended.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, HUM BU: HUM, IS EN: H

ARTARCH 5444 The Forbidden City

Home to 24 emperors of the Ming and Qing dynasties (1368-1911), the Forbidden City today occupies the heart of Beijing and comprises the largest ensembles of premodern architecture in China. This seminar examines the origins of the palace; its construction in the early Ming; the coded symbolisms of its plan and decoration; the rituals of court; and the lives of its denizens, from emperors (including Pu Yi, the last emperor) to concubines and from Jesuit missionaries to eunuchs. The course also considers the 20th-century identity of the site as a public museum and a backdrop to major political events, as well as its role in the urban design and contemporary art of 21st-century Beijing. Prerequisites: L01 113 or L01 215, or permission of instructor. One 300-level course in Art History preferred.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, HUM BU: HUM, IS EN: H

ARTARCH 5445 Hydrogen Jukebox: American Art and Culture, 1945-1960

The rise and 'triumph' of Abstract Expressionism has long dominated the story of American art following World War II. This new seminar will put Abstract Expressionism into context with parallel developments in the arts, photography, and film. Among the topics we will consider: the conversation between émigré artists and American culture during and after the war; the emergence of a 'noir' aesthetic in film and literature; the early work of Jasper Johns and Robert Rauschenberg

and the so-called 'aesthetic of indifference' in relation to Ab. Ex.; artistic collaborations at Black Mountain College; New York school photography and photojournalism; and the cultural impact of the A bomb. PREREQUISITES: A 300-LEVEL COURSE ON 20TH CENTURY ART, PHOTOGRAPHY, OR HISTORY, OR PERMISSION OF THE INSTRUCTOR. Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H

ARTARCH 5470 American Modernisms, 1900-1940

American modernism: what is it? What is the nature of its encounter with mass culture? What happened to modernism as it migrated from its high European origins to its middlebrow version in America between the turn of the century and the eve of World War II? What was the rhetoric of modernism in everyday life - its impact on design, photography, advertising? In addition to the fine arts, we'll look at popular media, film, and photography. Lecture/discussion. PREREQUISITE: L01 112, L01 113, L01 211, or L01 215, or permission of instructor.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH BU: HUM EN: H

Typical periods offered: Fall, Spring

ARTARCH 5505 Photography in America

This course will consider the practice and use of photography in America, from its invention up to the present, and it will offer various ways of thinking about the medium and its relation to society and culture. Students will come to understand the ways photographic practices shape public perceptions of national identity, ethnicity and gender, nature, democratic selves, and a host of other concerns. We will discuss famous practitioners such as Matthew Brady, Jacob Riis, Lewis Hine, Walker Evans, and Robert Frank. We consider not only the social and public uses of the medium (through such episodes as the New Deal/FSA and photojournalism) but also the private explorations of fine art photographers and the everyday practices of the snapshot. Prerequisite: One course in Art History at the 100 or 200 level.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H

ARTARCH 5546 Art and Archaeology of the Ancient Andes

This course chronologically surveys the arts and archaeology of the Andean region of western South America from approximately 3000 BCE to 1532 CE. We will examine the material culture of selected cultures as our point of entry into the understanding of ancient social, political, and religious life. Visual analysis of architecture, metalwork, sculpture, ceramics, textiles, and other art forms will be supplemented by archaeological evidence, colonial documents, theories of religions, and the natural sciences. We will also critically read contemporary scholarship in order to address class themes of power structures, regional interaction, sacred landscape, and materiality. Prerequisite: Intro to Western Art (L01 113) or Intro to Modern Art (L01 215) or permission of instructor.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, HUM BU: HUM, IS EN: H

ARTARCH 5547 Art & Archaeology of Ancient Mesoamerica

This course surveys the arts and archaeology of Mesoamerica (present-day Mexico, Guatemala, Belize, and parts of Central America) from 1500 BCE to 1521 CE. Beginning with early advanced civilizations and ending with the Spanish conquest, we will examine the material culture of selected cultures as our point of entry into the understanding of ancient social, political, and religious life. Visual analysis of sculpture, painting, ceramics, architecture, and other art forms will be supplemented by archaeological evidence, Colonial documents, theory of religions, epigraphy, and the natural sciences. We will also critically read contemporary scholarship in order to address class themes of ideology, regional interaction, sacred landscape, writing, and materiality. Prerequisites: L01 113 or L01 215

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, HUM BU: HUM, IS
EN: H UColl: CD

ARTARCH 5600 Introduction to the Arts of Oceania

Covering one third of the earth's surface, the Pacific Ocean is home to hundreds of different island groups and cultures. The diversity of these islands and their peoples has resulted in an astounding array of cultural traditions, languages, art forms and material culture.

This lecture course offers an introduction to the arts of Oceania, which includes Polynesia, Melanesia, Micronesia and Australia. We will consider the initial settlement of the Pacific followed by the Western "discovery" of these islands. Art forms and cultural practices from Polynesia and Micronesia will be considered, followed by Melanesia, and finally Australia. Each section will survey artistic and cultural practices of the material culture of island groups. Thematic considerations will include carving traditions, body ornamentation/ wrapping, animal iconography, trade and exchange of objects, warfare, funerary/ mortuary displays, manifestations of power and religious/ ritual objects and displays.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH BU: HUM, IS EN: H
UColl: CD

ARTARCH 5603 Italian Renaissance and Baroque Architecture

This course will survey the development of architecture in Italy from 1400 to 1700. From long-established medieval models, we will explore the reintroduction and reinterpretation of Antiquity from the late 14th century onward. The course will then explore how these foundational Renaissance ideals evolved to become Mannerism and found their ultimate expression in Bernini's Baroque. Following a chronological progression, the course will address the structures and theories of the period through its leading architects: Brunelleschi, Alberti, Michelangelo, Palladio, and Bernini, among others. The course will explore a wide range of architectural types, from the centralized church to private palaces and villas. Further themes to be considered will include the development of the architect as a professional, regional styles and their relationship with antiquity, patterns of patronage, and the interior. Prerequisite: L01 113.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H

ARTARCH 5610 Contemporary Art

This course is a survey of global contemporary art from 1970 to the present. Topics include happenings, minimalism, body art, and neo-expressionism as well as their placement in their social and political contexts. Prerequisite: One course in Art History at the 100 or 200 level.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM, IS EN: H

ARTARCH 5617 Lasting Impressions: Early Modern Print Culture

The advent of movable type (the Gutenberg press) in western Europe heralded a new era, and this enabled the dissemination of information in text and image that was fundamental to the Renaissance and early modern culture in all sorts of ways, not least artistic. Alongside the use of the printing press for public ends, the early modern era witnessed some of the most remarkable artistic achievements in relief (woodblock) and intaglio (copper plate) printmaking. This seminar will study a series of charged moments in the production and consumption of printed artefacts, attending to the aesthetic, material, and epistemological significance of printed images between roughly 1480 and 1650. We will focus on the printed works of artists Lucas van Leyden, Albrecht Dürer, Marcantonio Raimondi, Hercules Segers, and Rembrandt as well as the role of printed images in the sciences. A variety of media and techniques—from early stipple engravings to chiaroscuro woodcuts and from *Naturselbstdruck* to sugar-lift—populate the course, as do theories of impression and the role of prints in transcultural, early modern global encounters. Students in this seminar will be directly involved in research towards an exhibition at the St. Louis Art Museum co-curated by Dr. Swan and Dr. Elizabeth

Wyckoff, Curator at SLAM, slated for spring 2024. Class meetings will take place in the Study Room at the museum, where students will have ongoing access to works in the collection and discussions with museum professionals. Prerequisites: One 300-level art history course *and* permission of the instructor

Credit 3 units. A&S IQ: HUM Art: AH, HUM BU: HUM EN: H

ARTARCH 5622 Venice

A seminar focusing on the art of Venice, in particular on Bellini, Giorgione, and Titian. Special attention to the international reputations of these three artists and to problems of patronage, connoisseurship, and interpretation. PREREQUISITE: ART-ARCH 361 or 362, OR PERMISSION OF THE INSTRUCTOR.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H

ARTARCH 5623 High Renaissance Art

A general survey focusing on such outstanding figures of the period as Leonardo da Vinci, Michelangelo, and Raphael. Prerequisites: Intro to Western Art (L01 113) or permission of instructor.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H

ARTARCH 5624 Michelangelo

An examination of the life and works of Michelangelo. The most important developments in his architecture, painting, and sculpture; with special attention to his assistants, friends, family, and contemporaries. PREREQUISITE: PERMISSION OF INSTRUCTOR.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H

ARTARCH 5627 By Sea and Sand: Modern Art in the Mediterranean

This course surveys the representation of Mediterranean spaces and cultures in the visual arts from the late eighteenth to the mid-twentieth century during which time transformations across economies, governance, society, and technology took place alongside the expansion and subsequent deterioration of French and British colonial rule in the Middle East and North Africa. In this course, the modern Mediterranean will be viewed from multiple vantage points along its shores and through a range of media, including popular culture, visual culture, material culture, and fine art. In addition to obtaining a strong grasp of the artistic phenomena associated with the Mediterranean during the modern era, students will come to understand the region as a place possessing a remarkably diverse and polymorphous identity, and as a place of fracture, confrontation, mutual incomprehension, innovation, and exchange.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, HUM BU: HUM EN: H

ARTARCH 5629 Caravaggio: Master and Murderer

Michelangelo Merisi (Michael Angelo Merigi or Amerighi) da Caravaggio (29 September 1571 - 18 July 1610) was one of the most important and influential painters of the Seventeenth Century, in Italy and throughout Europe. He was active in Rome, Naples, Malta, and Sicily between ~1592 and 1610. But who was Caravaggio? What do we really know about his tempestuous life, and how it factors in the art he created?

Caravaggio was a powerful, brilliant, brutish, and hugely influential artist; a belligerent personality, brawler, and murderer. He was a man of contradictions: a devout Christian and bi-sexual sodomite; a Knight of Malta and a fugitive from the law. This seminar explores the reality and fiction of this fascinating and influential genius, and places him in his historical, social and artistic contexts -- from Baroque Italy to the modern imagination. Prerequisites: L01 113; one 300-level course in Art History; and permission of instructor.

Credit 3 units. A&S IQ: HUM Art: AH BU: HUM, IS EN: H

Typical periods offered: Spring

ARTARCH 5652 Worldly Goods: Early Modern Art, Trade, Knowledge, Possession

The history of the early modern era has in recent decades been reconceived and rewritten as a history of things and goods. Global trade vectors in particular have shaped new histories of the Renaissance and Baroque eras. Material goods -- many of them newly available on a global scale -- shaped aesthetics, scientific investigation, political relations, identity formation, and devotional practices. This seminar studies the circulation of worldly goods between approximately 1500 and 1700, charting encounters around the globe by studying objects and persons in circulation. In orientation, the seminar is European, with a focus on the Dutch Republic in the world. Through secondary source readings and encounters with primary source materials, students will gain an understanding of how early modern objects relate to a newly global economy and horizon. Works of art, luxury trade goods, and pirated treasures are the principal sorts of worldly goods under consideration. We will consider the movement of individuals and the slave trade in the context of early modern colonialism as well as how the biographies of objects involve shifts in status and value over geographical space and time. Prerequisites: L01 113 and one 300-level course in Art History or permission of instructor.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, HUM BU: HUM, IS EN: H

ARTARCH 5655 New Media, New Technologies

In the summer of 2013, Random International's Rain Room was installed at the Museum of Modern Art in New York. Lines to experience the sensation of being rained on without getting wet ranged up to seven hours at times. This merging of new technology with the gallery space proved irresistible, but it also raises questions as to the uses of technology in contemporary art and whether or not this could be much more than a gimmick. As one Yelp reviewer put it, The Rain Room is definitely an experience. Let's be honest... I'm mostly upset that I didn't get a cool, new Facebook profile pic out of it. This course will consider technological developments in modern and contemporary art -- including photography, video and new media, and digital and Internet art -- as well as forays into new technology that blur the lines between art and science. Prerequisite: L01 113, L01 215, or permission of instructor.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H

ARTARCH 5656 Baroque Art: Materiality and Experience

The materiality of art is evident and central to how art looks, how it means, and how it endures. This course is intended as an introduction to the materiality of objects and works of art made during the Baroque era (c. 1550-1700) and to concepts for understanding and interpreting them. Works in a variety of materials--ivory, wax, woods, feathers, shells and mother-of-pearl, oil paint, lacquer, metal, fresco, stone, porcelain and earthenware--populate a series of case studies drawn from European, Mesoamerican, and East Asian workshops. In addition to learning about what goes into making these works, students will trace the geographies of materials, and the ways in which materials, format, and durability all affect the viewer's experience. Students will read, analyze, and discuss current research on the makings of art, on theories of the materiality of art, and problems in art conservation--and will participate in close examination of works in local museums and special collections. This course will introduce students to some of the central topics in early modern art history as it is practiced by scholars/historians *and* by archaeologists, museum curators, archivists, and conservators. Students will be introduced to a wide data set of objects and art works, and will learn how to analyze, articulate, discuss, and research aspects of their materiality. Rather than focusing on memorization, this course encourages using concepts from a set of assigned readings to reflect on the objects we discuss together. Students will work in small groups and as a class to advance their own vocabulary for and understanding of early modern materiality and experience. Prerequisites: L01 113, L01 215, or permission of instructor

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H
Typical periods offered: Fall, Spring

ARTARCH 5665 Art and Activism

This course will examine political and social activism in art and visual culture, focusing on the role that visual representation has played in social movements and how artists/activists have employed visual media to challenge and resist dominant visual representations and political formations. We explore key theoretical developments in activist discourse as well as the role of art practices and aesthetic commitments in these developments. This course seeks to represent the development of the relation of art and activism in its broadest intellectual and cultural context within the 20th century and to encourage an appreciation of the complex array of disciplinary perspectives that are implicated in this development. Prerequisite: L01 113, L01 215, or permission of instructor.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, CPSC, HUM BU: HUM EN: H

Typical periods offered: Fall, Spring

ARTARCH 5674 Revisiting the Dutch Golden Age: Amsterdam as and At the Center of the Early Modern World

Credit 3 units.

ARTARCH 5683 Global Baroque: Art and World-Making

Europe and along Eurasian contact routes between 1500 and 1700 is a primary focus. The course will open with an examination of the significance of the early modern category of the exotic and the role of the exotic or foreign in shaping artistic and collecting practices during a period that tends to be studied with Europe at the center of the world. Throughout the semester, we will explore different modalities of otherness, and the political stakes of representations of self and other within the context of early modern empire- and nation-building. We will analyze paintings, prints, drawings, sculptural objects, naturalia, featherwork, ceramics, porcelain, and textiles alongside primary sources, early modern history and art history, cultural and material history, the history of science, and maritime and diplomatic history. The course attends to the atrocities of slavery in the early modern world and trace the relationship of enslavement to procuring and appreciation of exotic materials. Lectures will incorporate contemporary art (installations, photography, collage, and painting) that actively engages the modern era. The course involves close study of works of art in local collections, and will include visits to the Saint Louis Art Museum, where students will be introduced to the extraordinary holdings, in particular the Phoebe Dent Weil and Mark S. Weil collection of early modern prints, drawings, and sculpture. Prerequisites: One 100- or 200-level course in Art History; or permission of the instructor

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, HUM BU: HUM, IS EN: H

Typical periods offered: Fall, Spring

ARTARCH 5684 Picturing Race in the Early Modern World

Many social and cultural roots of modern Western European and American conceptions of race and ethnicity lie in the early modern era, when enslavement came integrally to be linked with Blackness and ideas and representations of power relied on a hierarchical politics of racialization and othering. Throughout the early modern era, in Renaissance and Baroque visual art, iterations of racialized identity took hold, in ways and by means this seminar will explore in depth. Through close analysis of paintings, sculptures, architectural and urban design, and the graphic arts, and with frequent reference to chronicles, literature, and legal language of the time, we will trace visual representations of racialized difference throughout the early modern (European) world and to the present. How did early modern European

images participate in and help to form a visual culture of race? This seminar will explore fifteenth-, sixteenth- and seventeenth-century European representations of racialized others by artists Albrecht Dürer, Hans Burgkmair, Hieronymus Bosch, Peter Paul Rubens, Rembrandt van Rijn, and others. We will also consider ethnographic imagery, maps, and other forms of representation-as well as responses by contemporary (20th- and 21st-century) artists to the conventions of race-crafting laid down in the early modern era. Geographically, the materials we study issue from western Europe and focus on encounters with Western Africa, but the seminar considers European engagement in the American colonies, Melanesia/Indonesia, the Atlantic and Brazil-and with the Islamic world. Prerequisites: One 100-level Art History course or permission of the instructor

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H

ARTARCH 5690 On Beauty: Aesthetics and Its Discontents

During the past decade a variety of theorists have sought to return our attention to the subject of beauty, and in particular to the experience of the beautiful in contemporary art. What all of these authors share is a desire to revitalize the autonomy of aesthetic experience and judgment. Their hope is to counterbalance what they consider a long history of aesthetic denigration, pursued in various forms by the modernist proponents of the sublime, the political agendas of the avant-garde, the hybrid practices of postmodernism, and the itineraries of cultural studies. The task of this seminar is to explore various discussions of the aesthetic since the late eighteenth century to provide a more rigorous basis for contemporary debates about the return of the aesthetic. Special attention will be given to the ways in which classical aesthetic theory sought to situate art and the beautiful in opposition to the everyday, the moral, and the political, but also to how this construction of aesthetic autonomy has been challenged or renegotiated in the name of various modernist projects. Readings include texts on art and the beautiful by authors such as Winckelmann, Kant, Hegel, Fiedler, Adorno, Benjamin, Marcuse, Heidegger, Danto, and Scarry, but also on the reconceptualization of the aesthetic in the context of contemporary media and installation theory. Additional focus will be given to a number of aesthetic objects-dramas, poems, sculptures, paintings, and installations-to both probe and complicate our examination of modern aesthetic thought. All readings and discussions in English.

Credit 3 units.

ARTARCH 5722 US Arts and Visual Culture, 1890-1980

Credit 3 units.

ARTARCH 5741 From Ancient Tichitt to Zimbabwe: The Archaeology and Arts of the Urban Past in Africa

Urbanism and urbanization - the emergence and development of densely populated towns, often cradles of novel and specific arts, institutions, industries, philosophies, ideologies, and identities - have a deep history on the African continent. From the earliest settled towns of the ancient world in Tichitt (in present-day Mali and Mauretania) and the Nile Valley, to the bustling "Medieval" metropolises of Ilé-Ifé (Nigeria), Great Zimbabwe, and the Swahili coast (East Africa), the continent witnessed a range of trajectories and outcomes of urban development, leading to diverse forms of hierarchy, heterarchy, social organization, technologies, and arts often very distinctive from those of Europe and the Islamic world beyond Africa. Given that much of the continent did not use written documentary sources until relatively recently, approaches and methods from the disciplines of archaeology and art history are among the best tools to investigate and understand its deep-rooted and sophisticated urban past, and the fundamental contributions of this to the modern world. This class explores the origins, development, and florescence of forms of urbanism and statehood across the African continent, focusing on the complex social structures and dynamics that emerged from,

and shaped, these processes, as well as the rich archaeological and artistic record that they stimulated. It will begin by moving chronologically through this long history, and later branch into largely coeval regional examples. Students will have the opportunity to learn about the archaeology and arts of critical urbanized polities such as the early Sahelian metropolis of Djenné-Jeno (Mali), the empires of Dahomey, Oyo, Benin (West Africa), and the kingdom of Kongo (Central Africa) among others.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, HUM BU: HUM

Typical periods offered: Fall, Spring

ARTARCH 5745 Cahokia to Contemporary

The arts of Native American communities demand a primary place in both American and global art histories. The historic depth, variety of cultural expression, and circumstances of the collection, exhibition and interpretation of native arts continue to demand our careful and critical attention. We are well situated in St. Louis to consider both the indigenous artistic cultures of our own region, and to observe the vitality of native modern and contemporary art practice. Key concerns include the artists' relationship to space and place, their presentation of identities, politicized and activist dimensions of their practices, their negotiation of issues of race and gender, and their conscious relationships to both historic traditions and to contemporary culture. Through the study of local collections and special exhibitions on view in 2023, we will examine a significant range of works-from the Mississippian cultures exemplified by the nearby sites of Cahokia and Sugar Loaf Mound, to the collection of historic materials we will study at the Kemper Art Museum, to the modern and postmodern works on view locally by such artists as Fritz Scholder, Edgar Heap of Birds, Juane Quick-to-See Smith, Faye HeavyShield, Wendy Red Star, Rose Simpson, and others. Class field trips to Cahokia, to the CounterPublic Triennial in St. Louis, and on a spring weekend to Washington DC to visit the National Museum of the American Indian are funded by a generous grant from the Mark S. Weil and Joan M. Hall Endowment for Art History & Archaeology.

Prerequisites: One 300-level course in Art History or permission of instructor

Credit 3 units. A&S IQ: HUM, LCD, SC Arch: HUM Art: AH, HUM BU: HUM, IS EN: H

Typical periods offered: Fall, Spring

ARTARCH 5746 California Dreamin': Los Angeles Culture and the Making of the 20th Century

California Dreamin' delves into the many cultures of Los Angeles, a dynamic global city with its cultural origins in the early 20th century. Over its decades of development and transformation we will explore continuities and new directions. The region has always been an encounter zone: between indigenous cultures, colonizers from Mexico, Pacific rim, and Anglo settlers. How has this cultural richness taken different shapes over the course of the 20th century? LA offers an especially cogent site for understanding how a city with a very specific if layered urban identity has been constituted by and through representation. Over the semester we traverse a range of cultural texts--the arts and architecture, film, literature, and urbanism--where the image of the city has been shaped. The course asks how Los Angeles culture at various points struggled to find new articulations and avenues into the future, against the weight of its own defining histories. A week-long trip to Los Angeles -supported through our dedicated travel fund in AHA-will give students an opportunity to see firsthand how the presentday city and its many sectors find expression in the arts and visual culture, or give evidence of different realities. Prerequisite: Minor or major status in AHA; Any course in 20th c. American arts, literature, or film. Or permission by instructor

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H

ARTARCH 5764 Bodymorph: Fantasy Worlds of American Visual Culture, Animation, and Product Design

This lecture and discussion-based course engages students in media beyond the fine arts, which shaped in fundamental ways how ordinary Americans experienced life during decades of dynamic change and modernization over the first half of the 20th century. We consider cartooning and animation, film, advertising, product design, department stores and the visual strategies of consumer culture, jazz aesthetics, the skyscraper city, and more. We set these new forms within broad changes in the rhythms of everyday life driven by industrialization and new technologies, as well as how filmmakers, animators, and artists both expressed these new realities, as well as how they turned in response to the handmade, the primitive, and the embodied. We look at the uneasy exchanges between high art and mass media; and at the open borders between surrealism, advertising, and art. Prerequisites: Any introductory or 300-level course in Art History or American Culture Studies, History, or literature
Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H
Typical periods offered: Fall, Spring

ARTARCH 5784 The Modernist Project: Art in Europe and the United States, 1905-1980

This course surveys major tendencies in painting and sculpture, from Fauvism in France and Expressionism in Germany to the beginnings of Postmodernism in photo-based work in the United States. About two thirds of the course will treat European art, and about one third will treat American art. Photography, architecture, and work in other forms will be considered selectively when pertinent to the individual class topics. Within the lecture topics, emphasis is on avant-garde innovation; the tension in modernist art between idealism and critique; reaction by artists to current events; the relationship between art and linguistics, philosophy, literature, economics, and science; the role of geopolitics in art production; the intersections of art and society; the role of mass culture; issues of race and gender in the production and reception of art; and the challenge to the concept of authorship and creativity posed by Postmodernism at the end of this period. Prerequisite: One course in Art History at the 100 or 200 level.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H

ARTARCH 5815 Rococo to Revolution: Art in Eighteenth-Century Europe

The Long Eighteenth Century serves as a bridge between two fundamentally different times. The Europe of 1700 was dominated by absolutism and the ancien régime. The Europe of 1800 was in an age of revolution. This course will explore the dramatic shift in artistic representation and individual self-conception that occurred throughout the century to usher in our modern age. Important topics to be considered include: the rise of the Academy; the Enlightenment and the Encyclopédie; the Grand Tour; Art and Science; and the French Revolution. Focusing on the development of artistic trends, the course will address transformations in painting, sculpture and architecture throughout Europe.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM, IS EN: H

ARTARCH 5838 Modern Art in Fin-De-Siecle Europe, 1880-1907

This course examines artistic production at the turn of the century in France, Belgium, England, and Scandinavia. Beginning with the reevaluation of impressionism and naturalism in France, we examine Neo-Impressionism (Seurat and Signac) and Symbolism (Moreau, Van Gogh, Gauguin, the Nabis, Rodin, and Munch), as well as later careers of Impressionists (Cassatt, Monet, Degas, and Renoir). We will consider cross-national currents of Symbolism in Belgium and Scandinavia; the Aesthetic Movement in Britain; the rise of expressionist painting in French art (particularly with the Fauvism of Matisse and Derain), and the juncture of modernist primitivism and abstraction in early Cubism (Picasso). Prerequisite: L01 113 or permission of instructor.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM
Typical periods offered: Fall, Spring

ARTARCH 5860 van Gogh: Creativity, Mythology, and Modern Art

Among the most famous artists of the canon of European modern art is Vincent van Gogh, known for his expressive paintings, his famous letters that chart his tumultuous career, and a short creative life marked by intense work, passionate interests in the modern art and literature of his time, and the challenges of a mental illness. This seminar will examine his art and literature in three sections: the first devoted to studying the art itself throughout his short career; the second devoted to the mythologies surrounding his art and its relationship to such notions as genius and madness; and the third looking at how his art has become a popular commodity, reproduced internationally by methods varying from precise painted replicas to commercially popular goods marked with his most famous paintings. The history and theory of modern commodity culture on a global scale and its intersection with a burgeoning art market for postimpressionist art will be explored in this final section. Prerequisites: L01 113 or L01 215 and one advanced course in art history, or permission of the instructor
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, HUM BU: HUM EN: H

ARTARCH 5876 Rejecting Reason: Dada and Surrealism in Europe and the U.S.

In this multimedia interdisciplinary course, we will consider the history, theory, and practice of Dada and Surrealism, from its Symbolist and Expressionist roots at the end of the 19th century and the beginning of the 20th century through its late expressions in the beat culture and pop art of the 1950s and 1960s. Dada's emergence in Zürich and New York in the midst of World War I set the tone for its stress on irrationality as an oppositional strategy. Surrealist research into the domain of the unconscious continued this extreme challenge to dominant culture but in a revolutionary spirit that proposed new possibilities for personal and collective liberation. The international character of the movements -- with substantial cross-transmission between Europe and the United States -- will be emphasized. Prerequisites: L01 113, Intro to Western Art; L01 215, Intro to Modern Art; or permission of instructor.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H

ARTARCH 5893 Modern Sculpture

This course will survey sculpture in Europe and the United States from about 1800 to the present, with an emphasis on the period from 1890 to 1980. A rapid traverse of Neoclassicism, Realism, and the rage for statuary during the later 19th century will take us to the work of Rodin and to a more systematic exploration of developments in the sculpture of the 20th century. Particular emphasis will also be placed upon the work of Brancusi, Picasso, Matisse, Duchamp, Giacometti, Oppenheim, David Smith, Serra, Morris, Judd, Hesse, and Bourgeois. An important theme running through the course as a whole -- from an age of nationalism and manufacturing to our own time of networks and information -- is the changing definition of sculpture itself within its social and political context. We will also explore various new artistic practices (e.g., video, performance, installations, body art) and interrogate their relationship to sculptural tradition and innovation. Prerequisite: L01 113, L01 215, or permission of instructor.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH BU: HUM EN: H

ARTARCH 5915 Beyond Limits: Transgression, Controversy, and Censorship in Modern Art

This course will examine some of the public controversies that surrounded the development of modern art over the last 150 years to probe the question of the social and political functions of transgressive art. After reviewing key theories of the avant-garde, we analyze both the persona of the modern artist (e.g., Van Gogh, Picasso, Pollock) and the

place of women artists in the revolutions of modernism (e.g., Cassatt, Hoch, Kahlo). A key issue to address is how modernism tests limits by asking what is (and is not) art (e.g., Duchamp, Brancusi). Some of the most controversial exhibitions in this time frame, from the Salon des Refusés in 1863 to *Mirroring Evil* in 2002, highlight the challenges raised by modern artists' treatment of the body. Controversies over public funding of contemporary art, debates waged over public art in St. Louis, and the recent episodes of iconoclasm with respect to Confederate monuments and memorials will close the course. Prerequisites: L01 215 and any 300-level course in Art History or permission of instructor. Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, CPSC, HUM BU: HUM EN: H

ARTARCH 5918 Modern War in Art

Art and war have always been intertwined, whether in glory or revulsion. But modern art and modern war are qualitatively different from their counterparts in the past in ways that ensured that their relationship would become more problematic and oppositional. The challenge of finding new artistic languages to express the new conditions of mechanized combat led many artists to explore abstraction, fragmentation, absurdity or arbitrariness to convey the energy, impersonality and nihilism of modern war. When the British soldier and poet Wilfred Owen (1893-1918) wrote of the human devastation of World War I as obscene as cancer, bitter as the cud, he strained for metaphoric language appropriate to its magnitude. We will consider the same challenge to visual artists throughout the modern period. Prerequisites: Intro to Western Art (L01 113) or Intro to Modern Art (L01 215); one 300-level course in Art History preferred; or permission of instructor. Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H

ARTARCH 5961 Art & Ecology

This course provides an overview of the twentieth-century history and contemporary debates concerning art and ecology. It begins with the nuclear age in the postwar United States and the Pacific, on through the techno-utopian hippie modernist, Land Art, and early ecological movements of the 1960s. We situate contemporary eco art within this longer historical context, as well as climate science and politics. This course takes a case study approach, with one key artwork each class period, around which we will build context and trace relevant connections. Students will be responsible for identifying key artworks and articulating their significance on the exams. We will also locate eco art discourse within our St. Louis context, undertaking a site-specific project during the course of the semester. Undergraduate Prerequisites: one introductory Art History course or permission of the instructor. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

ARTARCH 5977 Mapping Art, Race, & Community in The US-Mexico Borderlands

This upper-level undergraduate seminar will delve into the history of border art as a category, whether in terms of public art, sculpture, installation, new media, or performance, using the U.S.-Mexico border as an extended in-depth case study. Students will collaborate to add to an ongoing mapping project of community engaged art on the border and create multimedia materials to augment or interpret the data as they see fit. As such, this course builds Digital Humanities practices and methodologies throughout the semester. Students in the course will also work to map race and population data along with their chosen artworks. In doing so, the course challenges students to think beyond U.S.-centric concepts of race and ethnicity and explore how the third space of the border shapes artistic practices and approaches to community. Prerequisites: One introductory Art History course or permission of the instructor. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

ARTARCH 6150 Qualifying Papers for the Ma Degree

Every student fulfilling the requirements of the MA degree in the Department of Art History and Archaeology will prepare two Qualifying Papers (QP), each 25-30 pages. Together the QPs will constitute the capstone experience of the MA degree, and a demonstration of potential for more advanced graduate work. Prereq: Art History graduate status in good standing. Credit 3 units. Typical periods offered: Fall, Spring

ARTARCH 9005 Dissertation Prospectus

Guided preparation of required dissertation prospectus. Credit 3 units. Typical periods offered: Fall, Spring
