

ART HISTORY

(AS) {ARTH}

Introductory Courses

SM 100. (AFRC100, ENGL016, URBS106) Freshman Seminar. (C) Staff. For Freshmen Only

Topic varies.

Fall 2016: A city is more than just a collection of places. It is a living archive of stories, memories and histories. Whose stories do we hear? Whose stories should we preserve? Are all stories equal? In this course, students will be introduced to a variety of unique historical sites and civic institutions that make visible anew Philadelphia and its cultural history. From the first classroom of the university, which was located at the American Philosophical Society, to the Johnson House Underground Railroad Station and House Museum on Germantown Avenue, this course will highlight the social life of the city, approaching the city itself as a living museum. What can the artworks, objects and institutions we experience each week teach us about the society in which we live? To answer this question, we will meet with artists, archivists, curators and scholars who will illuminate for us the social life of their collections. Through this course, students will be introduced to the study of the history of art. Our discussions will focus on changing aesthetics, the cultural politics of collecting, aspects of display and contextualization, the institution of the museum, and the increasingly blurred boundaries between ethnography, anthropology, and art history.

L/R 101. Prehistory to Renaissance: Introduction to Western Art from its Beginning to 1400. (A) Arts & Letters Sector. All Classes. Ousterhout.

This is a double introduction: to looking at the visual arts; and, to the ancient and medieval cities and empires of three continents - ancient Egypt, the Middle East and Iran, the Minoan and Mycenaean Bronze Age, the Greek and Roman Mediterranean, and the early Islamic, early Byzantine and western Medieval world. Using images, contemporary texts, and art in our city, we examine the changing forms of art, architecture and landscape architecture, and the roles of visual culture for political, social and religious activity.

L/R 102. (VLST232) Renaissance to Contemporary: Introduction to Western Art, 1400 to the Present. (B) Arts & Letters Sector. All Classes. Dombrowski, Kim, Shaw.

This course is an introduction to the visual arts including painting, sculpture, print culture, and new media such as photography, film, performance and installation art in Europe and the United States from 1400 to the present. It offers a broad historical overview of the key movements and artists of the period, as well as an investigation into the crucial themes and contexts that mark visual art production after the middle ages. Such themes include the secularization of art; the (gendered) role of the artist in society; the sites of art production and consumption such as the artist's studio, the royal courts and the art exhibition; the materials of art; the import of technology and science to art's making, content and distribution; the rise of art criticism; and the socio-political contexts of patronage and audience; among others.

L/R 103. (EALC013, VLST233) Art and Civilization in East Asia. (M) Arts & Letters Sector. All Classes. Davis, Steinhardt.

Introduction to major artistic traditions of China and Japan and to the methodological practices of art history. Attention given to key cultural concepts and ways of looking, in such topics as: concepts of the afterlife and its representation; Buddhist arts and iconography; painting styles and subjects; and more broadly at the transmission of styles and cultural practices across East Asia. Serves as an introduction to upper level lecture courses in East Asian art history cultures. If size of class permits, certain sessions will be held in the Penn Museum or the Philadelphia Museum of Art.

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104. (SAST200, SAST500, VLST234) Introduction to Art in South Asia. (M) Arts & Letters Sector. All Classes. Meister.

This course is a survey of sculpture, painting and architecture in the Indian sub-continent from 2300 B.C., touching on the present. It attempts to explore the role of tradition in the broader history of art in India, but not to see India as 'traditional' or unchanging. The Indian sub-continent is the source for multi-cultural civilizations that have lasted and evolved for several thousand years. Its art is as rich and complex as that of Europe and diverse. This course introduces the full range of artistic production in India in relation to the multiple strands that have made the cultural fabric of the sub-continent so rich and long lasting.

105. (CLST104) Wonders of the Ancient World. (M) Pittman.

This course presents a comparative overview of the ancient civilizations around the world. It is designed as a gateway course for the many specialized courses available at Penn. Its focus is two fold: first, the various forms that ancient cultures have developed are explored and compared and second, the types of disciplines that study these courses are examined. The course has a number of guest lecturers, as well as visits to museums and libraries to examine original documents. This course meets the requirement for the Ancient Studies Minor.

L/R 106. Architect and History. (A) Humanities & Social Science Sector. Class of 2010 & beyond. Haselberger. This course cannot be taken pass/fail and must be taken for a normal grade.

Human experience is shaped by the built environment. This course introduces students to the interrelated fields of architecture, art history, and engineering and explores great architectural monuments from the ancient to the modern period, from India across the Mediterranean and Europe to the US. The focus will be on understanding these works in their structure and function, both as products of individual ingenuity and reflections of Zeitgeist. Questioning these monuments from a present-day perspective across the cultures will be an important ingredient, as will be podium discussions, guest lectures, excursions, and all kinds of visualizations, from digital walk-throughs to practical design exercises. Regularly taught in fall term, this course fulfills Sector IV, Humanities and Social Science, and it satisfies History of Art 100-level course requirements. This course cannot be taken on a pass/fail level. There is only ONE recitation in this course, attached directly to Friday's class at 2-3 p.m., in order to provide sufficient time for practica and field trips.

Core Courses

209. (AFRC209, AFST209, AFST218, ARTH609) African Art. (M) Staff.

This selective survey examines a variety of the circumstances of sub-Saharan African art, ranging from imperial to nomadic cultures and from ancient times to contemporary participation in the international market. Iconography, themes and style will be considered, as will questions of modernity, religious impact, tradition and colonialism.

211. (ARTH611) Art in India. (M) Meister.

A survey of sculpture, painting and architecture in the Indian sub-continent from 2300 B.C. to the nineteenth century. An attempt to explore the role of tradition in the broader history of art in India.

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212. (ARTH612, SAST201, SAST501) Cities and Temples in Ancient India. (M) Meister.

The wooden architecture of ancient India's cities is represented in relief carvings from Buddhist religious monuments of the early centuries A.D. and replicated in remarkable excavated cave cathedrals. This course will trace that architectural tradition, its transformation into a symbolic vocabulary for a new structure, the Hindu temple, and the development of the temple in India from ca. 500-1500 A.D.

L/R 213. (ARTH613, EALC157, EALC557) Arts of Japan. (M) Davis.

This course introduces the major artistic traditions of Japan, from the Neolithic period to the present, and teaches the fundamental methods of the discipline of art history. Special attention will be given to the places of Shinto, the impact of Buddhism, and their related architectures and sculptures; the principles of narrative illustration; the changing roles of aristocratic, monastic, shogunal and merchant patronage; the formation of the concept of the artist over time; and the transformation of tradition in the modern age.

L/R 214. (ARTH614, EALC127, EALC527) Arts of China. (M) Steinhardt, Davis.

The goals of this course are to introduce the major artistic traditions of China, from the Neolithic period to the present and to teach the fundamental methods of the discipline of art history. Our approaches will be chronological, considering how the arts developed in and through history, and thematic, discussing how art and architecture were used for philosophical, religious and material ends. Topics of study will include; Shang bronzes: Han concepts of the afterlife; the impact of Buddhism; patronage and painting; the landscape tradition; the concept of the literatus; architecture and garden design; the "modern" and 20th-century artistic practices; among others.

L/R 217. (ARTH617, EALC227, EALC627) Chinese Painting. (M) Steinhardt. Also fulfills General Requirement in History & Tradition for Class of 2009 and prior

Study of Chinese painting and practice from the earliest pictorial representation through the late twentieth century. Painting style forms the basis of analysis, and themes such as landscape and narrative are considered with regard to larger social and cultural issues. The class pays particular attention to the construction of the concepts of the "artist" and "art criticism" and their impact on the field into the present. Visits to look at paintings at the University of Pennsylvania Museum, PMA and/or local collections.

220. (AAMW620, ARTH620) Minoan, Cycladic and Mycenaean Art. (M) Shank.

This course is designed to give an overview of the cultures of the Aegean Bronze Age. The art and architecture of Crete, the Cyclades and the Mainland of Greece are examined in chronological order, with an emphasis on materials and techniques. In addition, larger issues such as the development of social complexity and stratification, and the changing balance of power during the Aegean Bronze Age are examined.

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221. (AAMW621, ARTH621) Greek Vase Painting. (M) Brownlee, A..

Spring 2015: Painted vases constitute the most important and comprehensive collection of visual evidence that survives from ancient Greece. In this course, we will examine the development of Greek vase-painting from the 10th to the 5th century BC, with particular emphasis on the pottery of the Archaic and Classical periods that was produced in the cities of Athens and Corinth. An object-based learning course, this class will focus on the close study of Greek vases in the collection of the University of Pennsylvania Museum, and a number of class sessions will meet in the Museum. Several guest lecturers will discuss the conservation and ancient repair of Greek vases and the ceramic analysis of Greek pottery. We will also learn about the making of ceramics in a session in the Addams Hall pottery studio. Some background in art history or classical studies is helpful but not required.

L/R 222. (AAMW622, ARTH622) Art of Ancient Iran. (M) Pittman.

This course offers a survey of ancient Iranian art and culture from the painted pottery cultures of the Neolithic era to the monuments of the Persian Empire. Particular emphasis is placed on the Early Bronze Age.

L/R 224. (AAMW424, ARTH624) Art of Mesopotamia. (M) Pittman.

A survey of the art of Mesopotamia from 4000 B.C. through the conquest of Alexander the Great.

226. (AAMW626, ARTH626, CLST221) Hellenistic and Roman Art and Artifacts. (M) Kuttner.

This course surveys the political, religious and domestic arts, patronage and display in Rome's Mediterranean, from the 2nd c. BCE to Constantine's 4th-c. Christianized empire. Our subjects are images and decorated objects in their cultural, political and socio-economic contexts (painting, mosaic, sculpture, luxury and mass-produced arts in many media). We start with the Hellenistic cosmopolitan culture of the Greek kingdoms and their neighbors, and late Etruscan and Republican Italy; next we map Imperial Roman art as developed around the capital city Rome, as well as in the provinces of the vast empire.

225. (AAMW625, ARTH625, CLST220) Greek Art and Artifact. (M) Kuttner.

This course surveys Greek art and artifacts from Sicily to the Black Sea from the 10th century BCE to the 2nd century BCE, including the age of Alexander and the Hellenistic Kingdoms. Public sculpture and painting on and around grand buildings and gardens, domestic luxury arts of jewelry, cups and vases, mosaic floors, and cult artefacts are discussed. Also considered are the ways in which heroic epic, religious and political themes are used to engaged viewer's emotions and served both domestic and the public aims. We discuss how art and space was considered, along with ideas of invention and progress, the role of monuments, makers and patrons in Greek society.

L/R 227. (AAMW627, ANTH111, ARTH627, CLST111) Introduction to Mediterranean Archaeology. (M) History & Tradition Sector. All classes.

Many of the world's great ancient civilizations flourished on the shores of the Mediterranean Sea: the Egyptians, the Minoans and Mycenaeans, the Greeks and Romans, just to name a few. In this course, we focus on the ways that archaeologists recover and interpret the material traces of the past, working alongside natural scientists, historians and art historians, epigraphers and philologists, and many others.

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228. (AAMW628, ARTH628) Greek Architecture and Urbanism. (M) Haselberger.

Introduction to the art of building and city planning in the ancient Greek world, 7th-1st c. BC. Emphasis on concepts of organizing space, on issues of structure, materials, decoration, proportion, and the Mycenaean and eastern heritage as well as on theory and practice of urbanism as reflected in ancient cities (Athens, Pergamon, Alexandria) and writings (Plato, Aristotle, and others). Excursions to the Penn Museum and Philadelphia. No prerequisites.

229. (AAMW629, ARTH629) Roman Architecture and Urbanism. (M) Haselberger.

Introduction to the art of building and city planning in the Roman world, 6th c. BC - 2nd c. AD. Emphasis on concepts of organizing space, on issues of structure, materials, decoration, proportion, and the Etruscan and Greek heritage as well as on theory and practice of urbanism as reflected in ancient cities (Rome, Ostia, Roman Alexandria, Timgad) and writings (Vitruvius, and others). Excursions to the Penn Museum and Philadelphia. No prerequisites.

231. (AAMW631, ARTH631) Neoclassical Architecture. (M) Haselberger.

An intensive introduction to the architecture of the Neoclassical century (ca. 1750-1850), as it made its appearance all over Europe and parts of North America. Following an exploration of the roots and intellectual preconditions of this "true style," a selection of major monuments in France, Germany, Britain, and the USA will be analyzed as well as some forms of neoclassical revival in the early decades of the 20th century. Field trips to the Second Bank Building and the Art Museum in Philadelphia. No prerequisites.

232. (AAMW632, ARTH632) Byzantine Art and Architecture. (C) Ousterhout.

This course surveys the arts of Byzantium from the fall of Rome to the fall of Constantinople in 1453. Study of major monuments, including icons, mosaics, architecture, and ivories provide us with an overview of this rich artistic culture. We pay special attention to the role of the Orthodox Church and liturgy in the production and reception of art works. Weekly recitation sections focus on selected major issues, such as the relationship of art to the Holy, the uses and abuses of Iconoclasm, and imperial patronage. The course also grapples with the Empire's relationship to other cultures by looking at the impact of the Christian Crusades and Moslem invasions - as well as Byzantium's crucial impact on European art (e.g., in Sicily, Spain).

233. (AAMW633, ARTH633) Eastern Medieval Architecture. (M) Ousterhout.

This lecture course examines major architectural developments in the eastern Mediterranean between the 4th and 14th centuries CE. The focus is on the Byzantine Empire, with its capital at Constantinople. Lectures also devoted to related developments in the Caucasus (Armenia and Georgia), early Russia, the Balkans (Bulgaria and Serbia), Sicily and under the Normans, the Crusader states. Parallel developments in early Islamic architecture are used for comparative purposes. The course examines evidence for religious and secular buildings, as well as urbanism and settlement patterns.

235. (AAMW635, ARTH635, NELC285, NELC685, VLST235) Introduction to Visual Culture of the Islamic World. (C) Humanities & Social Science Sector. Class of 2010 & beyond. Holod.

A one-semester survey of Islamic art and architecture which examines visual culture as it functions within the larger sphere of Islamic culture in general. Particular attention will be given to relationships between visual culture and literature, using specific case studies, sites or objects which may be related to various branches of Islamic literature, including historical, didactic, philosophical writings, poetry and religious texts. All primary sources are available in English translation.

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250. (ARTH650) Visual Arts of the Italian Renaissance. (A) Kim.

This course explores the painting, sculpture, architecture, and other media (textiles, prints, and even armor) from the historical eras conventionally known as the Early and High Renaissance, Mannerism, and Counter Reformation. We consider the work of such artists as Cimabue, Duccio, Giotto, and Mantegna as well as the careers, personalities and reception of Leonardo, Raphael, Michelangelo, and Titian. With emphasis placed upon artists' cultivation of particular styles, we look closely at works originating from various contexts: political (city-states, princely courts, and the Papal States); spatial / topographic (inner chambers of private palaces, family chapels, church facades, and public squares); and geographic (Florence, Siena, Rome, Naples, Venice, and Milan). Topics include artistic creativity and license, religious devotion, the revival of antiquity, observation of nature, art as problem-solving, the public reception and function of artworks, debates about style, artistic rivalry, and traveling artists. Rather than taking the form of a survey, this course selects works as paradigmatic case studies, and analyzes contemporary attitudes toward art of this period through study of primary sources.

240. (AAMW640, ARTH640) Medieval Art. (A) Staff.

An introductory survey, this course investigates painting, sculpture, and the "minor arts" of the Middle Ages. Students become familiar with selected major monuments of the Late Antique, Byzantine, Carolingian, Romanesque, and Gothic periods, as well as primary textual sources. Analysis of works emphasizes the cultural context, the thematic content, and the function of objects. Discussions focus especially on several key themes: the aesthetic status of art and the theological role of images; the revival of classical models and visual modes; social rituals such as pilgrimage and crusading; the cult of the Virgin and the status of women in art; and, more generally, the ideology of visual culture across the political and urban landscapes.

241. (AAMW641, ARTH641) Introduction to Medieval Architecture. (M) Staff.

This course provides an introduction to the built environment of the Middle Ages. From the fall of Rome to the dawn of the Renaissance, a range of architectural styles shaped medieval daily life, religious experience and civic spectacle. We examine the architectural traditions of the great cathedrals, revered pilgrimage churches, and reclusive monasteries of Western Europe, as well as castles, houses, and other civic structures. We integrate the study of the architecture with the study of medieval culture, exploring the role of pilgrimage, courts and civil authority, religious reform and radicalism, crusading and social violence, and rising urbanism. In this way, we explore the ways in which the built environment profoundly affected contemporary audiences and shaped medieval life.

252. (ARTH652) Venice and the Mediterranean. (C) Kim.

This course explores the art and architecture of Venice and her mainland and overseas colonies, with emphasis upon the Dalmatian coast and Aegean islands. Topics include cartography and empire, diffusion of Byzantine icons, and the ship as a mediator of cultural exchange.

254. (ARTH654) Global Renaissance and Baroque. (C) Kim.

An introduction to transcultural encounters within and beyond early modern Europe, 1450-1600. Topics include: the theory and historiography of global art; artistic relations between Venice, the Byzantine and Ottoman Empires, and islands in the Eastern Mediterranean; Portugal's overseas mercantile network in Africa and Asia; and the Baroque in Latin America, with emphasis upon Brazil. Our discussions focus on these paradigmatic case studies so as to question the language and terms we use to characterize confrontations between native and foreign, the self and the other.

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258. (ARTH658) Early Modern Japanese Art and the City of Edo. (M) Davis.

Study of the major art forms and architecture of Tokugawa (or Edo) period (1603-1868). In this course, we will consider how the arts of this era occur within an increasingly urban and modern culture, particularly with regard to the city of Edo. Issues of the articulation of authority in the built environment, the reinvention of classical styles, and patronage will be raised. May include some visits to PMA, Penn Museum, or other local collections.

259. (ARTH659) Early Prints. (M) Silver.

History of prints in the period from about 1400 to Albrecht Durer (d 1528). Relation of early Northern and Italian woodcuts, engravings, and etchings to contemporary art forms - sculpture, painting.

261. (ARTH661) Northern Renaissance Art. (M) Silver.

Survey of the principal developments in Northern Europe during the "early modern" period, i.e. the transition from medieval to modern art-making during the fifteenth and sixteenth centuries. Principal attention to painting and graphics with additional consideration of developments in sculpture, particularly in the regions of the Netherlands and German-speaking Europe. Attention focused on the works of the following artists: Van Eyck, Bosch, Durer, Holbein, Bruegel, and on topics such as the rise of pictorial genres, urban art markets, Reformation art and art for the dynastic courts of emerging nation-states.

262. (ARTH662, DTCH261) Netherlandish Art. (M) Silver.

Dutch and Flemish painting in the 15th and 16th centuries with special emphasis on the contributions of Robert Campin, Jan van Eyck and Roger van der Weyden, Bosch, and Bruegel. Also included are topics on the development of prints as well as the dialogue with Italian art.

263. (ARTH663, DTCH230) German Art. (M) Silver.

This course will focus on paintings, prints, and sculptures produced in Germany around 1600. Principal attention will focus on the changing role of visual culture and altarpieces but evolves into an era of "art," and collecting of pictures. German politics and religion will be examined in relation to the images. Cultural exchange with neighboring regions of Italy and the Low Countries is considered.

L/R 270. (ARTH670) The Modern City. (C) Brownlee, D..

A study of the European and American city in the eighteenth, nineteenth, and twentieth centuries. Emphasis is placed on the history of architecture and urban design; political, sociological, and economic factors also receive attention. The class considers the development of London, St. Petersburg, Washington, Boston, Paris, Vienna and Philadelphia.

264. (ARTH664) Bruegel to Vermeer. (M) Silver.

Historical overview of the principal developments in Dutch painting and visual culture across the period of the Dutch Revolt (1568-1648) and beyond. Principal pictorial types, including landscape, portraits and group portraits, genre painting, still-life. Principal artists, including: Bruegel, Goltzius, Hals, Rembrandt, and Vermeer, as well as leading practitioners of each pictorial category. Consideration of cultural values inherent in such imagery, particularly against the background of Dutch society and religious diversity, along with the court culture and Catholic religiosity rejected by the national independence movement.

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265. (ARTH665) Northern Baroque Art. (M) Silver.

Northern Baroque art comprises seventeenth-century paintings and prints from Flanders and Holland. Featured artists include: Pieter Bruegel, Hendrick Goltzius, Peter Paul Rubens, Anthony van Dyck, Frans Hals, Rembrandt, and Vermeer. Topics considered include innovations of various kinds--starting with portraits and society, landscapes, still-life, and scenes of daily life (genre pictures).

L/R 271. (ARTH671) Modern Architecture, 1700-1900. (C) Brownlee, D..

The history of western architecture, ca. 1700-1900, when architecture was transformed to serve a world that had been reshaped by political and industrial revolutions. Topics to be considered include the Rococo, the English Garden, Palladianism, Romanticism, neo-classicism, the picturesque, the Greek and Gothic Revivals, and the search for a new style.

L/R 273. (ARTH673) History of Photography. (M) Staff.

A history of world photography from 1839 to the present and its relation to cultural contexts as well as to various theories of the functions of images. Topics discussed in considering the nineteenth century will be the relationship between photography and painting, the effect of photography on portraiture, photography in the service of exploration, and photography as practiced by anthropologists; and in considering the twentieth century, photography and abstraction, photography as "fine art", photography and the critique of art history, and photography and censorship.

274. (AFRC294, ARTH674, ASAM294, CINE293) Facing America. (M) Shaw. Satisfies Cultural Diversity in the U.S. requirement.

This course explores the visual history of race in the United States as both self-fashioning and cultural mythology by examining the ways that conceptions of Native American, Latino, and Asian identity, alongside ideas of Blackness and Whiteness, have combined to create the various cultural ideologies of class, gender, and sexuality that remain evident in historical visual and material culture. We also investigate the ways that these creations have subsequently helped to launch new visual entertainments, including museum spectacles, blackface minstrelsy, and early film, from the colonial period through the 1940s.

L/R 275. (ARTH675) Revolution to Realism: European Art, 1770-1870. (C) Dombrowski.

This course surveys the major trends in European art of the tumultuous decades stretching from French Revolution of 1789 to the rise of realism in the mid-nineteenth century. Starting with Jacques-Louis David's revolutionary history paintings, we study Napoleonic representations of empire, Goya's imagery of violence, romantic representations of madness and desire, Friedrich's nationalist landscapes, as well as the politicized realism of Courbet. Some of the themes that are addressed include: the revolutionary hero, the birth of the public museum, the anxious masculinity of romanticism, the rise of industry and bourgeois culture, the beginnings of photography, the quest for national identity and, not least, the origins of the modernist painting. Throughout, we recover the original radicalism of art's formal and conceptual innovations at times of political and social crisis. We focus on the history of French painting, but include sculpture, photography, visual culture and the development of the modern city, in England, Germany and Spain.

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L/R 276. (ARTH676) Impressionism. (C) Dombrowski.

Impressionism opened the pictorial field to light, perception, science, modernity, bourgeoisie leisure and famously the material qualities of paint itself. This course will survey the movement's major contexts and proponents--Manet, Monet, Morisot, Cezanne, Gauguin, Van Gogh, Rodin--from its origins in the 1860's to its demise in the 1890's, as well as its subsequent adaptations throughout the world until World War I. Particular attention is paid to the artists' critical reception and the historical conditions which allowed one nation, France, to claim the emergence of early Modernism so firmly for itself. The course also analyzes the effects of the rapidly changing social and cultural fabric of Paris, and its affects on artistic developments. We also look outside of France's borders to Germany and Britain.

L/R 281. (ARTH681) Modern Architecture,1900-Present. (C) Brownlee.

The architecture of Europe and America from the late nineteenth century until the present is the central subject of this course, but some time is also devoted to Latin American and Asian architecture and to the important issues of modern city planning. Topics discussed include the Arts and Crafts movement, Art Nouveau, Expressionism, Art Deco, the International Style, and Post-modernism. The debate over the role of technology in modern life and art, the search for a universal language of architectural communication, and the insistent demand that architecture serve human society are themes that are traced throughout the course. Among the important figures to be considered are Frank Lloyd Wright, Walter Gropius, Le Corbusier, Louis Kahn, Robert Venturi, and Denise Scott Brown. The course includes weekly discussion sessions and several excursions to view architecture in Philadelphia.

L/R 277. (ARTH677) The Rise of Modernity: Arts of the 19th Century. (M) Brownlee, Dombrowski.

The nineteenth century is often considered as fast-paced, politically volatile and new-media obsessed as our own age. This course explores the nineteenth century's claim to have produced the first truly modern culture, focusing on the visual arts and metropolitan spaces of Europe and North America in their intellectual and social contexts. Stretching from the American and French Revolutions to the eve of World War I, topics to be covered include: the rise of capitalist and industrialist culture, art and revolutionary upheaval, global travel and empire, the origins of modernist art and architecture, and new media such as stereoscopes, iron and glass construction, and photography. Major artistic personalities of the age, from Jacques-Louis David and Gustave Courbet to Claude Monet and Vincent Van Gogh, and from Friedrich Schinkel and, Baron Haussmann to Frank Furness and Frank Lloyd Wright, are discussed. Each lecture will be followed by a brief period of discussion, and regular field trips take students to examine art and architecture first hand, in the museums and on the streets of Philadelphia.

278. (ARTH678) American Art. (M) Leja, Shaw. Satisfies Cultural Diversity in the U.S. requirement.

This course surveys the most important and interesting art produced in the United States (or by American artists living abroad) up through the 1950s. This period encompasses the history of both early and modern art in the U.S., from its first appearances to its rise to prominence and institutionalization. While tracking this history, the course examines art's relation to historical processes of modernization (industrialization, the development of transportation and communications, the spread of corporate organization in business, urbanization, technological development, the rise of mass media and mass markets, etc.) and to the economic polarization, social fragmentation, political conflict, and the cultural changes these developments entailed. In these circumstances, art is drawn simultaneously toward truth and fraud, realism and artifice, science and spirituality, commodification and ephemerality, nationalism and cosmopolitanism, individualism and collectivity, the past and the future, professionalization and popularity, celebrating modern life and criticizing it.

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280. (ARTH680) 20th Century East Asian Art. (M) Davis.

This course reconsiders modern and contemporary art in China, Japan and Korea over the course of the twentieth century. The confrontations between modernity and tradition, state and self, the colonizer and the colonized, and collecting and the market are among its themes. The course begins with a study of the way modern art was defined at the turn of the 20th century, the promotion of oil painting and the call to preserve national styles, and the use of art at world's fairs. The avant-garde pursuit of individuality, state-sponsored modernism, the use of art as propaganda in WWII and Communist Revolution, and the place of Chinese, Korean and Japanese art in the contemporary market are also topics covered in this course.

L/R 286. (ARTH686) Modern Art: Picasso to Pollock. (C) Poggi.

Early twentieth-century art in Europe is marked by a number of exciting transformations. This period witnessed the rise of abstraction in painting and sculpture, as well as the inventions of collage, photomontage, constructed sculpture, the ready made and found object, and performance art. Encounters with the arts of Africa, Oceania and other traditions unfamiliar in the West spurred innovations in media, technique, and subject matter. Artists began to respond to the challenge of photography, to organize themselves into movements, and in some cases, to challenge the norms of art through "anti-art." A new gallery system replaced traditional forms of exhibiting and selling art, and artists took on new roles as publicists, manifesto writers, and exhibition organizers. This course examines these developments, with attention to formal innovations as well as cultural and political contexts.

288. (ARTH688) Modern Design. (M) Marcus.

This survey of modern utilitarian and decorative objects spans the century, from the Arts and Crafts Movement to the present, from the rise of Modernism to its rejection in Post-Modernism, from Tiffany glass and tubular-metal furniture to the Sony Walkman. Its overall approach focuses on the aesthetics of designed objects and on the designers who created them, but the course also investigates such related topics as industrialization, technology, ergonomics, and environmental, postindustrial, and universal design. Among the major international figures whose graphics, textiles, furniture, and other products will be studied are William Morris, Frank Lloyd Wright, Josef Hoffmann, Le Corbusier and Charlotte Perriand, Mies van der Rohe, Alvar Aalto, Raymond Loewy, Charles and Ray Eames, Isamu Noguchi, Eero Saarinen, Paul Rand, Jack Lenor Larsen, Ettore Sottsass, Jr., Robert Venturi, Frank Gehry, and Philippe Starck.

L/R 294. (ARTH694, GSWS294, VLST236) Art Now. (B) Silverman.

One of the most striking features of today's art world is the conspicuous place occupied in it by the photographic image. Large-scale color photographs and time-based installations in projections are everywhere. Looking back, we can see that much of the art making of the past 60 years has also been defined by this medium, regardless of the form it takes. Photographic images have inspired countless paintings, appeared in combines and installations, morphed into sculptures, drawings and performances, and served both as the object and the vehicle of institutional critique. They are also an increasingly important exhibition site: where most of us go to see earthworks, happenings and body-art. This course is a three-part exploration of our photographic present.

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(AS) {ARTH}

L/R 290. (ARTH690, CINE223) Post War Japanese Cinema. (M) Davis.

Mizoguchi Kenji, Ozu Yasujiro, and Kurosawa Akira are recognized today as three of the most important and influential directors in Japanese cinema. In their films of the late 1940s and 1950s, these directors focused upon issues surrounding the human condition and the perception of truth, history, beauty, death, and other issues of the postwar period. This course places their films in period context, and pays particular attention to the connections to other visual media, and to how "art" and "history" are being defined in the cinematic context. How other directors also took up these issues, and referred to the "big three" is also be discussed.

SM 292. (CINE278, ENGL278) Topics in Digital/New Media. (M) Staff.

Topic varies.

Spring 2015: Documents are written texts, evidence, inscriptions, and much more. Documentary films have been used to tell stories, share experiences, spread propaganda, resist exploitation, invoke memories, and much more. How can we think of information and meaning in relation to the shared histories of document and documentary? Database management systems based on digital technologies have technically transformed ways of classifying, storing, and aggregating data, but have they really changed our experiences of mediating with our past, present, and future? Issues of agency, memory, representation, performativity, interactivity, and posthumanism are entangled in discussions of databases and archives and our engagement with them. In this course we will relate and juxtapose readings connecting documents, documentaries, and archives. We will read media and cultural theorists such as Lisa Gitelman, Akira Lippit, and Wendy Chun alongside novelists like Franz Kafka and Ismail Kadare. Assignments include one assigned/selected report from field visits to libraries and museums, one reading presentation and blogging assignment, and a final paper or practice-based art project.

SM 293. (AFRC296, CINE295, COML295, ENGL295) Topics in Cultural Studies. (M) Beckman, Corrigan.

This topic course explores aspects of Film Cultural Studies intensively. Specific course topics vary from year to year. See the Cinema Studies website at <<http://cinemastudies.sas.upenn.edu/>> for a description of the current offerings.

L/R 296. (ARTH696) Contemporary Art. (B) Poggi.

Many people experience the art of our time as bewildering, shocking, too ordinary (my kid could do that), too intellectual (elitist), or simply not as art. Yet what makes this art engaging is that it raises the question of what art is or can be, employs a range of new materials and technologies, and addresses previously excluded audiences. It invades non-art spaces, blurs the boundaries between text and image, document and performance, asks questions about institutional frames (the museum, gallery, and art journal), and generates new forms of criticism. Much of the "canon" of what counts as important is still in flux, especially for the last twenty years. And the stage is no longer centered only on the United States and Europe, but is becoming increasingly global. The course will introduce students to the major movements and artists of the post-war period, with emphasis on social and historical context, critical debates, new media, and the changing role of the spectator/participant.

Undergraduate Seminars & Independent Study

SM 300. Undergraduate Methods Seminar. Staff.

Topic varies.

ART HISTORY

(AS) {ARTH}

SM 301. (CINE263, ENGL263, GSWS301, ITAL300) Undergraduate Seminar. (C) Meister, Holod, Brownlee, Poggi, Haselberger, Kuttner, Davis, Maxwell, Pittman, Silver, Beckman, Leja, Shaw, Dombrowski, Ousterhout, Silverman. Undergraduate Major Preference.

Topic varies.

SM 303. (CLST303) Introduction to Museums. (C) Staff.

This course introduces students to the history, theory and modern practice of museums. Using the resources of the Penn Museum, the course discusses curatorial practice, education, exhibition design and conservation, while exploring the theoretical and ethical issues confronted by museums. Particularly relevant for those interested in archaeology, anthropology, art history, cultural heritage and public education.

SM 304. (VLST303) Rise of Image Culture. Staff.

Images are ubiquitous in the cultural life of the 21st century, yet only two centuries ago they were rare. When and how did pictures come to permeate daily life? How has ordinary experience--psychological, social, cultural, intellectual--changed as a result? This seminar addresses these questions through close reading of influential historical and theoretical writings about the rise of image culture and its effects, including Benjamin, Debord, McLahan, Mitchell.

SM 312. (ARTH512, SAST312) Topics in Indian Art. Meister.

Topic Varies.

Spring 2015: Using resources of the Philadelphia Museum of Art's exceptional collection, this workshop will explore India's remarkable traditions of sculpture produced for singular narrative and iconic ends.

SM 329. (CLST325) Topics in Roman Art and Architecture. (C) Staff.

Topic varies.

Fall 2016: In this seminar we will examine key episodes in the development of architecture and urban design in ancient Rome. We will proceed chronologically so that changes to the city and its physical remains can be seen in the broader political, economic, and social context. We will also examine the effect that the landscape and geology had on building materials and architectural expression and how this changed as trade networks focused on Rome expanded during the imperial period. Whenever possible we will take advantage of materials in collection of the University of Pennsylvania Museum.

SM 313. (EALC353, GSWS313) Topics in E. Asian Art. (M) Davis.

Topic varies.

Fall 2016: Yayoi Kusama is arguably the most influential artist to emerge from Japan in the period following World War II. Arriving in New York City in 1958, she exhibited with Andy Warhol, Donald Judd, Claes Oldenburg, among others, during their formative years. Beginning in 1960, she also exhibited with Zero group in Europe. This seminar will comparatively examine postwar developments in Japan, The U.S., and Europe, until about 1969, and investigate how Kusama's race, gender, and the particular time period have distinctively shaped her work. By focusing on a transnational Japanese woman artist, it will explore new ways of looking at postwar art history through the periphery and with a focus on globalization.

ART HISTORY

(AS) {ARTH}

SM 325. (CLST341) Topics in Greco-Roman Art. (M) Kuttner.

Topic varies.

Greco-Roman antiquity did not name a category called "mythology" that conflated, as we do now, their religion with stories about gods, heroes, and the peoples of their own imagined deep past. But even if this notion of Classical mythology is post-antique, that's interesting in itself; we are free to look at the response to such myths in the art of cultures post-dating Mediterranean antiquity, worshipping different gods, yet still fascinated by the legacy of Greece and Rome. That rich body of material was sometimes even directly inspired by ancient images and texts. We will look in this seminar at how a range of post-Classical artists and viewers from Late Antiquity to the contemporary moment have creatively exploited Greco-Roman "myth" to think about themselves and their own worlds; that will sometimes let us look, too, at the interplay between art and text. The resources of the Philadelphia Museum of Art will be utilized. No prerequisites; it's recommended that students have completed their sophomore year. Of especial interest to students in ArH, ClSt, RelSt, Hist, VisSt, Anthro, Fine Arts, and the literature departments.

SM 328. (CLST342) Topics in Greek Architecture. (M) Haselberger.

Topic varies.

SM 332. Topics in Byzantine Art. (M) Ousterhout.

Topic varies.

SM 333. Topics in Byzantine Architecture. (M) Ousterhout.

Topic varies.

SM 335. Topics in Islamic Art. (C) Holod.

Topic varies.

SM 340. Topics in Medieval Art. (M) Staff.

Topic varies.

SM 350. Topics in Southern Renaissance Art. (M) Kim.

Topic varies.

SM 351. Topics in Early Modern Art Theory. (M) Kim.

Topic varies.

Spring 2016: What does it mean to write about art? What are the historical origins of this undertaking? How does language mediate the intellectual, somatic, and cultural rapport between the viewing self and the physical object? As an initial response to these questions we will examine the writings of the Tuscan artist and critic Giorgio Vasari (1511-1574), the biographer of such renowned artists as Leonardo, Raphael, Donatello, and Michelangelo. In addition to considering works of art described in Vasari's accounts, we will pay close attention to his language and its relationship with other types of writing: saints' lives, chronicles, legends, guidebooks, anecdotes, jokes, gossip, and sermons. Issues to be explored include: the process of craft and handwork, notions of genius and inspiration, and the relationship between the visual arts and natural environment.

ART HISTORY

(AS) {ARTH}

SM 360. Topics in Jewish Art. (M) Silver.

Topic varies.

SM 362. (DTCH262) Topics in Northern Baroque. (M) Silver.

Topic varies.

Spring 2016: Undergraduate seminar focusing on all aspects of the life and works of Rembrandt van Rijn (1606-1669). Students will produce a research paper on any aspect of the artist's life and times, and course sessions will explore self-portraits, artistic development, specific painting types (figure studies, landscapes, portraits), case study individual works (the Paris Bathsheba and the Philadelphia Museum Head of Christ), mythologies, religious works, and the etchings of Rembrandt. Weekly discussions--one short analysis paper in addition to the term research paper.

SM 371. Topics in 19th Century Architecture. (C) Brownlee, D..

Topic varies.

SM 375. Topics in 19th Century Art. Dombrowski.

Topic varies.

Spring 2016: This seminar will place Edouard Manet's influential paintings within the context of modern Paris, the French Empire and the city's increasingly global reputation in the late 19th century. We will study the most prominent Parisian sites associated with the rise of modernity as well as the global reach of the "myth" of modern Paris throughout the world, in Japan, the U.S., Latin America, the Middle East, among other destinations. The Eiffel Tower, shopping arcades, department stores (like the Bon Marche), boulevards, sewers, catacombs and world's fair grounds (including their artistic and popular representations) will be analyzed, as well as their global reception. We will study paintings by Manet, Monet and others, in order to get a better understanding of why the city of Paris is often named the birthplace of modernist art. Students are expected to have at least some background in art history, visual studies and French.

SM 389. (AFRC392, CINE392, COML391, ENGL392, SLAV392) Topics in Film Studies. (M) Staff.

This topic course explores aspects of Cinema Studies intensively. Specific course topics vary from year to year. See the Cinema Studies website at <<http://cinemastudies.sas.upenn.edu/>> for a description of the current offerings.

SM 381. Topics in 20th Century Architecture. (M) Brownlee, D..

Topic varies.

SM 386. Topics in 20th Century Art. (M) Poggi.

Topic Varies.

SM 388. Topics in Modern and Contemporary Art. (M) Shaw.

Topic varies.

SM 391. (CINE201, ENGL291) Topics in Cinema and Media. (M)

Topic varies.

ART HISTORY

(AS) {ARTH}

SM 393. Topics in Cinema & Media. (M) Beckman.

Topic varies.

SM 394. Topics in Contemporary Art. (M) Silverman.

Topic varies.

SM 396. (ENGL290, GSWS395) Topics in Gender and Sexuality in Modern and Contemporary Art. (M) Poggi.

Topic varies.

397. Senior Project in Architectural History. (C) Holod. Permission of instructor required.

Topic varies.

398. Senior Thesis. (E) Prerequisite(s): Permission of instructor required. See department for appropriate section numbers.

399. Independent Study. (C) See department for appropriate section numbers

Intermediate Courses

427. (AAMW427, CLST427) Roman Sculpture. (M) Kuttner, Rose.

Survey of the Republican origins and Imperial development of Roman sculpture - free-standing, relief, and architectural - from ca. 150 BC to 350 AD. We concentrate on sculpture in the capital city and on court and state arts, emphasizing commemorative public sculpture and Roman habits of decorative display; genres examined include relief, portraits, sarcophagi, luxury and minor arts(gems, metalwork, coinage). We evaluate the choice and evolution of styles with reference to the functions of sculptural representation in Roman culture and society.

432. (AAMW432) Early Christian and Byzantine Architecture. (C) Ousterhout.

Architecture and its decoration from Early Christian times in East and West until the sixth century A.D., and in the Byzantine lands until the Turkish Conquest.

435. (AAMW435, COML415, NELC489) Medieval Islamic Art & Architecture. (M) Holod.

An introduction to the major architectural monuments and trends, as well as to the best-known objects of the medieval (seventh-to fourteenth-century) Islamic world. Attention is paid to such themes as the continuity of late antique themes, architecture as symbol of community and power, the importance of textiles and primacy of writing. Suitable for students of literature, history, anthropology as well as art history.

ART HISTORY

(AS) {ARTH}

436. (COML417) Later Islamic Art and Architecture. (M) Holod.

Istanbul, Samarkand, Isfahan, Cairo and Delhi as major centers of art production in the fourteenth to seventeenth centuries. Attention is given to urban and architectural achievement as well as to the key monuments of painting and metalwork. The visual environment of the "gunpowder empires" is discussed.

500-Level Seminars

SM 500. Problems of Interpretation. (M) Silver.

Consideration of the problems of definition, analysis, and interpretation of artworks, chiefly painting, sculpture and graphic arts. Topics for consideration will include: the changing status of the artist, sites of visual display, the relationship between art and authority, the representation of cultural difference (including both national/ethnic and gender difference), and the "art for art's sake": purposes of "modernism." Requirements will consist of short analytical papers on visual images as well as on class readings, comprised of some primary texts and samples of scholarship. Principal texts will derive from the Open University series "Art and its Histories" (Yale University Press).

SM 501. (AAMW509, AFRC501, NELC501) Curatorial Seminar. (M) Staff.

Curatorial seminars expose students to the complexity of studying and working with objects in the context of public display. With the guidance of faculty and museum professionals, students learn what it means to curate an exhibition, create catalogues and gallery text, and/or develop programming for exhibitions of art and visual/material culture.

Fall 2016: The Penn Museum has undertaken a major renovation and reinstallation of its world renown collection of archaeological, historical and ethnographic materials from the Middle East. This seminar will prepare special study units on several aspects of the collection which will be presented through web-based technology. The themes that will be investigated in this seminar will be organized around the Human Body, focusing on housing the body, feeding the body and clothing the body. Drawing directly on objects in the collections students will develop guided explorations to aspects of those themes.

SM 503. (CINE530, COML529, GRMN580) Proseminar in Art History. (C) Staff.

Topic varies.

SM 504. (CINE530, COML529) Proseminar in Art History. (C) Staff.

Topic varies

505. (AFRC573, CINE502, COML510, GSWS574, THAR475) Masters in Liberal Arts Proseminar. (M) Staff.

Topic varies.

SM 510. Topics in Indian Architecture. (M) Meister.

Topic varies.

ART HISTORY

(AS) {ARTH}

SM 515. (EALC535) Topics in Japanese Art. (M) Davis.

Topic varies.

Spring 2016: In this seminar we will take a closer look at the prints, paintings, and illustrated books produced by one of ukiyo-e's most famous artists, Kitagawa Utamaro (1753?-1806), with special focus upon works to be included in an upcoming exhibition. We will begin by surveying the larger history of the pictures of the floating world (ukiyo-e) and pay close attention to Utamaro's teacher and his contemporaries. The status of the artist, the role of the publisher, networks of possible patrons, and Utamaro's legacy are among the key issues the seminar will address. Our analysis will further attend to the ways in which works by Utamaro and other ukiyo-e artists were evaluated and appreciated in late 19th-century France by such figures as Edmond de Goncourt, Hayashi Tadamashi, and Siegfried Bing, among others. Students will have the opportunity to study works in local and regional collections, including the Kislak Center, the Philadelphia Museum of Art, and the Freer/Sackler Galleries. Undergraduate students admitted by permission only.

SM 511. (SAST505) Topics in Indian Art. (C) Meister.

Topic varies.

Fall 2016: Important as texts have been to South Asia's history, perceptions of the physical world dominate experience within South Asian cultures. Seeing and being seen, vocalizing and hearing, contribute to the construction of meaning. This pro-seminar will approach South Asia's perceptual world as expressed and tested by art, and methods to frame art as a source of knowledge.

SM 513. Ukiyo-e: Japanese Prints and Paintings. (M) Davis.

Topic varies.

SM 514. Topics in East Asian Art. (C) Davis, Steinhardt.

Topic varies.

SM 518. (AFRC516) Art of Iran. (M) Staff.

Topic varies.

SM 520. (AAMW520) Topics in Aegean Bronze Age. (M) Staff.

Topic varies.

Fall 2016: Minoan and Cycladic Wall Paintings are considered a hallmark of the Aegean Bronze Age Civilization. Often, these paintings are discussed in terms of their iconography but in isolation of their archaeological contexts. In this class, we will examine both with the goal of determining what types of paintings are used in houses, palaces, defensive structures, and buildings of undetermined function, as well as examining their pictorial programs and iconographic interpretations. With the recent study of Minoan-style wall paintings in Egypt and the Ancient Near East, the question of the spread of Minoan and Cycladic techniques and motifs must also be considered, along with the archaeological contexts at these non-Aegean sites. We will have class discussions of assigned readings.

SM 522. (AAMW522) Topics in Ancient Iranian Art. (M) Pittman.

Topic varies.

SM 523. (AAMW523) Topics in Art of Ancient Near East. (M) Pittman.

Topic varies.

ART HISTORY

(AS) {ARTH}

SM 525. (AAMW525, CLST521) Topics in Greek and Roman Art. (M) Kuttner, Brownlee, A..

Topics Varies.

Spring 2016: Rome and its world became dense with monuments, artifacts, images, structures, spaces which addressed individual and collective concerns that we can call political. In private and public displays, these concerns included citizenship and class standing, public achievement and power, the construction of social memory, and the very nature of being Roman in a city, republic, empire. Of interest here also are the roles of women and of the empire's indigenous peoples. Such displays often engaged, too, with religion, in a providential understanding of historical event. Cases range from displays of high design, 'art', to seemingly crude graphic communications; all shed light on Roman visual language, and its makers, patrons and spectators. Of especial interest to students in Arth, AAMW, Anch, ClSt, RelSt, Anthro. No prior background in ancient Roman studies or art history/archaeology required. Open to advanced undergraduates with permission of the instructor.

SM 528. (AAMW528) Topics in Classical Architecture. (M) Haselberger.

Topic varies.

SM 529. (AAMW529, CLST528) Topics in Roman Architecture. (M) Haselberger.

Topic varies.

SM 530. (AAMW530) Vitruvian Studies. (M) Haselberger.

Topic varies.

SM 531. Topics in Neoclassical Architecture. (M) Haselberger.

Topic varies.

SM 532. Topics in Byzantine Art. (M) Ousterhout.

Topic varies.

SM 535. (AAMW535) Topics in Islamic Epigraphy. (M) Holod.

Topic varies.

SM 536. Topics in the Islamic City. (M) Holod.

Topic varies.

SM 537. (AAMW537, NELC617) Topics in the Art of Iran. (M) Holod.

Topic varies.

SM 538. (AAMW538) Topics in the Art of Andalusia. (M) Holod.

Spring 2016: This pro-seminar will investigate the nature of Cordoba as the capital of the Umayyad realm in Iberia. Topics discussed will include: city and its suburbs, villas as loci of cultural production, the role of the congregational mosque, the city vs. the palace city of Madina al-Zahra. Knowledge of Spanish and/or Arabic desirable, but not necessary.

ART HISTORY

(AS) {ARTH}

SM 540. (HIST536, RELS536) Topics in Medieval Art. (M) Staff.

Topic varies.

SM 541. (AAMW541) Topics in Early Medieval Architecture. (M) Staff.

Topic varies.

SM 561. (GRMN578) Topics in Northern Renaissance. (M) Silver. Prerequisite(s): ARTH-102
Prerequisite.

Topic varies.

Fall 2016: Focusing primarily on Germany and the Netherlands during the period of the nascent Reformation, this course will use both paintings and prints to investigate a host of social and cultural changes: to the religious image and its use (including Iconoclasm), to political structures (the Holy Roman Empire and developing nation-states, such as Spain and England), and to innovative artistic themes, particularly the rise of specialized pictorial genres and secular subjects. Major artists will include Hieronymus Bosch, Albrecht Durer and his circle, Lucas Cranach, Hans Holbein (and England), Lucas van Leyden, and Pieter Bruegel. Students will be expected to write a research paper of their choosing after completing a shorter analysis paper on a single work. Open to qualified undergraduates as well as graduate students.

SM 550. (GSWS552) Topics in Southern Renaissance Art. (M) Kim.

Topic Varies.

Spring 2015: What makes up a world? How do works of art exist in, conceive, and represent a place? How might the theory and practice of art shed light on our notions of the earth, ground, landscape, soil, and the environment? This seminar will ask the above questions with respect to works of art and art literature from the fourteenth to eighteenth centuries. Topics to be explored may include: theories of stone in the Renaissance, the environmental implications of excavation, the materials and materiality of earth and soil, stonecutting and mining, the aesthetic problem of weight, architecture on bodies of water, and the Lisbon Earthquake of 1755 and other geological disasters. Guests to the seminar from the University of Paris-IV and the University of Zurich will offer opportunities for students to discuss and present their ideas to extramural audiences. Upper level course.

SM 551. Topics in Early Modern Art Theory. (M) Kim.

Topic varies.

SM 553. Topics in Southern Baroque Art. (M) Kim.

Topics varies.

SM 562. Northern Renaissance Art. (M) Silver.

Topic varies.

SM 563. (GRMN542) Topics in German Art. (M) Silver.

Topic varies

ART HISTORY

(AS) {ARTH}

SM 565. (DTCH579, GRMN589) Topics in Northern Baroque Art. (M) Silver.

Topic varies.

Fall 2015: Built around an exhibition at the Philadelphia Museum of Art, focused on the "Prometheus" by Peter Paul Rubens, this seminar will investigate the range of painted and sculpted works on Greco-Roman myths in European art and will also investigate the career of Peter Paul Rubens, particularly concerning myths.

SM 571. Modern Architectural Theory. (C) Brownlee.

A survey of architectural theory from the mid-eighteenth century to the present. The discussion of original writings will be emphasized.

SM 572. (VLST540) Topics in Visual Culture. (M) Leja.

Topic varies.

SM 574. Topics in American Visual Culture. (M) Shaw.

Topic varies.

SM 575. Topics in 19th Century Art. Dombrowski.

Topic varies.

Spring 2016: This seminar considers the concepts of time crucial to the rise of modern painting in the 19th century, from historical time, leisure time and perceptual time to labor and mechanical time. Too rarely has the history of time and time-keeping, from the industrialization of time to the advent of universal time been used as a tool in the study of modernist painting (as opposed to say the moving image) except perhaps in terms of chronology. To that end, we will think through, as aesthetic categories, the concept of the moment, the instant, the impression, the now, the shock, and also seriality and narrative sequence, and consider painting's oft-cited competition with the camera's evolving shutter speeds. Beside the key art historical literature, we will read extensively in both the cultural history of time and perception (Kern, Galison, Koselleck, Crary) and the aesthetic philosophy of time from Lessing to Deleuze (including Nietzsche, Blanqui, Bergson, Durkheim, Benjamin, Kubler, among others).

SM 578. Topics in 19th Century American Art. (M) Leja, Shaw.

Topic varies.

Fall 2015: This course will provide a survey of media traditionally grouped under the category of decorative arts furniture, silver, ceramics, glass made in the United States from the beginnings of European settlement to the end of the nineteenth century. The class format will be part lecture and part discussion, the latter centered on close examination of objects from the collection of the Philadelphia Museum of Art. When possible, the discussion will focus on objects made in Pennsylvania and especially Philadelphia, emphasizing the city and region's central role over three centuries of American art history. Different methodologies of approaching object study will also be explored. No prior knowledge of the subject is expected.

SM 581. (ARCH712) Topics in 20th Century Architecture. (M) Brownlee.

Topic varies.

ART HISTORY

(AS) {ARTH}

SM 585. Topics in 19th Century Art. (C) Staff.

Topic Varies.

Spring 2015: Birthplace of the nation, industrial metropolis-Philadelphia is the definitive American "place." This seminar will explore the visual history of the city as a symbolic site described and defined by painters, printmakers and photographers as well as politicians and capitalists and most importantly, its residents. How and why were certain sites selected and exploited within an evolving civic iconography? How did Philadelphia's visual culture influence approaches to placemaking? And how did artists navigate the increasingly complex political and social as well as aesthetic conflicts between myth and reality?

SM 586. (CINE500, COML586) Topics in 20th Century Art. (C) Poggi.

Topic varies.

SM 596. Topics in Contemporary Art. (C) Poggi.

Topic varies.

600-Level Courses

SM 588. Topics in 20th Century American Art. (M) Shaw.

Topic varies.

SM 593. (CINE590, COML599, ENGL593, GSWS594) Topics in Cinema & Media. (M) Beckman. Prerequisite(s): Permission of Instructor for Undergraduates.

Spring 2016: Taking its title from a recent special issue in the journal *Framework*, this seminar will engage the where of film and media theory. At a moment when this discourse, often presumed to have roots in Anglo and Western European traditions, is purportedly undergoing a global turn, we will consider how some of film and media theory's key terms and preoccupations including realism, documentary, genre, identity, sound, spectatorship, nation, auteur, and screens are being inflected by expanded geographic, linguistic, aesthetic and cultural frames. We will grapple with some of the logistical challenges, motivations, resistances, and questions that scholars encounter as they attempt to shift film and media theory's borders; compare contemporary efforts to broaden the discourse's geographic horizon with earlier efforts to do the same; and consider what happens to the viewer's sense of space and place in different media environments. Course requirements: full participation in readings, screenings, discussion, and class presentations; 20-25 page research paper + annotated bibliography. Permission of instructor required for advanced undergraduates.

SM 594. (CINE594, COML594, ENGL797) Topics in Contemporary Art. (M) Silverman.

Topic varies.

ART HISTORY

(AS) {ARTH}

SM 602. (ARTH202) Mycenae, Pylos, and Troy. (M) Staff.

The Iliad of Homer recounts the tale of a great war fought by Greek and Trojan armies before the walls of Troy's lofty citadel. This foundation epic of Western literature tells of gods, heroes, and magical places already part of deep past when Homer's work was set to writing, ca. 700 B.C. Does the Homeric story of the Trojan War have a basis in real events? Scholars have long pointed to the Mycenaean civilization, which flourished on the mainland of Greece in the Late Bronze Age (ca. 1600-1200 B.C.), as the inspiration for the Homeric stories. In this course, we examine the archaeology of the great centers of the Late Bronze Age in Greece and Anatolia, particularly Mycenae, Pylos, and Troy. Our main aim is to better understand the social, political, and economic context of this Late Bronze Age world, which may shed light on the possibility that a "Trojan War" of some kind actually occurred. The primary focus on archaeology is supplemented by readings from Homer's Iliad and Odyssey.

609. (AFST218, ARTH209) African Art. (M) Staff.

This selective survey examines a variety of the circumstances of sub-Saharan African art, ranging from imperial to nomadic cultures and from ancient times to contemporary participation in the international market. Iconography, themes and style will be considered, as will questions of modernity, religious impact, tradition and colonialism.

SM 611. (ARTH211) Art in India. (M) Meister.

A survey of sculpture, painting and architecture in the Indian sub-continent from 2300 B.C. to the nineteenth century. An attempt to explore the role of tradition in the broader history of art in India.

612. (ARTH212, SAST201, SAST501) Cities and Temples in Ancient India. (M) Meister.

The wooden architecture of ancient India's cities is represented in relief carvings from Buddhist religious monuments of the early centuries A.D. and replicated in remarkable excavated cave cathedrals. This course will trace that architectural tradition, its transformation into a symbolic vocabulary for a new structure, the Hindu temple, and the development of the temple in India from ca. 500-1500 A.D.

L/R 613. (ARTH213, EALC157, EALC557) Arts of Japan. (M) Davis.

This course introduces the major artistic traditions of Japan, from the Neolithic period to the present, and teaches the fundamental methods of the discipline of art history. Special attention will be given to the places of Shinto, the impact of Buddhism, and their related architectures and sculptures; the principles of narrative illustration; the changing roles of aristocratic, monastic, shogunal and merchant patronage; the formation of the concept of the artist over time; and the transformation of tradition in the modern age.

L/R 614. (ARTH214, EALC127, EALC527) Arts of China. (M) Steinhardt, Davis.

The goals of this course are to introduce the major artistic traditions of China, from the Neolithic period to the present and to teach the fundamental methods of the discipline of art history. Our approaches will be chronological, considering how the arts developed in and through history, and thematic, discussing how art and architecture were used for philosophical, religious and material ends. Topics of study will include: Shang bronzes; Han concepts of the afterlife; the impact of Buddhism; patronage and painting; the landscape tradition; the concept of the literatus; architecture and garden design; the "modern" and 20th-century artistic practices; among others.

ART HISTORY

(AS) {ARTH}

615. (ARTH215) Japanese Painting. (M) Davis.

An investigation of Japanese painting and practice from the earliest pictorial representations through the late twentieth century. Painting style and connoisseurship form the basis of analysis and themes such as landscape, narrative, and the expression of cultural identities in painting are considered in the context of larger social and cultural issues. Topics include: tomb painting, Heian development of "yamato-e," ink painting and the adaptation of Chinese styles, the expansion of patronage in the 18th century, and the turn toward internationalism in the late 19th and 20th centuries. May include visits to the PMA or other local collections, as available.

621. (AAMW621, ARTH221) Greek Vase Painting. (M) Brownlee, A..

Spring 2015: Painted vases constitute the most important and comprehensive collection of visual evidence that survives from ancient Greece. In this course, we will examine the development of Greek vase-painting from the 10th to the 5th century BC, with particular emphasis on the pottery of the Archaic and Classical periods that was produced in the cities of Athens and Corinth. An object-based learning course, this class will focus on the close study of Greek vases in the collection of the University of Pennsylvania Museum, and a number of class sessions will meet in the Museum. Several guest lecturers will discuss the conservation and ancient repair of Greek vases and the ceramic analysis of Greek pottery. We will also learn about the making of ceramics in a session in the Addams Hall pottery studio. Some background in art history or classical studies is helpful but not required.

617. (ARTH217, EALC227, EALC627) Chinese Painting. (M) Steinhardt.

Study of Chinese painting and practice from the earliest pictorial representation through the late twentieth century. Painting style forms the basis of analysis, and themes such as landscape and narrative are considered with regard to larger social and cultural issues. The class pays particular attention to the construction of the concepts of the "artist" and "art criticism" and their impact on the field into the present. Visits to look at paintings at the University of Pennsylvania Museum, PMA and/or local collections.

618. (ARTH218) Egyptian Art. (M) Staff.

The class is an introductory course to the art of Ancient Egypt from the Pre-Dynastic Period through to the end of the New Kingdom. We will look at and discuss architecture, sculpture, and painting. Egypt also had a strong tradition in the minor arts (such as jewelry making, stone vessels, amulets, etc), which is often neglected. As art and religion were intertwined in Egypt, the culture and religion will be discussed in relation to the art and architecture. The class will explore questions in regards to stylistic and iconographic changes through the millennia, and will set the monuments and objects within their proper historical context. The class will visit the Egyptian Collection at the University of Pennsylvania Museum.

620. (AAMW620, ARTH220) Minoan, Cycladic and Mycenaean Art. (M) Shank.

This course is designed to give the an overview of the cultures of the Aegean Bronze Age. The art and architecture of Crete, the Cyclades and the Mainland of Greece are examined in chronological order, with an emphasis on materials and techniques. In addition, larger issues such as the development of social complexity and stratification, and the changing balance of power during the Aegean Bronze Age are examined.

L/R 622. (AAMW622, ARTH222) Art of Ancient Iran. (M) Pittman.

This course offers a survey of ancient Iranian art and culture from the painted pottery cultures of the Neolithic era to the monuments of the Persian Empire. Particular emphasis is placed on the Early Bronze Age.

ART HISTORY

(AS) {ARTH}

L/R 624. (AAMW424, ARTH224) Art of Mesopotamia. (M) Pittman.

A survey of the art of Mesopotamia from 4000 B.C. through the conquest of Alexander the Great.

625. (AAMW625, ARTH225, CLST220) Greek Art and Artifact. (M) Kuttner.

This course surveys Greek art and artifacts from Sicily to the Black Sea from the 10th century BCE to the 2nd century BCE, including the age of Alexander and the Hellenistic Kingdoms. Public sculpture and painting on and around grand buildings and gardens, domestic luxury arts of jewelry, cups and vases, mosaic floors, and cult artefacts are discussed. Also considered are the ways in which heroic epic, religious and political themes are used to engaged viewer's emotions and served both domestic and the public aims. We discuss how art and space was considered, along with ideas of invention and progress, the role of monuments, makers and patrons in Greek society.

L/R 626. (AAMW626, ARTH226, CLST221, CLST621) Hellenistic and Roman Art and Artifacts. (M) Kuttner.

This course surveys the political, religious and domestic arts, patronage and display in Rome's Mediterranean, from the 2nd c. BCE to Constantine's 4th-c. Christianized empire. Our subjects are images and decorated objects in their cultural, political and socio-economic contexts (painting, mosaic, sculpture, luxury and mass-produced arts in many media). We start with the Hellenistic cosmopolitan culture of the Greek kingdoms and their neighbors, and late Etruscan and Republican Italy; next we map Imperial Roman art as developed around the capital city Rome, as well as in the provinces of the vast empire.

SM 627. (AAMW627, ARTH227) Introduction to Mediterranean Archeaology. (M)

Many of the world's great ancient civilizations flourished on the shores of the Mediterranean Sea: the Egyptians, the Minoans and Mycenaeans, the Greeks and Romans, just to name a few. In this course, we focus on the ways that archaeologists recover and interpret the material traces of the past, working alongside natural scientists, historians and art historians, epigraphers and philologists, and many others.

628. (AAMW628, ARTH228) Greek Architecture and Urbanism. (M) Haselberger.

Introduction to the art of building and city planning in the ancient Greek world, 7th-1st c. BC. Emphasis on concepts of organizing space, on issues of structure, materials, decoration, proportion, and the Mycenaean and eastern heritage as well as on theory and practice of urbanism as reflected in ancient cities (Athens, Pergamon, Alexandria) and writings (Plato, Aristotle, and others). Excursions to the Penn Museum and Philadelphia. No prerequisites.

629. (AAMW629, ARTH229) Roman Architecture and Urbanism. (M) Haselberger.

Introduction to the art of building and city planning in the Roman world, 6th c. BC - 2nd c. AD. Emphasis on concepts of organizing space, on issues of structure, materials, decoration, proportion, and the Etruscan and Greek heritage as well as on theory and practice of urbanism as reflected in ancient cities (Rome, Ostia, Roman Alexandria, Timgad) and writings (Vitruvius, and others). Excursions to the Penn Museum and Philadelphia. No prerequisites.

ART HISTORY

(AS) {ARTH}

635. (AAMW635, ARTH235, NELC285, NELC685, VLST235) Introduction to Visual Culture of the Islamic World. (C) Holod.

A one-semester survey of Islamic art and architecture which examines visual culture as it functions within the larger sphere of Islamic culture in general. Particular attention will be given to relationships between visual culture and literature, using specific case studies, sites or objects which may be related to various branches of Islamic literature, including historical, didactic, philosophical writings, poetry and religious texts. All primary sources are available in English translation.

631. (AAMW631, ARTH231) Neoclassical Architecture. (M) Haselberger.

An intensive introduction to the architecture of the Neoclassical century (ca. 1750-1850), as it made its appearance all over Europe and parts of North America. Following an exploration of the roots and intellectual preconditions of this "true style," a selection of major monuments in France, Germany, Britain, and the USA will be analyzed as well as some forms of neoclassical revival in the early decades of the 20th century. Field trips to the Second Bank Building and the Art Museum in Philadelphia. No prerequisites.

632. (AAMW632, ARTH232) Byzantine Art and Architecture. (C) Ousterhout.

This course surveys the arts of Byzantium from the fall of Rome to the fall of Constantinople in 1453. Study of major monuments, including icons, mosaics, architecture, and ivories provide us with an overview of this rich artistic culture. We pay special attention to the role of the Orthodox Church and liturgy in the production and reception of art works. Weekly recitation sections focus on selected major issues, such as the relationship of art to the Holy, the uses and abuses of Iconoclasm, and imperial patronage. The course also grapples with the Empire's relationship to other cultures by looking at the impact of the Christian Crusades and Moslem invasions - as well as Byzantium's crucial impact on European art (e.g., in Sicily, Spain).

633. (AAMW633, ARTH233) Eastern Medieval Architecture. (M) Ousterhout.

This lecture course examines major architectural developments in the eastern Mediterranean between the 4th and 14th centuries CE. The focus is on the Byzantine Empire, with its capital at Constantinople. Lectures also devoted to related developments in the Caucasus (Armenia and Georgia), early Russia, the Balkans (Bulgaria and Serbia), Sicily and under the Normans, the Crusader states. Parallel developments in early Islamic architecture are used for comparative purposes. The course examines evidence for religious and secular buildings, as well as urbanism and settlement patterns.

640. (AAMW640, ARTH240) Medieval Art. (A) Staff.

An introductory survey, this course investigates painting, sculpture, and the "minor arts" of the Middle Ages. Students become familiar with selected major monuments of the Late Antique, Byzantine, Carolingian, Romanesque, and Gothic periods, as well as primary textual sources. Analysis of works emphasizes the cultural context, the thematic content, and the function of objects. Discussions focus especially on several key themes: the aesthetic status of art and the theological role of images; the revival of classical models and visual modes; social rituals such as pilgrimage and crusading; the cult of the Virgin and the status of women in art; and, more generally, the ideology of visual culture across the political and urban landscapes.

ART HISTORY

(AS) {ARTH}

641. (AAMW641, ARTH241) Introduction to Medieval Architecture. (M) Staff.

This course provides an introduction to the built environment of the Middle Ages. From the fall of Rome to the dawn of the Renaissance, a range of architectural styles shaped medieval daily life, religious experience and civic spectacle. We examine the architectural traditions of the great cathedrals, revered pilgrimage churches, and reclusive monasteries of western Europe, as well as castles, houses, and other civic structures. We integrate the study of the architecture with the study of medieval culture, exploring the role of pilgrimage, courts and civil authority, religious reform and radicalism, crusading and social violence, and rising urbanism. In this way, we explore the ways in which the built environment profoundly affected contemporary audiences and shaped medieval life.

650. (ARTH250) Visual Arts of the Italian Renaissance. (A) Kim.

This course explores the painting, sculpture, architecture, and other media (textiles, prints, and even armor) from the historical eras conventionally known as the Early and High Renaissance, Mannerism, and Counter Reformation. We consider the work of such artists as Cimabue, Duccio, Giotto, and Mantegna as well as the careers, personalities and reception of Leonardo, Raphael, Michelangelo, and Titian. With emphasis placed upon artists cultivation of particular styles, we look closely at works originating from various contexts: political (city-states, princely courts, and the Papal States); spatial / topographic (inner chambers of private palaces, family chapels, church facades, and public squares); and geographic (Florence, Siena, Rome, Naples, Venice, and Milan). Topics include artistic creativity and license, religious devotion, the revival of antiquity, observation of nature, art as problem-solving, the public reception and function of artworks, debates about style, artistic rivalry, and traveling artists. Rather than taking the form of a survey, this course selects works as paradigmatic case studies, and analyze contemporary attitudes toward art of this period through study of primary sources.

652. (ARTH252) Venice and the Mediterranean. (C) Kim.

This course explores the art and architecture of Venice and her mainland and overseas colonies, with emphasis upon the Dalmatian coast and Aegean islands. Topics include cartography and empire, diffusion of Byzantine icons, and the ship as a mediator of cultural exchange.

660. (ARTH260) Jewish Art. (M) Silver.

Jewish Art provides a survey of art made by and for Jews from antiquity to the present. It will begin with ancient synagogues and their decoration, followed by medieval manuscripts. After a discussion of early modern representation of Jews in Germany and Holland (esp. Rembrandt), it focuses most intently on the past two centuries in Europe, American, and finally Israel and on painting and sculpture as Jewish artists began to pursue artistic careers in the wider culture. No prerequisites or Jewish background assumed.

654. (ARTH254) Global Renaissance and Baroque. (C) Kim.

An introduction to transcultural encounters within and beyond early modern Europe, 1450-1600. Topics include: the theory and historiography of global art; artistic relations between Venice, the Byzantine and Ottoman Empires, and islands in the Eastern Mediterranean; Portugal's overseas mercantile network in Africa and Asia; and the Baroque in Latin America, with emphasis upon Brazil. Our discussions focus on these paradigmatic case studies so as to question the language and terms we use to characterize confrontations between native and foreign, the self and the other.

ART HISTORY

(AS) {ARTH}

658. (ARTH258) Early Modern Japanese Art and the City of Edo. (M) Davis.

Study of the major art forms and architecture of Tokugawa (or Edo) period (1603-1868). In this course, we will consider how the arts of this era occur within an increasingly urban and modern culture, particularly with regard to the city of Edo. Issues of the articulation of authority in the built environment, the reinvention of classical styles, and patronage will be raised. May include some visits to PMA, Penn Museum, or other local collections.

SM 659. (ARTH259) Early Prints. (M) Silver.

History of prints in the period from about 1400 to Albrecht Durer (d 1528). Relation of early Northern and Italian woodcuts, engravings, and etchings to contemporary art forms - sculpture, painting.

661. (ARTH261) Northern Renaissance Art. (M) Silver.

Survey of the principal developments in Northern Europe during the "early modern" period, i.e. the transition from medieval to modern art-making during the fifteenth and sixteenth centuries. Principal attention to painting and graphics with additional consideration of developments in sculpture, particularly in the regions of the Netherlands and German-speaking Europe. Attention focused on the works of the following artists: Van Eyck, Bosch, Durer, Holbein, Bruegel, and on topics such as the rise of pictorial genres, urban art markets, Reformation art and art for the dynastic courts of emerging nation-states.

662. (ARTH262, DTCH261) Netherlandish Art. (M) Silver.

Dutch and Flemish painting in the 15th and 16th centuries with special emphasis on the contributions of Robert Campin, Jan van Eyck and Roger van der Weyden, Bosch, and Bruegel.

663. (ARTH263) German Art. (M) Silver.

This course focuses on paintings, prints, and sculptures produced in Germany around 1600. Principal attention will focus on the changing role of visual cult and altar pieces which evolve into an era of "art," and collecting of pictures. German politics and religion will be examined in relation to the images. Cultural exchange with neighboring regions of Italy and the low countries is considered.

664. (ARTH264) Bruegel to Vermeer. (M) Silver.

Historical overview of the principal developments in Dutch painting and visual culture across the period of the Dutch Revolt (1568-1648) and beyond. Principal pictorial types, including landscape, portraits and group portraits, genre painting, still-life. Principal artists, including: Bruegel, Goltzius, Hals, Rembrandt, and Vermeer, as well as leading practitioners of each pictorial category. Consideration of cultural values inherent in such imagery, particularly against the background of Dutch society and religious diversity, along with the court culture and Catholic religiosity rejected by the national independence movement.

665. (ARTH265) Northern Baroque Art. (M) Silver.

Northern Baroque art comprises seventeenth-century paintings and prints from Flanders and Holland. Featured artists include: Pieter Bruegel, Hendrick Goltzius, Peter Paul Rubens, Anthony van Dyck, Frans Hals, Rembrandt, and Vermeer. Topics considered include innovations of various kinds--starting with portraits and society, landscapes, still-life, and scenes of daily life (genre pictures).

ART HISTORY

(AS) {ARTH}

667. (PHIL223, VLST223) Philosophy and Visual Perception. Hatfield.

The course starts with a discussion of theories of visual perception and their relation to philosophy. We survey the history of visual theories from Euclid to Marr and Rick, with stops to include Ibn al-Haytham, Descartes, Berkeley, Helmholtz, and Gibson. We then consider selected philosophical topics, such as the nature of object perception, or the representational relation between images and things imaged (eg., between pictures and what they represent).

L/R 670. (ARTH270) The Modern City. (C) Brownlee, D..

A study of the European and American city in the eighteenth, nineteenth, and twentieth centuries. Emphasis is placed on the history of architecture and urban design; political, sociological, and economic factors also receive attention. The class considers the development of London, St. Petersburg, Washington, Boston, Paris, Vienna and Philadelphia.

L/R 671. (ARTH271) Modern Architecture, 1700-1900. (C) Brownlee.

The history of western architecture, ca. 1700-1900, when architecture was transformed to serve a world that had been reshaped by political and industrial revolutions. Topics to be considered include the Rococo, the English Garden, Palladianism, Romanticism, neo-classicism, the picturesque, the Greek and Gothic Revivals, and the search for a new style.

L/R 676. (ARTH276) Impressionism. (C) Dombrowski.

Impressionism opened the pictorial field to light, perception, science, modernity, bourgeoisie leisure and famously the material qualities of paint itself. This course will survey the movement's major contexts and proponents--Manet, Monet, Morisot, Cezanne, Gauguin, Van Gogh, Rodin--from its origins in the 1860's to its demise in the 1890's, as well as its subsequent adaptations throughout the world until World War I. Particular attention is paid to the artists' critical reception and the historical conditions which allowed one nation, France, to claim the emergence of early Modernism so firmly for itself. The course also analyzes the effects of the rapidly changing social and cultural fabric of Paris, and its affects on artistic developments. We also look outside of France's borders to Germany and Britain.

673. (ARTH273) History of Photography. (M) Staff.

A history of world photography from 1839 to the present and its relation to cultural contexts as well as to various theories of the functions of images. Topics discussed in considering the nineteenth century will be the relationship between photography and painting, the effect of photography on portraiture, photography in the service of exploration, and photography as practiced by anthropologists; and in considering the twentieth century, photography and abstraction, photography as "fine art", photography and the critique of art history, and photography and censorship.

674. (AFRC294, ARTH274, ASAM294, CINE293, LALS294) Facing America. (M) Shaw.

This course explores the visual history of race in the United States as both self-fashioning and cultural mythology by examining the ways that conceptions of Native American, Latino, and Asian identity, alongside ideas of Blackness and Whiteness, have combined to create the various cultural ideologies of class, gender, and sexuality that remain evident in historical visual and material culture. We also investigate the ways that these creations have subsequently helped to launch new visual entertainments, including museum spectacles, blackface minstrelsy, and early film, from the colonial period through the 1940s.

ART HISTORY

(AS) {ARTH}

675. (ARTH275) Revolution to Realism: European Art, 1770-1870. (C) Dombrowski.

This course surveys the major trends in European art of the tumultuous decades stretching from French Revolution of 1789 to the rise of realism in the mid-nineteenth century. Starting with Jacques-Louis David's revolutionary history paintings, we study Napoleonic representations of empire, Goya's imagery of violence, romantic representations of madness and desire, Friedrich's nationalist landscapes, as well as the politicized realism of Courbet. Some of the themes that are addressed include: the revolutionary hero, the birth of the public museum, the anxious masculinity of romanticism, the rise of industry and bourgeois culture, the beginnings of photography, the quest for national identity and, not least, the origins of the modernist painting. Throughout, we recover the original radicalism of art's formal and conceptual innovations at times of political and social crisis. We focus on the history of French painting, but include sculpture, photography, visual culture and the development of the modern city, in England, Germany and Spain.

L/R 677. (ARTH277) The Rise of Modernity: Arts of the 19th Century. (M) Brownlee, Dombrowski.

The nineteenth century is often considered as fast-paced, politically volatile and new-media obsessed as our own age. This course explores the nineteenth century's claim to have produced the first truly modern culture, focusing on the visual arts and metropolitan spaces of Europe and North America in their intellectual and social contexts. Stretching from the American and French Revolutions to the eve of World War I, topics to be covered include: the rise of capitalist and industrialist culture, art and revolutionary upheaval, global travel and empire, the origins of modernist art and architecture, and new media such as stereoscopes, iron and glass construction, and photography. Major artistic personalities of the age, from Jacques-Louis David and Gustave Courbet to Claude Monet and Vincent Van Gogh, and from Friedrich Schinkel and, Baron Haussmann to Frank Furness and Frank Lloyd Wright, are discussed. Each lecture will be followed by a brief period of discussion, and regular field trips take students to examine art and architecture first hand, in the museums and on the streets of Philadelphia.

678. (ARTH278) American Art. Leja, Shaw.

This course surveys the most important and interesting art produced in the United States (or by American artists living abroad) up through the 1950s. This period encompasses the history of both early and modern art in the U.S., from its first appearances to its rise to prominence and institutionalization. While tracking this history, the course examines art's relation to historical processes of modernization (industrialization, the development of transportation and communications, the spread of corporate organization in business, urbanization, technological development, the rise of mass media and mass markets, etc.) and to the economic polarization, social fragmentation, political conflict, and the cultural changes these developments entailed. In these circumstances, art is drawn simultaneously toward truth and fraud, realism and artifice, science and spirituality, commodification and ephemerality, nationalism and cosmopolitanism, individualism and collectivity, the past and the future, professionalization and popularity, celebrating modern life and criticizing it.

SM 680. (ARTH280) 20th Century East Asian Art. (M) Davis.

This course reconsiders modern and contemporary art in China, Japan and Korea over the course of the twentieth century. The confrontations between modernity and tradition, state and self, the colonizer and the colonized, and collecting and the market are among its themes. The course begins with a study of the way modern art was defined at the turn of the 20th century, the promotion of oil painting and the call to preserve national styles, and the use of art at world's fairs. The avant-garde pursuit of individuality, state-sponsored modernism, the use of art as propaganda in WWII and Communist Revolution, and the place of Chinese, Korean and Japanese art in the contemporary market are also topics covered in this course.

ART HISTORY

(AS) {ARTH}

688. (ARTH288) Modern Design. (M) Marcus.

This survey of modern utilitarian and decorative objects spans the century, from the Arts and Crafts Movement to the present, from the rise of Modernism to its rejection in Post-Modernism, from Tiffany glass and tubular-metal furniture to the Sony Walkman. Its overall approach focuses on the aesthetics of designed objects and on the designers who created them, but the course also investigates such related topics as industrialization, technology, ergonomics, and environmental, postindustrial, and universal design. Among the major international figures whose graphics, textiles, furniture, and other products will be studied are William Morris, Frank Lloyd Wright, Josef Hoffmann, Le Corbusier and Charlotte Perriand, Mies van der Rohe, Alvar Aalto, Raymond Loewy, Charles and Ray Eames, Isamu Noguchi, Eero Saarinen, Paul Rand, Jack Lenor Larsen, Ettore Sottsass, Jr., Robert Venturi, Frank Gehry, and Philippe

L/R 681. (ARTH281) Modern Architecture, 1900-Present. (C) Brownlee.

The architecture of Europe and America from the late nineteenth century until the present is the central subject of this course, but some time is also devoted to Latin American and Asian architecture and to the important issues of modern city planning. Topics discussed include the Arts and Crafts movement, Art Nouveau, Expressionism, Art Deco, the International Style, and Post-modernism. The debate over the role of technology in modern life and art, the search for a universal language of architectural communication, and the insistent demand that architecture serve human society are themes that are traced throughout the course. Among the important figures to be considered are Frank Lloyd Wright, Walter Gropius, Le Corbusier, Louis Kahn, Robert Venturi, and Denise Scott Brown. The course includes weekly discussion sessions and several excursions to view architecture in Philadelphia.

L/R 682. (ARTH282) Modern Architecture, 1900-Present. (C) Brownlee.

The architecture of Europe and America from the late nineteenth century until the present is the central subject of this course, but some time will also be devoted to Latin American and Asian architecture and to the important issues of modern city planning. Topics to be discussed include the Arts and Crafts movement, Art Nouveau, Expressionism, Art Deco, the International Style, and Post-modernism. The debate over the role of technology in modern life and art, the search for a universal language of architectural communication, and the insistent demand that architecture serve human society are themes that will be traced throughout the course. Among the important figures to be considered are Frank Lloyd Wright, Walter Gropius, Le Corbusier, Louis Kahn, Robert Venturi, and Denise Scott Brown. The course includes weekly discussion sessions and several excursions to view architecture in Philadelphia.

L/R 686. (ARTH286) Modern Art: Picasso to Pollock. (C) Poggi.

Early twentieth-century art in Europe is marked by a number of exciting transformations. This period witnessed the rise of abstraction in painting and sculpture, as well as the inventions of collage, photomontage, constructed sculpture, the ready made and found object, and performance art. Encounters with the arts of Africa, Oceania and other traditions unfamiliar in the West spurred innovations in media, technique, and subject matter. Artists began to respond to the challenge of photography, to organize themselves into movements, and in some cases, to challenge the norms of art through "anti-art." A new gallery system replaced traditional forms of exhibiting and selling art, and artists took on new roles as publicists, manifesto writers, and exhibition organizers. This course examines these developments, with attention to formal innovations as well as cultural and political contexts. This course requires permission from the instructor.

ART HISTORY

(AS) {ARTH}

L/R 690. (ARTH290) Post War Japanese Cinema. (M) Davis.

Mizoguchi Kenji, Ozu Yasujiro, and Kurosawa Akira are recognized today as three of the most important and influential directors in Japanese cinema. In their films of the late 1940s and 1950s, these directors focused upon issues surrounding the human condition and the perception of truth, history, beauty, death, and other issues of the postwar period. This course places their films in period context, and pays particular attention to the connections to other visual media, and to how "art" and "history" are being defined in the cinematic context. How other directors also took up these issues, and referred to the "big three" is also be discussed.

L/R 694. (ARTH294, GSWS294, VLST236) Art Now. (B) Silverman.

One of the most striking features of today's art world is the conspicuous place occupied in it by the photographic image. Large-scale color photographs and time-based installations in projections are everywhere. Looking back, we can see that much of the art making of the past 60 years has also been defined by this medium, regardless of the form it takes. Photographic images have inspired countless paintings, appeared in combines and installations, morphed into sculptures, drawings and performances, and served both as the object and the vehicle of institutional critique. They are also an increasingly important exhibition site: where most of us go to see earthworks, happenings and body-art. This course is a three-part exploration of our photographic present.

L/R 696. (ARTH296) Contemporary Art. (B) Poggi.

Many people experience the art of our time as bewildering, shocking, too ordinary (my kid could do that), too intellectual (elitist), or simply not as art. Yet what makes this art engaging is that it raises the question of what art is or can be, employs a range of new materials and technologies, and addresses previously excluded audiences. It invades non-art spaces, blurs the boundaries between text and image, document and performance, asks questions about institutional frames (the museum, gallery, and art journal), and generates new forms of criticism. Much of the "canon" of what counts as important is still in flux, especially for the last twenty years. And the stage is no longer centered only on the United States and Europe, but is becoming increasingly global. The course will introduce students to the major movements and artists of the post-war period, with emphasis on social and historical context, critical debates, new media, and the changing role of the spectator/participant.

SM 710. Topics in Indian Architecture. (M) Meister.

Topic varies.

ART HISTORY

(AS) {ARTH}

697. (ARTH297) Art / Contemporary Society. Staff.

How do you perform freedom? Is it something you have, or is it something you aspire towards and struggle to achieve? What role does art play in this process? This course will explore how artists in the 21st century have constructed newly creative and critical spaces of freedom through art, and how art functions as a mechanism for reflecting on contemporary identity and society. We will be attentive to how our understanding of freedom can change over time, and what happens when our personal and collective definitions come into conflict with others.

Emphasis will be given in the syllabus to visual and performance art from the 1960s era to the present. Each week we will engage artists that explore the possibility of freedom in different ways, including William Pope.L, Kara Walker, Glenn Ligon, Ai Weiwei, Krzysztof Wodiczko, Allan Sekula, Laura Poitras, Laura Kurgan, and Fazal Sheikh. In learning about these artists, we will also engage the extensive digital archives of Slought (slought.org), a cultural organization located on campus. Finally, in conjunction with a Spring 2016 exhibition at Slought of the work of photographer Fazal Sheikh, we will engage the artist in conversation about the themes explored in the course. Course requirements also include weekly participation in a discussion forum, two papers, and occasional attendance at cultural events on campus.

700-Level Courses

SM 701. (AAMW701, GRMN578) Proseminar in Methods in the History of Art. (M) Staff.

The meanings we ascribe to art works of any culture or time period are a direct result of our own preoccupations and methods. This colloquium will give both a broad overview of contemporary debates in the history of art-including such issues as technologies of vision, feminism, gender and sexuality studies, globalism, the pictorial turn or material/vision culture-and locate these methods within art history's own intellectual history,as well as the history of aesthetics. The course will consist of wide-ranging weekly readings and discussion, and also clarify such key terms as iconography, formalism, connoisseurship, and the Frankfurt and Vienna Schools.

SM 711. (SAST711) Topics in Indian Art. (M) Meister.

Topic varies.

Spring 2016: We will examine the practice and symbolism of South Asian Architecture with case studies of how to build and how to make buildings meaningful.

SM 714. Topics in East Asian Art. (M) Davis.

Curatorial Seminar

Spring 2015: This course will be offered in association with the exhibition, Representing Place: Landscape and Imagination in Modern Japanese Prints, to be held at the Arthur Ross Gallery in spring 2015. The seminar proposes to expand our discussion of landscape as a larger theme in the visual arts, with examples drawn from Europe, America, East Asia, and other locations. We will further consider how some sites became known as famous places, and how that act is tied up to issues of local, regional and national identity and often implicated in the promotion of specific places. This course will feature the opportunity to study works in the PMA collection, travel to "famous sites" around Philadelphia, and participate in the final preparations and installation of the exhibition.

SM 715. Topics in Japanese Art. (M) Davis.

Topic Varies.

ART HISTORY

(AS) {ARTH}

SM 720. (AAMW720, CLST614) Topics in Aegean Art. (M) Shank.

Topic varies.

SM 721. (AAMW721) Topics in Archaeological Science. (M) Staff.

Topic varies.

SM 722. Topics in the Art of Ancient Iran. (M) Pittman.

Topic varies.

SM 723. (AAMW723, ANTH723, NELC740) Topics in the Art of the Ancient Near East. (M) Pittman.

Topic varies.

Spring 2015: This team taught class will extend from the lead up to the Neo Sumerian Empire through the Empire and its collapse and reorganization of the political landscape of greater Mesopotamia. It will consider the imperial period internally and from the perspective of the northern and eastern neighbors. This class is an upper level graduate research seminar that will include art historical, anthropological and historical approaches. Class participation and a major research paper are required.

SM 725. (AAMW725) Topics in Greek and Roman Art. (M) Kuttner.

Topic varies.

SM 728. Topics in Greek Architecture. (M) Haselberger.

Topic varies.

SM 729. (AAMW729, CLST728) Topics in Roman Architecture and Topography. (M) Haselberger, Ousterhout.

Topic varies.

Fall 2015: This seminar will investigate two ancient architectural masterpieces, the 2nd c. AD Pantheon in Rome and the 6th c. AD Hagia Sophia in Istanbul. The two monuments stand at the forefront of the architectural trends under Hadrian and Justinian respectively, and are best known for their unique designs and domes of unprecedented scale. The seminar will analyze issues of design, structure, aesthetics, and symbolism. No prerequisites; skills in digital visualization are welcome.

SM 730. Vitruvian Studies. (M) Haselberger.

Research on Vitruvius' ten books on architecture, art, and construction. We explore structure, sources, and intended readers of this treatise; formation of art theory and its relation to practice; statics and esthetics; Greek model vs. Italic tradition; discrepancy with the ideals of the "Augustan Revolution"; role and reception during the Renaissance and late Classical revivals (using Penn's rich collection of 16th to 20th c. Vitruvius editions); latest wave of Vitruvian scholarship. - Working knowledge of Latin, French, German helpful, but not necessary.

SM 736. Topics in the Islamic City. (M) Holod.

Topic varies.

ART HISTORY

(AS) {ARTH}

SM 732. (AAMW732) Topics in Byzantine Art and Architecture. (M) Ousterhout.

Topic varies.

Spring 2016: The graduate seminar will investigate the dynamics of artistic exchange between Constantinople and its Byzantine provinces, as well as areas under its cultural influence. Both architecture and monumental art will be considered, focusing on the period of 6th-12th centuries. Students will produce two research papers: one addressing a Constantinopolitan monument; the second assessing artistic production in a region outside the Byzantine capital.

SM 733. Topics in Early Christian and Byzantine Architecture. (M) Ousterhout.

Topic varies.

SM 735. Topics in Islamic Art. (M) Holod.

Topic varies.

SM 737. Topics in Islamic Architecture. (M) Holod.

Topic varies.

SM 738. (AAMW738, NELC731) Topics in Islamic Archaeology. (M) Holod.

Topic varies.

Spring 2015: This seminar will trace the development of the field from one that was centered largely on the recovery of major monuments to one in which issues of daily life, demography, chronology, and the study of settlement patterns have come to play a major role. The seminar will review work in the major zones of the Islamic world: Central Asia, Iran, Iraq, Anatolia, Syria, Palestine, Egypt, North Africa I (Libya-Tunisia), North Africa II (Algeria-Morocco), Spain. Of special interest will be the study of landscape archaeology and settlement patterns.

SM 740. (RELS702, SPAN630) Topics in Medieval Art. (M) Staff.

Topic varies.

Spring 2015: Among the functional genres shaping religious imagery in the Middle Ages and Renaissance, the altarpiece is arguably the most important, and many of the most famous panel paintings that hang today in museums originated as components of altarpieces. The altarpiece in the Latin church bridged the divide between clergy and laypeople, between cult and devotion, between public acclaim and private interests. Such altarpieces developed into extraordinarily dynamic vehicles for staging the religious image, akin to mural painting (in its potential for narrative elaboration), and manuscript illumination (in its potential for interchanging and juxtaposing imagery). As an umbrella for diverse research projects in both medieval and Renaissance art, this seminar affords an overview of the origins, development and articulation of the altarpiece as a functional and pictorial genre in European art, on both sides of the Alps. It also seeks to provide students with the materials and practical training--technical, scholarly, interpretative-- required to study altarpieces as visual, narrative, and material totalities.

SM 741. Topics in Medieval Architecture. (M) Staff.

Topic varies.

ART HISTORY

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SM 750. Topics in Southern Renaissance Art. (M) Kim.

Topic varies.

Fall 2015: One of the most compelling developments in the field of art history has been the turn towards materiality. Drawing upon such diverse fields as material culture, anthropology, and the history of science and technology, materiality as an approach questions how certain substances--be they wood, metal, or glass--constitute the physical makeup of art works. Pushing beyond the distinction between mind and matter (which often manifests itself as mind over matter), materiality interrogates how the process, appearance and metaphorical associations of physical substances bear upon artistic selfhood, the constitution of viewership and the historically-contingent and ever-evolving meaning of art works. In short, materiality calls attention to the semantic potential conveyed by the stuff of art works, privileging it as much as those artists celebrated as geniuses who transcend the lowly sphere of the physical world. This course explores the use and representation of materials as well as the theories of those materials in the art and art theory of the early modern period. Issues to be discussed include the disavowal of material, material and the role of the senses, and material's capacity to evoke location, either proximate or distant.

SM 751. Topics in Early Modern Art Theory. (M) Kim.

Topic varies.

SM 753. Topics in Southern Baroque Art. (M) Kim.

Topic varies.

SM 754. Topics in Global Art. (M) Kim, Silver.

Topic varies.

SM 761. (DTCH601, DTCH661, GRMN679) Topics in Northern Renaissance Art. (M) Silver.

Topic varies.

Spring 2016: Curatorial emphasis for graduate students about the rich collections of the Johnson Collection in the Philadelphia Museum of Art. Students will work together with the Johnson Collection curator, Christopher Atkins, researching all aspects of selected works: painting history, condition, bibliography, theme, and significance for sample catalogue entries. Some of these works will eventually go on display a year later in a Johnson Collection Centennial exhibition at the PMA, so the possibility of a publication may accrue to invaluable "insider" museum experience.

SM 762. Topics in Baroque Art. (M) Silver.

Topic varies.

SM 765. (DTCH665) Topics in Northern Baroque Art. (M) Silver.

Topic varies.

This seminar will consider major themes in Northern art of the 16th and 17th centuries, essentially from Bruegel to Vermeer. The premise is that the Reformation altered certainties in knowledge and even in perception, especially in the wake of wars, newly discovered lands, changing science and collecting of Wonders. Among new imagery topics would include: melancholy, vanitas, witchcraft, travel images, and the status of the emblem as well as allegory. Students will select a topic for semester-long investigation and co-present a class with the instructor. No prerequisites; graduate students only.

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SM 778. Topics in 19th Century American Art. (M) Leja, Shaw.

Topic varies.

SM 771. Topics in 19th Century Architecture. (M) Brownlee.

Topic varies.

SM 772. Topics in Visual Culture. (M) Leja.

Topic varies.

SM 775. Topics in 19th Century European Art. (M) Dombrowski.

Topic varies.

Spring 2015: Despite the fact that one exhibition on Impressionism chases the next these days, the academic study of this crucial early modernist movement has slowed since the 1970s and 1980s, when new art historical paradigms (like feminism and the social history of art) were tested on Manet, Monet and their followers. This seminar seeks to understand this development but also countermand it by establishing an account of Impressionism that fits our current global, multimedia and multidisciplinary forms of humanistic thought. To this end, we will read those recent scholars who place Impressionism within new contexts that include the history of science and technology (visual perception, psychology, evolution, chemistry), political history and theory (republicanism, revolution, empire, nationalism), and consumer culture (fashion, capitalism). We will also go back to the movement's early critics (like Laforgue and Geffroy), in order to appreciate their strange metaphoric languages (which saw in Impressionism, for instance, the seeds of social upheaval or the most advanced eye in human evolution) and make them newly useful for a 21st-century interpretation of Impressionism's true intellectual heft and radical aesthetics.

SM 781. (COML603) Topics in 20th Century Architecture. (M) Brownlee.

Topic varies.

SM 783. (COML683, ENGL573, SLAV683) Topics in Comparative Art History. (M)

Topic Varies.

Spring 2015: A recent turn toward global and transnational paradigms is one of the few traits shared by modernist studies across multiple disciplines. Modernism Across Borders will take advantage of this commonality among diverse sites of inquiry, treating modernism as a transborder phenomenon while also probing the limitations and still-latent potential of such an approach. This experimental, interdisciplinary seminar will devote the first two hours of each three-hour class to discussion of readings in the study of modernism. The third hour will be devoted to a presentation and discussion of a work in progress a project either of a member of the course, or of a guest. Seminar discussions will be led by a number of Penn faculty. Conveners of the overall course are Christine Poggi and Kevin M. F. Platt. Students are encouraged to bring work in progress, either on the basis of past seminars or independent projects, to form the basis for their projects in this seminar.

ART HISTORY

(AS) {ARTH}

SM 786. (ITAL685) Topics in 20th Century Art. (M) Poggi.

Topic varies.

This February, the Philadelphia Museum of Art will open International Pop, organized by the Walker Art Center with the participation of the PMA. This graduate seminar is designed to take advantage of this opportunity to engage with Pop Art from a global perspective. Students will work with the objects on view at the PMA, and hear from guest lecturers and curators on Pop art from various parts of the world. Some of the topics we will consider include: why did Pop art emerge in countries as diverse as Argentina, Italy, Japan, Germany, Brazil, Britain, and the USA in the late-1950s and 1960s? What aesthetic, political, and cultural issues drove the practice of Pop in these national contexts? To what extent were Pop artists in conversation with one another across regional boundaries? What are the relevant exhibition and critical histories of Pop in the expanded field? How does considering Pop from an international perspective change the traditional narrative, which centers on British and American Pop?

SM 788. Topics in 20th Century American Art. (M) Leja, Shaw.

Topic varies.

SM 793. (CINE793, ENGL797, GSWS793) Topics in Cinema and Media. (M) Beckman.

Topic varies

SM 794. (COML787, ENGL778) Topics in Contemporary Art. (M) Silverman.

Topic varies.

Fall 2016: By 1842--three years after the official invention of photography--photographers had already begun hand-coloring their daguerreotypes, and a century and a half later Richter started smearing and spattering paint onto small photographs, and exhibiting them along with his abstract and figurative paintings. By the mid-1850's, many artists were also painting from photographs, sometimes by projecting them onto their canvases, and treating these projections as preparatory drawings. They called the resulting images "photo paintings." And although it became increasingly "disreputable" to work in this way as the century progressed, Eugene Delacroix, Gustave Courbet, Edouard Manet, Henri Fantin-Latour, Edgar Degas and Edouard Vuillard all made paintings that are in one way or another "photographic." Some of them also saw photography as the gateway to a new kind of figurative painting.

Abstraction hardened the distinction between art and photography, and brought these medium-crossings to an end. However, photo painting resurfaced in the 1950s and 1960s, and although it initially seemed ironic, it has outlived the movements that made this reading possible. As we can now see, photo-painting is a far more complex and multi-faceted way of generating images than those generally associated with Pop, Institutional Critique and Appropriation.

We will begin this seminar with the two most important practitioners of nineteenth century photo painting, Edouard Manet and Edgar Degas. We will then direct our attention to a group of twentieth and twenty-first century photo-painters: Richard Artschwager, Marlene Dumas, Richard Hamilton, Gerhard Richter, Wilhelm Sasnal, and Luc Tuymans.

SM 796. (CINE796, COML787, ENGL778) Topics in Contemporary Art. (M) Poggi.

Topic varies.

Fall 2015: The language of gestures. How do gestures mean ? Ways in which gestural meanings differ from verbal meanings. Gestures as vehicles of lines of force. Distinction between the human subject as a personality and as an emitter of lines of force. Personality and lines of force as different registers of being. Ontological pathology of incomplete lines of force. Significance of this for psychoanalytic therapy and the representation of the human in literary fiction and in the visual arts. Among works studied: Deleuze, G.H. Mead, Bergson; Caravaggio, Robert Gober; Lawrence, "Women in Love", James, "The Awkward Age"; Kimberly Peirce, "Boys Don't Cry", Lars von Trier, "Melancholia", Bruno Dumont, "Humanity"; Freud, Lacan film clip, C. Bolas.

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