HISTORY OF ART

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

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Lecturers Carolyn Lafriere, Kaitlin McCormick

FIELDS OF STUDY
Fields include ancient Greek and Roman; Medieval and Byzantine; Renaissance; Early Modern; eighteenth-, nineteenth-, and twentieth-century European; Modern Architecture; African; African American and African diaspora; American; Material Culture and Decorative Arts; British; Pre-Columbian; Islamic; East Asian.

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.
**History of Art**

**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 Geology and Geophysics—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 500a, Methods in Art History** Nicola Suthor
This seminar is designed to introduce students to a range of art historical methods past and present: a variety of formalisms, connoisseurship, different kinds of iconography, the social history of art, psychoanalysis, and a number of other approaches that are sometimes referred to as visual culture. Readings include classic texts by Riegl, Wolfflin, Panofsky, and Warburg, and more recent approaches by Alpers, Clark, and Crary, among others.
including those of Bel at Palmyra (destroyed in 2015), Jupiter Heliopolitanus at Baalbek, Artemis at Gerasa, Jupiter Dolichenus at Doliche, worshippers from far and wide and small local sanctuaries linked closely to cities and villages throughout the region. Major sanctuaries sculpture, wall paintings, coins, and all sorts of votive dedications. Our focus is both on large regional sanctuaries that attracted The approach is interdisciplinary: we examine ancient literary sources, especially Lucian's roles of priests, aniconism and figural sculpture, and religious rituals that built upon ancient Near Eastern ones as well as new traditions. This seminar explores the profound transformation of religious life that occurred in the region when it was under Roman rule, delving into topics such as possible cult continuity between the Iron Age and the Hellenistic and Roman periods, the creation of new deities, the influence of nationalist polemics in scholarly interpretation. Preference given to students who have already taken modern and contemporary art history classes.

This seminar taking an interdisciplinary approach to foundational texts in and for the history of African art and expressive cultures, on the continent and its diaspora, in dialogue with recent scholarship and museum exhibitions. Special emphasis is given to scholarship connected to collections in permanent and temporary exhibitions in and around New Haven.

HSAR 528b, William Morris: The Theory and Practice of Craft  Edward Cooke
William Morris (1834–1896), the legendary British arts and crafts activist, was a prolific writer and doer. At various points in his life he was celebrated as a writer, painter, designer, craftsman, socialist, preservationist, and historian. He wrote prose and essays throughout his life, but he also became an accomplished dyer, weaver, printer, and designer. In the late nineteenth century, his influence was substantial, but his stature has fragmented or even declined over the course of the twentieth. His designs for wallpaper, textiles, and books have been most enduring. Arts and crafts enthusiasts always cite him but have rarely read much of his writings or have a full command of his activities. Some scholars, such as Nikolaus Pevsner, have celebrated him as a proto-modernist, while others, such as Jackson Lears, portray him as an aniconist. Yet familiarity with the full range of Morris’s activities reveals that his influence has been considerable in the subsequent practice and theorizing of the decorative arts. It was Morris who articulated the view that craft, the act of pleasurable skilled work, could be both a form of art and a form of political activism. Taking advantage of the special exhibition on Victorian radicals at the Yale Center for British Art in spring 2020, this seminar considers the full measure of Morris, provides a sense of his context, and explores his influence in the twentieth century.

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 530b / CPLT 851b / GMAN 705b, Ernst Cassirer: Form as Function  Rudiger Campe and Nicola Suthor
Cassirer's philosophy of the “symbolic form” – foundational for the art historical method of iconography as well as structural analysis in literature and art – is reexamined for its validity. Cassirer’s revolutionary concept of function as opposed to substance, developed in the Neo-Kantian context of hermeneutics and modern science, is the point of departure for our new engagement with his work. We center on Cassirer’s theory of form in art and literature and repercussions in Aby Warburg, Erwin Panofsky, Edgar Wind, Walter Benjamin, George Kubler, and others. Cassirer’s philosophy of myth and the political gives further importance to the “symbolic form.”

HSAR 531b / EAST 531b, Contemporary Chinese Art: Issues and Narratives  Quincy Ngan
This seminar seeks to parse the development of contemporary Chinese art from multiple perspectives, situating major artworks, artists’ statements, and exhibitions from the 1960s onward in a complex network composed of domestic events, the global art market, and individual curators. Required readings provide interpretation frameworks for studying art objects, performances, propaganda, and exhibitions produced by the government, the business sector, curators, and avant-garde artists in Mainland China. Class discussion aims to identify historiographical lacunae and methodology for advancing the research on contemporary Chinese art. Topics addressed include the Cultural Revolution, underground art groups, academic art, ‘85 new wave, apartment art, experimental art, site-specificity, identity, feminism, exhibition space, biennale, and local/global.

HSAR 532b, Painting in Medieval Florence Before and After Giotto  Laurence Kanter
A detailed examination of the development of painting in Florence in the late Medieval period, from about 1250 to about 1420. Based primarily on the collections of the Yale Art Gallery, supplemented by private and public collections in New York, the course examines conventional approaches to period historicization, alternative hypotheses based on new technical and forensic evidence, and the lingering influence of nationalist polemics in scholarly interpretation.

HSAR 533b, Sanctuaries in Syria and Phoenicia during the Roman Period  Staff
This seminar explores the profound transformation of religious life that occurred in the region when it was under Roman rule, delving into topics such as possible cult continuity between the Iron Age and the Hellenistic and Roman periods, the creation of new deities, the roles of priests, aniconism and figural sculpture, and religious rituals that built upon ancient Near Eastern ones as well as new traditions. The approach is interdisciplinary: we examine ancient literary sources, especially Lucian’s De Dea Syria, inscriptions, architecture, sculpture, wall paintings, coins, and all sorts of votive dedications. Our focus is both on large regional sanctuaries that attracted worshippers from far and wide and small local sanctuaries linked closely to cities and villages throughout the region. Major sanctuaries including those of Bel at Palmyra (destroyed in 2015), Jupiter Heliopolitanus at Baalbek, Artemis at Gerasa, Jupiter Dolichenus at Doliche,
and Atargatis at Hierapolis are covered. Smaller ones include those at Niha, Yammoune, and Yanouh in modern Lebanon and the temples, house-church, and synagogue at Dura-Europos in eastern Syria. The opportunity to examine material from Dura-Europos in the collection of the Yale Art Gallery firsthand is unparalleled and forms an important part of the course.

**HSAR 534a, Dance in Africa since the 1850s**  
Staff

This course focuses on the history of dance in Africa since the 1850s. The main learning and teaching objectives are to address issues of representation, creativity, agency, and sociocultural change by drawing on methodologies used by dance historians, art historians, and anthropologists. The course allows students to understand Africa’s pasts through the study of performances in the stylistic, political, and critical contexts in which they emerged. We reflect on how scholars and museum exhibitions have explored Western exhibitions, music halls, and human zoos that disseminated an exotic visual dance corpus from Africa between the 1850s and the late 1930s; examine how colonial-era anthropology has portrayed in texts and images Africa’s dancing cultures and dancing bodies; consider the potential of dance to reveal histories of changing notions of self, ethnicity, and the articulation of ideas about national identity and “African personality”; and ask how contemporary dance productions and African subjectivities evolve out of the circulation of people and ideas. The course examines a broad array of primary sources, including travel accounts, colonial-era ethnographies/postcards/images, missionary records, museum catalogs and exhibitions, artists’ interviews, photographs, and videos.

**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; ruskii 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 536a, Scale**  
Staff

Art history has conventionally maintained a curious “scale blindness”—a cultivated insensitivity to the influence of scale on the operations of perception and the work of interpretation. We are often similarly blind when it comes to scaling technologies woven into art history’s basic practices, from the slide lecture to the textbook’s reproductions. This course brings the subject into focus by examining theories of scale alongside recent art historical writing. We ask: Is an artwork’s relation to scale different from other objects’? How have technologies of scaling, from photography to GIS mapping, confronted the materiality of artworks? How have theories of scale in other disciplines informed our descriptions of the scale of artworks? And how does the attempt to conduct art history at a “global scale” expose the cultural and ideological specificity of scale?

**HSAR 563b / CLSS 864b, Art and Ritual in Greek Antiquity**  
Milette Gaifman

The relationship between art and ritual has received much scholarly attention in various fields, particularly classics, history of art, religious studies, and anthropology. Greek antiquity offers an ideal context for considering the intricate ties between visual culture and religious practices, for much of what is known today as ancient Greek art and architecture was originally related to rituals; artifacts and architectural monuments such as painted pottery, sculptural reliefs, and temples served as settings for worship and ceremonial events and featured representations of activities such as libations and sacrifices. The seminar explores how works of art and architecture shaped ancient practices and theologies. While examining closely ancient artifacts and monuments, students consider the most recent theoretical frames related to the subject from various schools of thought such as the Paris school, British anthropology, and Bildwissenschaft.

**HSAR 570a / ARCG 749a / CLSS 846a, Becoming Hadrian: Autobiography and Art in the Second-Century A.D.**  
Diana Kleiner

Marguerite Yourcenar’s famed fictional Memoirs of Hadrian serves as the starting point for an exploration of Hadrian and the art he commissioned in Rome and abroad. Hadrian’s passion for life, quest after peace, romantic wanderlust, veneration of Greek culture, and craving for love, along with his acceptance of death’s inexorableness, led him to commission some of Rome’s greatest monuments. The emperor’s flair for leadership and talent as an amateur architect inform student projects on the sculpture, mosaics, and buildings of the age, among them the portraiture of Hadrian’s lover Antinous, the Pantheon, and Hadrian’s Wall in Britain. Qualified undergraduates who have taken HSAR 250a and/or HSAR 252a may be admitted with permission of the instructor.

**HSAR 579a, Modernism and the Middle East**  
Kishwar Rizvi

This course studies the concepts that inform the making and reception of modern architecture in the Middle East. In the Islamic world, new fundamentalisms and shifting religious trends have created an environment in which each country must renegotiate its past and reconsider its collective future. Whether by suppressing their Islamic roots, as in the case of republican Turkey, or through reinventing them, as in the case of post-Revolution Iran, such countries must constantly transform their national image. It is through public works, such as architecture and planning, that they convey their political and religious ideology. This course examines the debates and theories of modern architectural production that have informed the discourse on Islamic architecture by situating cases of colonial and nationalist architecture in the context of their particular social and religious history.
HSAR 592b, Art of the Chora Monastery  Robert Nelson
The greatest monument of late Byzantine painting, the early fourteenth-century mosaics and frescoes of the Chora Monastery in Istanbul, were the subject of a massive four-volume publication during the 1970s. The field has changed significantly since then, but the art of the Chora has not been fully reexamined and brought into ongoing discussions about art, social context, the activities of the donor Theodore Metochites, and the subsequent history of the monument and its artists. The course is both an introduction to late Byzantine painting and an investigation into these and other topics.

HSAR 604b, Inventing the New World  Barbara Mundy
This course examines the new transcultural works of art and architecture that were created during the sixteenth century in New Spain, later known as Mexico, in the wake of the defeat of the Aztec empire in 1521. It surveys the urban and architectural programs, mural painting, manuscripts, and featherworks that were meant to create and give visibility to an entirely new social order. It pays close attention to the role of Amerindian artists who were the inventors of many new forms as well as to the role of patrons, be they indigenous elites or millennial-driven Franciscans. In its focus on the absorption of ideas and models from Renaissance Europe and Asia within longstanding indigenous frameworks, it considers the utility of concepts such as “utopian,” “colonial,” “hybrid,” and “transcultural.” A study trip to Mexico is planned.

HSAR 623a, History and Its Images  Marisa Bass
The words “istoria” and “historia” are synonymous in art historical discourse with Leon Battista Alberti and the development of history painting over the centuries following the publication of Della pittura. Yet even for Alberti, “historia” referred neither exclusively to the medium of painting nor even to works of art; it also evoked the humanistic recovery of the past and the historiographical challenges that attended it. The writing of history and the “imaging” of history were closely entwined in early modernity, and increasingly so as the emergent pursuits of antiquarians and naturalists demanded recourse to visual evidence. Taking its title from Francis Haskell’s seminal History and Its Images (1993), this seminar explores the polyvalence of “historia” in the early modern art and intellectual culture, spanning from illuminated manuscripts to illustrations in printed treatises, and from painting to objects like coins and medals. We focus on close reading of primary sources from Pliny the Elder to early modern theorists as we explore the shifting meaning and application of the term from the early fifteenth to the early seventeenth century. Visits to collections on campus and a field trip to New York City further invite consideration of how theory manifests in practice.

HSAR 641b / CLSS 845b / MDVL 52ob / NELC 639b / RLST 633b, Images of Cult and Devotion in the Premodern World  Jacqueline Jung
This seminar explores the use of shaped materials, mostly figurative but sometimes aniconic, in the formal rituals and private devotional practices of premodern people. Various religious traditions are represented, including ancient Near Eastern and Greek polytheism, Buddhism, Hinduism, Judaism, and early and medieval Christianity. We look at both the distinctive features of image use in these cultures and the links among them, including the connection of sacred images to the dead, the numinous presence of relics, the importance of concealment and revelation, the instrumental power of votive objects, the role of images in sacrificial rites, and problems of idolatry and iconoclasm.

HSAR 667a, Ekphrasis  Carol Armstrong and Subhashini Kaligotla
Ekphrasis in its strictest sense comes from the Greek, for the vivid description of a work of art done as a rhetorical exercise. While informed by that understanding, this seminar considers the history of ekphrasis much more broadly, in poetry, prose literature, art criticism, and art historical writing, and from a cross-cultural perspective. Focusing on the Indian subcontinent and the anglophone and francophone worlds, it examines works from the ancient to the modern periods. It does so in a thematic and/or genre-based manner rather than in a strict chronological sense, moving from the ekphrasis of animate objects to that of places, scenes, and landscapes to that of the human face, figure, and emotion. Our diverse primary texts extend from the epic Iliad, Philostratus’s Imagines, the Ramayana, and Sanskrit kavya poetry; through the poems of India’s poet-saints, French Salon criticism, and artist-novels of the eighteenth and nineteenth centuries; to the poems of such twentieth-century poets as W.H. Auden, William Carlos Williams, Elizabeth Bishop, and Jorie Graham. In addition to weekly presentations and a final research paper, students are encouraged to organize a public workshop or symposium on the subject of ekphrasis. Some seminar time is also devoted to participants’ own ekphrastic writing in the Yale Art Gallery.

HSAR 679a, Ruskin, Marx, Modernity  Tim Barringer
What do we mean by truth in relation to visual representation? How do laborers relate to the products of their labor? What is the role of art in a capitalist society? How does the artistic production of an era reflect its social, economic, and moral conditions? What is the relationship between mankind and nature or the environment? These are among the questions that preoccupied John Ruskin (1819–1900) and Karl Marx (1818–1883), protean figures of the nineteenth century whose works raise pressing issues for our own time. The course focuses on the question of the relation of art to social and economic spheres, and to the question of modernity. Marx is a figure of world-historical significance whose early commitment to the aesthetic was overwhelmed by his commitment to economic and political matters. This seminar looks at Marx’s involvement with cultural and aesthetic questions, and examines trends in Marxist thought that emphasize the cultural. Far from being merely an art critic, Ruskin was a figure whose impact was felt across the fields of the history of art, aesthetic theory, museology, theology, architectural history and practice, literature, social criticism, politics, economics, geology, botany, climatology, and every aspect of Victorian life. His prose works run to thirty-nine volumes, and his voluminous correspondence and diaries fill many more. Gifted as a draftsman, he produced a large corpus of watercolors and drawings. The class examines the many facets of Ruskin’s work, aiming to place each in a historical context while also exploring the relevance of his ideas for our contemporary world. The seminar is timed for Ruskin’s bicentennial year and is taught using the exhibition Unto This Last: Two Hundred Years of John Ruskin at the Yale Center for British Art. Prerequisite: permission of the instructor.
HSAR 684b, Painting, Photography, Film  Carol Armstrong
This seminar, which takes its title from László Moholy-Nagy’s 1925 book, treats the concept of medium-specificity as it applies to painting, photography, film, and related media. It centers on photography and its historically vexed relationship to painting and the modernist discourses of medium purity, autonomy, and self-reflexivity, but it also takes up the history of those discourses as they relate to other media and as they are troubled by the hybridity of the photograph. Beginning with the philosophical origins of the distinction between literature and the visual arts, the seminar considers Clement Greenberg’s polemics on painting, sculpture, and collage and his occasional forays into photographic criticism. It addresses attempts at developing an ontology of the photograph (Roland Barthes’s Camera Lucida most particularly), as well as criticisms of those attempts. It also addresses revisions of the definition of photography, as well as multimedia, inter-media, post-medium, and new media discourses. Finally, it looks at declarations and predictions of the death of painting, the end of photography, and the mutation of film into a digital medium. Readings in key theoretical and critical texts set in relation to particular practices in painting, drawing, and photography; discussions, oral presentations, and final papers.

HSAR 688a, Situationism and Its Discontents: Architecture and the City  Craig Buckley
This seminar examines the writings, films, artworks, journals, and cultural strategies of the Situationist International (SI) (1957–72) as a prism to consider the longer avant-garde legacy to which they belong. The central concern is to reexamine avant-garde critiques of capitalism advanced as critiques of architecture and urban planning. These are examined through a close reading of texts and manifestos, and by archival attention to the varied experiences, writings, and projects of the SI’s far-flung and ever-shifting membership, drawing on the unparalleled archival collections of figures associated with Surrealism, Lettrism, and Situationism at Beinecke Library. These include Enrico Baj and Arte Nucleare (Italy), Jacqueline de Jong (Holland), Asger Jorn (Denmark), Mustapha Kayati (Tunisia), Attila Kotányi (Hungary), Maurice Lemaitre (Paris), Jorgen Nash and Drakabygget (Sweden), Ralph Rumney (UK), Gianfranco Sanguinetti (Italy), the Spur Group (Germany), and Gil J. Wolman (France), among others. These collections provide a unique opportunity to read Situationism against the grain, not as a singular movement centered around Guy Debord, but as an unruly international network of agonistic affiliation and debate, whose legacy demands active reinterpretation.

HSAR 696a, Globalization and Contemporary Art  Pamela Lee
This seminar considers the ideological, historical, and cultural debates on globalization relative to the production of contemporary art. A typical shorthand on globalization describes a historical compression in time-space relations—the social acceleration of time and a virtual eclipse of distance—continuous with the liberalization of markets, the fall of the Soviet Union, postwar decolonization movements, and the expansion of global communication technologies. As the most important curatorial and art-critical rubric of the last two decades, globalization has had a transformative impact on the art world, including its markets, audiences, and actors. Our goal is to consider not only the iconography of globalization as represented within and by contemporary practice but also a more fundamental relationship between aesthetics, politics, and recent art. Topics include controversies over periodization and their implications for postcolonial, neocolonial, and postcommunist histories; art and agency in the era of the network society; the spatial politics of contemporary art in an “aspatial” (Massey) era; the critique of representation through theories of immanence, the multitude, and the biopolitical (Hardt and Negri, Agamben, Foucault); labor and precarity. Open only to Ph.D. students, with priority given to art history students working on modern and contemporary art; enrollment restricted and by permission of the instructor. No auditors.

HSAR 697b, Critical Readings in Art and Technology: Picture Industry  Pamela Lee
Borrowing the title of Walead Beshty’s edited volume Picture Industry: A Provisional History of the Technical Image, this seminar charts the critical historiography of pictures and images relative to modernist and contemporary narratives of art and technology. Enrollment restricted and by permission of the instructor, with priority given to Ph.D. students in History of Art.

HSAR 716a / AMST 716a / ANTH 769a / ARCG 769a, Landscapes of Meaning: Museums and Their Objects  Anne Underhill
This seminar explores how museums convey various meanings about ethnographic, art, and archaeological objects through the processes of collecting, preparing exhibitions, and conducting research. Participants also discuss broader theoretical and methodological issues such as the roles of museums in society, relationships with source communities, management of cultural heritage, and various specializations valuable for careers in art, natural history, anthropology, history, and other museums.

HSAR 815a, Momoyama Art in World Perspective  Mimi Yenigpruksawan
Exploration of art practices in the time of Nobunaga and Hideyoshi, with emphasis on cross-cultural entanglements in the sixteenth century and the optics of the bizarre at the threshold of the early modern world. Coverage includes castle architecture and decoration, the intersection of European and Japanese pictorial modes and painting practices, Christian art in Japan, the tea ceremony and wabi taste, genre painting such as map screens and city views, and the oceanic motif in visual cultures of the early modern period.

HSAR 826a, Circular Logic: Investigation of Ceramic and Wooden Vessels  Edward Cooke
Taking advantage of the extensive collection of turned American objects in the Yale Art Gallery’s Furniture Study, this seminar focuses on the impact of circular motion on the creation of clay and wooden objects. Beginning with an introduction to materials and techniques of hewing, modeling, or turning vessels, students develop firsthand experience in and knowledge of the different ways to make a vessel, including the suitability of different processes to different economic systems or uses. The class then turns to the functions of vessels and their deeper symbolic meanings within different cultures.

HSAR 832a / HIST 949a / HSHM 656a, Photography and the Sciences  Chitra Ramalingam
Does photography belong in the history of art, or does its status as an “automatic” or “scientific” recording technique and its many uses in the sciences distinguish its history from that of earlier visual media? How does photography look when we approach it from the cultural history of science? How might its role in the sciences have shaped photographic aesthetics in the arts? This course examines the
making of photography’s discursive identity as an experimental and evidentiary medium in the sciences, from its announcement to the public in 1839 to the digital innovations of the present day. We take a historical and archival perspective on uses for (and debates over) photography in different fields of the natural and human sciences, grounded in visits to photographic collections at Yale.

**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**  
Paul Sabin  
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