HISTORY OF ART

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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), Nicola Sauthor, Robert Thompson (Emeritus), Mimi Yiengpruksawan

Associate Professors  Milette Gaifman, Jacqueline Jung, Kishwar Rizvi

Assistant Professors  Craig Buckley, J. D. Connor, Erica James, Youn-mi Kim, Jennifer Raab, Tamara Sears, Sebastian Zeidler

Lecturers  Ruth Barnes, Theresa Fairbanks-Harris, Lisa Ford, Karen Foster, John Stuart Gordon, Ian McClure, David Sensabaugh, Samuel Shaw, Anne Underhill

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 and 300 levels; 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. Under certain circumstances, 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 one 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 transregional. The chronological requirement is similarly divided into five segments: earliest times to 800; 800–1500; 1500–1800; 1800 to the present; and transchronological. 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 and/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 |
| BR | M. Gaifman |
| CC | to be announced |
| DC | E. Cooke |
| TD | to be announced |
| JE | T. Sears |

| MC | to be announced |
| PC | D. Kleiner |
| SY | M. Miller |
| SM | S. Zeidler |
| ES | M. Yiengpruksawan |
| 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 010b / HSAR 417, The Classical Tradition: from Roman to Renaissance Art  Felicity Harley
The influence of classical Greco-Roman antiquity on early Christian, medieval, and Italian Renaissance art explored through study of objects in the Yale Art Gallery (statuary, coins, textiles, gems, and paintings). Topics include: the lure of antiquities; collecting and birth of the museum; naturalism and nudity; sculpture and iconophobia; religion and iconoclasm; iconographic models of paradise, beauty, power, and authority; and patronage and propaganda.  HU

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

HSAR 115b, Introduction to the History of Art: Renaissance to the Present  Tim Barringer
Painting, sculpture, and graphic arts, with some reference to architecture. Selected major works and artists treated in terms of form, function, and historical context. Introduction to visual analysis. Special attention to contact between Europe and its others.  HU

HSAR 142a / RLST 187a / SAST 265a, Introduction to the History of Art: The Classical Buddhist World  Youn-mi Kim
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.  HU

HSAR 238a / ARCG 238a / NELC 107a, Buried Cities: Thera, Pompeii, and Herculaneum  Karen Foster
Study of three ancient cities buried by volcanic eruptions—Thera in c. 1530 B.C. and Pompeii and Herculaneum in A.D. 79—with emphasis on their architecture, wall paintings, and small finds in cultural and historical context.  HU

HSAR 247b / ARCG 161b / CLCV 161b, Art and Myth in Greek Antiquity  Milette Gaifman
Visual exploration of Greek mythology through the study of ancient Greek art and architecture. Greek gods, heroes, and mythological scenes foundational to Western culture; the complex nature of Greek mythology; how art and architecture rendered myths ever present in ancient Greek daily experience; ways in which visual representations can articulate stories. Use of collections in the Yale University Art Gallery.  HU

* HSAR 251a / FREN 366a, 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.  L5, HU

HSAR 252a / ARCG 252a / CLCV 175a, 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.  HU

HSAR 264b, Constantinople/Istanbul and Venice  Robert Nelson and Jakub Koguciuk
The historical and artistic relationships between the cities of Constantinople/Istanbul and Venice, from the former city’s founding in the fourth century until the latter city’s absorption into the state of Italy in the nineteenth century. Their competition for dominance in the eastern Mediterranean.  HU

HSAR 265a / MMES 125, Art of Byzantium, 850–1200  Robert Nelson
A survey of the art of Byzantium, a multinational empire that considered itself the direct successor to ancient Rome. Mosaics, churches, icons, enamels, silks, and carved ivories are placed in the context of the empire, the theology of religious images, and the history of devotional practices.  HU

HSAR 277a, Religion and Visual Culture in the Eastern Mediterranean, 313–800 C.E.  Örgü 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.  HU
HSAR 293a, Baroque Rome: Painting, Sculpture, Architecture  Nicola Suthor
Analyses of masterpieces by prominent artists in baroque Rome. Caravaggio’s “baroque” differentiated from the path of the classicist artists. Works by Gian Lorenzo Bernini, who dominated the art scene in Rome as sculptor and architect half a century after Caravaggio’s death.  HU

HSAR 298b, Rembrandt  Nicola Suthor
Rembrandt’s art exerts strong impact on the beholder. How does this happen and how important are the materials used to produce the various works? Chronological study of the young to the late Rembrandt, with specific attention to the differences between his portrait, landscape, and historical works.  HU

HSAR 314b, Eighteenth-Century European Art and Culture  Carol Armstrong
Interdisciplinary study of the eighteenth century in Europe, with a focus on French painting during the period. Consideration of Italy, Britain, and Germany. The history of literature, theater, music, architecture and the decorative arts, science, archaeology, and philosophy.  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  Kyle Dugdale
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 328a / FILM 285a, Disney  J. D. Connor
History of the Walt Disney Company from origins to today. Early animation, popular modernism, mid-century television, development of the theme parks and nature films, the Disney princess, the animation renaissance, and the current portfolio of brands, such as Pixar, Marvel, and LucasFilm.  WR, HU

HSAR 329b, Picasso and Matisse  Sebastian Zeidler
An in-depth survey of two major modern painters: Picasso from the 1890s to Guernica, Matisse from neo-impressionism to the postwar years. Focus on historically informed visual analysis.  HU

HSAR 346a, Twentieth-Century Photography  Carol Armstrong
The history of photography during the twentieth century. Technological advances such as hand-held cameras with spooled film, the half-tone method of photographic reproduction, and digital images. Photography in mass print culture and in museums; the rise of cinema; divisions between amateur and professional photographers; the challenge to painting as the dominant image form.  HU

HSAR 351b, Chinese Landscape Painting  Youn-mi Kim
Historical overview of Chinese landscape painting from the fourth to the twentieth century, with an emphasis on stylistic development. Painting theory and aesthetics; social discourse related to landscape painting in premodern Chinese intellectual history; the Chinese response to Western art in modern times. Examination of paintings from the Yale University Art Gallery.  HU

HSAR 357a or b, Art and Architecture of Japan  Mimi Yiengpruksawan
Survey of Japanese art and architecture from earliest times through the early nineteenth century. Introduction to paradigmatic monuments, with a focus on programmatic multimedia ensembles as found at Buddhist temples, Shinto shrines, Zen monastic enclaves, military installations and castles, vernacular living spaces, and public institutions of governance.  HU

HSAR 380b / AFAM 150b / WGSS 377b, The Body in Art since 1945  Kobena Mercer
The image of the body in art from 1945 to the present. Themes include identity and changing models of personhood; constructions of gender, race, and sexuality; embodied perception as it is mediated by technology and ecology; issues of medium and materials in painting, sculpture, performance, photography, film, and installation; and the corporeal dimensions of aesthetic experience.  HU

* HSAR 401a or b, Critical Approaches to Art History  Staff
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
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 RP

* HSAR 418a, Seeing, Describing, and Interpreting  Nicola Suthor
Study of select works of art from the period between 1500 and 1800, all on display in the Yale Art Gallery. Required readings of articles and theoretical text are meant to encourage discussion in front of the artwork. The importance of both visual and written information to better understand how artists communicate messages and engage imagination. All sessions held at the Yale Art Gallery.  HU
* HSAR 426a, American Silver  Staff
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 438b, The Altarpiece in Northern Europe, 1250–1500  Jacqueline Jung
Medieval European altarpieces as dynamic multimedia installations with a twofold identity: ritual objects that rendered sacred teachings visible during mass, and works of art that prompted painters and carvers to create dazzling displays of visual splendor and technical bravura.  HU

* HSAR 446a, Portraiture: Revolution to Romanticism  Tim Barringer
Study of portrait production in England and France from roughly 1770 to 1830, when portraiture not only reflected but advanced major social and political changes. Artists include Vigée-Lebrun, Reynolds, David, Gainsborough, Ingres, and Géricault. Focus on the examination of objects from the Yale Center for British Art and the Yale University Art Gallery.  HU

* HSAR 453a, Textiles of Asia, 800–1800 C.E.  Ruth Barnes
Survey of the great textile traditions of China, India, and the Islamic world from the ninth through eighteenth centuries C.E. The roles of central and southeast Asia in the transmission of styles and techniques. The cultural meaning, mobility, and cross-cultural significance of textiles in Asia. Extensive use of the Yale University Art Gallery’s textile collections.  HU

* HSAR 455b, The Body in British Art, 1880 to the present  Samuel Shaw
Representations of the human form during the long twentieth century. Key subjects include self-portraiture, the figure in the interior, and representations of manual labor. Use of Yale’s rich collections of modern British art.  HU

* HSAR 460a / ENGL 247a, Writing about Contemporary Figurative Art  Margaret Spillane
A workshop on journalistic strategies for looking at and writing about contemporary paintings of the human figure. Practitioners and theorists of figurative painting; controversies, partisans, and opponents. Includes field trips to museums and galleries in New York City.  WR, HU

* HSAR 461a / MMES 461a, Collecting  Kishwar Rizvi
Cultural, political, and art historical implications of collecting, a practice undertaken by individuals and institutions. The role of collecting in European and Middle Eastern contexts from the early modern period to the present, from imperial collections to national museums. Theoretical and historical analysis is coupled with visits to collections and museums on Yale’s campus.  WR, 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.  HU

* HSAR 467b / AMST 449b / WGSS 451b, Photography, History, and Memory  Laura Wexler
The role of photographic representation in archives of public and private memory. The social and expressive functions of photography under the aegis of museums, libraries, art galleries, government, police, and personal albums. Critical theory on gender, race, ethnicity, sexuality, class, and nation as they help construct remembering.  HU

* HSAR 469b / FILM 403b, Filmscapes: The Art of Artifice  J. D. Connor
An intensive survey of filmic design. Themes include the credit sequence, art deco and the "Paramount look," the historical film, the near future, the monumental landscape, the explicitly artificial world, and the virtualization of production design.  HU

* HSAR 471a / AFAM 346a, Black Atlantic Photography  Kobena Mercer
Introduction to the social and artistic history of photography in Black Atlantic contexts from the mid-nineteenth century to the present. Uses of the photographic image in shaping understandings of race relations and black identities. Codes and conventions by which photographs are evaluated in terms of truth, reflection, testimony, expressivity, and construction.  HU

* HSAR 476b, Visual and Material Cultures of Zen in Japan  Mimi Yiengpruksawan
Overview of the impact of Zen Buddhism on Japanese art and culture. Consideration of whether there is any such thing as ’Zen art.’ Traditions in the visual and material cultures of Zen monastic communities. Questions that complicate analysis of Zen art and culture; specific sites and objects in the broader context of critical analysis of Zen theory.  HU

* HSAR 483a, Chinese Funerary Art  Youn-mi Kim
Examination of major Chinese tomb sites from the third century B.C.E. to the thirteenth century C.E., including the famous terracotta army of the First Emperor. Traces of religious rituals and of beliefs about the afterlife in funerary artworks; the relations among visual art, religious views, and social values.  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 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; eroticism 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  Staff
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  Carol Armstrong
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 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 18; for those in the spring term, January 29. Senior essays written in the fall term are due on December 11; those in the spring term on April 25. 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.