

Art History and Archaeology

Contact: Brad Parton
 Phone: 314-935-5270
 Email: artarch@wustl.edu
 Website: <https://arthistory.wustl.edu/>

Courses

ARTARCH 1061 First Year Seminar: Pleasure and Pain: European Fashion as (Art) History

In the words of Louis XIV, fashion is the mirror of history. This first-year seminar will explore what fashion in (art) history can tell us about gender, sexuality, class, race, and revolution. Incorporating 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 of material culture as we explore the art and history of European fashion from the 15th to the 19th century. Course is for first-year, non-transfer students only.

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

Typical periods offered: Fall

ARTARCH 1100 First-Year Seminar: The Trojan War in Myth, Art, and Reality

The Trojan War was one of the most significant events in the history of the world. It was also, almost certainly, fictional. The goal of this class will be to examine the wide-ranging and varied evidence for the story of the Trojan War and its long-lasting cultural influence, from antiquity to the present day. Ultimately, we will seek to understand how every reflection on the Trojan War as a past event - whether poetic, artistic, or archaeological - has also been a reflection of a contemporary society - Iron Age Greece, Imperial Rome, Modern Europe - and an attempt to situate that society within a global history. In doing so, the class will also address questions of pressing contemporary relevance: including how civilizations form and collapse, how fact and fiction are intertwined in the construction of civic and ethnic identities, and how certain kinds of evidence may be alternately privileged or suppressed in the creation of historical narratives. Prerequisites: none

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

Typical periods offered: Fall

ARTARCH 1101 First-Year Seminar: Topics in Art History: Islamic Art

Credit 3 units.

ARTARCH 1102 First-Year Seminar: van Gogh and the Avant Garde

This first-year seminar focuses on the art and career of Vincent Van Gogh and his relationship to artists of the 1880s in France. We explore his art in connection with the movements of Impressionism, Japonism and Symbolism. We examine the avant-garde world of Paris as well as Van Gogh's relationship to such figures as Gauguin, Bernard, and Toulouse-Lautrec. The larger current of fin-de-siecle nostalgia for the countryside informs our study of Van Gogh's work in the south of France. Van Gogh's life and the critical reception of his art offer an

excellent opportunity to study how the legends of modern art are formed. Visits to the Saint Louis Art Museum will complement our study. Readings include the artist's letters, critical studies, and biographies of Van Gogh and key figures in his circle. There are no prerequisites for this course, but completion of L01 113 or co-enrollment in L01 215 is recommended.

Credit 3 units. Arch: HUM Art: AH

ARTARCH 1103 First Year Seminar: Public Art/Art and Its Publics in St. Louis

The course will consider the history and functions of public art, with special attention to public art in St. Louis. Part of our investigation will be to inquire into the conditions that seem to be necessary for visual art to be considered public. So we'll consider not only the obvious forms of public art in urban sculpture and murals, but also less traditional intersections of art and public in such sites as video and the internet. We'll also examine the operations of institutions--national and local arts agencies, international exhibitions, non-profit centers and the like--that foster a public engagement with contemporary art. After studying aspects of the history of public art, we'll proceed to selected case studies today, many of them in St. Louis, including projects for Arts in Transit (the Metrolink), the Regional Arts Commission, Grand Center, and Missouri SOS (Save Outdoor Sculpture). This will lead us, finally, to theorize the function of public art in a variety of contemporary forms. Local field trips to study important public art; visiting speakers from arts agencies; student projects proposing a work of public art in St. Louis, which will acquaint students with procedures in arts administration. 3 units.

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

ARTARCH 1104 First-Year Seminar: Whose Art is IT Anyway?: St. Louis Art Museums and Their Audiences

Art museums in the United States today face a daunting set of challenges: budget shortfalls, a lack of diversity with regard to both staff and collections, and maintaining visibility in an inundated, ever-changing virtual world. These struggles are undoubtedly unique to an era defined by COVID-19 and Black Lives Matter, but at their core they are long-standing debates about audience, accessibility, and function. What is a museum's mission? To preserve art or serve the community? Which communities does the museum serve? What is the museum's relationship to power and nationhood? What are the politics and ethics of collecting objects of art, culture, and nature? How is a museum's mission reflected in its architecture? This first-year seminar offers an opportunity to consider such issues within the context of art museums across St. Louis. Through weekly discussions and in-person visits, students will become acquainted with foundational texts in museum theory and history, then apply those ideas to local art institutions. Although art museums are our particular focus, the ideas and issues are relevant to a variety of collecting institutions, from history to the biological sciences. This course is therefore useful to any student interested in art history and museums, as well as those seeking a better understanding of the St. Louis region.

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

Typical periods offered: Fall

ARTARCH 1105 First-Year Seminar: What's New? Contemporary Art in St. Louis and Beyond

This course will introduce a broad range of practices within the field of contemporary art (i.e., art of the last two to three decades), paying particular attention to museum collections and exhibitions in St. Louis at the Kemper Art Museum, the Saint Louis Art Museum, the Contemporary Art Museum, the Pulitzer Foundation for the Arts, and the Museum of Contemporary Religious Art. Works in both new and traditional media will be discussed and will range from photography and sculpture to installation, performance, film, and mixed media. Readings will include artist statements, theoretical

texts, art criticism, and art historical essays. Students with little or no background in art history are encouraged to register. Class meetings will be complemented by local field trips and visits to the studios of local artists.

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

Typical periods offered: Spring

ARTARCH 1106 First-Year Seminar: Art in the Golden Age of Venice

The art and architecture of Venice are inextricably linked to the city's distinct socio-political structure, cultural past and geography. This freshman seminar will consider the arts in Renaissance Venice within the city's unique context. Exploring the influence of the Myth of Venice, we will examine the styles of painting, sculpture and architecture that were specific to Venice - and very different from contemporaneous developments in Rome or Florence. We will also study the unique physical characteristics of Venice, its economy and society, its political and religious life and cultural culture. We'll also learn about its food and music while we study the magnificent works of its most celebrated artists, Titian, Tintoretto and Veronese, to name a few. The course will address issues such as the family workshop, the introduction of oil paint, the role of Antiquity in a city without ancient ruins, domesticity and the ceiling painting. From the private patronage of its confraternities, or scuole, to public programs sponsored by the Great Council, the course will examine the reflections of the ideal state in the art and architecture of the Serenissima, the most serene Republic. Course is for first-year, non-transfer students only.

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

Typical periods offered: Fall

ARTARCH 1107 First-Year Seminar: Spectacle! Popular Entertainment in Ancient Greece and Rome

The grand spectacles of the Greco-Roman world still resonate today as some of the most familiar and celebrated images of antiquity, including Athenian tragedy, the Olympic Games, chariot-racing, and gladiatorial combat, among many other forms of visually arresting rituals staged before public audiences. In this seminar students will analyze a range of paintings, mosaics, sculpture, coins, graffiti and other media depicting these spectacular performances, as well as their specific archaeological and cultural contexts, in order to reach a better understanding of how each society defined themselves through such complex and ephemeral phenomena. Drawing on recent work in history, media studies, and political theory, we will also explore together scholarly debates about the function of spectacles in each society, from moral instruction or expressions of communal identity to social control or negotiations for power. By the end of the semester students will be equipped to compare the highly artificial and theatrical aesthetics characteristic of Julio-Claudian Rome with spectacular modes of expression in our own age of mass production and global telecommunications, including modern protest movements and blockbuster films such as Ben-Hur and Gladiator.

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

Typical periods offered: Fall

ARTARCH 1108 First-Year Seminar: Body Images in the Ancient Americas

In this seminar, students will examine how the human body was understood, manipulated, and represented in a variety of ancient American cultures, including the Olmec, Maya, Aztec, Moche, and Inka. Through analysis of various arts (e.g., stone sculpture, ceramics, murals, metalwork, textiles, architecture) and archaeological evidence, we will explore the physical body as locus for culturally specific ideals, political ideologies, and the maintenance of social order. Discussion and scholarly readings will cover topics including facial piercing, cranial modification, bloodletting, costume, gender, and disease. Assignments

and class meetings will incorporate multisensory, digital, and active learning methods in recognition of the diverse ways that individuals and ancient cultures accumulated knowledge. The course includes an in-depth research project of an object of the student's choice on view at the Saint Louis Art Museum.

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

Typical periods offered: Fall

ARTARCH 1109 FYS: Collecting Art/Excluding People: The Contradictions of Chinese Art in U.S. Museums

Tomb raiders, curators, archaeologists, politicians, dealers, and collectors all contributed to the arrival of Chinese art in the United States since the late nineteenth century. But at the same time as Chinese objects arrived in great quantities, Chinese people were actively excluded from the U.S. In this course we consider the contradiction between U.S. enthusiasm for collecting Chinese art and negative U.S. responses to Chinese immigrants, from the 1882 Chinese Exclusion Act to contemporary anti-Asian racism. Through the lens of museums, private collections, and public exhibitions, we study what the movement of Chinese art into the United States says about changes in U.S.-China relations from the nineteenth century through today. No prerequisite: enrollment limited to first-year students.

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

Typical periods offered: Spring

ARTARCH 1110 First Year Seminar: Creating the Universe: Ritual and Science in Buddhist Art

Art in Buddhist cultures is frequently created to express well-known ideologies and fill specific, prescribed ritual and religious functions. This class will examine the science behind the creation of such artworks as a kind of ritual technology, which both determines their forms and makes them effective tools for the spread and practice of Buddhism. The course will focus on a few major conceptual areas behind Buddhist art and ritual, especially topics of cosmology and biology, including the Buddhist model of the cosmos, the cycles of life and death of various types of beings, and the construction of sacred space. By the end of the course, students will have developed an ability not just to see, but to interpret artworks in a specific cultural context, thereby gaining tools to understand a variety of other cultures and their artistic forms. The course will involve works of art from the past 2000 years of history in regions of South Asia including northern India, Nepal, and Tibet.

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

ARTARCH 1111 First Year Seminar: Beijing and the Forbidden City

The Forbidden City has been the heart of Beijing for nearly six hundred years, and continues to influence both China and its capital today. Through art, architecture, and urban design, this seminar examines the intertwined relationship of the palace and its surrounding city: their origins and constructions, the coded symbolisms of their plans, their most influential characters, their modern identities as the backdrops to major political events, and their roles in contemporary art and the Olympics. This discussion-based seminar also aims to help students develop their skills in writing and critical analysis as a foundation for future classes. No previous experience with Art History or Asian Studies required. Course is for first-year students only.

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

Typical periods offered: Fall

ARTARCH 1112 Freshman Seminar: Understanding Oceanic Art

The Pacific Ocean covers one third of the earth's surface and is home to hundreds of different island groups and cultures. The diversity of geographies and peoples has resulted in a remarkable diversity of cultural traditions, languages, art forms and material culture. This array of cultures and material culture may initially prove bewildering and challenging to in order to understand what we are looking at. However, through closer examination of objects, materials, and themes embodied in Oceanic art, we can identify points of entry to allow us understand the indigenous significance of the works in increased detail and, in doing so, can find points of comparison with ideas, themes, and art styles that may be more familiar. The course will commence with investigation into what we are looking at, what materials are used and what does the iconography represent. We will then consider particular themes, including carving traditions, body ornamentation/modification, animal iconography, trade and exchange of objects, warfare, funerary/ mortuary displays, manifestations of power and religious/ritual objects. The course will end with a look at the vibrant and engaging contemporary arts of the Pacific Islands, looking at how history and issues such as climate change and rising sea levels influence Pacific artists. No prerequisites.

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

ARTARCH 1113 Imagining the Pacific: From Captain Cook to Disney's Moana

This freshman seminar will use a variety of materials to consider the ways in which Pacific Islanders and their culture have been viewed, construed, and (mis)understood by Westerners since the eighteenth century. Using objects, photographs, paintings and drawings, film, songs and dance, we will explore the ways in which artists and explorers responded to Oceanic culture while learning about the rich and diverse cultures of Pacific peoples. This is a two-way analysis, however, as we will further consider the ways in which Pacific Islanders have responded to Western enforced social change, their collecting of Pacific material culture, and documentation of their culture, both historically and in contemporary society. As such, we will examine and explore a variety of media to facilitate our considerations of Western and Pacific views of each other. The Oceanic collection of The Saint Louis Art Museum will help ground our understandings of Pacific art and culture, supported by Oceanic related works in the archives and other museum departments. Works by artists including Henri Matisse, Paul Gauguin, Emile Nolde, Pablo Picasso, and John la Farge will be examined to understand the influence of Pacific art in the early twentieth century. Films will include *Whale Rider* and *Mutiny on the Bounty*.

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

ARTARCH 1114 Freshman Seminar: The American Landscape in Painting and Practice

The art of landscape, including painting, gardening, and contemporary land art, has been particularly bound up with issues of national identity in the United States. For this reason, there has been a rich body of writing about the landscape that provides the source material for this course. By analyzing major examples by artists like Thomas Cole, Frederick Law Olmsted, and Nancy Holt and the works of landscape writers like Nathaniel Parker Willis, Susan Fenimore Cooper, and William Cronon, participants in this freshman seminar will learn to analyze not only texts and images but also the messages that the physical landscapes around us convey. Regular use of museum collections and the eloquent built landscapes of St. Louis will provide a chance to apply these skills beyond the classroom's walls. No prerequisites.

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

ARTARCH 1115 First-Year Seminar: American Monuments: Memory, Identity, and Ideology

This seminar examines public monuments in the United States through the lenses of collective memory, identity, and ideology. It surveys an evolving tradition from Americans' early and short-lived reluctance to fund public monuments -- John Quincy Adams famously declared that democracy has no monuments -- up to the recent controversies over Confederate monuments. The course defines monument broadly to encompass a range of commemorative forms, including traditional structures like statues, arches, and obelisks; utilitarian living memorials like parks and libraries; and countermonuments that challenge core premises of the monument, such as its fixed meaning and permanence. Readings and class discussions will explore how these projects have shaped Americans' cultural beliefs and social relations as well as how they failed to achieve consensus or to reconcile the diverse and competing points of view of varied groups and individuals. We will interrogate the impact of monuments on the nation's historically disempowered communities, including those of African Americans, Native Americans, women, immigrants, and the poor. We will also consider more inclusive modern memorials and evaluate strategies for grappling with outmoded monuments in changing times. This course is for first-year, non-transfer students only.

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

Typical periods offered: Fall

ARTARCH 1116 Topics in African-American Art. From Revolution to Renaissance

Selected Topics. Varies from semester to semester

Credit 0 units.

ARTARCH 1171 First Year Seminar: Beethoven and van Gogh: Myths of Creativity, Genius and Madness

This course draws into dialogue the creative ambitions, artistic production, critical reception and the historical construction of personae and oeuvres of two exceptionally productive and iconic artists who worked in different media: Ludwig von Beethoven (1770-1827) in music and Vincent van Gogh (1853-1890) in painting. We will introduce students to methods of musical and art historical analysis, and then build on those skills to examine the historical contexts within which these artists worked, as well as the ways in which their reputations were established. This course will also consider how Beethoven and Van Gogh became exemplars of creativity and genius for later audiences and artists, leading us to explore fundamental and provocative questions in the humanities. Course is for first-year, non-transfer students only.

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

Typical periods offered: Fall

ARTARCH 1505 Colloquium: How to Work With Art

This course offers an introduction to the many different ways we interact with art in our daily lives, and explores a spectrum of ways in which we all work with art, whether as a student on campus or as a career. Learn to articulate an argument based on visual evidence, with case studies drawn from around the world and across millennia. Issues examined will include public art and monument removal, looting and repatriation, Nazi-era provenance, conservation and curatorial practices, legal issues, art investment, and more. Very light course preparation such as short videos, blog posts, podcasts, and newspaper articles provided the basis for weekly discussion. Biweekly guest speakers will offer professional insights from different fields in conversation with students. This discussed-based class is aimed at students who want to learn more about how to look at and think about art in the twenty-first century globalized world, and learn how to apply those skills to diverse careers including business, law, medicine, academia, museums, and more. Prerequisite: none.

Credit 1 unit. Art: AH
Typical periods offered: Spring

ARTARCH 1510 Introduction to Asian Art

Beginning with the birth of the Buddha and continuing through the present, this course introduces the most influential art and architecture from all across Asia. Each class covers both historic and modern works to emphasize the continuing dialogue between past and present in Asian art today. Classroom lectures; smaller, bi-weekly discussion sections. NO PRE-REQUISITE.

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

ARTARCH 1515 History of Western Art, Architecture & Design

This course presents a history of the visual arts -- including architecture, sculpture, painting, and design -- from the ancient world to the present, with emphasis on the relationship of art to society and to political and cultural events. Classroom lectures and smaller, biweekly discussion sections.

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

ARTARCH 1516 Introduction to Illuminated Manuscripts

Illuminated manuscripts are some of the most complex, intriguing, and beautiful works of art to survive from the medieval period. Not only were they often hugely expensive and highly prized by their owners, but they are also some of the most illuminating (pun intended) documents regarding artist production, patronage, devotion, and transmission of knowledge in the period we roughly define as the Middle Ages. The goal of this course is to investigate the history of illuminated manuscript production between the years 800 and 1500. However, this course intentionally takes a non-chronological approach to the study of these objects, to more comprehensively explore connections across time, geography, technical practices, and patronage circles. It similarly aims to look broadly across Christian, Jewish, and Islamic traditions. This course will investigate this material through engagement with primary sources, workshops on the physical aspects of making manuscripts, visits to Special Collections and the Saint Louis Art Museum's Print Study Room. The overarching goal is to foster strong critical reading and thinking skills, while also developing specialized knowledge in the field of manuscript studies. No prerequisite. Note: this course is for first-year non-transfer students only

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

ARTARCH 1520 From Hercules to Harry Potter: Picturing Heroes in Ancient Greece, Rome, and Beyond

Societal celebration of influential people, mythical or real, raises them above others in public esteem and endows them with a high degree of fame, honor, and symbolic significance. Such heroic figures are often elevated and admired not only for their individual accomplishments, but also for the moral and ethical values and virtues that they embody as examples to others. Yet, the functions of heroes (and anti-heroes) may be controversial and their meanings contested. An exploration of the role of images and other forms of visual culture in the conception of heroism, and by extension virtue (character traits that are in some deep or fundamental way connected with being a morally good or admirable person), will present the opportunity to examine, among others, the following questions: What is the role of the visual arts in establishing and sustaining heroic status through which societies define and articulate their values? How do images shape an understanding of heroic significance? What are some of the religious and political uses of heroic images? What is the relationship between the historical person (if there is one) and the imaginative construction of the hero, or put

another way, the relationship between history and memory? How do images of heroes shape the narratives of communal identity of which they are a part? Together we will first explore objects and texts from ancient Greece and Rome that address these questions from a variety of thematic and methodological perspectives. We will then examine the survival and transformation of ancient conceptions of the hero in representations of America's founding fathers, American frontiersmen, comic book superheroes, and the characters of the Harry Potter Series. Credit 3 units. A&S IQ: HUM, LCD Art: AH BU: HUM EN: H

ARTARCH 1525 Majors' Colloquium

This one-credit course provides students the chance to explore opportunities available to majors in the history of art and archaeology both during their time at Washington University and post-graduation. It was developed in response to the suggestion of past graduating seniors, who requested more formal guidance in professional development. Topics to be discussed will include, among others: securing internship and fieldwork experience; preparing for an honors thesis; applying to graduate school in art history and archaeology; preparing for careers in museum, gallery, and academic fields; and transferring the undergraduate degree to graduate programs in business, law, and medicine. Guest speakers from the University and from the St. Louis community will attend various sessions to provide current professional perspective on relevant topics. PREREQ: A declared major in the Art History and Archaeology. Other students with a strong interest in Art History and Archaeology will be admitted at the discretion of the instructor.

Credit 1 unit. A&S IQ: HUM Arch: HUM Art: AH BU: HUM EN: H

ARTARCH 1545 Mythologies of Modern Art: Fact, Fiction and Film

The history of art -- and its translation into other media -- has celebrated the cutting-edge, the experimental, and the controversial, especially in its examination of modern artists and their work. This course introduces students to the life and work of modern artists Paul Gauguin, Vincent van Gogh, Paul Cézanne, Henri Matisse, and Pablo Picasso. From this introduction, students will then interrogate the representation of these artists' lives and works in multiple media, including fiction literature and film. This course includes visits to the Saint Louis Art Museum and required film screenings. Students will work to collaboratively transform their research into a dramatization of two artists' lives and works as part of their final project.

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

ARTARCH 1996 Art History and Archaeology Elective: 100-Level

This course is for transfer credits.
Credit 3 units. EN: H

ARTARCH 2009 World Archaeology

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

ARTARCH 2010 French Language Colloquium: French Art and Politics in the Belle Epoque

This one-credit course is an optional supplement to the seminar French Art and Politics in the Belle Epoque (L01 485 and L22 4510), taught in English in Spring 2011 by Professors Elizabeth Childs (Art History and Archaeology) and Steven Hause (History). This class, open only to those students also taking the seminar, will be taught entirely in French, with discussion centering around primary documents chosen to co-ordinate with the seminar's weekly topics, such as nationalism, imperialism, women's right, the history of the avant-garde in Paris, café culture in Montmartre, etc. Students may have varying skill levels in French, so assigned readings will vary in length and difficulty. At least half of class

time will be devoted to discussion of subjects from the seminar, and another portion dedicated to language study, such as vocabulary. Prerequisite: at least one semester of college French or permission of the instructor.

Credit 1 unit. A&S IQ: HUM Art: AH BU: HUM EN: H

ARTARCH 2015 American Art and Material Culture of the Gilded Age

This sophomore seminar explores American art and material culture from the aftermath of the Civil War to the dawn of the 20th century. Readings and classroom discussions consider the interplay between artworks and complex cultural and historical developments of the period, including the rise of international travel and trade, rapid industrialization and urbanization, mass consumerism, growing income inequality, immigration, the crisis of faith, the closing of the West, and the changing status of women and African Americans. Key artists to be considered include James McNeill Whistler, John Singer Sargent, William Merritt Chase, Thomas Eakins, Mary Cassatt, and Henry Ossawa Tanner. We will end the semester with a sustained consideration of the work of Winslow Homer, in which major concerns of the Gilded Age -- about truth and falsehood, the boundaries of citizenship, and the power of art -- converge.

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

Typical periods offered: Spring

ARTARCH 2020 Introduction to Modern Art, Architecture and Design

This course provides an introduction to major developments in modern art, architecture and design in Europe, the Americas, and across the globe, from the mid-19th century to the present. Focus will be on the history and theories of modernism and its international legacies as well as the relationship of the visual arts, architecture and visual culture more generally to the social, cultural and political contexts of the modern era. Although the precise topics covered may vary from one instructor to another, foundational movements and trends to be discussed will typically include the Beaux-Arts style, the Arts and Crafts Movement, Impressionism, Symbolism, Art Nouveau, Cubism, Dada, Surrealism, Purism, Art Deco, the Bauhaus, the International Style, Abstract Expressionism, Pop Art, Minimalism and Post-Modernism. Cross-currents in various media will be emphasized as we seek to understand the origins and complexity of modern visual forms in relation to political and cultural history and to critical theory. Students will engage a wide range of readings in historical sources; theories composed by artists, architects and designers; critical responses to the arts; and secondary critical literature. Classroom lectures; smaller biweekly discussion sections.

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

Typical periods offered: Spring, Summer

ARTARCH 2030 Matisse and Picasso

Matisse and Picasso will be considered individually as well as in relation to such artistic movements as Cubism, Fauvism, and Surrealism. This course examines their work in all media (painting, sculpture, decorative arts, theater, and printmaking) and explores their response to the political environment of modern France, including the two World Wars. The course is timed to coincide with a major exhibition at the Saint Louis Art Museum in the spring of 1999, which will include key works by Picasso and Matisse. Weekly class meetings plus several required visits to the exhibit and to special lectures at the Saint Louis Art Museum. Class size limited to 10. Prerequisites: L01 113, Intro to Western Art; or L01 215, Intro to Modern Art; or permission of instructor.

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

ARTARCH 2035 Myths and Monuments of Antiquity

An introduction to the ancient world (circa 3500 B.C. to A.D. 400) based on masterpieces of art and architecture from Mesopotamia, Egypt, Greece, and the Roman Empire. The monuments are accompanied by a selection of myths and documents representing the cultural life of these ancient societies and constituting their legacy to our modern world.

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

Typical periods offered: Fall, Spring

ARTARCH 2040 Cities and Towns of the Ancient World

This course is an introduction to ancient urbanism in the Mediterranean region, the Near East, and the Indus Valley. The chronological span is wide, ranging from the Neolithic era to the Late Roman/Early Byzantine period. The archaeological evidence of some of the earliest known cities will be presented and discussed, with the aim of understanding the formation process of urban centers and how these shaped and influenced their sociopolitical, economic, and cultural life. Broad issues that will be considered in class concern the origin of urban life and its different manifestations; the relationship between the natural landscape and the built environment and how the former affected the development of the latter; and the ways in which ancient civilizations constructed and used space in order to shape social relations. The course will also highlight the available evidence of monuments and artworks in context as integral parts of the urban landscape of ancient cities and towns. When available, ancient documentary sources will be introduced in order to present a more comprehensive picture of those urban centers and of the communities that created and inhabited them. The readings assigned for each session (and discussed in class) will also provide a broad sample of primary and secondary sources, the latter consisting of relevant scholarship on the topic of ancient urbanism.

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

Typical periods offered: Spring

ARTARCH 2045 Gothic Art: Patronage, Piety, and Power

In the twelfth century, a new style of art and architecture flourished in Europe. Known since the sixteenth century as the Gothic, this aesthetic pervaded visual culture from towering architecture to stained glass, monumental sculpture, panel paintings, and jewelry. Primarily focusing on art made in Northern Europe, this course explores the making of images in the period 1200 to 1500 and how issues of patronage, devotion, political power, and collaboration were part of this process. In addition to serving as a foundation in the history of medieval art, this course also functions as an introduction to art-historical method. Attention will be paid to the cultivation of visual analysis skills and academic writing, as well as the synthesis of course themes through the final Virtual Exhibition project. Prerequisites: none

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

Typical periods offered: Fall, Spring

ARTARCH 2050 African Art: From Traditional to the Contemporary

This course is designed to engage the broad diversity of art in Africa and African artistic consciousness and aesthetics from early rock paintings of the San Art Movement to the present. However, the organizing principle is not a time-bound system of development in the Western sense, but instead hinges on an engagement of particular aesthetic trajectories that embody specific cultural concerns. The goals of the course are to expand students' understanding of African Art in the context of African history and cultural values; to introduce students to non-western concepts of time, metaphysics and the notion of art itself;

to explore the notion of the Classical in a non-western context; to relate artistic movements in Africa to movements in other parts of the world; and to gain a comprehensive understanding of artistic production in conversation with historic cycles and events. No prerequisites.

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

ARTARCH 2055 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 2060 Women, Art and Culture: Early Modern to Contemporary

In this lecture and discussion course, we will analyze the broad theme of women in the arts-as architects, artists, designers and patrons-in order to expand our ideas of what art can be and who can make it. Setting the stage with medieval craftswomen, we will begin in earnest with female artists during the Renaissance and Baroque periods, when the idea of the male artist-genius emerged. As we survey periods leading up to the contemporary art of the present, we will examine a wide range of creative production by diverse women. Artists include: Artemisia Gentileschi, Judith Leyster, Elisabeth Vigée-Lebrun, Rosa Bonheur, Mary Cassatt, Paul Modersohn-Becker, Georgia O'Keeffe, Frida Kahlo, Faith Ringgold, Lorna Simpson, Cindy Sherman and Shirin Neshat. Of particular interest will be how women have responded to and reinvented stereotypical images of women in art and in the media.

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

ARTARCH 2065 Picturing Race

This course offers an introduction to the cultural roots of cultural roots of modern Western conceptions of race and of racism. It traces a history of visual constructions of race and ethnicity in Europe and America-by way of paintings, sculpture, prints, caricature, photography, public art, maps, and other forms of visual depiction of racial difference. Together we analyze visual representations of race and racial difference from their origins in the classical Mediterranean world to the present. How have images of racial difference been produced, circulated, and understood in different historical periods and according to western notions of beauty and the ideal? How does visualization relate to concepts and practices and politics? Readings, discussion, and visual and critical analyses are formulated to consider how visual cultures of race have been shaped by the histories of colonization, enslavement, nation-building, and immigration. From the fine arts to popular imagery and public monuments, we aim to trace how the visual construction of race has translated human difference into hierarchies of power.

Prerequisites: none

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

Typical periods offered: Spring

ARTARCH 2070 Latinx Art

What is Latinx art? This seemingly simple question holds a number of complicated, contradictory answers. Latinx art is art created by (and often for) Latinx communities in the United States, but who determines the scope of representation? Is Jean-Michel Basquiat, the famed Haitian-Puerto Rican-American of 1980s NYC, a Latino artist? How about the Cuban-born Ana Mendieta, who lived and worked primarily in the United States? This course will consider who gets counted as Latinx in the art world and why. Topics covered include the Chicano/a movement in the 1970s, the Border Art movement in the 1980s and 1990s, the rise of multiculturalist rhetoric in the United States, and the contemporary global art market and its relationship to the category Latinx. We will also consider issues of gender, sexuality and race, as they pertain to Latinx artists. This is an introductory course, and requires no prior knowledge of Art History or Latinx Studies. Prerequisites: none

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

Typical periods offered: Fall

ARTARCH 2396 The Orient: Europe and Islamic Art From 1851 to Today

In the 19th century, the expansion of British and French colonial rule in North Africa, the Middle East, and India facilitated a variety of cultural exchanges, including the movement of Islamic carpets, textiles, manuscripts, ceramics, metalwork, and other artforms to European collections. These collections, both public and private, presented a new repertoire of forms, motifs, and techniques that dramatically transformed cultural production in the west. Taking the Great Exhibition of 1851 in London as its starting point, this course explores the relationships between Islamic art, European modernism, and the artistic currents that traverse the globe today by examining the ways in which Islamic art has been circulated, acquired, understood, appreciated, utilized, and imitated in the west. As a result, students will gain a better understanding of the particular relationship between modern cultural production, museology, and colonialism, and obtain a good overall grasp of the artistic phenomena associated with the interaction between Islam and the West from the Modern Era to the present day. Prerequisite

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

Typical periods offered: Spring

ARTARCH 2397 Art, Agency, and the Arab World: From Decolonization to the War On Terror

TBD

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

ARTARCH 2510 Africa's Struggle for Its Art: Debating Critical Topics in Museology, Art History, and Cultural Heri

TBD

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

ARTARCH 2900 Directed Research in Art History and Archaeology

Introduces first-years and sophomores to research by engaging them in ongoing faculty research projects within the department. Under the direction of a faculty mentor, students take part in tasks that contribute to the mentor's research. Through this hands-on experience, students learn about the research process and build foundational research skills that can benefit their future academic experience and development. Faculty mentors provide regular guidance, training, and feedback to support students' understanding and growth. Students are registered by the department after approval from the faculty member leading the research project. The course may be taken for 1-3 credit hours based on the weekly hours required. Credit/No Credit only

Credit 3 units.

ARTARCH 2990 Internship in the Art Community

Prerequisite, a major or minor in Art History; permission of the undergraduate advisor requested in advance; and a letter from the sponsoring institution stating the nature of the internship. Variable credit, 1-3 units.

Credit 3 units.

Typical periods offered: Fall, Spring

ARTARCH 2996 Art History and Archaeology Elective: 200-Level

course is used for transcribing ARTARCH 2000-level electives

Credit 3 units. EN: H

Typical periods offered: Fall, Spring, Summer

ARTARCH 3000 Writing Intensive Topics

TBD

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

Typical periods offered: Fall, Spring

ARTARCH 3004 Writing Intensive Topics in Art History and Archaeology

Selected Topics in Art History and Archaeology. Writing Intensive Course -- topics will vary. See current semester listings. PREREQ: PERMISSION OF THE INSTRUCTOR.

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

ARTARCH 3015 Survey of Roman Art

Ben Hur? I Claudius? Caligula? You know their stories, now learn about the art of their times! This lecture class will focus on the course of Roman art from the period of the Roman Kings (8th C. B.C.) through the Republican Period to the reign of Constantine (4th C. A.D.). We will look at developments in sculpture, wall painting, mosaics and architecture and how they relate to the culture and dynamic politics of this period. Along with the arts of the capital, Rome, we will examine a few of the provincial imperial cities to see how local tastes transform Roman style. Special class themes will include the Image of Republican Rome and Romans, the arts under Augustus, Life and Death of Pompeii, The Rise of the Empire, Games, The Fall of the Empire, and Constantine's Hope.

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

ARTARCH 3025 Art of the Italian Renaissance Courts

This course examines the art and architecture of the Italian Renaissance courts during the fifteenth and sixteenth centuries. Concentrating primarily on the dynastic centers of Milan, Mantua, Ferrara, and Urbino, the course explores the ways in which Renaissance art operated in the service of the court as a powerful tool of statecraft. We will consider the union of art and politics by examining the patronage of the secular princes, while also analyzing how the visual identity of the state intersected with presentations of gender and religious difference in the Italian Renaissance city-states. The course will provide new insights into famous masterworks by artists such as Leonardo da Vinci and Andrea Mantegna and place their work within a larger discourse that incorporates less well-known local art by painters including Garofalo and Dosso Dossi. This course is grounded in a close engagement with primary sources--both visual and textual, evoking through such documents the multiple contexts in which art and power were produced, received, and experienced. To this end, we will study in-depth the art and architecture executed in the Italian courts through lectures and through readings such as Cole's small survey book and selected articles and essays exploring Italian court art from a variety of different methodological perspectives. In addition, we will study

the monument's relationship to contemporary writings, particularly Alberti's writings on the art of building; Castiglione's description of the customs, tastes, and culture of Renaissance court life in the *Book of the Courtier*; and Vasari's *Lives of the Artists*.

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

ARTARCH 3030 Pilgrimage and Renaissance Art

Tourism of today has its antecedents in the medieval and Renaissance practice of pilgrimage. Not usually associated with the Renaissance, pilgrimage was nevertheless an entrenched component of Renaissance life. It stimulated the development of art, particularly with relationship to the churches, which profited considerably, along with their respective towns and cities. This course will look at the practice of pilgrimage as a major catalyst in the development of Renaissance art. Covering works at St. Peter's in Rome, San Francesco in Assisi, il Santo in Padua, and the Basilica of Loreto, for example, we will go on our modern day pilgrimage to see and experience the major monuments and art works of such artists as Giotto, Donatello, and Michelangelo. We will also visit the Saint Louis Art Museum.

Credit 3 units. Art: AH

ARTARCH 3031 Northern Renaissance Art

A survey of the major artistic developments in Northern Europe, c. 1400-1575. The course looks at the production of painting, sculpture, printmaking, drawing, manuscript illumination and architecture in social, political, and religious contexts. The major artists to be covered include Jan van Eyck, Rogier van der Weyden, Albrecht Durer, Hans Holbein, Hieronymus Bosch, and Pieter Bruegel the Elder.

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

ARTARCH 3050 Art Restoration: Issues and Techniques

Focuses on the history, concepts, and methods of art restoration and conservation. Focuses on construction techniques and the applied science of modern restoration. Emphasis on importance of photographic documentation and restoration reports. Discussion of ethics. Includes visits to museums and restoration workshops. Final paper related to piece of art chosen during a museum or workshop visit, using acquired knowledge and insight. 3 units. This course is part of the Art History Program in Florence and is taken in Florence, Italy.

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

ARTARCH 3055 Special Topics in Printmaking: History and Practice of Printmaking

This course focuses on the history and creation of prints. We will examine the specificities of the medium, historically and in the present, that contribute to its particular meaning, and that render it distinct from other forms of visual culture. Ideas of expression, interpretation, and ideological investment are seen on the continuum that ranges from the highly personal relationship of a print to its maker, to the commodification of the print within popular culture. Weekly lectures on the history of prints will complement the studio sessions, as will field trips to studios of St. Louis artists, and visits to local museums. We will look at prints in their historical role as reproductions in a pre-photographic age, as representations of shared religious and social values, and as vehicles of social or political critique. Artists to be discussed include, among others, Durer, Rembrandt, Daumier, Degas, Gauguin, Kirchner, Kollwitz, Warhol, Spero, Rauschenberg, Gonzales-Torres and Kiki Smith. All students will make prints, and all will write critical and historical analyses. Prerequisite: L01 112 or L01 113. Credit 3 units.

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

ARTARCH 3060 Studies in Medieval Art

Following its emergence in Paris during the mid-twelfth century, the Gothic style revolutionized church architecture, transforming ecclesiastical art and design throughout Europe. This course examines Gothic buildings from diverse perspectives in order to understand their achievements in engineering and aesthetics, their relationship to social and intellectual developments in medieval society, and their impact on subsequent eras of art. The Gothic cathedral is explored as a site of social union and division; as a space which aimed to mirror the divine realm of Heaven; as a frame to support political and religious ideologies; and as the realization of technological advancements in geometry, design, and construction. We trace the spread of the Gothic style from thirteenth-century France, through England, Germany, Bohemia, Italy, and the Levant. Gothic revivals in nineteenth- to twentieth-century Europe and the United States are also addressed, with special attention paid to the tradition of Collegiate Gothic architecture on the campus of Washington University.

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

ARTARCH 3066 Art & 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

Typical periods offered: Fall

ARTARCH 3075 Pompeii: Cultural Mosaic of the Ancient Mediterranean

This course will provide an in-depth survey of artistic, architectural, and archaeological material from the ancient town of Pompeii, a river port of middling size and importance in southern Italy with remains that were remarkably well preserved by the ash and pumice stones of Mt. Vesuvius during the eruption of 79 CE. Starting with an overview of its development -- an Oscan settlement under Greek and Etruscan influence that expanded after the conquest of the Samnite and then Roman armies -- students will explore all aspects of urban life through Pompeii's uniquely rich archaeological record, with a particular focus on the social, cultural, and ethnic diversity that can be difficult to detect and appreciate even in the much larger, wealthier, and more cosmopolitan capitals of the Roman Empire. Over the course of the semester, students will learn various methods for applying different types of material evidence (including wall paintings, sculpture, architecture, furniture, and graffiti) to a series of scholarly questions about key points of conflict and tension within society, such as local attitudes toward foreign cultures, resistance to imperialism, the marginalization of women and slaves, opportunities for social mobility, and religious censorship. By the end of the course, a dynamic and colorful mosaic of Pompeii will have emerged, far removed from the image of a static Roman town supposedly frozen in time. Prerequisite: L01 113 or permission of instructor.

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

Typical periods offered: Spring

ARTARCH 3080 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 slavery. 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: Spring

ARTARCH 3091 African Art in Context: Patronage, Globalisms, and Inventiveness

This course offers an introduction to principal visual arts from Africa, pre-historic to contemporary. It explores traditions-based and contemporary arts made by African artists from across the continent in conjunction with their various contexts of creation, use, understanding, and social history. Theoretical perspectives on the collection, appropriation, and exhibition of African arts in Europe and North America will be examined. Coursework will be complemented by visits as a group or independent assignments at the Saint Louis Museum, the Pulitzer Arts Foundation, and possibly a local private collection.

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

ARTARCH 3100 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

Typical periods offered: Spring

ARTARCH 3105 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, CPSC, HUM BU: HUM, IS EN: H

Typical periods offered: Fall

ARTARCH 3120 From Parthenon to Pantheon: The Architecture of Ancient Greece and Rome

Classical architecture, defined as the architecture of the cultures of ancient Greece and Rome, forms a major part of the foundation of western architecture. Consistently updated, responded to, rejected, revived, dismissed, and revived again, classical architecture has been a touchstone for architects for over two and a half millennia. This

course examines the invention of classical forms in Greece and their subsequent development and spread throughout the Mediterranean region by the cultures of Greece and Rome. We will study form, function, style, and construction techniques, and we will see how these characteristics interact and influence one another over the course of time. We will see how different cities and cultures appropriated and interpreted canonical forms to create distinct regional styles. In the Roman period, we will see how emperors used architecture as a form of communication and propaganda to interact with their subjects. At the end of the class, we will briefly chart the course of classical architecture in later periods, to see how it has been accepted and rejected at different times. Prerequisites: L01 112, L01 113, L01 211, or L01 215, or permission of instructor.

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

ARTARCH 3135 Introduction to Modern Art

This course will examine major developments in European and American art from the mid-nineteenth century through 1945. The focus will be on both the aesthetics of modernism and its evolving cultural and political context. Topics will include Realism, Impressionism, Post-Impressionism, Symbolism, Fauvism, Expressionism, Cubism, Futurism, Suprematism, the Stieglitz Circle, Dada, the Harlem Renaissance, Social Realism, Surrealism, and the Bauhaus.

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

ARTARCH 3145 Arts of China, India, and Japan

Surveying the arts of China, India and Japan from prehistory to present, this course focuses especially on early modern, modern, and contemporary art. Emphasizing painting, sculpture, architecture, and print culture, the course will also explore the tea ceremony, fashion, calligraphy, garden design, and ceramics.

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

ARTARCH 3150 The Arts in Japanese Society

A contextual investigation of the arts of Japan, focusing on issues of patronage and social function. This class deliberately discards imported Eurocentric concepts of fine art, great artist, style, masterpiece, and influence as well as Japanese constructions of uniqueness. Topics will range from the 3rd to the 20th centuries, and will focus on the following environments: tombs, cities, palaces, shrines, temples, residences, castles, teahouses, brothels, shops, museums and exhibitions. No prerequisite.

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

ARTARCH 3155 Japanese Art

Surveying the arts of Japan from prehistory to present, this course focuses especially on early modern, modern, and contemporary art. Emphasizing painting, sculpture, architecture, and print culture, the course will also explore the tea ceremony, fashion, calligraphy, garden design, and ceramics. Major course themes include collectors and collecting, relationships between artists and patrons, the role of political and military culture or art, contact with China, artistic responses to the West, and the effects of gender and social status on art.

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

ARTARCH 3160 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

Typical periods offered: Fall

ARTARCH 3165 The Archaeology of Ancient China

This course will examine the development of Chinese civilization from its beginnings in the many regional village-level societies that developed around the country early in the Neolithic period to the emergence of politically unified states in the Bronze Age. The archaeological evidence for this transition, including the evidence for regional interaction and conflict, technological innovation, urbanization, ceremony and ritual will be examined. Various theoretical perspectives will also be introduced to give students a framework for interpreting this evidence. NO PRE-REQUISITES FOR THIS COURSE, AND STUDENTS FROM ALL BACKGROUNDS ARE WELCOMED FOR THE DIVERSITY OF PERSPECTIVES THEY WILL BE ABLE TO PROVIDE. READINGS USED FOR THIS CLASS WILL BE IN ENGLISH, AND WILL CONSIST OF MATERIALS FROM A VARIETY OF DISCIPLINES (PRIMARILY ARCHAEOLOGY, ANTHROPOLOGY, ART HISTORY AND HISTORY).

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

ARTARCH 3170 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, caravanserai, 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

Typical periods offered: Fall, Spring

ARTARCH 3180 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 3181 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: Spring

**ARTARCH 3185 Buddhas, Gods, Emperors, and Conquerors:
Indian Painting From the 6th Century to Present**

This course aims to provide students with considerable knowledge about specific paintings and artistic trends in South Asia, as well as basic knowledge of South Asian religion and history. The course engages in critical analyses of the painting traditions of a range of sacred (Buddhist, Jain, Hindu, Islamic) and secular (courtly and popular) South Asian cultures from the sixth century AD to present. The course utilizes paintings to investigate the cultures that produced them, paying special attention to the religious, historical, political, and philosophical contexts in which they were created.
Credit 3 units. A&S IQ: HUM, LCD Art: AH BU: HUM, IS EN: H

ARTARCH 3190 Lofty Mountains: Painting of the Sung

An introduction to Sung-period painting (ca. 950-1300) of all formats and subjects. Indoctrination in methods for authenticating and attributing that body of painting (traditional and modern connoisseurship), and an immersion in the literature of Sung painting (translated texts and modern-day scholarly writings). Prerequisite: Art-Arch 111E or permission of instructor.
Credit 3 units. A&S IQ: HUM Art: AH BU: HUM

ARTARCH 3200 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 3205 Origins of Chinese Civilization

The emergence of the first proto-historic states, ca. 2000-1000 BCE, in modern-day China. Focus on the Shang culture and on its most well-known archaeological site, the ruins of Yin near Anyang. Topics include: oracle-bone divination, the royal cult, human sacrifice, and ritual bronzes and jades. Prerequisite: Art-Arch 111E(Q) or permission of instructor.
Credit 3 units. A&S IQ: HUM Art: AH BU: HUM

ARTARCH 3210 The Archaeology of Death

An archaeological investigation of the material culture of death in ancient China from the Warring States era through the two Han dynasties (ca. 500 B.C. to 200 C.E.). Concepts of the soul, death, and the afterlife; social and ritual norms governing the treatment of the dead; specialized industries that served the dead. PREREQUISITE: ART-ARCH 111EQ.
Credit 3 units. A&S IQ: HUM Art: AH BU: BA, HUM

ARTARCH 3215 Buddhist Art in Asia: Interactions in Faith and Form

This course emphasizes Chinese Buddhist art and its transmission to and interaction with the visual traditions of India, Central Asian, China, Korea, Japan, Tibet and Southeast Asia. We trace the development of Buddhist art from its origins in India to other parts of Asia by analyzing the transregional and transcultural dissemination of religious ideas and forms. A focus on Buddhist architecture, paintings, sculptures and objects allows us to rethink traditional notions of the religious, cultural and artistic basis of changes in Buddhist art across Asia. Readings and

discussions will cover Buddhist grottos, monasteries, sculpture, mural, scrolls, and wood-block printed books, as well as scriptural sources (all readings will be in English). The development of specific iconographies and issues of patronage will also be discussed, based on dynastic, geographic, and media-based divisions. Prereqs: Introduction to Asian Art or one course in East Asian Studies recommended.

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

ARTARCH 3220 Buddhist Art in China

The relationship between Buddhism and the arts (architecture, sculpture, painting and ritual implements) from the introduction of the Dharma until late imperial times. Topics include: early image making, imperial patronage, pure land cults (Amitabha, Maitreya), the cult of relics, esotericism (Mandala), popular devotional cults (Avalokitesvara, Ksitigarbha, Arhats), and Himalayan Buddhism in the Yuan, Ming and Qing periods. Prerequisite, Art-Arch 111EQ or permission of instructor.
Credit 3 units. A&S IQ: HUM Art: AH BU: ETH, HUM

ARTARCH 3225 Visualizing Buddhism: Art, Religion and Philosophy

One of the most powerful ways that a religion can realize its central beliefs and practices is through art and material culture. Rather than focusing on the historical development of Buddhist artwork itself, this course will be organized around conceptual themes concerning the evolution of key philosophies and rituals. By the end of the course, students will have a good understanding of the basic religious ideas and history of Himalayan Buddhism, much as they might gain from a standard introductory course on religion. However, students in this class will also understand the inestimable role of art and material culture in Himalayan Buddhism, as well as the ways in which artworks can express philosophical ideas, epitomize esoteric practices, aid in the transmission/propagation of religion, and in short be one of the most meaningful ways to explore and understand another culture. The course will involve works of art from the past 2000 years of history in regions of South Asia including northern India, Nepal, and Tibet.
Credit 3 units. A&S IQ: HUM, LCD Art: AH BU: ETH, HUM EN: H

ARTARCH 3230 Peking and the Forbidden City

The life history of China's imperial capital from the 13th-century Khanbaliq visited by Marco Polo to the Peking of the last emperor, Pu Yi. Topics include Chinese city planning and symbolism, timber-frame architecture, ceremonial and mortuary sites, domestic architecture and gardens. Readings in primary sources. Prerequisite: permission of instructor.
Credit 3 units. A&S IQ: HUM Art: AH BU: HUM, IS

ARTARCH 3235 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: Spring

ARTARCH 3245 Japanese Painting and Prints

The history of Japanese painting from the 11th to the 19th centuries with special emphasis on the artistic problems of the formats of Japanese painting (picture scrolls, hanging scrolls, folding screens, and sliding doors); the relationship between painting and literature; the role and status of artist and patron within Japanese society; and Japan's relationship with the outside world, especially China. Prerequisite: Art-Arch 111EQ.
Credit 3 units. A&S IQ: HUM Art: AH BU: HUM

ARTARCH 3250 Romanesque and Gothic Art: The Rebirth of Architecture

The 11th-12th centuries witnessed the creation of stone architecture and sculpture in western Europe on a scale not seen since the Roman Empire. This course will track the development of monumental art from ca. 1050 to 1400. Important issues to be discussed include invention in structures and techniques, the development of stained glass windows, the role of patronage, form as carrier of meaning, art and ideology. Prerequisite, Permission of department.
Credit 3 units. A&S IQ: HUM Art: AH BU: HUM

ARTARCH 3265 Medieval Icons: Painting Before the Renaissance

Portable painting is commonly perceived as an art form of the Renaissance, when artists to an unprecedented degree utilized the surface of canvas or wood panels to create virtual windows onto the world. But Renaissance painting developed in large part from medieval icons, which functioned as objects of religious devotion and veneration. This course traces the evolution of Christian portable paintings from their origins in the late antique and Byzantine worlds to the earliest decades of the European Renaissance. Special attention is paid to the impact of eastern icons on western devotional images in the twelfth to thirteenth centuries. We will be concerned with the function of paintings as much as their aesthetics, examining how the emphasis on their cultic versus artistic value shifted for the medieval to Renaissance periods. Cross-cultural interaction in the Mediterranean world is of particular importance to our discussion, with historical phenomena like the Crusades and the proselytizing efforts of European Mendicant Orders receiving special attention.
Credit 3 units. A&S IQ: HUM Art: AH BU: HUM EN: H

ARTARCH 3270 History of Ancient Architecture

A survey of architectural history in ancient Greece and Italy. Selected groups of monuments illustrate the development of religious and secular buildings during the Minoan-Mycenaean, classical, Hellenistic, and Roman periods. Prerequisite: Art-Arch 112 or 113, or permission of the department.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH BU: HUM

ARTARCH 3275 Courts of the Medieval World

Medieval kings, caliphs, and courtiers often buttressed their power through cultural production. By sponsoring the creation of regalia, the construction of palaces, and the illumination of manuscripts these patrons shaped the way audiences perceived them. In this class we will compare the varied courts from the seventh to the fourteenth centuries in places such as Córdoba, Paris, Constantinople, Damascus, and Jerusalem. A primary focus will be on the ways that objects, ideas, and styles spread across Europe and the Mediterranean via these influential court cultures. Prerequisites: Intro to Western Art (L01 113) or permission of instructor.
Credit 3 units. A&S IQ: HUM BU: HUM, IS EN: H

ARTARCH 3280 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
Typical periods offered: Spring

ARTARCH 3285 Byzantine Icons in Byzantine Life

The contemporary eye commonly sees the Byzantine icon as a static and unreal image of foreboding religiosity. But Byzantines saw their icons as full of life and believed these objects provided access to the divine figures pictured there within. Produced before the modern phenomenon of the display object, Byzantine icons were touched, kissed, held, and even eaten, all in an effort to gain assistance from the holy persons they represented. This course introduces the history of Byzantine icons, addressing their function in religious and secular life of the private and the public realms. It focuses on the anthropology of the icon, examining ways in which these objects were used in personal and public rituals and how these works of art reflected shifts in Byzantine religious doctrine and social ideology. Beginning with the emergence of icons in the first centuries of Christianity, we follow their zenith in popularity through pilgrimage and monastic cults of the sixth and seventh centuries. We then consider the period of Iconoclasm (720s-840s), and its effects on the production, alteration, and function of images in Byzantium. The post-Iconoclastic reintroduction of religious imagery is examined with particular attention to the role of miraculous icons in the promotion of imperial and civic authority and the function of monumental and portable images in the middle Byzantine liturgy. Tracing the trajectory of Byzantine icons into the late Byzantine and modern eras, we address parallels and differences in the use and ideology of images in Byzantium and western medieval Europe; the contribution of Byzantine icons and image theory to the development of Renaissance art; and the possible impact of the Byzantine icon on modern artists, including the Impressionists, the Bloomsbury Group, and Andy Warhol.
Credit 3 units. A&S IQ: HUM Art: AH BU: HUM EN: H

ARTARCH 3290 The Art and Architecture of Ancient Mesoamerica: Objects of Ritual, Places of Power

This course will examine the artistic and architectural achievements of the civilizations of ancient Mesoamerica, a cultural region that covers most of modern-day Mexico, Guatemala, Belize, and Honduras. From the emergence of complex societies during the second millennium BC through the rise of the spectacular cities of the Maya and ending with the violent fall of the Aztec Empire in the 16th century AD, rulers of ancient Mesoamerica relied on a consistent set of themes, images, and media to proclaim their religious and political authority. This course will explore how artists, farmers, priests, elites, kings, and other community members created a vast array of images and objects that expressed cultural ideals, political and religious narratives, and distinct ethnic and civic identities. Prerequisites: L01 113; A46 200; L48 335; or permission of instructor.

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

ARTARCH 3292 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 3305 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

Typical periods offered: Fall

ARTARCH 3310 Dutch 17th Century Painting

This course surveys the major developments in history, portrait, landscape, still-life and genre painting in the Northern Netherlands in the seventeenth century. A variety of interpretive strategies and methods of inquiry will be employed. The major artists to be discussed include Frans Hals, Rembrandt, and Vermeer.

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

ARTARCH 3316 Renaissance Architecture

The modern concept of the architect as creator and genius began with Filippo Brunelleschi, the great innovator of fifteenth-century Florentine art. The course explores the spread of architecture and architectural theory as it begins in the hands of the innovator and is expressed and changed by other men of genius such as Leon Battista Alberti, Donato Bramante, Michelangelo Buonarroti and Andrea Palladio.

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

ARTARCH 3325 Art of the 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

Typical periods offered: Spring

ARTARCH 3335 Rome in the Renaissance

Renaissance Rome, called by many the Caput Mundi or capital of the world, was the cultural capitol of Europe. It was a tumultuous, vibrant city characterized by ancient structures, medieval foundations and new artistic and architectural projects that were bigger and more luxurious than anywhere else in Europe. These new structures and masterpieces were incorporated into, and built on top of, the extant classical and medieval city. We will take a journey through the Renaissance city, using Andrea Palladio's two guidebooks of Rome, written in the 1550s. Maps, guides and artists' renderings of the city will contribute to the journey. We will discuss chapels, churches, palaces, monuments and piazzas as we encounter them. In addition to works of art and architecture, we will encounter legends (ranging from feasible to preposterous) and popular traditions associated with specific sites. 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, IS EN: H

ARTARCH 3336 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

Typical periods offered: Fall

ARTARCH 3350 Art and Court Society in the 17th Century: Italy, France, Spain

This course examines the artistic production of the major courts of Southern Europe during the Baroque. Painting, sculpture, architecture, and urbanism, as well as courtly and musical spectacle, are considered. While works by Bernini, Borromini, Reni, Cortona, Velasquez, Rubens, Poussin, Le Brun, Le Vau, and Mansart are studied in depth, the major objective is to situate the artist in the political and social networks of court society. Of central importance are the patronage and cultural policies of Urban VIII and his Cardinals, Philip IV of Spain, and Richelieu, Mazarin, and Colbert under Louis XIII and XIV. The course also engages larger issues of social anthropology of court culture, the role of art in the construction and legitimization of power, and the fundamental relationship of art and ideology.

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

ARTARCH 3360 High Renaissance Art

A general survey focusing on such outstanding figures of the period as Botticelli, Leonardo da Vinci, Michelangelo, Bellini, Giorgione, Titian. 3 units

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

ARTARCH 3364 Global Renaissance

This course provides an overview of transcultural encounters within and beyond Europe circa 1450 to 1650. During this period, visual forms and artistic practices linked places in disparate corners of the world, such as Venice and Istanbul, Mexico City and Florence, Manila and Acapulco, Amsterdam and Agra. Focusing on cities as cosmopolitan centers of artistic production, the course will consider the mercantile networks, imperial strategies, and artistic technologies that heightened the mobility of art, as well as the local manifestations and native traditions that continually reshaped it. Students will gain a deeper understanding of the diversity of art and architecture during this period of increased cultural exchange, cultivate tools of art-historical analysis, and hone skills in presenting such analysis in written form. Prerequisites: One 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

Typical periods offered: Fall

ARTARCH 3370 Renaissance Bodies: Art, Magic, Science

Against the notion of ideal classical form commonly associated with Early Modern art, this course pursues the complex and often contradictory conception of Renaissance bodies at the intersection of aesthetic ideal, empirical study, and superstition. Topics include anatomical illustration, pornographic prints, bodily metaphors for the artist, and the corporeal representation of sin, holiness, and savagery. Prereqs: 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

ARTARCH 3380 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

Typical periods offered: Fall, Spring

ARTARCH 3385 19th-Century Art and Visual Culture

This course introduces students to 19th-century art and visual culture. The story of the long 19th century (1789-1914) has tended to be taught as a series of -isms: Neoclassicism, Romanticism, Realism and Naturalism, Impressionism, and Symbolism, ending in fauvism. This course studies canonical artists and artworks in tandem with counter- or alter-histories of art to paint a more nuanced picture of the approximately 100 years (1814-1914) under exploration. This course questions how current stories of 19th-century art have been produced and codified. It highlights the continued relevance of 19th-century art and visual culture to contemporary artists working today. Prerequisite: L01 113 or L01 215 or permission of instructor.

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

ARTARCH 3390 19th Century Art: Classicism & Romanticism

This course will trace developments in the visual arts and culture of Western Europe from 1789 to 1905, with emphasis on painting, sculpture, photography, and the graphic arts. Particular attention will be given to the evolving figure of the artist as a critic of society. Other topics will include history painting and its discontents; changing markets for art; exoticism, orientalism, and world's fairs; the development of lithography, wood engraving, and photography; and art as satire. We will also visit the Saint Louis Art Museum

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

ARTARCH 3395 The Origins of Modernism: European Art 1800-1900

The development of key modernist concepts in European art from neoclassicism to symbolism. The discussion of specific artistic trends will be framed by an examination of the changing social milieu, including the growing importance of the urban experience, art education and art market.

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

ARTARCH 3400 Baroque Art

This course is a survey of the development of painting and sculpture in 17th-century Europe. Emphasis is on the works of Caravaggio, Bernini, Poussin, Rubens, Rembrandt, and Velázquez. Prerequisite: L01 113 or permission of department.

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

ARTARCH 3405 Italian Baroque Art

A survey of baroque art in Italy, from its origins in the middle of the sixteenth century until its late phase at the end of the seventeenth century. The course will examine some of the factors that led to the baroque in the intellectual and theological debates surrounding the Protestant and Catholic Reformations and the stylistic initiatives that began in the workshops of Michelangelo and Raphael, with special attention to the role of Federico Barocci, introducing new research for an upcoming exhibition on that artist. The course looks at how

these and other factors fostered a style of spatial dynamism, expressive coloration, viewer involvement, and psychological subtlety. Topics to be discussed include the renewed interest in the early Christian church, the role of women artists, workshop practice, artists' materials, the role of patronage, and some of the theoretical debates that governed the creation and reception of the visual arts in seventeenth-century Italy. Artists include Caravaggio, Artemisia Gentileschi, Annibale Carracci, Guido Reni, Guercino, Bernini, and Pietro da Cortona. Prereqs: Intro to Western Art (L01 112) or Intro to Modern Art (L01 211) or permission of instructor.

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

ARTARCH 3406 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: Spring

ARTARCH 3407 The Baroque: Art in an Age of Crisis

The late 16th century was a time of crisis and conflict, and change echoed across Europe and its empires. Religious reform, scientific discovery, and political upheaval shook the foundations of early modern society. Yet from this turbulent time, an era of extraordinary artistic achievement emerged, defined by a dynamic new visual language. This course will examine how the Baroque became a global language, from its early beginnings in Rome to Spain, France, Flanders and the Dutch Republic, even extending beyond the borders of Europe to Asia and the Americas. In addition to studying leading artists such as Caravaggio, Bernini, Rubens, Vermeer and Velázquez, important themes to be considered will include space and spectacle in urban planning; the mundane and profane in still life and genre; collections and curios; the church triumphant; and the portrait. Prerequisite: Intro to Western Art (L01 113).

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

Typical periods offered: Spring

ARTARCH 3428 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 Dürer

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
Typical periods offered: Fall

ARTARCH 3430 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

ARTARCH 3435 The American West: The Image in History

Examines representations of the American West and of the frontier encounter between Euro- and Native American cultures, from the early nineteenth to the early twentieth centuries. We will consider travel accounts, fiction painting, ledger drawings, photography, and film in order to analyze the ways in which historical circumstances have shaped artistic and literary representations. At the same time, we will look at how images and texts have shaped formative myths about the West that in turn leave their impact on history.

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

ARTARCH 3445 Music and the Visual Arts

From fifteenth-century Flanders to present-day St. Louis, music has had a rich and varied relationship with the visual arts. This course will proceed topically instead of attempting to survey the range of issues under discussion chronologically. Among other issues, we will discuss representations of music making, composers who painted and who sought to represent paintings in their music, portraits of composers, musical iconography in still lifes, written music as visual art, synaesthesia, and recent video art with musical subjects. While assigned readings focus on European and American contexts, students will have the opportunity to do independent work on these topics in

other parts of the world. No previous musical experience is assumed or required. Pre-requisites: Intro to Western Art, Architecture and Design; or Introduction to Modern Art, Architecture, and Design; or, any 300-level Art History course.

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

ARTARCH 3452 American Art to 1900

This course is a survey of the broad social, cultural, and nationalist themes in the visual arts from European contact with the New World to 1900. Topics include the encounter of New World cultures with European colonizers and the ongoing relationship between America and Europe; the changing image of the artist; and the role of art in the formation of national identity. Prerequisite: L01 113 or permission of instructor.

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

ARTARCH 3455 Art and Culture in America's Gilded Age

This course covers developments in American culture from the end of the Civil War to the turn of the century, including the novels, buildings, images, and public and private spaces of this transitional period. The Gilded Age was a time of new class formation, of unparalleled social diversity, and of new urban forms. The connections between art, literature, and social experience will be addressed. Representative figures include Henry James, Henry Adams, Louis Sullivan, Stanford White, Thomas Eakins, and Louis Tiffany.

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

ARTARCH 3465 American Art to 1970

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
Typical periods offered: Fall

ARTARCH 3470 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: Spring

ARTARCH 3472 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: Spring

ARTARCH 3490 American Architecture and Modernism in St. Louis

exploration of modernism in American architecture in general and St. Louis architecture in particular. Students will be introduced to archival and historical resources for the study of architecture in St. Louis. Each student will be asked to research and interpret a specific modern building in St. Louis. Emphasis will be placed on the work of William Bernoudy, a follower of Frank Lloyd Wright.

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

ARTARCH 3500 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

Typical periods offered: Fall

ARTARCH 3505 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

Typical periods offered: Fall

ARTARCH 3510 Global Contemporary Photography

This course explores contemporary photographic traditions from around the world. We begin by grappling with a few of the theoretical issues that lie at the heart of the medium's power, such as the aura of a photograph and its potential evidentiary value. We examine how photography emerged as distinct from other artistic forms such as painting and was deployed in unique ways across the globe to assert power, counter claims of hegemony, and express identity. The scope of the class is not limited to high-art photography, but also explores the family photography and vernacular traditions, focusing on a range of genres including portraiture, narrative, and performance. Finally, we

end by exploring how contemporary photographers have stretched the potential of the medium by experimenting with digital technology and non-traditional modes of display. 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, LCD Arch: HUM Art: AH, HUM BU: HUM, IS EN: H

ARTARCH 3520 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

Typical periods offered: Fall

ARTARCH 3540 Art in the Age of Revolution: 1789-1848

This course covers European painting, sculpture, and printmaking from the French Revolution to the mid-19th century. French, English, German, and Spanish artists are discussed in a social and aesthetic context, with a focus on links between art and ideology in times of political turmoil. The styles of Classicism and Romanticism, the rise of history painting, and the development of Realism in both landscape and genre painting are also addressed. Prerequisite: L01 113 or permission of instructor.

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

ARTARCH 3550 The Art Museum: History, Theory, and Design

This course will study the conceptual basis of the institution of the art museum in the United States and Europe, including its history, theoretical foundations, design, and cultural function. We will begin with the origins of the modern museum in the 18th century and earlier; trace the development in the 19th century of the earliest national art museums in the United States and Europe; consider the opportunities and problems of museums of modern and contemporary art in the 20th century; address the question of appropriate architectural strategies for art museums of the past and the present; and consider a variety of developments in the art museum today. Prerequisite: Introduction to Modern Art (L01 211), Architectural History II (A46 2284/4284), or permission of instructor. Students in the College of Architecture may register for this course under the assigned College of Architecture course number.

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

ARTARCH 3553 Party Like It's 1499: Court Culture and Spectacle in the Italian Renaissance

TBD

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

Typical periods offered: Spring

ARTARCH 3555 The Art Museum From the Louvre (Paris) to the Louvre Abu Dhabi

This course explores the cultural politics of modern and contemporary art museums in the nexus of London-Paris-New York from the late 18th century to today. It analyzes important works of art collected, displayed, and studied in the museum context as well as the politics, philosophies, and people who shaped the history of modern and

contemporary art via museums and exhibitions. Students will interrogate institutions and spaces that condition the experience and reception of modern and contemporary art. 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

ARTARCH 3560 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 3565 Painting Place: France as a Center of Artistic Modernism, 1850-1915

How did Paris become a center and source of avant-garde painting in the mid-to-late nineteenth century? What was the relationship between the dynamic urban space of the city and the development of modernist painting? How did the French countryside offer an even wider range of subjects and inspire new directions for modern painters of the period? This course offers an historical introduction to French painting of the late nineteenth and early twentieth centuries, exploring the careers, paintings and cultural milieu of canonical figures including Courbet, Millet, Monet, Van Gogh, Gauguin, Seurat, Cézanne, Bonnard, Matisse, Picasso and Léger. It also discusses the historical, social, economic and cultural factors behind the rise of major avant-garde artistic movements, including Realism, Impressionism, Symbolism, Fauvism, Cubism, and Fauvism. Assignments will take advantage of the museums in Paris and in the south of France to offer students the opportunity to engage directly with original works of art. Field trips will include the Musée d'Orsay, the Matisse Chapel in Vence, the Maeght Foundation, and the Léger Museum, as well as optional meetings at the Centre Pompidou and the Musée de l'Orangerie in Paris, and the Musée National Marc Chagall and the Matisse Museum in Nice. We will use a small book on modern art, supplemented by primary source readings in French by artists and critics.

Credit 1 unit. A&S IQ: HUM BU: HUM EN: H

ARTARCH 3570 The Mediterranean and French Modernism

This course will survey the development of the Mediterranean region as an important site of modernist artistic practice. Among the artists to be considered are Pierre-Auguste Renoir, Henri Matisse, Pablo Picasso, Marc Chagall and Yves Klein. Excursions to museums and other artistic sites.

Credit 1 unit. A&S IQ: HUM Arch: HUM Art: AH BU: HUM, IS EN: H

ARTARCH 3585 The Modern and Contemporary Art Market, 1863 - Present

The modern and contemporary art market is a strange and irrational entity, seemingly ungoverned by traditional economic laws of supply and demand. In 2019, *Rabbit*, a sculpture by Jeff Koons, sold for \$91.1 million at auction, setting a record for the most expensive artwork by a living artist ever sold. A few months later, at the Art Basel Miami Beach art fair, Maurizio Cattelan's *Comedian*, an installation artwork featuring a fresh banana duct-taped to a wall, sold for \$120,000. More than just a source for headlines, today's art market is also a growing art historical subfield, one that offers crucial insight into artistic production, shifts

in the sociopolitical landscape, and even the practice of art history itself. This course offers a historical overview of the modern and contemporary art market, from 1863 to the present. In this thematic survey, students will chart the art market's development by examining key concepts, personalities, and events, including the 1863 Paris Salon des Refusés, the Galerie Durand-Ruel and Impressionism, the avant-garde myth, Nazi-era art crime, the 1997 Sensation exhibition, and international biennials. Students will also become acquainted with basic art market research methods and resources. Prerequisites: Any 100- or 200-level course in art history; L01 215, Intro to Modern Art, recommended; or permission of instructor.

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

Typical periods offered: Spring

ARTARCH 3590 Rejecting Reason: Dada and Surrealism in Europe and the United States

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

Typical periods offered: Fall, Spring

ARTARCH 3595 Cubism and Its Global Legacies

During the early 20th century, Cubism marked a radical break in the European representation of three-dimensional space in painting through a bold reconsideration of atmospheric and linear perspective. Early Cubists such as Pablo Picasso achieved this formal breakthrough in part through studying African and Oceanic art. Between the summer of 1908 -- when Braque and Picasso developed the style collaboratively in France -- and the advent of WWI in the summer of 1914, Cubism became the most influential style in the international art world. This course examines the development of Cubism in France, and it analyzes how artists throughout Europe and the world adapted Cubism for their own purposes. Of particular interest will be how artists from outside Europe and the United States have responded to Cubism's appropriation of non-Western art. Class format is lecture and discussion. Prerequisites: L01 113, L01 215, or permission of instructor.

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

ARTARCH 3600 Chance and Modern Art

This course considers chance as a major compositional principle in modern art. Focus will be placed on the diverse ways in which artists throughout the twentieth century have championed the creative possibilities of accident and randomness in the creation of works of art as an attack on reason and logic and as a counterpoint to officially sanctioned aesthetic tastes. By deflating concerns of style, skill, and personal expression, the implementation of chance processes facilitated a liberating exploration of unorthodox methodologies for making art. Moving chronologically through the twentieth century, we will follow the history and development of these practices while also examining the diverse social, cultural, and theoretical contexts informing them. Prereqs: Intro to Western Art (L01 112) or Intro to Modern Art (L01 211) or permission of instructor.

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

ARTARCH 3602 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
Typical periods offered: Spring

ARTARCH 3605 Cubism and 20th-Century Art

This course examines the development of Cubism from its origins in 1906 to the decline of modernism after 1945. Cubism's pictorial language revolutionized the practice of art making in the early twentieth century, encouraging artists to interrogate the nature of signification (how form produces meaning). Topics to be considered include Cubism's innovations in painting, collage, *papiers collés*, and sculpture, as well as its formation and reception by writers, critics, and artists such as Braque, Picasso, Duchamp, Gris, Léger, Le Corbusier, Ozenfant, and the Salon Cubists. This class explores the various ways in which artistic production intersects with popular culture and the rise of consumerism, major events in world history, and changing notions of identity in the twentieth century. Readings are drawn from primary sources such as artists' manifestos, poetry, literature, and philosophy (which we will read in English translation). Visits to the Mildred Lane Kemper Art Museum and the St. Louis Art Museum complement our study. Prerequisite: Introduction to Western Art, L01 112, Introduction to Modern Art L01 211, or permission of the instructor.

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

ARTARCH 3610 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
Typical periods offered: Fall

ARTARCH 3613 Women of the Renaissance: Artists, Patrons, and Subjects

This course will examine the varied roles of women in the production of Renaissance art: as makers of art; as commissioners, collectors, and patrons of art; and as subjects of the artistic gaze. In conjunction with the courts of Europe, we will also address women in the arts through a global lens. Using a variety of primary sources, including painting, sculpture, print material, textiles, and archival documents, we will explore both the historical spaces women occupied as well as contemporary scholarship situating women within the history of art. In the process, students will gain a deeper understanding of women's agency in Renaissance art, cultivate tools of art-historical analysis, and hone skills in presenting such analysis in written form.

Credit 3 units. A&S IQ: HUM, SC BU: HUM EN: H
Typical periods offered: Fall

ARTARCH 3615 Art and Criticism Since 1945

An examination of artistic and critical production in the U.S. and Europe from the end of World War II to the present. Artistic developments such as abstract expressionism, minimalism, pop, and conceptualism will be studied within their social and political context. Lectures and readings will address the historical and theoretical construction of modernism with special attention to issues of identity formation and institutional practices. Prerequisite, Art-Arch 211 or permission of instructor. :

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

ARTARCH 3627 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, IS EN: H

Typical periods offered: Spring

ARTARCH 3637 Modern Sculpture: Canova to Koons

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

Typical periods offered: Fall, Spring

ARTARCH 3645 Gender in Contemporary Art

We will study artists from 1960 to the present whose work thematizes gender, including Carl Andre, Robert Morris, Cindy Sherman, Lorna Simpson, and Mona Hotoum, and discuss how their work raises questions about representation of the body, spectatorship, and notions of identity. This course is intended to help students develop and refine their writing, and will require at least three papers. As we write and revise, we will consider how gender theory has encouraged art historians to rethink writing and research methods: the topics we choose, the structure of our arguments, our relation to our subjects, and the audience we address. PREREQUISITES: AT LEAST ONE ART HISTORY COURSE AT THE 300 LEVEL OR PERMISSION OF INSTRUCTOR.

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

ARTARCH 3656 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
Typical periods offered: Fall

ARTARCH 3657 The Baroque: Art in the Age of Crisis

The late 16th century was a time of crisis and conflict, and change echoed across Europe and its empires. Religious reform, scientific discovery, and political upheaval shook the foundations of early modern society. Yet from this turbulent time, an era of extraordinary artistic achievement emerged, defined by a dynamic new visual language. This course will examine how "the Baroque" became a global language, from its early beginnings in Rome to Spain, France, Flanders and the Dutch Republic, even extending beyond the borders of Europe to Asia and the Americas. In addition to studying leading artists such as Caravaggio, Bernini, Rubens, Vermeer and Velázquez, important themes to be considered will include space and spectacle in urban planning; the mundane and profane in still life and genre; collections and curios; the church triumphant; and the portrait. Prerequisite: Intro to Western Art (L01 113).

Credit 3 units.

ARTARCH 3665 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: Spring

ARTARCH 3670 Writing About Art

This colloquium will engage the possibilities and pitfalls involved in writing about art, including the difficulty of translating visual responses into verbal or written media and distinguishing between history, theory and criticism. Readings will investigate a broad range of methodologies employed by art historians, including connoisseurship/iconology, semiotics; patronage studies; and gender, class and race politics. Students will compose a sequence of short papers that will be closely scrutinized in an effort to improve writing skills. The assignments will cover different genres of art writing, such as the visual analysis, the museum label, the catalogue entry, and the comparative essay, all bearing in mind the respective appropriate audience(s). PREREQUISITES: OPEN TO JUNIOR AND SENIOR UNDERGRADUATES ONLY, OR BY PERMISSION OF INSTRUCTOR.

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

ARTARCH 3675 Colloquium in Art History

Designed to introduce art history majors to the field of art history and to the faculty and their research. Required for all majors; should be taken as soon as possible after declaring the major. Recommended to art history minors. Meets every other week.

Credit 1 unit. A&S IQ: HUM Art: AH BU: HUM

ARTARCH 3684 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
Typical periods offered: Spring

ARTARCH 3700 Art Since 1945: Europe and the United States

This course begins with the shift from Paris to New York City as the center of avant-garde art and examines the cultural politics of abstract expressionism and other movements in the context of the Cold War. The critical language of High Modernism and developments in abstract art such as Color Field painting and Minimalism will follow. These will be contrasted with ideas of popular culture as the basis of artistic expression in the work of such artists as Rauschenberg and Warhol. We will discuss collaborative installations and performance art as the expression of identity politics among feminist and minority artists in the 1960s and 1970s. The idea of postmodern art and culture, the resurgent European voice of the Neo-Expressionists of the 1980s, and critical issues of art and commerce will bring us to a discussion of the Bad Boys of Britain and others working in the avant-garde in the 1990s.

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

ARTARCH 3740 Introduction to African Art and Visual Culture

This course provides an introduction to African cultures through analysis of arts and other forms of symbolic communication. It evaluates African material production in relation to the history and diversity of the continent and also in relation to perceptions and representation of Africa born out of its encounter with European cultures both in antiquity and in the late 15th century. Its premise is that the arts in Africa constitute sophisticated structures of symbolic communication whose meanings are not exhausted by an appeal to aesthetics defined in terms of European notions of Beauty and Ugliness. Rather, it views African arts as visual languages with elements of encoding and decoding that must be learned in order to aid our

comprehension of different forms of African visual culture. To engage this process, we will evaluate how African art contributes to the constitution of society and analyze specific manifestations of art in different African societies.

Credit 3 units.

ARTARCH 3741 From Ancient Tichitt to Zimbabwe: The Archaeology and Arts of the Urban Past in Africa

TBD

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

ARTARCH 3961 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

Typical periods offered: Fall

ARTARCH 3996 Art History and Archaeology Elective: 300-Level

This course is for transfer credits.

Credit 3 units. EN: H

ARTARCH 3999 Independent Study

This course permits students to pursue upper-level research and reading programs with individual faculty at the 300-level.

Credit 6 units.

Typical periods offered: Spring

ARTARCH 4006 Topics in Art History and Archaeology

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

Typical periods offered: Fall, Spring

ARTARCH 4011 The Decorative Aesthetic in Modernism, 1860-1960

In the criticism of modern art, decoration and decorative have often been used as pejorative terms, designating art that has no intellectual basis but is merely pleasing, intended to fill space and delight the eye. However, in the late 19th century, these terms carried important cultural value and opened the door to significant experiments in abstraction. Moreover, the decoration of a public space or surface may have political implications. This course will investigate decoration and theories of the decorative in modern art in Europe and the United States, with special attention paid to the evolution of ideas of modernism in both two-dimensional and three-dimensional environments. We will also consider some of the political meanings that may be borne by both public mural painting and domestic decoration as well as easel painting that aspires to conditions of the decorative. Key figures include Puvis de Chavannes, Morris, the Nabis, Van de Velde, Monet, Matisse, the Mexican muralists, Pollock, and Shapiro. Prerequisites: L01 215; any 300-level course in Art History; or permission of instructor.

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

Typical periods offered: Spring

ARTARCH 4013 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 4020 Landscape(s)

The very moment artists in Europe and the United States focused much attention on rendering some aspect of nature as landscape, the notion of art as an autonomous venture entered the aesthetic discourse. Central to landscape art that with the advent of Romanticism surpassed other genres in art such as history painting was a distinctly modernist sensibility for nature, as much informed by notions of individualism and subjectivity as by counter-Enlightenment stances against rationality. This seminar will engage with changing notions of artistic representations of landscape(s) from the early nineteenth century to the very present. We will explore artists ranging from Gericault, Friedrich, Turner, Cole, Kandinsky, Pollock, Rothko to contemporaries such as Eliasson, Paik, Cardiff, Lockhart and Pfeiffer. Throughout the semester we will also discuss landscape theories by such diverse writers and theorists as Goethe, Schiller, Marx, Simmel, Burke, and Flusser. Prerequisite: Intro to Modern Art, a 300-level course in Art History or Aesthetics, or permission of the instructor.

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

ARTARCH 4025 Theories of Modern Art and Architecture

This course will present theories of art and architecture from the 19th to the 21st centuries in their historical contexts through a set of in-depth investigations of selected topics. Some knowledge of history and theory is integral to contemporary understandings of the disciplines of art, art history, and architecture. To foster a historical understanding of theories of modern art and architecture, we will discuss a selection of key texts, divided into three sections: theoretical sources of modern art and architectural history in the 19th century; theories of modernism, from the formalist to the Marxist; and postmodern critiques of modernism, in such areas as feminist theory and poststructuralism. Class visits to Sullivan and Adler's Wainwright Building (1890-91), Saarinen's Arch at the Jefferson National Expansion Memorial (completed 1964), Ando's Pulitzer Foundation for the Arts (2001), and Maki's Kemper Museum of Art (2006) will be integral to the work of the course. Prerequisite: Either L01 113 or L01 215 plus any 300-level course in art history, or permission of instructor.

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

ARTARCH 4030 Lithic Analysis

This seminar will provide graduate and undergraduate archaeologists and other interested students with an introduction to various aspects of lithic analysis. Stone tools and lithic debitage found at prehistoric settlement and activity sites can provide insights into the lives of past peoples that are both complementary and contrastive to findings from

other material remains, and are thus a major area of archaeological interest. Topics to be covered will include a historical review of the various developments in lithic analysis, hands-on application of analytical techniques using flaked stone tools, ground stone tools, and lithic debitage, lithic illustration, and flaked and ground stone tool replication. Prerequisites: Introduction to Archaeology.

Credit 3 units. A&S IQ: SSC Art: AH EN: S

ARTARCH 4035 Connoisseurship & Museum Procedures

The course deals with the theory of connoisseurship, an approach to the study of the history of art based on examination and direct knowledge of works of art. Readings emphasize various approaches to connoisseurship. Students experience the practice side of connoisseurship doing research and writing papers about specific works of art in the collections of the Washington University Gallery of Art and St. Louis Art Museum. PREREQUISITE: PERMISSION OF THE INSTRUCTOR.

Credit 3 units. Art: AH

ARTARCH 4040 Orazio and Artemisia Gentileschi

The works of Orazio Gentileschi and his daughter Artemisia, two of the most fascinating painters of the early Baroque period, will be featured in a major exhibition at the St. Louis Art Museum. This course will spend the first month of the semester in the exhibition itself, closely examining the paintings on view. We will continue with recent scholarly inquiries about this rare case when an artist trained his daughter to be a professional painter. The topics of study will include the beginnings of their work together in Rome and the disparate paths that carried them throughout Europe. The career of Artemisia, including new information about her rape trial and interpretations about its effect on her art, plays a central role in the course.

Credit 3 units. Art: AH

ARTARCH 4050 Beyond Painting: Innovation in Prints and Sculpture in Early Modern Europe

Prints and sculpture are frequently overlooked in the study of early modern European art, yet the issues they raise are critical to our understanding of the period. Both categories, too often seen as secondary to painting, entail frequently complex technical and intellectual innovations that were fundamental to their time. This course will focus on these two important media in order to offer a fuller and richer picture of how artists of the Renaissance and baroque periods reinterpreted and expanded their visual vocabularies in response to, and in participation with, changing technologies and ideologies. Beyond Painting is based on direct interaction with works of art with the aim of facilitating enhanced looking and evaluation skills essential to the study of art history. Held at the Saint Louis Art Museum, each session will focus on the Museum's collection as well as the objects in the exhibition Learning to See: Renaissance and Baroque Masterworks from the Phoebe Dent Weil and Mark S. Weil Collection. 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, LCD Arch: HUM Art: AH, HUM BU: HUM EN: H

ARTARCH 4070 Gender in Contemporary Art

We will study artists from 1960 to the present whose work thematizes gender, including Carl Andre, Robert Morris, Cindy Sherman, Lorna Simpson, and Mona Hatoum, and discuss how their work raises questions about representation of the body, spectatorship, and notions of identity. This course is intended to help students develop and refine their writing, and will require at least three papers. As we write and revise, we will consider how gender theory has encouraged art

historians to rethink writing and research methods: the topics we choose, the structure of our arguments, our relation to our subjects, and the audience we address. PREREQUISITES: AT LEAST ONE ART HISTORY COURSE AT THE 300 LEVEL OR PERMISSION OF INSTRUCTOR. Credit 3 units. A&S IQ: HUM Art: AH BU: BA, HUM EN: H

ARTARCH 4080 African Art: A User's Guide

This seminar offers an introduction to the methodologies of African art history, exploring a range of approaches to objects from an examination of their original contexts; accessed through oral and archival sources; to their lives in a Western context, including collecting histories and market valuation over time. It considers new means of knowing African objects through methods such as CT scanning and algorithm-based databases and poses the question: of what value is this corpus outside of art history or African studies? Through course meetings and projects, students will be introduced to various research methodologies, including the production of oral history records for the St. Louis Art Museum, provenance research, and valuation. The course will culminate in a final paper and presentation based on an object in SLAM's African collection. 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, LCD Arch: HUM Art: AH BU: HUM EN: H

ARTARCH 4085 Power, Authority and Spirituality in Oceanic Art

Focusing on the material culture of Pacific, this seminar considers the similarities and differences in political and spiritual power and authority throughout Polynesia, Melanesia and Micronesia. The seminar examines how material forms embodied the immaterial divine and spiritual power associated with gods and ancestors and will consider how objects understood to contain these powers were used in local contexts and with neighboring communities and Westerners. Included in the discussions will be objects (both ritual and utilitarian), body modification and decoration/ornamentation, dress, architecture, religion/ritual, warfare and exchange. We will consider what the materials used in these categories tell us about local concepts of ancestral or divine power, about indigenous understandings of the local environment and its importance, and also how objects were understood as mediators of the relationships between humans and ancestors or divine beings. 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, LCD Arch: HUM Art: AH BU: HUM EN: H

ARTARCH 4090 Art and Science in Renaissance Italy

This course is concerned with the sophisticated dialogue between art and science, between image making and scientific enquiry during the Italian Renaissance, a period when technology, science and art were closely interconnected. In fact our modern distinction between science and art did not exist, and for the most part they were allied in both theory and practice. We will examine the artistic and scientific activity of a range of Renaissance figures including Brunelleschi, Alberti, Leonardo da Vinci and Piero della Francesca, Antonio Santucci, Egnazio Danti, Stefano Buonsignori, Miniato Pitti, Andrea Vesalius and Galileo. We will also explore the role of the Medici and the papacy as patrons of both art and science, and the history of the construction and display of scientific instruments during the Renaissance. THIS CLASS IS ONLY OFFERED IN FLORENCE, ITALY ONLY AS PART OF THE SEMESTER STUDY ABROAD PROGRAM!!!!

Credit 3 units. Art: AH

ARTARCH 4110 Feminist Art & Theory 1970 to Present

How have feminist artists and theorists challenged the conventions of art history? This course begins with the feminist art world activism that arose in the 1970s in the context of the women's liberation movement. During this time, feminist artists sought to establish new forms of art

education, venues for exhibition, and creative working methods to provide alternatives to traditional art world institutions (which were often seen as ill-suited or unreceptive). We will examine how current artists, building on this recent history, continue to develop feminist aesthetics and politics in a variety of contemporary practices, including installation art, body art, performance art, and video. We will read texts by Griselda Pollock, Linda Nochlin, Lucy Lippard, Carolee Schneemann, Helene Cixous, Laura Mulvey, Lisa Tickner, Judith Butler, Adrian Piper, and Helen Molesworth, among others, and discuss the relationship between feminist theory and artistic creativity. Prerequisites: 300 level class in art history or 300 level class in gender studies or permission of the instructor.

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

ARTARCH 4115 Minoan and Mycenaean Archaeology

A study of the Minoan civilization and late Bronze Age Greece. Relations of the two civilizations to each other and to the Near East. Examination of archaeological evidence and its varied interpretations by scholars in relation to solving chronological and historical problems. Prerequisite: Art-Arch 331, or permission of instructor.

Credit 3 units. Art: AH

ARTARCH 4120 Contemporary Art in Exhibition: Museums and Beyond

How does the collection and display of artwork create meanings beyond the individual art object? During the 20th century, enormous shifts occurred in exhibition design as artwork projected from the walls of the museum, moved outdoors to the space of the street, and eventually went online. We will study an array of twentieth-century exhibition practices and sites in their social and historical contexts, including the temporary exhibition, the white cube, museum installations, and websites. During the seminar, we will examine how issues such as patronage, avant-gardism, nationalism, and identity politics have progressively brought museums and other exhibition spaces into question. Prereqs: Intro to Western Art (L01 112) or Intro to Modern Art (L01 211); one 300-level course in Art History preferred; or permission of instructor.

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

ARTARCH 4125 American Impressionism

With a focus on American artists traveling abroad and American expatriate artists, 1880-1920; a special emphasis of the seminar will be the works of John Singer Sargeant, featured in a major exhibit at the St. Louis Art Museum at the same time. Prerequisite: permission of instructor.

Credit 3 units. Art: AH

ARTARCH 4140 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 4155 The Invention of the Image: From Classical Art History to Modern Visual Studies

The scholarly field of Image or Visual Studies has developed in response to the widespread proliferation of images, both still and moving, in contemporary life. It distinguishes itself from traditional art history by examining visual representations of all types, not only works of high art, and by concentrating on the role those representations play in the formation of culture. Though most of the scholarship produced in this field focuses on the modern world, it depends upon ideas first developed in Mediterranean antiquity. This course has two primary goals. We will conduct an historical examination of practices and theories of image making from Near Eastern antiquity to modernity. In so doing, we will also carry out an historiographical survey of the major works in Image/Visual Studies, thereby gaining an appreciation for the wide range of methods of inquiry employed in this important field of research. 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: Spring

ARTARCH 4160 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 4165 Topics in Northern Renaissance Art

Consult Course Section Listings for current topic.

Credit 3 units. Art: AH

ARTARCH 4170 Ancient Coins

The seminar is designed to research the rich world of Greek and Roman coinage by using the university's own resource, the J.M. Wulfinck collection of coins. Emphasis on coin typology, works of art or buildings illustrated on our coins, and the history of coinage. We will be using actual coins in the gallery. Due to the delicate nature of the material, the course is by PERMISSION OF THE INSTRUCTOR ONLY.

Credit 3 units. Art: AH

ARTARCH 4175 Sacred Spaces of Islam

This course traces the development of Islamic sacred space during the seventh to the nineteenth century through case studies of specific cultural groups and their architectural traditions from Spain to India. Readings address both the historical contexts in which buildings were produced as well as the rituals and beliefs that gave them meaning. Special attention is paid to the shifting uses and significances of Islamic

holy buildings over time. Critical readings from architectural theory provide students with a basic foundation in the methods and concepts that have shaped scholarly discourse on sacred space in the modern era.

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

ARTARCH 4180 Greek Vase Painting

This seminar will examine vase painting from the geometric period (ca. 800 BC) to the end of the red-figure style (ca. 350 BC), but the majority of class time will be spent looking at Attic vase-painting of the sixth and fifth centuries BC. The iconography of Greek vases, particularly Attic black-figure and red-figure, provides an extraordinary view into the culture and beliefs of contemporary society. Some vases are clearly made as grave offerings, others as votive offerings at sanctuaries, and still others for use at home. The focus of this seminar will be the relationship of a vase's images to the context of its use. How much does the intended use and audience for the vase determine the images on it? These important questions have not received much attention by scholars, and class papers may possibly result in publications. Enthusiastic class participation required. Occasional responsibility for presentation of weekly readings. Class paper and presentation.

Credit 3 units. Art: AH

ARTARCH 4185 Avant-Garde Art

Derived from the military vanguard, the term avant-garde is used within discourses pertaining to art since the mid-19th century. In the 20th century, theorists such as Renato Poggioli, Matei Calinescu and in particular Peter Bürger have characterized the avant-garde as artistic movements that strive for a connection between art and life with the ultimate goal to effect societal and political changes through aesthetic practices. Avant-garde categories include the critique of the institution of art (i.e. its independent status), and its institutions (i.e. museums and galleries), the use of everyday non-art materials (i.e. newspapers or cheap and mass-produced materials), the questioning of the uniqueness of the artwork, the obliteration of a coherent aesthetic experience through montaged, collaged and fragmented images, and the expansion of traditional art forms (painting and sculpture) into forms that embrace non-art and everyday realms (i.e. montages, objects, and installations). This seminar will explore these themes by reading texts by avant-garde artists and discussing avant-garde art works. We will consider movements such as Cubism, Futurism, and Dadaism in the early 20th century, Pop Art, Minimalism, and Conceptual art in the latter twentieth as well as contemporary art practices that like the earlier avant-gardes expand art into the everyday. Artists such as Pablo Picasso, Umberto Boccioni, Kazimir Malevich, Robert Rauschenberg, Sol LeWitt, Joseph Beuys, Sigmar Polke and Isa Genzken played important roles in shaping such avant-garde ideas. UNDERGRADUATES WITH PERMISSION OF INSTRUCTOR.

Credit 3 units. Art: AH

ARTARCH 4190 The Parthenon

A study of the architectural design, aesthetic principles, engineering and construction of the greatest Greek building. Its architecture will be considered in conjunction with its immense sculptural program that revolutionized European art. We will penetrate deeply into the background of this remarkable work of art and try to understand it by placing it in its proper context and comparing it with other similar efforts in Classical Greece. Prerequisite, junior or senior standing or permission of instructor.

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

ARTARCH 4195 Greek Sculpture

The development of Greek sculpture from its earliest beginnings (circa 800 B.C.) through the time of Alexander. Early influences from Egypt and the Near East. Sculpture's relation to changing artistic concepts and the changing character of Greek society. Prerequisite: Art-Arch 331, permission of instructor required.

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

ARTARCH 4200 Greek and Roman Pottery

Pottery is the most commonly found artifact on virtually all Classical sites. It therefore serves as an essential tool for the dating and interpretation of monuments and features in excavation. It also offers evidence for trade, diet, life style, and many other aspects of ancient life. The course will examine the typology and chronology of the major pottery types produced from the 6th century BCE to the 4th century CE, as well as the ways in which pottery has been used to throw light on the culture and society of the ancient Greeks and Romans. Prerequisite: permission of instructor.

Credit 3 units. Art: AH

ARTARCH 4205 Ancient Greek Sculpture in Context

Sculpture counts among one of the greatest artistic achievements of ancient Greece, and one that has had the greatest impact on the art of later periods. This course will focus on original works of art of the Archaic and Classical periods (600-300 BCE), placing emphasis on how study of their contexts - the places in which they were produced, displayed, and found - contributes to our understanding of their place in the ancient world. Background material, to be covered at the beginning of the semester, will include the origins of monumental Greek sculpture at the beginning of the Archaic period (late 7th-early 6th c. BCE), and the stylistic development of the Archaic and Classical periods. We will then proceed to discussion of various types of sculpture (architectural, cult statue, votive, commemorative, funerary) and how these works functioned within the context of the Panhellenic sanctuary, the city sanctuary, the secular center of the city, and the necropolis. In a different view of context, we will also consider sculpture recovered from ancient shipwrecks, looted art on its way to the ancient Roman art market. Prereqs: L01 331 or permission of the instructor.

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

ARTARCH 4210 Pictorial Illusion in the Ancient Mediterranean

Among the many accomplishments in the history of Greco-Roman art, ancient writers especially valued the development of pictorial illusion. Pictorial illusion refers to the techniques of reproducing or approximating aspects of the visual perception of the material world on a two-dimensional surface. These include foreshortening, the application of highlights, and the indication of multiple points of depth in space relative to the picture plane. The purpose of the course is to explore the material, stylistic, and technical history of illusionistic painting practices in the ancient Mediterranean world from Classical Greece to Late Antique Rome and to seek to understand the cultural and social significance of those practices. In addition to examining specific historical questions in the development of ancient painting, the course will investigate trans-historical connections between vision, visibility, and methods of representation. Prerequisites: Either L01 113 or L01 215, or permission of instructor. One 300-level course in Art History preferred.

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

ARTARCH 4214 Rome: The First 2,000 Years

Weaving together the ancient and the early modern, this course offers students an overview of the history, topography, art, and architecture of the city of Rome. Rome has been continuously inhabited for more than three millennia, and its urban fabric both reveals and conceals a unique history of occupation, destruction, reconstruction, revival, and excavation. The course will move between the ancient and Renaissance

periods of Roman history, and will examine the city's most important and lasting contributions to the history of art and architecture. It will center especially around a week-long trip to Rome over Spring Break, during which students will present on-site research reports. The trip, and the course as a whole, will be limited to fourteen students. Flights, lodging, ground transportation and two meals will be paid for by the Department's West Bay View Travel Seminar endowment. Travel plans are subject to change due to changing pandemic restrictions. The course is limited to graduate students, majors, and possibly minors in the Department of Art History & Archaeology, and admission is contingent on an interview with the faculty shortly after registration. Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH BU: HUM, IS EN: H
Typical periods offered: Spring

ARTARCH 4216 Greek Art in Rome: Discourse, Dedication, and Reflection

Throughout the modern period, Ancient Greek art has been perceived as a genuinely original and creative tradition in which both individual artists and regional schools made some of the most significant advances in the long development of European art. Roman art, by contrast, has been seen as derivative and secondary; Johann Joachim Winckelmann, the founder of modern art history, classified it among the style of the imitators. However, this traditional dichotomy rests in large part on the Romans' own reactions to their encounters with the arts of Greece. Through the analysis of textual sources, architecture, statuary, and painting, this course will investigate the status and influence of Greek art in the city of Rome from the third-century BCE until the late Imperial period, and it will seek to understand how Roman responses to and uses of Greek art have come to shape the modern perception of both traditions. 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 Arch: HUM Art: AH, CPSC, HUM BU: HUM EN: H

ARTARCH 4220 East Asia in the Age of Tang

An archaeological investigation of the visual and material culture of modern-day China, Korea, and Japan in the 7th and 8th centuries. Subjects include city planning and architecture, Buddhist arts, secular painting, and ceramics and metalwork. Themes include imperial patronage, exoticism, popular culture, and images of women. Prerequisite: permission of instructor. Credit 3 units. Art: AH

ARTARCH 4225 Constructing Chinese Art History

How to construct a history of the visual arts and material culture of pre-modern China remains an unresolved problem. This seminar first examines the efforts of non-Chinese sinologists and art historians over the last century, and the conceptual and interpretive dilemmas they have negotiated. The second part of the course examines Watson's *Art of China* (Yale, 1995), Clunas' *Chinese Art* (Oxford, 1997), and Thorp and Vinograd's *Chinese Art and Culture* (Abrams and Prentice-Hall, forthcoming) as contemporary solutions to this problem. Prerequisite: permission of instructor. Credit 3 units. Art: AH

ARTARCH 4265 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

Typical periods offered: Fall, Spring

ARTARCH 4270 Sung Painting

Major themes and subjects in Chinese painting from about 1000-1300. Emphasis on the nature and institutions of imperial patronage and collecting; catalogues, histories and criticism of the period; issues of connoisseurship and establishing a corpus. Prerequisite: permission of instructor.

Credit 3 units. Art: AH

ARTARCH 4275 The Caves of the Thousand Buddhas

Since the turn of the century, the Caves of the Thousand Buddhas at Tun-huang (Dunhuang) have become well known as the pre-eminent repository of the visual culture of medieval Chinese Buddhism. The seminar explores this cave-chapel site, its murals and sculptures, as well as the portable painted scrolls and manuscripts recovered from a cache and carried away as loot by European adventurers. Prerequisite: any 300-level course in Asian art or permission of instructor.

Credit 3 units. Art: AH

ARTARCH 4290 The Art of Japanese Picture Scrolls

Japanese narrative hand scrolls of the 12th through the 14th centuries. The artistic challenges of the horizontal format, relationship between text and picture, and the patrons and audience of such works. Prerequisite: graduate standing and advanced Japanese language skills.

Credit 3 units. Art: AH

ARTARCH 4296 Japanese Prints: Courtesans, Actors and Travelers

Woodblock prints of the 18th and 19th centuries and their relationship to literature and popular culture. Topics include the life of the pleasure quarters, sexuality and the erotic, parody, kabuki theater, and the representation of women. Prerequisite: 3 units in Japanese painting, or permission of instructor.

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

Typical periods offered: Spring

ARTARCH 4300 The Three Emperors: Redefining Chinese Art in the Golden Age

Ruling imperial China during its last Golden Age, the Qing emperors Kangxi, Yongzheng, and Qianlong patronized the arts during an unprecedented period of prosperity and international exchange. Many of the works they commissioned are now icons of Chinese culture, but in their time these three Manchus redefined Chinese art with ideas and styles from Baroque Europe, Tibet, Mongolia, and even Islamic Central Asia. This seminar focuses on the ethnically and culturally diverse art, architecture, and material culture patronized by these three emperors to examine how they and their multi-ethnic empire changed the definition of Chinese art during the long eighteenth century. Prerequisites: Intro to Asian Art (L01 111); or one 300-level course in Asian Art History, History or Literature; or permission of instructor.

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

ARTARCH 4305 Collecting and Connoisseurship in China and Japan

An investigation of the role of collecting and connoisseurship in the creation and perpetuation of what we know as East Asian art history. Issues to be explored include: evaluation and taste; cataloguing; psychology of collecting; fakes and forgeries; politics of imperial collecting; and exchange and marketing of art.
Credit 3 units. Art: AH

ARTARCH 4320 East, Meet West: Asia Encounters Europe

This seminar, which is grounded in cross-cultural aesthetics, examines East Asian visual responses to European art and science from the 16th through 19th centuries. The same Western ideas and works that were first introduced by Jesuit missionaries, that were continued by merchants, and that culminated with colonial enterprises left very different impressions on China and Japan. An introduction to cross-cultural aesthetics from both Western and East Asian perspectives lays the theoretical foundation to engage these works of art before the course proceeds thematically through time to cover painting, cartography, woodblock prints, ceramics, and photography within transregional and transcultural contexts. One upper-level course in Art History is recommended but not required before taking this course.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H
Typical periods offered: Fall

ARTARCH 4330 Porcelain and Lacquer Abroad: Europe Encounters Asia

From 1500 to 1800, Europeans primarily used exported porcelains and lacquers to engage with China and Japan, which were neither under colonial control, nor easily accessible by travel. Collected first in *kunstkammern* by rulers and nobles as emblems of power, these initially rare, exotic luxuries retained their prestige even as they became more widely available and explicitly gendered. Combining deep object studies with collectors' case studies from across Europe, this course examines how early modern Europeans used porcelains and lacquers to satisfy their curiosity about and material desire for China and Japan. In addition to practical training in essential primary sources such as inventories, it will also introduce theories of luxury and consumption, gift exchange, cross-cultural interaction, material culture, and the global movement of objects. Prerequisites: L01 111 preferred; one art history course or permission of instructor
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, HUM BU: HUM, IS EN: H
Typical periods offered: Fall

ARTARCH 4335 Pilgrimage and Art in the Middle Ages

Pilgrimage has existed as a phenomenon in many societies through the ages. This course examines Christian pilgrimage as a major unifying force during the Middle Ages, affecting king, cleric, and peasant alike. Our focus will be on the monuments—especially those in the Holy Land, Rome, and Santiago de Compostela—that were the pilgrims' destinations. Prerequisite, Permission of department.
Credit 3 units. Art: AH

ARTARCH 4345 Vermeer

This course examines the life and work of one of the most admired—and traditionally enigmatic—artists of the seventeenth century. Vermeer's extant oeuvre of 35 paintings will be studied in light of recent developments in the study of his technique, iconography, and artistic and social milieu. Permission of instructor required.
Credit 3 units. A&S IQ: HUM Art: AH BU: HUM EN: H

ARTARCH 4360 Caricature: The Culture and Politics of Satire

This course examines the golden age of caricature. Beginning with the prints of William Hogarth, we will look at the caricatural traditions in France and England from the late 18th century through the early 20th century. Special emphasis will be placed on visual satire as a vehicle for social and political critique; on theories of humor (particularly Baudelaire and Bakhtin); and on the development of a mass market for this imagery. Other figures to be discussed include Rowlandson, Cruikshank, Daumier, Gavarni, Philpott, and Gil. We will take advantage of a major collection of French caricature in the Mildred Lane Kemper Art Museum at Washington University as well as collections available for study in Olin Library and at the Saint Louis Art Museum. Prerequisites: L01 113, L01 215, or a 300-level course in modern European history or literature; or permission of instructor.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH BU: HUM EN: H

ARTARCH 4361 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 *Naturselfdruck* 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
Typical periods offered: Fall

ARTARCH 4365 Leonardo Da Vinci

Leonardo da Vinci is universally recognized to be one of the greatest artists of all time. But who was Leonardo? Artist or scientist? Master, magus or myth? This seminar explores the reality and fiction of a fascinating, yet enigmatic genius, as well as placing this unique individual in the contexts of Renaissance Italy and the modern imagination.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H

ARTARCH 4380 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
Typical periods offered: Fall, Spring

ARTARCH 4381 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
Typical periods offered: Fall, Spring

ARTARCH 4384 Cross-Cultural Exchange in Renaissance Art

The study of cross-cultural artistic exchange in Renaissance art has long been impeded by persistent notions of exoticism and influence, both of which presume the superiority of one culture over another. We will problematize this hegemonic model and pursue instead the intersection of competing aesthetic, political, and religious ideals in the encounters between Renaissance Europe, the Americas, Africa, and the Muslim world at large. Topics include visual representations of race, physiognomy, and human civilization. Admission to this seminar, which has a required field trip sponsored by the Department over the weekend before the semester starts, is granted only through an application made directly to Professor Bass. Please sign up on the wait list, and contact her if you are interested in the course.

Credit 3 units. A&S IQ: LCD Art: AH EN: H

ARTARCH 4385 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 4408 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

Typical periods offered: Spring

ARTARCH 4415 Michelangelo the Architect

When, why, and how did the great Renaissance sculptor, painter, and poet Michelangelo Buonarroti become an architect? This seminar will survey Michelangelo's built and unbuilt architecture, his methods and extant drawings, and the process and influence of his creations.

Credit 3 units. Art: AH

ARTARCH 4420 Rembrandt van Rijn

This seminar explores the connections between the life and work of Rembrandt. The biography of the artist will serve as a foundation to explore the breadth of Rembrandt's activity as a painter, printmaker and draftsman. Special attention will be paid to original works in St. Louis collections. PREREQUISITE: PERMISSION OF INSTRUCTOR.

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

ARTARCH 4425 Rembrandt as a Printmaker

Rembrandt's etchings will be explored, with an emphasis on original materials in St. Louis and other collections, with a possible exhibition as the outcome. Prerequisite: Permission of instructor.

Credit 3 units. Art: AH

ARTARCH 4426 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 conceptions-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 300-level course in Art History or permission of the instructor

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

Typical periods offered: Spring

ARTARCH 4430 Early Modern Art, Science, Collecting

Encyclopedic or microcosmic early modern collections also known as Wunderkammern or Cabinets of Curiosities brought together all manner of artifact and natural object, and offered an arena for aesthetic contemplation and natural historical or scientific investigation alike. A space of knowledge-production and a highly socialized domain as well, the early modern collection responded to and activated the senses; some called the sorts of objects assembled in Wunderkammern-rhinoceros horns, ivory lathe-work carving, resins and gems, instruments, feather work, paintings, and carved coconuts and shells set in elaborate filigree-sensuities. This seminar examines early modern collections in Spain and Portugal, at Hapsburg and

Medici courts, and in Dutch and Flemish cities. Intended as both an introduction to the ways in which the practices of art and science depended on and informed one another in the early modern period in Europe, this seminar will also offer students the opportunity to engage with and make interventions in an ongoing scholarly discussion about art, science, wonder, and the social order of objects in early modern Europe. Prerequisites: One 100- or 200-level course, and one 300-level course in Art History; or permission of instructor.

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

ARTARCH 4440 Gian Lorenzo Bernini: The Sculptor of the Roman Baroque

An examination of Bernini's development of Baroque sculpture in relationship to the art of Michelangelo and Giambologna as well as to religious and secular patronage in seventeenth-century Rome. Students will be required to write research papers and give oral reports on assigned topics. Prerequisite, permission of instructor.

Credit 3 units. Art: AH

ARTARCH 4445 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
Typical periods offered: Fall, Spring

ARTARCH 4450 Art and Culture in Fin-De-Siècle America

The particular climate of the fin-de-siècle and its expression in art, architecture, and letters. Concurrent development in Vienna, Paris, and London as basis for comparison. Themes include new theories of mind and perception, the fate of rationalism, the crisis in bourgeois values, and redefinitions of gender. Prerequisite: permission of instructor.

Credit 3 units. Art: AH

ARTARCH 4455 Topics in American Art

What makes American art so different? So appealing? With a national identity forged by violent revolt against European colonialism, Americans have long considered their art as separate from a grand, though debased, European tradition. In this seminar, we will discuss particular moments of tension between the "high" and "low" in American art from the early republic to the 1970s, including the work of Thomas Eakins, Winslow Homer, Jackson Pollock, and Andy Warhol. Considering the subject in this way leads to a paradox: American artists often craved the approval or institutional acceptance that comes with high culture, yet sought the "low" as a way of signifying an entrepreneurial, individual, rugged, or rustic "American" spirit. We will pay particular attention to moments when the intersection of art and popular culture articulate broader social and political debates in American society.

Credit 3 units. Art: AH

ARTARCH 4465 Transamerica: The United States and Mexico Between the Wars

Many areas of 20th-century U.S. culture between World Wars I and II were inspired by postrevolutionary Mexico. The Mexican Revolution (1910-1917) profoundly reoriented modern Mexico, introducing new cultural and aesthetic forms and historical themes over subsequent decades. Mexican artists contributed to a new national consciousness drawing on indigenous Mexico and on the new politics of workers and peasants, which were given monumental expression in mural painting. The bidirectional exchange between U.S. and Mexican artists was of great importance for the cultural revitalization of the New Deal and after in the United States. Among artists, writers, anthropologists, and tourists, the vogue for things Mexican was fed by many sources, including increasing travel, diplomatic exchange, and a yearning for alternatives to U.S. modernity. This seminar will support travel to Mexico City, funded by the Department of Art History and Archaeology. Students in this course must be graduate students or undergraduate majors or minors in Art History and Archaeology or Latin American Studies. Recommended prerequisite courses include one 300- or 400-level course in 20th-century U.S. art or history or one relevant course in the Latin American Studies program.

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

ARTARCH 4466 Cahokia to Contemporary: Native American Arts, Past(s) and Future

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: Spring

ARTARCH 4470 The City in American Arts and Popular Culture

From the mid-nineteenth century forward, artists, writers, sociologists, and cultural critics have identified the city as the primary site of a vast array of historical changes associated with modernization. This course will explore the range of cultural responses to the new 20th century city up to World War II. The American city was seen as both an incubator of difference, and of mass conformity and manipulation; a dynamic space in which to form fluid networks that catalyzed new forms of creativity, and a place of strangers and social alienation. We will trace the history of these polarized responses in the 20th century arts and literature of

the city, looking at the vibrant popular culture of film, vaudeville, and cross-dressing; new aesthetic forms such as collage and expressionism; and new urban subjects. Prereqs: 300-level course in American 20th c. Cultural History, American Art, Literature, or permission of instructor. Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM, SSC BU: HUM EN: H

Typical periods offered: Fall

ARTARCH 4475 Native and Cosmopolitan Modernisms: American and European Art Between the Two World Wars

This seminar focuses on two contrasting currents within American and European modernism between the two world wars: native and cosmopolitan. Alternating between the United States and France, the content of this course begins in the years before World War I and concludes with the rise of virulent forms of cultural nationalism during the late 1930s. We consider the subjects, personalities, aesthetic strategies, and political and social investments associated with these alternative modernisms, which are linked to a search for roots on the one hand and to a desire for forms of spatial and social mobility on the other. By comparing the homegrown and expatriate experiences, we will consider divergent attitudes toward identity, gender, nation, time, and nature, analyzing these two fundamental responses to modernity in relation to one another. 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 Arch: HUM Art: AH, HUM BU: HUM, IS EN: H
Typical periods offered: Fall, Spring

ARTARCH 4480 Gender in 19th-Century Art

An examination of the representation of gender, i.e. the construction of male and female identities through images, and the role of gender in artistic practice. Readings and class discussion will focus on American, French, and English art. Prerequisite: Survey of modern art; any 300-level course in 19th-century American/European art or culture; or permission of instructor. Credit 3 units. Art: AH

ARTARCH 4485 The Age of Gatsby: American Art and Culture From World War I to the Great Crash

Mass consumption and the expansion of mass culture; mechanization; and the birth of a new visual culture that turned on animation, advertising, photography, and film. Taking our cues from the cultural contradictions and historical tensions embedded in F. Scott Fitzgerald's great novel of 1925, and the 2013 film inspired by it, this seminar will trace what many at the time called the Rediscovery of America and its tribulations. American artists, writers, and cultural theorists embraced the possibilities and pitfalls of American modernity, the nation's mythic promise and its historical dilemmas in the face of growing commercialization and standardization. This seminar is an interdisciplinary look at the art, visual culture, music, literature, and cultural essays of the 1920s through the lens of nation, race, region, and cultural identity(ies). Prerequisite: 300-level 20th-century American art, history, or literature course, or permission of instructor.

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

ARTARCH 4486 The Arts of Cultural Democracy: America in the 1930s

What does democratic access to the arts look like? Over the past decade the question of distributive justice has taken on new urgency in our nation. This seminar will look at an earlier period in the nation's history--the 1930s, from the stock market crash of 1929 to the beginning of World War II--when the ideal of cultural democracy was put into practice on a variety of fronts, from dance to the fine arts to public

murals and the collecting and inventorying of the nation's material and cultural legacies. We will also consider the possibilities and limits of political art, the impact of John Dewey on future generations of artists and culture-makers; the relationship between leftist politics and modernism; regionalism and internationalism; debates over the nature of documentary photography, and efforts to create a 'useable past.' Prerequisite: one 300-level course in European or American twentieth-century art, literature, or cultural history; or permission of the instructor. Credit 3 units. A&S IQ: HUM, SC Arch: HUM Art: AH, HUM BU: HUM EN: H
Typical periods offered: Fall

ARTARCH 4497 Art, Vision, and Science in China

After China and Europe began sustained contact, the introduction of Western science, math, and technology often affected Chinese art more than anything else. New optical devices and ways of visually understanding the world produced a range of positive and negative responses. Often expressed in art, these works demonstrate how new ideas affected Chinese conceptions of vision, looking, cognition, and visibility. Covering the seventeenth through mid-twentieth centuries, this course discovers how Chinese art became entwined with vision and modern science, covering prints, paintings, objects, and photographs across medicine, astronomy, cartography, optics, and mathematics. Prerequisite: L01-111, one course in Art History or Asian Studies, or permission of instructor. Credit 3 units. A&S IQ: HUM, LCD Art: AH BU: HUM

ARTARCH 4500 Modern Architecture in St. Louis

This seminar is intended to develop understanding of the history of modern architecture in the St. Louis area from circa 1900 to the present, using readings, class discussions, site visits, and lectures. Now again a topic of interest after an era of neglect, what is broadly termed modernism in architecture was extensively deployed in the St. Louis area in the mid-twentieth century, before it became a source of controversy in the late 1960s. The course will begin with a brief overview of the architectural history of St. Louis to 1930, when much of its historic architectural urban fabric was built, and will then focus on various architects and projects in the metropolitan area in the period between 1930 and 1970. Students will be expected to research a local building, project, or architectural direction in depth, and make presentations about the topic over the course of the term. Other class requirements include regular attendance (including tours, which are an essential part of the class), class participation in discussions that demonstrate awareness of the required reading, and writing reading summaries. There will also be a short paper at the beginning of the semester, an essay exam, and a 15-page final research paper. For this paper you will be expected to document, critically analyze, draw conclusions, and present these buildings or sites to the class in a twenty-minute presentation. This course is for graduate students or advanced undergraduates who have had some preparation in either the history of modern art or the history of modern architecture. Prerequisite: A 300-level art history course, or the permission of the instructor.

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

ARTARCH 4505 Art and Culture in 1920s America

This interdisciplinary seminar examines the relationship between art and 1920s culture in the United States, including how artists and critics thought about the nature of our cultural heritage (both its rich possibilities and its limitations); the potential of technology and urbanization as well as the threats they pose to older cultural values; the nature of a multicultural society and the contributions of minority traditions to the evolution of American culture; the lure of the Southwest; early criticism of popular media; and the conversation between popular culture and high art. Prerequisite: L01 113 or permission of instructor. Credit 3 units. Art: AH

ARTARCH 4507 Exhibition Seminar: Documenting Sculpture in Photography and Beyond

In this seminar, students will curate an exhibition in Olin Library that explores how photographs and other reproductive images shape histories of art. No technology is neutral, and even a photograph that claims to document a sculpture alters our perception of it, determining where we stand and what we see. By mediating our access to a given object, a photograph gives rise to particular narratives about it. In this course, students will examine critical approaches to the role of photographs and other forms of art documentation. They will work firsthand with a wide range of primary source materials at Washington University, including 19th-century photographic works in the Russell Sturgis Photograph Collection as well as early modern engravings, plaster casts, and digitally fabricated 3D prints, all of which reproduce ancient and Renaissance sculpture. Students will also gain practical experience in exhibition design and production: both creative and editorial processes will be foregrounded, from selecting works for display and writing wall texts to participating in installation. The exhibition will open in May 2020. Prerequisites: Introduction to Western Art (L01 113), 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 4510 History of Photography

Topics on American and European photography before 1960, with an emphasis on photography as document and/or evidence, both in its Fine Arts element and as a historical/cultural record.

Credit 3 units. Art: AH

ARTARCH 4520 Topics in Modern Art

The sources, styles, influences, and content of the art of such artists as Gauguin and Cézanne examined in the context of contemporary movements in art and literature. Prerequisite: art history major, or permission of instructor.

Credit 3 units. Art: AH

ARTARCH 4525 Constructing the Canons of Modern Art: 1860-1960

From textbooks to museums to private collections, we experience histories of modern art through selections that present narratives of which art matters the most -- to artists, to critics, to the general public, and, supposedly, to history as a whole. How have established canons come to be, who are they for, and how do they resist or engage revision over time? This course examines narratives of modernism and its relationship to rhetorics of criticism, the power of the art market, sensationalized biographies, the practices of collectors and museums, nationalistic interests, and histories of exclusion. Who rises to the top in significance? In what ways have women artists, artists of color, and LGBTQ artists been included or excluded? Key art critics and art historians include Fry, Barr, Pollock, Nochlin and Saslow. Artists may include but are not limited to Manet, Monet, Morisot, Cassatt, Van Gogh, Gauguin, Cézanne, Bell, Modersohn-Becker, Claudel, Tanner, Sickert, Valadon, Duchamp, Cahun, Picasso, Beckmann and Krasner. Students will research comparative case studies and create their own alternative timelines of modern art from 1870-1950. Prerequisites: L01 215, Intro to Modern Art; and one 300-level Art History course.

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

Typical periods offered: Spring

ARTARCH 4530 Art and Culture in Fin-De-Siecle Europe

This course presents an examination of painting, photography, and the decorative arts in France during the period between the two World's Fairs of 1889 and 1900. Artistic movements include Symbolism (Van Gogh, Gauguin, and Redon), later Impressionism (Monet and Morisot),

Neo-Impressionism (Seurat and Signac), and Art Nouveau. Thematics include urban leisure and cafe culture, the agrarian ideal, the promises and threats of science and technology, the lure of the primitive, and the impact of nationalism and feminism on the arts. Prerequisites: L01 215 and any 300-level course in 19th-century art, literature, or history; or permission of instructor.

Credit 3 units. Art: AH

ARTARCH 4535 Paris ca. 1900: Art, Leisure and Spectacle

Paris at the turn of the 20th century was a vibrant international center for the development of the visual arts, including painting, photography, film, and the graphic arts, particularly in the exploding domains of posters and illustrated journals. In this seminar, we study the period from 1880 to 1910, and we examine how diverse modes of urban visibility were at the heart of the development of French modern art. The place of graphic arts in promoting popular entertainments (e.g., ballet, opera, café concerts) is considered. Another focus is the powerful role of Parisian satirical journals and caricature in debating matters of class, race, and national identity. We examine diverse modes of displaying and selling the visual arts, particularly in the spheres of World's Fairs, annual salons, and in the avant-garde spaces of gallery and café exhibitions. Artists of central concern include Lautrec, Chéret, Mucha, Degas, Pissarro, the Nabis, Vallotton, and early filmmakers such as the Lumière brothers and Méliès. Prerequisite: L01 215 or permission of instructor. One 300-level course in modern art history or a course in modern French history or literature is preferred. French language reading skills are not required.

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

ARTARCH 4540 Matisse and Modernisms

Certain artists generate enormous interest during their lifetimes and long after. Over time, the work of such artists is subjected to a variety of interpretive approaches in light of changing trends in art criticism and art history; the influence of contemporary art; the ebb and flow of interest in different aspects of the artist's production; changes in the political landscape; and the changing sense of how the artist's work intersects with contemporary cultural developments. This set of intersecting concerns is especially fluid in the modern period, when there is no single dominant idea of the role of art in society. The variety of interpretive strategies developed from and applied to the work of Henri Matisse demands a critical reading of the extensive literature on the artist as well as an understanding of the variety of modernisms through which to assess his artistic project. Students will gain a thorough familiarity with the work of one of the most influential artists of the 20th century, and they will engage aspects of the historiography of 20th-century art through a survey of developments in the Matisse literature. 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 Arch: HUM Art: AH BU: HUM EN: H

ARTARCH 4545 The Century of Picasso

The art of Pablo Picasso (1881-1973) spanned three-quarters of the 20th century, and posthumous critical response to his work shows no sign of abating. Picasso was a leading figure in the European primitivist trends at the beginning of the last century, and with Georges Braque, he developed the aesthetic system of Cubism, which rewrote the rulebook of artistic representation. Although he was not an activist, his art routinely engaged momentous political events. Toward the end of his career, he strove to shape his legacy through artistic dialogues with artists of the past by appropriating their styles or subjects, and making them his own. Such eclectic activity, coupled with his creativity and prolific output, has ensured his place among the most influential artists of his century. Prerequisites: one 300-level course in modern art or permission of instructor; junior, senior or graduate standing.

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

Typical periods offered: Fall

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

ARTARCH 4550 Romanticism to Realism: French Art 1830-1871

This course traces the flourishing of romanticism and the emergence of various forms of Realism in nineteenth-century French modernism, opening with the Revolution of 1830. Artistic tendencies ranging from the official and the academic to emergent romantic and avant-garde alternatives are addressed, as well as the unresolved social and aesthetic tensions that support the demand for an art that addresses modern times. The political idealism and the rhetoric of Republicanism in the Second Republic (1848 to 1852) intertwine with the emergence of a critical modernism that seeks truth in form, in materiality, and in political philosophy. Under the authoritarian regime of the Second Empire (1852-1870), the mandates of realism and idealism continue to vie in a period that sees both the flourishing of the academic system and the art dealer system, and the emergence of a critical avant-garde. The course closes with the emergence of Impressionism and the crisis of the Franco-Prussian war. Artists to be discussed include Delacroix, Ingres, Millet, Daumier, Courbet, Corot, Manet, Bonheur, Bayre, Clesinger, and the early careers of Bazille, Degas, Monet, Renoir, Pissarro, Degas, Morisot and Cassatt. Pre-requisites: limited to graduate students in Art History); advanced undergrads only with permission of instructor. Some prior knowledge of French modernism required; some facility with French language useful but not required.

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

ARTARCH 4555 Gauguin in Polynesia: The Late Career

This seminar focuses on the late career of Paul Gauguin, in Tahiti and the Marquesas. This course examines closely the colonial context of fin-de-siecle French Polynesia, Gauguin's response to indigenous culture, his ongoing interests in European currents of theosophy and anarchism, the development of his primitivist style in response to the French avant-garde, and Gauguin's legacy to modern art and culture in the early twentieth century. Readings will range from primary texts (literature and journals read by the artist, his letters, his satirical articles and caricatures produced for a Tahitian newspaper, his treatises on religion), to post-colonial theory and recent critiques of primitivism. French reading skills are useful, but not required for the course. We will visit the St. Louis Art Museum to view both the Oceanic collection, and prints and paintings by Gauguin. PRE-REQUISITE: AT LEAST ONE UPPER-LEVEL COURSE IN MODERN ART HISTORY, OR PERMISSION OF THE INSTRUCTOR.

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

ARTARCH 4560 Contemporary Art in France

This course will cover artistic styles and movements from 1945 to the present, including art informel, art brut, new realism, the Situationist International, and new wave film. Artworks will be studied in the context of cultural debates, on topics such as post-WW II reconstruction, decolonization, consumerism, the '68 revolution, the influence of the mass media, and changing conceptions of national, ethnic, and gender identity. Reading knowledge of French is helpful. PREREQUISITE: PERMISSION OF INSTRUCTOR.

Credit 3 units. Art: AH

ARTARCH 4565 French Art and Politics in the Belle Epoque

This interdisciplinary seminar addresses the rich intersection of politics, fine arts and visual culture in modern France from the Franco-Prussian War (1870) to the First World War (1914). We will study the political trends, historical events, and cultural conditions of the era, and their direct influence on the production and reception of a wide range of visual arts, ranging from official paintings and monuments to popular culture such as tourist and documentary photography, commercial posters and political caricature. We also examine the question of what it meant in the Belle Epoque to be an avant-garde artist, and how such artists expressed political sentiment in their work. Prerequisites: permission of instructor.

ARTARCH 4570 van Gogh: Creativity, Mythology, and Commodity

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

Typical periods offered: Fall

ARTARCH 4575 Gauguin Then and Now: Art, Myth, and Controversy

This course is an examination of the art and career of Paul Gauguin (1848-1903) and the artistic, social, and political milieu of colonialism in which he worked in France, Polynesia, and the Caribbean. Topics include avant-garde Impressionist and Symbolist cultures, the power of the art market/dealer system, the artist's writings (in translation), French colonial culture and pervasive myths of island paradise, and the pressing critiques offered today by postcolonial and feminist theory. The final third of the course will focus on the varied global reception of his work in the 20th and 21st centuries as well as controversies surrounding his art, writings, and legacies, particularly among contemporary Pacific Islander artists and artists of color. We will consult local museum collections as possible and perhaps take a class trip to Chicago to see essential collections. Prerequisite: L01 215 or any 300-level course in art history, or permission of instructor.

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

Typical periods offered: Fall

ARTARCH 4580 Exoticism and Orientalism in 19th-Century Art

An examination of the traditions of exoticism and orientalism in European painting and photography from approximately 1800 to 1900. Readings will include artists' writings, travel journals, literature, theory of colonialism and exoticism. Sample topics to be discussed include: Delacroix, Ingres, Gerome, and the Orient; Flaubert and Maxime du Camp in Egypt; Gauguin and La Farge in Polynesia. PREREQUISITE: ANY 300-LEVEL COURSE IN ART HISTORY OR PERMISSION OF INSTRUCTOR.

Credit 3 units. Art: AH

ARTARCH 4585 The Photographic Muse: The Modern Artist and the Camera

An examination of the interplay of photography with painting and sculpture in European art from 1850 to the First World War, with an emphasis on the fin-de-siecle. Readings address the history of the medium; the critical debates (starting with Baudelaire) over photography as a tool of science or of art; the rise of ethnographic photography; the Symbolist ambivalence toward technology; and the development of Pictorialism at the turn of the century. Artists to be studied include Nadar, Moreau, Degas, Rodin, Steichen, Gauguin, Munch, the Nabis, Brancusi and Picasso. Prerequisite, graduate standing.

Credit 3 units. Art: AH

ARTARCH 4590 Exoticism and Primitivism in Modern Art

An interdisciplinary investigation of the development of exoticism and primitivism in European and American Art from the Enlightenment to the Second World War. Topics include exoticist representations of non-western cultures; the links between colonialism and orientalism; the intersection of discourses on race and gender with exoticism; and the anti-modernist impulse of modernist primitivism. Sample artists and authors include Delacroix, Flaubert, Gauguin, LaFarge, Segalen, Picasso, and Matisse. PREREQUISITE: ANY 300 LEVEL COURSE IN ART HISTORY, PERMISSION OF THE INSTRUCTOR.

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

ARTARCH 4605 The Impressionist Landscape: Style, Place and Global Legacies 1870-1920

We will consider Impressionism as a dominant style of the Parisian art world, first undertaken as an extension of Barbizon naturalism, but soon expanded into an avant-garde style that objectified sensation and emotion in the name of truth in representation. We will examine the place of individual perception, the physiology of sight, and theories of the natural in the development of the Impressionist landscape, through the consideration of style, genre, artistic theory, and these artists' investment in particular sites. Furthermore, the social, commercial and critical networks that supported the movement will be analyzed. Particular attention will be given to Monet, and a special exhibition of his water lily paintings on view at the St Louis Art Museum. Other key artists include Degas, Morisot, Renoir, and Cassatt. We will also discuss the relationship of the Impressionist landscape to the development of modernist abstraction, and the aesthetic and nationalist motivations for its appropriation across the globe. Prerequisite: Introduction to Western Art; Introduction to Modern Art, or permission of instructor.

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

ARTARCH 4610 Impressionism and the Nation in France and Beyond: Painting and Photography 1860-1920

We will consider Impressionism as a dominant style of the Parisian art world, first undertaken as an extension of Barbizon naturalism, but expanded into an avant-garde style that objectified sensation and emotion in the name of truth in representation. Our central question will be the relationship of individual perception, the physiology of sight, and theories of the natural in relation to the importance of place-both region and nation-- in the political imagination of the era. We also address the relationship of the Impressionist landscape to the development of modernist abstraction, and the aesthetic and nationalist motivations of its adaptation as a modernist style around the globe. Prerequisite: senior major in art history, or graduate student standing and permission of instructor.

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

ARTARCH 4635 Critical Studies in Portraiture, Ancient to Contemporary

To study portraiture is to confront the complexity of human identity. The central theoretical question of this course is how identity can be expressed in a portrait. Following the consideration of theories of portraiture, identity, and artistic representation, we will treat specific historical and cultural instances of portrait-making, from ancient Greece to the present. Non-Western cultural examples will broaden the scope beyond the conventional conceptions of portraiture. We will conclude by trying to understand the continuing allure of the portrait today as digital media challenge our conventional ideas of visuality and perhaps even the urgency of portraiture in the post-human age. 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 Arch: HUM Art: AH BU: HUM EN: H
Typical periods offered: Fall, Spring

ARTARCH 4674 Revisiting the Dutch Golden Age: Amsterdam as and at the Center of the Early Modern World

Recent museum and scholarly initiatives have offered innovative, corrective approaches to the study of the seventeenth century in The Netherlands-an era commonly known as "the Dutch Golden Age." Within the last decade, numerous museums and special exhibitions have questioned the historical accuracy and political sensitivity of the term; some museum curators have refused to use it any longer, and many scholars have deliberated on its significance, structuring their arguments about the time through other terms. At the heart of conceptions of the "Golden Age" is the city of Amsterdam, which increased in girth, population, and celebrity between 1600 and 1700. Dutch maritime prowess and trading ventures around the globe resulted in the exponential growth of the urban fabric of Dutch cities and their fame, and Amsterdam was first among equals. Amsterdam was not just the wealthiest, most powerful city in the Dutch Republic, but was praised as the center of the world (omphalos mundi) and celebrated in monuments; and the visual arts were practiced and celebrated widely. But the flow of currency and luxury goods was not the only structuring dynamic: the Dutch involvement in the transatlantic slave trade and the gap between rich and poor, powerful and disenfranchised in the burgeoning metropolis are also hallmarks of the time and place. Studying contemporary scholarly and curatorial approaches to a past that has been by turns glorified and disavowed, this seminar will enable students to engage directly with changing conceptions of the history of this time and place-by reading current historical accounts and editorial interventions and meeting with proponents of various views of the subject (e.g., scholars who have opined that doing away with the "Golden Age" model amounts to throwing the baby out with the bathwater vs. scholars and artists who engage with and propose new lenses for assessing the history of Amsterdam and the Dutch Republic in the context of considerations on political violence and enslavement in particular). The seminar will travel to Amsterdam during spring break 2025, for onsite visits with people, places, and works of art, providing students with the unique opportunity to engage directly with the makings and makers of art history. Prerequisites: Permission of the instructor. Students should have taken at least one seminar in AHA or a closely related field; priority will be given to AHA majors.

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

Typical periods offered: Spring

ARTARCH 4725 From the Death of the Author to the Birth of Youtube: Identity in Contemporary Art

What constitutes an artist today, when anyone can upload his or her musings to the entire world? Is the question even relevant? This course will introduce students to the construction of artistic identity in contemporary art. Students will consider major themes governing the production of contemporary art. We will cover such topics as the death of the author and the end of art, identity politics and authenticity, and the effects of new media on the construction of artistic persona. This course assumes a basic familiarity with the methods of art history, as well as general knowledge of art history before 1960. Prerequisites: Introduction to Western Art or Introduction to Modern Art and one 300-level course in art history, or permission of the instructor.

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

Typical periods offered: Spring

ARTARCH 4726 Globalization and Contemporary Art

What does globalization mean for contemporary art? And what do we even mean when we use the term? This upper-level seminar course considers recent art (1985-present) in the context of theories of development, postcolonialism, and globalization. We will focus on the tensions between the global and the local, as well what it means for an artist to be national or international. We will also consider the impact of neoliberal economic policies on art production and the art market, as well as role museums play in this international context. Finally, we will consider the Internet and social networks as globalizing influences that affect the production and distribution of contemporary art. Prerequisites: Introduction to Western Art or Introduction to Modern Art and one 300-level course in art history, or permission of the instructor. Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H Typical periods offered: Fall

ARTARCH 4735 1968 and Its Legacy

The events of 1968 -- including the May riots in Paris, the Tucuman Arde exhibition in Argentina, the Tlatelolco Massacre in Mexico City, and the Prague Spring (and Russian winter) in the Czech Republic, just to name a few -- ushered in a new political and social imperative for artists. This course will start with 1968 and trace its legacy to the social and cultural movements of the 1980s, 1990s, and early 2000s. We will seek to understand the historical underpinnings of contemporary activist art and determine the roles of socially motivated art in the current political and intellectual climate. Prerequisites: L01 113; L01 215; or permission of instructor. One 300-level course in Art History preferred. Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, CPSC, HUM BU: HUM EN: H Typical periods offered: Fall

ARTARCH 4740 The Persona of the Artist: Contemporary Visual Artists and Their Writings

An art movement is located as much in the writing that surrounds it as in the body of objects that apparently comprise it. In the art world today, it is generally accepted that artists are also artist-writers. This course explores this phenomenon by examining the writings of late twentieth- and early twenty-first-century visual artists. In addition to studying social and political contexts, we will analyze the various modes of writing that artists employ, look for specific points of intersection between their art and writing, consider the circumstances and venues of the writings' publication, study how the writings figure into the contemporary reception of the artists' visual practices, and evaluate art historians' uses of artists' writings. In exploring a range of case studies, we will contemplate the motivations and critical function of writing versus or in combination with art-making as well as the role that the practice of writing plays in forming the identity of the contemporary artist-subject. 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

ARTARCH 4746 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 Typical periods offered: Spring

ARTARCH 4750 Picturing the Anthropocene: Landscape, Land Art, and Eco Art

Without a doubt, questions concerning environmental crisis and the habitability of our planet are among the most pressing of our time. This course will cover the history of 19th-century landscape and its legacy today, the 1960s Land Art movement and its relationship to modern environmentalism, and the nuances of contemporary eco art. In addition, we will go in depth into some of the most prolific media within eco-art, including photography and film, and we will explore the contemporary debates specific to these fields. There will be a required field trip to the Western U.S. desert (UT, NV) to visit key sites of land art prior to the start of classes (4-5 days, approximately the third week of August). Possible visits may include Spiral Jetty, Sun Tunnels, Double Negative, Las Vegas Piece and the Center for Land Use Interpretation. The trip will be limited to eight students. Flights, lodging, ground transportation and some meals for graduate students and majors in the Department of Art History and Archaeology will be paid for by the West Bay View Travel Seminar endowment. Travel plans are subject to change due to changing pandemic restrictions. The course is limited to graduate students, majors, and possibly minors in art history and archaeology. Prerequisites: L01 113, Intro to Western Art; plus one 300-level Art History course. Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H Typical periods offered: Fall

ARTARCH 4755 The Hudson River School: Landscape and Ideology

The American landscape painters who have gained recognition and broad public appeal as members of The Hudson River School have been received since their time in a triumphalist discourse of cultural nationalism. This seminar seeks to break down the provincialism that has characterized accounts of this loose and problematic grouping of artists by reading the most thoughtful scholarship on their work and placing their productions in international context. With focused attention to the work of individual artists like Thomas Cole, Frederic Church, and Robert Duncanson, to their dialogues with the broader Americas and Europe, and to their receptions up to the present day, participants will each develop a substantial, independent research project that adds to our understanding of this still inadequately understood moment in the history of art. In the process, the course will equip students with comfort with a wide range of scholarship in the nascent field of Landscape Studies that will be of value in approaching other regions and periods. This course is open both to graduate students and advanced undergraduates, with distinct reading and writing expectations for each category. 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

ARTARCH 4765 Collecting Cultures: Taste, Passion and the Making of Art Histories

This seminar examines the theory and the cultural history of the collecting of art objects and artifacts from a range of cultures and periods, and it considers how and why both individuals and institutions create collections. What social and psychological factors drive this

passion? What are the various cultural, political, and aesthetic priorities that have driven this practice historically? How is cultural patrimony defined, and how do law, the art market, and cross-cultural ethics impact the placement, study, and display of a culture's material heritage? We will build the seminar around the history of collecting in America, with a focus on Midwestern examples and particularly important case studies in St. Louis. We will consider, for example, the significant local collections built by Joseph and Emily Rauh Pulitzer (modern art) and Morton May (modern and Oceanic art), as well as the histories of both modern European and non-Western collections now owned by St. Louis-area museums. This course will be complemented by various local field trips, including to the Saint Louis Art Museum, the Pulitzer Arts Foundation, the Mildred Lane Kemper Art Museum, and Cahokia Mounds State Historic Site. Prerequisites: L01 113; L01 215; or permission of instructor. One 300-level course in Art History preferred. Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH BU: HUM EN: H

ARTARCH 4780 Public Art: History, Practice, Theory

The course will consider the history and functions of public art, with special attention to public art in St. Louis. We will survey not only the obvious forms of public art in urban sculpture and mural painting but also less traditional intersections of art and public in such sites as the internet. We will also examine the operations of institutions -- national and local arts agencies, international exhibitions, nonprofit centers and the like -- that foster a public engagement with contemporary art. Finally, we will consider new priorities and projects in public art, especially socially oriented and environmentally sustainable initiatives. Prerequisites: L01 113, Intro to Western Art; or L01 215, Intro to Modern Art; 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 4906 Greenberg Curatorial Study

The Arthur Greenberg program offers undergraduate students the experience of curating an exhibition. A small team of two or three is selected through a competitive application process the year before enrollment in the course. Under the supervision of a faculty mentor in the Art History & Archaeology Department and a curator in the Mildred Lane Kemper Art Museum, students plan and curate an exhibition for the museum's Teaching Gallery. They also research and write a short brochure, prepare educational materials, and offer related programs for the exhibition, which usually opens in April. The fall 3-unit course fulfills a departmental capstone requirement for the major; 1 unit of additional course work is completed in the spring.

Credit 4 units. A&S IQ: HUM BU: HUM EN: H

Typical periods offered: Fall, Spring

ARTARCH 4907 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

Typical periods offered: Fall, Spring

ARTARCH 4926 Contemporary Art of the U.S.-Mexico Border and Beyond

The question of the materiality of borders has attained new urgency with the resurgence of nationalist and anti-globalist movements. Calls for a big, beautiful wall on the U.S.-Mexico border are but one striking example of this phenomenon. A wall, a fence, a line, or a zone may focus attention on a narrow space, but it does so at the expense of broader narratives of structural inequality, the lingering violence of colonialism, and the rapid scale of climate change. The simplicity of a barrier is a particularly damaging fiction, one that avoids examinations of the larger forces that divide us. This upper-level and graduate seminar will delve into the history of border art as a category -- whether public art, sculpture, installation, new media, or performance -- using the U.S.-Mexico border as an extended in-depth case study. Analysis will not be limited to this region, as the course encourages a comparative approach that places disparate regions into dialogue with each other. In addition, we will also consider the issue of divides and borders locally, within the St. Louis area and its suburbs. Prerequisites: Intro to Western Art or Intro to Modern Art, plus one 300-level course in Art History.

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

Typical periods offered: Spring

ARTARCH 4977 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

Typical periods offered: Fall

ARTARCH 4996 Art History and Archaeology Elective: 400-Level

Course is for transcribing ARTARCH 4000-level electives

Credit 3 units. EN: H

Typical periods offered: Fall, Spring, Summer

ARTARCH 4997 Independent Study and Research

This course is for independent study.

Credit 3 units.

Typical periods offered: Fall, Spring

ARTARCH 4998 Honors Art History and Archaeology

A major research paper acceptable to the department. Prerequisite: permission of the department. Max. 6 units.

Credit 3 units. EN: H

Typical periods offered: Fall, Spring