HISTORY OF ART

Director of undergraduate studies: Mimi Yiengpruksawan, 653 LORIA, 432-2682, mimi.yiengpruksawan@yale.edu; arthistory.yale.edu

FACULTY OF THE DEPARTMENT OF HISTORY OF ART

Professors Carol Armstrong, Tim Barringer, Edward Cooke, Jr., Diana Kleiner, Kobena Mercer, Amy Meyers (Adjunct), Mary Miller, Robert Nelson, Jock Reynolds (Adjunct), Vincent Scully (Emeritus), Robert Thompson, Christopher Wood, Mimi Yiengpruksawan

Associate Professors Milette Gaifman, Jacqueline Jung, Kishwar Rizvi

Assistant Professors J. D. Connor, Erica James, Joost Keizer, Yoon-mi Kim, Tamara Sears, Sebastian Zeidler

Lecturers Örgü Dalgiç, Theresa Fairbanks-Harris, Karen Foster, Mia Reinoso Genoni, John Stuart Gordon, Ian McClure, Margaret Olin, David Sensabaugh

Art history is the study of all forms of art, architecture, and visual culture in their social and historical contexts. The History of Art major can serve either as a general program in the humanities or as the groundwork for more specialized training. Unless otherwise indicated, all courses in History of Art are open to all students in Yale College.

Requirements of the major Twelve course credits are required to complete the major: two introductory courses at the 100 level; four intermediate and advanced courses at the 200–300 level; two seminars at the 400 level; a methods seminar, HSAR 401; two electives; and the senior essay, HSAR 499.

100-level courses are broad introductory surveys that address basic art history from a number of regional and thematic perspectives. Prospective majors are encouraged to take the surveys as early in their course of study as possible. Students who have taken the Advanced Placement test in art history may earn acceleration credit and, in consultation with the director of undergraduate studies, may place out of a 100-level course.

Intermediate and advanced courses, numbered above 200, encompass more specialized surveys and themes in art history. The major requires six courses numbered above 200, of which two must be seminars numbered above 400; the six courses must satisfy both a geographical and a chronological distributional requirement. The geographical requirement is divided into five areas: Africa and the Pacific; the Americas; Asia and the Near East; Europe; and trans-regional. The chronological requirement is similarly divided into five segments: earliest times to 800; 800–1500; 1500–1800; 1800 to the present; and trans-chronological. The six intermediate and advanced courses must be chosen from four different geographical areas and four different time periods; a single course can fulfill both a geographical and a chronological requirement.

The methods seminar HSAR 401, Critical Approaches to Art History, is a wide-ranging introduction to the practices of the art historian and the history of the discipline. It is to be taken during the fall or spring term of the junior year.

Electives may include courses from other departments if they have direct relevance to the major program of study. Approval of the director of undergraduate studies is required.

History of Art majors are urged to study foreign languages. Students considering graduate work should discuss with their advisers the appropriate language training for their field of interest.

Senior essay The senior essay is a research paper written usually in one term in HSAR 499. Students choose their own topics, which may derive from research done in an earlier course. The essay is planned during the previous term in consultation with a qualified instructor or with the director of undergraduate studies. It is also possible to write a two-term senior essay, with permission of the director of undergraduate studies. Students wishing to write a two-term essay must submit a petition to the director of undergraduate studies and the prospective adviser, normally by the first week after spring break of the junior year.

Credit/D/Fail courses Courses taken Credit/D/Fail may not be counted toward the requirements of the major.

Procedures The schedules of all majors must be approved and signed by the director of undergraduate studies. Students may consult the following members of the faculty about the major:

| BK | K. Rizvi | MC | to be announced |
| BR | M. Gaifman | PC | D. Kleiner |
| CC | C. Wood | SY | M. Miller |
| DC | E. Cooke | SM | S. Zeidler |
| TD | R. Thompson | ES | M. Yiengpruksawan |
| JE | T. Sears | TC | T. Barringer |

Graduate courses Courses in the Graduate School are open to undergraduates with permission of the instructor and of the director of graduate studies. Course descriptions are available in the History of Art office in the Jeffrey Loria Center, 190 York Street.
REQUIREMENTS OF THE MAJOR

Prerequisites  None

Number of courses  12 course credits

Distribution of courses  2 courses at 100 level; 6 courses numbered above 200, 2 of which must be 400-level seminars, fulfilling
distributional requirements in 4 geographical and 4 chronological categories; 2 electives

Specific course required  HSAR 401

Substitution permitted  With DUS permission, 2 electives from related depts

Senior requirement  Senior essay (HSAR 499)

Courses

*HSAR 002a / AMST 007a, Furniture and American Life  Edward Cooke, Jr.
In-depth study and interpretation of American furniture from the past four centuries. Hands-on experience with furniture in the
collection of the Yale University Art Gallery to explore such topics as materials, techniques, styles, use, and meaning. Enrollment limited
to freshmen. Preregistration required; see under Freshman Seminar Program.  WR, HU  RP

*HSAR 004a, Visualized Communities  Margaret Olin
An introduction to visual culture. Focus on visual means of creating community, including photographs, signage, gesture, exhibitions,
and Web sites. Local examples of visual communities; discussions of the nature of visual rhetoric. Field trips and collaborative research.
Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.

HSAR 005b / HUMS 081b, Medieval Cathedrals Past and Present  Robert Nelson
A study of two great cathedrals of Eastern and Western Christianity, the sixth-century Hagia Sophia in Istanbul (Constantinople) and the
twelfth-century Notre Dame of Paris. Comparison of their creation within different cultural regions and their reception in the modern
world. Survey of representations of these buildings in art of the Middle Ages and in modern prose and verse. Enrollment limited to
freshmen.

HSAR 006a / AFAM 006a, Identities in Contemporary Art  Kobena Mercer
Introduction to changing conceptions of selfhood in art since 1960. Portraiture and images of the body in painting, sculpture,
performance, and film; relations between the formal qualities of art and social contexts in which distinctions of race, gender, and
nationality have undergone global transformation over the past fifty years; contributions made by art to changing perceptions of both
individual and collective identity. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.

HSAR 110b / ARCG 110b, Introduction to the History of Art: Global Decorative Arts  Edward Cooke, Jr.
Global history of the decorative arts from antiquity to the present. The materials and techniques of ceramics, textiles, metals, furniture,
and glass. Consideration of forms, imagery, decoration, and workmanship. Themes linking geography and time, such as trade and
exchange, simulation, identity, and symbolic value.

HSAR 112a, Introduction to the History of Art: Prehistory to the Renaissance  Milette Gaifman
Form as meaning in architecture, sculpture, and painting. Selected studies in these arts from prehistory to the Renaissance. Source
readings in translation.

HSAR 142a / RLST 187a / SAST 265a, Introduction to the History of Art: The Classical Buddhist World  Mimi Yiengprasawaw
Buddhist art and architecture of India, Pakistan, Afghanistan, and central Asia from earliest beginnings to the tenth century, and
including Greco-Roman, Persian, and Islamic contact.

HSAR 143b / RLST 188b / SAST 260b, Introduction to the History of Art: Buddhist Art and Architecture, 900 to 1600  Mimi Yiengprasawaw
Buddhist art and architecture of East Asia, Southeast Asia, and Tibet from the tenth century to the early modern period. Emphasis on
cross-regional engagements including the impact of Islam.

*HSAR 207a / ART 202a / WGSS 204a, Feminist Theory and Feminist Art  Susan Cahan
Major issues in feminist theory and art practice since the 1960s. Topics include women’s art of the 1960s and 1970s, performance and
body art, representation and the social construction of gender, and the intersection of gender, race, sexuality, and class.

HSAR 213b, American Photojournalism  Jennifer Raab
The history of American photojournalism from the Civil War to Vietnam. Issues of violence, poverty, politics, race, gender, and celebrity;
questions of ethics, aesthetics, and authorship; the relationship between photography and truth; ways in which images communicate
differently when they appear with a printed text.

HSAR 217a, American Art to 1900  Jennifer Raab
Survey of American art, from colonization and revolution to the emergence of modernism at the turn of the twentieth century. The role
of art and visual culture in shaping American history. Focus on works from Yale University Art Gallery collections; artists include John
Trumbull, John Singleton Copley, Frederic Church, Winslow Homer, Mary Cassatt, and Thomas Eakins.
**HSAR 218La / MB&B 218La, Art and Biomolecular Recognition Laboratory**  Andrew Miranker and staff  
Students create and execute original projects in materials science using biotechnological tools. Introduction to the technical examination of art, with analysis of works from Yale University Art Gallery collections; the chemical basis of artist’s materials; applied techniques in biomolecular evolution. Enrollment limited. Preference to students with a strong high-school background or college-level course work in chemistry and/or biology.  

**HSAR 234a / ARCG 221a / NELC 120a, Egyptomania**  Colleen Manassa  
Conceptual underpinnings of the use of ancient Egyptian motifs in architecture, painting, sculpture, and decorative arts throughout western Europe, the Middle East, and North America from antiquity to the present. Coordinated with the exhibit **Egyptomania** at the Peabody Museum.  

**HSAR 235b / ARCG 235b / HUMS 245b / NELC 106b, The Worlds of Homer**  Karen Foster  
Interdisciplinary study of the artistic, literary, and cultural worlds of Homer’s *Iliad* and *Odyssey*, beginning in the Bronze Age of the Trojan War heroes and ending with the Homeric legacy in Western civilization. Topics include Homeric myth and reality, new archaeological evidence, the emergence of Greek art and thought, and Mediterranean and Near Eastern interconnections.  

**HSAR 237a / ARCG 237a / NELC 108a, Ancient Painting and Mosaics**  Karen Foster  
Developments in wall painting, vase painting, and mosaics as seen in ancient Egypt, the Aegean Bronze Age, and the Greek, Etruscan, and Roman world.  

**HSAR 250a / ARCG 170a / CLCV 170a, Roman Art: Empire, Identity, and Society**  Diana Kleiner  
Masterpieces of Roman art from the Republic to Constantine studied in their historical and social contexts. The great Romans and the monuments they commissioned — portraits, triumphal arches, columns, and historical reliefs. The concept of empire and imperial identity, politics and portraiture, the making and unmaking of history through art, and the art of women, children, freedmen, and slaves.  

**HSAR 251b / FREN 366b, Writers and Artists in Paris, 1780–1914**  Marie-Hélène Girard  
Ways in which the transformation of Paris shaped the representation of artists who lived and worked in the French capital from the end of the Old Regime until the eve of World War I. The emergence of Paris as a cultural marker; the role played by the image of the bohemian or the *artiste maudit*. Authors and artists include David, Balzac, Delacroix, Baudelaire, Manet, Mallarmé, impressionist painters, and Picasso.  

**HSAR 252b / ARCG 252b / CLCV 175b, Roman Architecture**  Diana Kleiner  
The great buildings and engineering marvels of Rome and its empire. Study of city planning and individual monuments and their decoration, including mural painting. Emphasis on developments in Rome, Pompeii, and central Italy; survey of architecture in the provinces.  

**HSAR 256a / ARCH 271a / HUMS 450a / MMES 126a / SAST 266a, Introduction to Islamic Architecture**  Kishwar Rizvi  
Introduction to the architecture of the Islamic world from the seventh century to the present, encompassing regions of Asia, North Africa, and Europe. A variety of sources and media, from architecture to urbanism and from travelogues to paintings, are used in an attempt to understand the diversity and richness of Islamic architecture. Field trip to the Metropolitan Museum of Art in New York.  

**HSAR 270b, The Age of Cathedrals**  Michael Davis and Michael Davis  
Survey of art and architecture in Western Europe from the twelfth through fourteenth centuries. Focus on the church building, in which sculpture, painting, and architecture combined to create an environment for communal and personal devotion. Gothic art as a representation of spiritual beliefs, a tool of political persuasion, and a reflection of the dynamic tensions within society.  

**HSAR 277b, Religion and Visual Culture in the Eastern Mediterranean, 313–800 C.E.**  Öğü Dalgıç  
The use of art and architecture for both competition and communication in religions of the eastern Mediterranean, from Constantine through the rise of Islam. Forms of visual expression during the period; ways in which images of the divine shaped and reinforced cultural and social structures.  

**HSAR 280a / FREN 347a / HUMS 213a, Ekphrasis**  Thomas C. Connolly  
An exploration of ekphrasis, understood both as the verbal representation of visual representation and, more broadly, as the way in which one artistic discourse represents, critiques, or transgresses another. Manifestations of this rhetorical device in both Western and non-Western cultures from antiquity to the present. Readings and discussion in English.  

**HSAR 285b, Italian Renaissance Art, 1300–1500**  Joost Keizer  
Italian Renaissance art from 1300 to 1500, including painting, sculpture, drawing, and print. Focus on problems and issues specific to the time and place of the artworks. Important episodes in the history of Italian Renaissance art are viewed from the perspectives of selected painters and sculptors.  

**HSAR 287b, Sacred and Profane in Late Medieval Europe**  Jessica Brantley and Christopher Wood  
The interdependence and collaborations of the sacred and the profane in late medieval European literature and visual art. Close reading of primary texts; analysis of paintings, sculptures, manuscripts, printed books, and prints in Yale University collections. Ways in which disciplinary difference matters to the understanding of culture.
HSAR 291b / HUMS 235b, Buildings and Power in Italy  Mia Reinoso Genoni
Investigation of how architecture and monumental sculpture are expressions of power in Italy, c. 1220—1660. Focus on works built by civil and religious authorities. Ways in which buildings create or solidify power; strategies available to rulers and authorities; relations between patron and architect; demonstrations of changes in power through the use of both traditional and innovative architectural idioms; contemporary interpretations, understandings, and rejections of monumental statements of power. HU

*HSAR 310b / HUMS 370b, Futurism: The Shock of the New  Amerigo Fabbri
Cultural and intellectual shifts in literature, philosophy, and the arts at the end of the nineteenth century, marking the rise of modernism. Futurism, surrealism, and other avant-garde movements that transformed into art the dramatic challenges of a new technological and psychological reality. HU

HSAR 312a, Modern Architecture, 1890–1980  Craig Buckley
Architects, movements, and buildings central to the development of modern architecture from the late nineteenth century through the 1970s. Common threads and differing conceptions of modern architecture. The relationship of architecture to urban transformation; the formulation of new typologies; architects’ responses to new technologies and materials; changes in regimes of representation and media. Architects include Adolf Loos, Frank Lloyd Wright, Le Corbusier, Ludwig Mies van der Rohe, and Louis Kahn. HU

HSAR 315a, Nineteenth-Century French Art  Carol Armstrong
European art produced between the French Revolution and the beginning of the twentieth century. Focus on French painting, with additional discussion of Spanish, English, and German art. Some attention to developments in photography, printmaking, and sculpture. HU

HSAR 319a / AMST 212a / FILM 272a, John F. Kennedy’s Assassination and Its Aftermath  J. D. Connor
Introduction to the materials and methods of cultural studies, with a focus on the Kennedy assassination. Written and visual narratives of the events in official accounts, scholarly and pseudoscholarly reconstructions, and artistic reappropriations. The assassination in literature, film, and other arts. Attention to the moral responsibility of documentary and of fiction, ideas of mourning and trauma, and aestheticization and catharsis. HU

HSAR 320a, Western Art since 1950  David Joselit and Maibritt Borgen
A survey of major European and American art movements after World War II, including abstract expressionism, pop art, and conceptual art, which has led to wholly new ways of understanding the art object. Consideration of very recent art from the early twenty-first century. HU

HSAR 323a, Early Twentieth-Century Art  Sebastian Zeidler
Modern art in Europe and America, c. 1880–1945. Topics include individual artists (Rodin, Brancusi), historical avant-gardes (Dadaism, surrealism), the transformation of traditional media such as painting and sculpture, and the invention of collage and photomontage. HU

*HSAR 325b / ARCH 261b, History of Architecture II: The Eighteenth Century to the Millennium  Eeva-Liisa Pelkonen
Modern architecture and urbanism from the eighteenth century to the end of the twentieth. Genesis and meaning of architectural form, applying national, cultural, and international contexts. HU

HSAR 327b / FILM 345b / HUMS 209b, Film Theory, Criticism, and Culture  Joshua Glick
Survey of the major theories, questions, and debates surrounding cinema from the inception of the medium in the late nineteenth century to the present. Readings from articles and essays written by intellectuals, filmmakers, artists, critics, social scientists, and scholars from across the globe whose ideas have shaped understandings of moving images and their impact on society. Recommended preparation: FILM 150. HU

HSAR 328b, Architecture and the Kinetic Image  Craig Buckley
The relationship between concepts of architectural and cinematic space in the twentieth century. Interactions and collaborations of architects, film directors, set designers, critics, and technicians; the evolving nature of kinetic-image technologies; the architectural conceptualization of spaces that are centered on mobile subjects; the rise of the screen as a feature of both urban spaces and architectural designs. HU

HSAR 353a / EAST 353a, Korean Art and Culture  Youn-mi Kim and Se-Woong Koo
The history of Korea from ancient times to the present, with a focus on art and culture. Intersections of art, religion, and politics, as well as interaction with Chinese and Japanese cultures. The transmission of Buddhism and the formation of early Korean kingdoms; controversies regarding national identity; the premodern porcelain industry; Buddhism and Confucianism in politics and aesthetics; religion and art of the Japanese colonial period; contemporary popular culture. Includes a visit to the Metropolitan Museum of Art in New York. HU

HSAR 354b / EAST 354b, East-West Encounters in Chinese Art  Youn-mi Kim
Cultural exchanges between Europe, North America, and Asia from the seventeenth to twenty-first centuries, with a focus on Chinese arts and crafts. The influence of Chinese porcelain, decorative art, and architecture on interior and garden design in Europe; the role of Japanese woodblock prints in European and American art; Chinese artists, the Western oil painting tradition, and the tension between tradition and modernization; contemporary works that evoke the past. HU
HSAR 373b / AFAM 215b, African American Art, 1963 to the Present  Erica James
Modern African American artistic production explored in the context of American art and social history. Critical race theory and artistic discourse from the Spiral group in 1963, to the Black Arts Movement and the culture wars, to current readings in American and post-black art. The complicated relations between African American art and politics. Use of art objects from the Yale University Art Gallery.  HU

HSAR 379a / AFAM 112a, New York Mambo: Microcosm of Black Creativity  Robert Thompson
The rise, development, and philosophic achievement of the world of New York mambo and salsa. Emphasis on Palmieri, Cortijo, Roena, Harlow, and Colón. Examination of parallel traditions, e.g., New York Haitian art, Dominican merengue, reggae and rastas of Jamaican Brooklyn, and the New York school of Brazilian capoeira.  HU

HSAR 383b / SAST 256b, Art of India, 300 B.C. – A.D. 1650  Tamara Sears
Introduction to the art and architectural history of the Indian subcontinent from the rise of the Mauryan Empire to the building of the Taj Mahal. The development of early Buddhist and Jain art and of Hindu temples and icons; the efflorescence of Islamic visual culture under the Mughal Empire.  HU

*HSAR 401a or b, Critical Approaches to Art History  Tamara Sears [F] and Kishwar Rizvi [Sp]
A wide-ranging introduction to the methods of the art historian and the history of the discipline. Themes include connoisseurship, iconography, formalism, and selected methodologies informed by contemporary theory.  WR, HU

*HSAR 403a, Observation and Analysis  Theresa Fairbanks-Harris
A survey of the techniques and materials employed in Western painting, sculpture, and graphic arts from antiquity to the present. Modern examination techniques analyzed as tools for connoisseurship, dating, and authentication, including study of age, damage, and restoration as they change works of art. General concepts of preservation and conservation.  HU

*HSAR 407b, Ancient American Art in the Yale University Art Gallery  Mary Miller
Study of ancient American art from the collections of the Yale University Art Gallery, with a focus on Aztec, Maya, Inca, and Moche materials. The lives of specific objects from antiquity to the present; the history of the Yale collections; issues surrounding facture and forgery. Development of skills in museology.  HU

*HSAR 423a / CLCV 268a, The Art of Dionysos: Drink, Drama, and Ecstasy  Milette Gaifman
Artifacts of Greek art and architecture made in honor of Dionysos, the god of wine and theater, whose worship involved ecstatic experiences. The Great Dionysia, a festival where theatrical productions were performed, as the source of inspiration for artifacts and architectural monuments. Objects and structures such as painted vases and theaters as means of keeping the realm of Dionysos present in daily experience.  HU

*HSAR 424b / ARCG 424b / CLCV 230b, eClavdia: Women in Ancient Rome  Diana Kleiner
The contributions of Roman women to one of the greatest cities – and one of the greatest empires – in world history. Lost stories of real-life Roman women recovered from public and residential buildings, portraits, paintings, and other works of Roman art and architecture.  HU

*HSAR 425a, American Silver  John Stuart Gordon
Objects made of silver as important markers of taste and social position in America from the beginning of colonial settlement to the present. The progression of styles, associated technologies, uses, political meanings, and cultural contexts of American silver. Use of objects from the American silver collection of the Yale University Art Gallery.  HU

*HSAR 429a / ANTH 344a, Anthropology of Art  David Odo
An anthropological approach to the study of art, with a focus on visual art from the collections of the Yale University Art Gallery. Theoretical framework as well as direct experience researching museum objects. Ethnographic objects in the art museum context; the politics of exhibition; body art, including modification and adornment; gendered objects; devotional objects and their recontextualization in museums; colonial and postcolonial collecting practices.  SO

*HSAR 430b / ENGL 175b / RLST 267b, Sacred and Profane in Late Medieval Europe
The interdependence and collaborations of the sacred and the profane in late medieval European literature and visual art. Close reading of primary texts; analysis of paintings, sculptures, manuscripts, printed books, and prints in Yale University collections. Ways in which disciplinary difference matters to the understanding of culture.  WR, HU

*HSAR 450b, Art and Colonialism  Cécile Fromont and Cécile Fromont
The role of colonialism in the shaping of their visual and material culture, from the early modern period to the present. Colonization and the birth of the museum; the role of art in the colonial project; world art in the postcolonial era. Special attention to African art.  HU

*HSAR 466b, The Technical Examination of Art  Ian McClure
Introduction to methods used in the technical examination of works of art, including critical assessment of the information such methods provide. What technical examination can reveal about the materials and techniques used in a particular work's creation and about its subsequent history.
*HSAR 473a / AFAM 219a, Historicizing Caribbean Art: Haiti*  Erica James
Analysis of art and visual culture in the Republic of Haiti. The transatlantic formation and global relations of Haitian artistic practices and philosophies. Use of archival resources and art collections in the Yale University Art Gallery, the Peabody Museum, and other institutions in the region.  HU

*HSAR 479b*, Chinese Painting in the Seventeenth Century  David Sensabaugh
Chinese painting from the masters of the late Ming period to the individualist and orthodox masters of the early Qing dynasty. Issues of art based on either art or nature. Attention to paintings from the period in the Yale University Art Gallery collection.  HU

*HSAR 477a / RLST 382a / SAST 462a, Yoga in Art, Text, and Practice*  Tamara Sears and Andrew Quintman
Critical investigation of texts, images, and the practice of yoga, focusing on Indian traditions of Hinduism, Buddhism, and Jainism, as well as modern manifestations in the West. Themes include contemplative practices, bodily disciplines, ritual, narrative painting, architecture, and the role of yoga in tantra. Readings emphasize primary sources and theoretical frameworks.  HU

*HSAR 479a or b / ANTH 317a / EAST 363a / SAST 363a, Chinese Painting in the Seventeenth Century*  Mark Turin
Chinese painting from the masters of the late Ming period to the individualist and orthodox masters of the early Qing dynasty. Issues of art based on either art or nature. Attention to paintings from the period in the Yale University Art Gallery collection.  HU

*HSAR 480a / EAST 470a, The Arts of Nomads in China, 900–1400*  Youn-mi Kim
Visual culture of the nomadic Kitans and Mongols, ranging from gold death masks and murals excavated from tombs to religious artworks that reflect hybrid and diverse religious practices. Arts produced during the empires founded by the Liao (907–1125) and Yuan (1279–1368) located in a broad transregional context, including their role in the cultural and political landscapes of East, Central, and South Asia from the tenth century to the fifteenth.  HU

*HSAR 490b / FILM 320b, Close Analysis of Film*  J. D. Connor
Ways in which traditional genres and alternative film forms establish or subvert convention and expectation and express thematic and ideological concerns. The balancing of narrative containment and excess, as well as action and image. Use of body and voice, space and music. Examples include films by Antonioni, Zhang, Ozu, and Hitchcock. Prerequisite: FILM 150.  HU

*HSAR 494b / FILM 434b, Surrealism and Cinema*  Oksana Chefranova
Historical and theoretical perspectives on the surrealist movement in film. Philosophical and aesthetic origins of surrealism in Europe following World War II. The influences, appearances, and disappearances of surrealist aesthetics in works ranging from early Hollywood films to various auteur and experimental filmmaking projects. Relations between film and other arts and media.  HU

*HSAR 496b, Art of the Surrealist Avant-Garde*  Sebastian Zeidler
The major figures of the French surrealist movement, c. 1924–25, including all visual media—painting, sculpture, photography, collage, frottage, the "exquisite corpse," and the "found object." Topics include surrealism and psychoanalysis; primitivism; fetishism and the construction of gender; and the art-theoretical schism between Breton and Bataille, the movement’s preeminent thinkers.  HU

*HSAR 498a or b, Independent Tutorial*  Mimi Yiengpruksawan
For students who wish to pursue a subject in the history of art not otherwise covered by departmental offerings. May be used for research or directed reading under faculty supervision. A term paper or its equivalent and regular meetings with the adviser are required. To apply for admission, a student should present a prospectus and a bibliography, signed by the adviser, to the director of undergraduate studies. Enrollment limited to History of Art majors.

*HSAR 499a or b, The Senior Essay*  Mimi Yiengpruksawan
Preparation of a research paper about thirty pages long under the direction of a qualified instructor. The essay is written in either the fall or the spring term of the senior year, though preferably in the fall term. Students write on subjects of their own choice. During the term before the essay is written, students plan the project in consultation with a qualified instructor or with the director of undergraduate studies. No student is permitted to enroll in HSAR 499 without submitting a project statement, with the formal title of the essay and a brief description of the subject to be treated. The statement must be signed by the student’s adviser and presented to the director of undergraduate studies before the student’s schedule can be approved. The student must submit a suitable project outline and bibliography to the adviser and the director of undergraduate studies early in the term. The outline should indicate the focus and scope of the essay topic, as well as the proposed research methodology; the bibliography should be annotated. Students must also complete a library research colloquium for the senior essay. For essays submitted in the fall term, the deadline for the outline is September 15; for those in the spring term, January 24. Senior essays written in the fall term are due on December 6; those in the spring term on April 21. Two copies must be submitted to the director of undergraduate studies. Failure to comply with any deadline will be penalized by a lower final grade. No late essay will be considered for a prize in the department. Permission may be given to write a two-term essay after consultation with an adviser and the director of undergraduate studies. Only those who have begun to do advanced work in a given area and whose project is considered to be of exceptional promise are eligible. The requirements for the one-term senior essay apply to the two-term essay, except that the essay should be from fifty to sixty pages in length.