HISTORY OF ART

Loria Center, Rm. 251, 203.432.2668
http://arthistory.yale.edu
M.A., M.Phil., Ph.D.

Chair
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Associate Professors Craig Buckley, Cécile Fromont, Jennifer Raab

Assistant Professors Joanna Fiduccia, Subhashini Kaligotla, Morgan Ng, Quincy Ngan

FIELDS OF STUDY
African art; African American art; Byzantine art and architecture; Caribbean art; contemporary art; early modern art and architecture;
East Asian art; eighteenth-century art; film and media; global modernisms; Greek and Roman art and architecture; history of
photography; Indian Ocean art; Indigenous art; Islamic art and architecture; Italian Renaissance art and architecture; Latin American
art; material culture and decorative arts; medieval European art and architecture; modern architecture; modern art; Netherlandish,
Dutch, and Flemish art; nineteenth-century art; North American art; Northern Renaissance art; Precolumbian art; South Asian art and
architecture; Southern Baroque.

SPECIAL REQUIREMENTS FOR THE PH.D. DEGREE
All students must pass examinations in at least two languages pertinent to their field of study, to be determined and by agreement
with the adviser and director of graduate studies (DGS). One examination must be passed during the first year of study, the other not
later than the beginning of the third term. During the first two years of study, students typically take twelve term courses. In March
of the second year, students submit a qualifying paper that should demonstrate the candidate's ability successfully to complete a Ph.D.
dissertation in art history. During the fall term of the third year, students are expected to take the qualifying examination. Candidates
must demonstrate knowledge of their field and related areas, as well as a good grounding in method and bibliography. By the end of the
second term of the third year, students are expected to have established a dissertation topic. A prospectus outlining the topic must be
approved by a committee at a colloquium by the end of the third year. Students are admitted to candidacy for the Ph.D. upon completion
of all predissertation requirements, including the prospectus and qualifying examination. Admission to candidacy must take place by the
end of the third year.

The faculty considers teaching to be an important part of the professional preparation of graduate students. Students are required
to complete four terms of teaching. This requirement is fulfilled in the second and third years. Students may also serve as a graduate
research assistant at either the Yale University Art Gallery or the Yale Center for British Art. This can be accepted in lieu of one or two
terms of teaching, but students may accept a graduate research assistant position at any time after the end of their first year. Application
for these R.A. positions is competitive.

COMBINED PH.D. PROGRAMS
History of Art and African American Studies
The Department of the History of Art offers, in conjunction with the Department of African American Studies, a combined Ph.D. in
History of Art and African American Studies. Students in the combined-degree program must take five courses in African American
Studies as part of the required twelve courses and are subject to the language requirement for the Ph.D. in History of Art. The dissertation
prospectus and the dissertation itself must be approved by both History of Art and African American Studies. For further details, see
African American Studies.

History of Art and English
The Department of the History of Art also offers, in conjunction with the Department of English Language and Literature, a combined
Ph.D. degree in History of Art and English Language and Literature. The requirements are designed to emphasize the interdisciplinarity
of the combined degree program.

Course work In years one and two, a student in the combined program will complete sixteen courses: ten seminars in English, including
The Teaching of English (ENGL 990) and one course in each of four historical periods (Medieval, Renaissance, eighteenth–nineteenth
century, twentieth–twenty-first century), and six in History of Art, including HSAR 500 and one course outside the student's core area.
Up to two cross-listed seminars may count toward the number in both units, reducing the total number of courses to fourteen.
This interdisciplinary seminar focuses on the tangled relations of religion and museums, historically and in the present. What does it mean to “exhibit religion” in the institutional context of the museum? What practices of display might one encounter for this subject? What kinds of museums most frequently invite religious display? How is religion suited (or not) for museum exhibition and museum education? Permission of the instructor required; qualified undergraduates are welcome. 

**Languages** Two languages pertinent to the student’s field of study, to be determined and by agreement with the advisers and directors of graduate studies. Normally the language requirement will be satisfied by passing a translation exam administered by one of Yale’s language departments. One examination must be passed during the first year of study, the other by the end of the third year.

**Qualifying paper** History of Art requires a qualifying paper in the spring term of the second year. The paper must demonstrate original research, a logical conceptual structure, stylistic lucidity, and the ability to successfully complete a Ph.D. dissertation. The qualifying paper will be evaluated by two professors from History of Art and one professor from English.

**Qualifying examination** Written exam: addressing a question or questions having to do with a broad state-of-the-field or historiographic topic. Three hours, closed book, written by hand or on a non-networked computer. Oral exam: given one week after the written exam, covering six fields, including three in English (question periods of twenty minutes each, covering thirty texts each, representing three distinct fields of literary history) and three in History of Art (twenty-five minutes each, fields to be agreed on in advance with advisers and DGS). Exam lists will be developed by the student in consultation with faculty examiners.

**Teaching** Two years of teaching—one course per term in years three and four— are required: two in English (up to two sections per course) and two in History of Art.

**Prospectus** The dissertation prospectus must be approved by both English and History of Art. The colloquium will take place in the spring term of the third year of study. The committee will include at least one faculty member from each department. As is implied by its title, the colloquium is not an examination, but a meeting during which the student can present ideas to a faculty committee and receive advice from its members. The colloquium should be jointly chaired by the directors of graduate studies of both departments.

**First chapter reading** Students will participate in a first chapter reading (also known as a first chapter conference) normally within a year of advancing to candidacy (spring term of year four). The dissertation committee, including faculty members from both programs, will discuss the progress of the student’s work in a seminar-style format.

**Dissertation defense** The hour-long defense is a serious intellectual conversation between the student and the committee. Present at the defense will be the student’s advisers, committee, and the directors of graduate studies in both English and History of Art; others may be invited to comment after the committee’s questioning is completed.

**History of Art and Film and Media Studies**

The Department of the History of Art offers, in conjunction with the Film and Media Studies Program, a combined Ph.D. in the History of Art and Film and Media Studies. Students are required to meet all departmental requirements, but many courses may count toward completing both degrees at the discretion of the directors of graduate studies in History of Art and Film and Media Studies. For further details, see Film and Media Studies.

**History of Art and Renaissance Studies**

The Department of the History of Art offers, in conjunction with the Renaissance Studies Program, a combined Ph.D. in the History of Art and Renaissance Studies. For further details, see Renaissance Studies.

**THE CENTER FOR THE STUDY OF AMERICAN ART AND MATERIAL CULTURE**

The Center for the Study of American Art and Material Culture provides a programmatic link among the Yale faculty, museum professionals, and graduate students who maintain a scholarly interest in the study, analysis, and interpretation of American art and material culture. It brings together colleagues from a variety of disciplines—from History of Art and American Studies to Anthropology, Archaeological Studies, and Earth and Planetary Sciences—and from some of Yale’s remarkable museum collections, from the Art Gallery and Peabody Museum to Beinecke Library. Center activities will focus upon one particular theme each year and will include hosting one or more visiting American Art and Material Culture Fellows to teach a course each term and interact with Yale colleagues; weekly lunch meetings in which a member makes a short presentation centered on an artifact or group of artifacts followed by lively discussion about methodology, interpretation, and context; and an annual three-day Yale-Smithsonian Seminar on Material Culture.

**MASTER’S DEGREES**

M.Phil. See Degree Requirements under Policies and Regulations.

M.A. (en route to the Ph.D.) This degree is awarded after the satisfactory completion of eight term courses and after evidence of proficiency in one required foreign language.

Program materials are available online at http://arthistory.yale.edu.

**COURSES**

**HSAR 529a / AMST 630a / RLST 819a, Religion and Museums** Sally Promey

This interdisciplinary seminar focuses on the tangled relations of religion and museums, historically and in the present. What does it mean to “exhibit religion” in the institutional context of the museum? What practices of display might one encounter for this subject? What kinds of museums most frequently invite religious display? How is religion suited (or not) for museum exhibition and museum education? Permission of the instructor required; qualified undergraduates are welcome.
HSAR 535b / RUSS 655b, Russian Style: Material Culture and the Decorative Arts in Imperial Russia  Molly Brunson
This seminar examines the historical development of a national style in Russian decorative arts and material culture from the eighteenth century to the early twentieth. Although known for borrowing liberally from western European artistic traditions, Russian imperial culture—from the baroque and neoclassical courts of Elizabeth and Catherine to the exported “native” imaginaries of the Ballets Russes—also sought to distinguish itself in design, scale, manufacture, and style. Structured around a series of case studies, this seminar considers highlights from the history of Russian decorative arts, all while exploring broader questions about the transnational movement of style, the intersection of nationalism and design, the invention of “native” cultures, and the materialities of empire and modernity. Topics include the branding of Catherine the Great; Russia’s natural resources and trade networks; consumer culture in St. Petersburg; the materialism of realism; the Abramtsevo artists’ colony and the discovery of folk art; *russkii stil’* (Russian Style) at the World’s Fairs; curating ethnographies and archaeologies; and the “relics” of the Romanovs. Organized as an intensive research seminar, this course brings the central conceptual and theoretical concerns of visual and material culture studies (e.g., materiality and thing theory, ornament and the decorative, the socioeconomics of taste) to a historical and object-based consideration of Russian style. Significant use is made of the museum and library collections at Yale and nearby.

HSAR 553a, Embodied Artisanal Knowledge  Edward Cooke
The development and transmission of knowledge during the early modern European world has lately been a dynamic subject of scholarly inquiry. Much of this work has focused upon the work of royal academies’ explorations of natural philosophy and the mechanical arts. This seminar seeks to move beyond that narrow geographic focus and descriptive taxonomies to consider embodied artisanal knowledge throughout the world in the period from 1500 to 1800. As Tim Ingold reminds us, embodied knowledge is a skilled, socially generated practice distinct from the innate talents of mechanical execution. It is a cognitive skill that prizes resourcefulness; efficiency of effort; and informed, intensive use of tools. This tacit knowledge, the intellect of the hand, is experienced and felt rather than written about and illustrated. Making things depends upon constant attention to the transmission of ideas from brain to hand and from tool to material, with feedback channeled back through the tool to the body and mind of the maker. This seminar combines reading, object-driven inquiry, and hands-on exercises to explore the role of materials, techniques, and human agency in the making of objects. Students expand their own approaches to the study of artisans and objects from many periods and places.

HSAR 566a, Globalization and Contemporary Art  Pamela Lee
An intensive, research-focused seminar on contemporary art and globalization for graduate students specializing in modern and contemporary art. Prior permission of the instructor is required.

HSAR 593a / MDVL 593a, The Body in Medieval Art  Jacqueline Jung
This seminar explores the manifold approaches to the human body in the art and culture of medieval Europe (from ca. 500–ca. 1500 CE, though with an emphasis on the later end of the period). Through close consideration of works in various media—mediated to us through readings, digital images/renderings, and at least one excursion to a museum—we consider both the role represented bodies played in the social life and religious imagination of medieval communities and the implications such representations had for beholders’ sense of their own embodied status. Reading knowledge of French and German is highly recommended but not required.

HSAR 690a, Cézanne and His Afterlives  Carol Armstrong
This course looks at the actual and possible afterlives of Cézanne’s life of painting through a series of pairings of other figures with this progenitor of twentieth-century abstraction. Beginning with Cézanne’s own pairing of his early work with that of Manet, and proceeding through Émile Zola’s fictionalization of Cézanne in *L’Oeuvre* of 1886, the seminar considers Cézanne’s work in light of critics and philosophers who wrote about him—such as Rainer Maria Rilke, Roger Fry, Clement Greenberg, and Maurice Merleau-Ponty; later painters to whom his work was important, from Émile Bernard and Maurice Denis to Matisse, Braque, Picasso, Mondrian, de Kooning, and others; and later authors and thinkers in various fields whose ideas may fruitfully be compared to his way of picturing reality, from Virginia Woolf and Albert Einstein to R.D. Laing and Luce Irigaray. In each case, the pairing serves both as a two-way screen of mutual inflection and as a means of complicating and reconfiguring the chronologies and teleologies of what has come to be called modernism. Readings, presentations, and class discussions, one short preliminary paper, and a final research paper.

HSAR 705a, Representing the American West  Jennifer Raab
The American West holds a powerful place in the cultural and political imagination of the United States. Taught at the Beinecke, this course examines settler colonial art and visual culture from the early republic to the present, considering changing conceptions of the land across media—from maps, aquatints, and guidebooks to paintings, panoramas, and photographs. We consider the representation of railroads, National Parks, ghost towns, and highways; terms such as distance, aridity, seriality, mythology, and the frontier; artists’ engagement with ecological questions; the construction of whiteness in and through the landscape; and sites of indigenous resistance. The seminar foregrounds research and writing, with the term structured around the conceptualization and development of student papers emerging from the Beinecke’s extraordinary collection of Western Americana. Prior permission of the instructor is required.

HSAR 759b / AFAM 724b / AMST 732b / FILM 693b / WGSS 693b, Imaging War, Imagining Peace: Memory, Justice, and Repair  Laura Wexler
This course explores the ways in which both war and peace have been imagined and represented, and how those visual practices might be unlearned and reimagined. What do images and imaginings of war and peace leave out of view, and how can we bring both underlying social vulnerability and extant networks of protest and resistance into greater visibility? How might we avoid automatized reiterations of well-worn locations and scenarios of violence, for example in constructions of “the enemy,” and develop new approaches to the nationalist, racialized, and gendered stakes of conflict? What alternative acts of intervention, witnessing, and reparation might we create so as to see emergencies more freshly— at a time of conflict, as well as in anticipation and in retrospect? Can the visual archives of
violence be reframed and recirculated to shape more firmly the potential of justice, cohabitation, and peace? How can visualizations of antiwar movements and peace actions be mobilized more effectively? This team-taught course is inspired by the documentary work of Susan Meiselas. Her distinctive photographic practice with communities in Nicaragua, El Salvador, Chile, Kurdistan, and elsewhere, her repeated return to sites of conflict over time, and her collaboration with the subjects of her images, as well as her extensive and innovative archival work, serve as one model for the kinds of approaches we want to explore and foster. In addition, our work is guided by close study of authors such as Leni Riefenstahl, Virginia Woolf, Alain Resnais, Susan Sontag, Sigmund Freud, Errol Morris, Judith Butler, Ariella Azoulay, Diana Taylor, Thy Phu, David Shneider, Amitav Ghosh, Anne McClintock, Grace Paley, Maaza Mengiste, Viet Thanh Nguyen, Karla Cornejo Villavicencio, Jenny Holzer, Walid Raad, Harun Farocki, Sam Durant, Sim Chi Yin, and more.

**HSAR 760a / AFAM 702a, Now: A Research Colloquium on the Legacy of African American Arts**  
Andrianna Campbell  
This research colloquium is an attempt to bring graduate students—who are often tasked with researching, writing, and thinking in isolation—together. We explore grants, research methods, archival access, and writing about the arts of African American artists and the black diaspora. The aim of this course is to explore the methodological, procedural, and historical foundations for writing the dissertation. Enrollment limited to sixteen. Students should be ABD, although those at other levels are welcome with prior permission of the instructor.

**HSAR 841a and HSAR 842b / ANTH 963a and ANTH 964b / HIST 963a and HIST 964b / HSHM 691a and HSHM 692b, Topics in the Environmental Humanities**  
Staff  
This is the required workshop for the Graduate Certificate in Environmental Humanities. The workshop meets six times per term to explore concepts, methods, and pedagogy in the environmental humanities, and to share student and faculty research. Each student pursuing the Graduate Certificate in Environmental Humanities must complete both a fall term and a spring term of the workshop, but the two terms of student participation need not be consecutive. The fall term each year emphasizes key concepts and major intellectual currents. The spring term each year emphasizes pedagogy, methods, and public practice. Specific topics vary each year. Students who have previously enrolled in the course may audit the course in a subsequent year. Open only to students pursuing the Graduate Certificate in Environmental Humanities.  
½ Course cr per term