HISTORY OF ART

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

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Associate Professors Craig Buckley, Cécile Fromont, Jennifer Raab

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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 Early Modern Studies

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

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.

**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
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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, First-Year Colloquium  Pamela Lee
The focus of the first-year colloquium is to analyze and critique the history of art history and its methodology from a variety of disciplinary perspectives. The seminar discusses foundational texts as well as new methods relevant to the study of the history of art and architecture today, notably those concerned with issues of race, gender, and representation. It also engages with debates about museums and the ethics of collecting and display. The seminar is structured around selected readings and includes workshops with guest speakers. It also includes an option to conduct in-person research in the Yale University Art Gallery.

HSAR 527a / AFST 527a, Critical Approaches to African Art  Cecile Fromont
A reading 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 539b, Early Modern England  Timothy Barringer and Marisa Bass
This seminar examines anew the visual and material culture of early modern England from the accession of Henry VIII in 1509 to the death of Queen Anne in 1714. These two centuries saw the transformation of England from an insular late-medieval nation to a global mercantile empire on the threshold of industrialization. It witnessed periods of magnificent royal patronage of the visual arts; revolution and civil war; the emergence of the country houses and London homes of the aristocracy as sites of political power and artistic innovation, and the inexorable rise of a mercantile middle class, who produced, consumed, and imported luxury goods. We examine items ranging from miniatures to monumental tombs, prints to paintings, architecture to furniture, and textiles to ceramics, glass, and other forms of material culture as we pursue an inclusive understanding of art in early modern England with attention to questions of religion, iconoclasm, emigration, empire, colonialism, gender, and class. Research papers are based on materials in Yale collections, or those seen in person in other collections visited during the term, with an emphasis on works little examined in the existing historiographies.

HSAR 545a, Methods and Approaches to the Arts of the Americas  Jennifer Raab
Discussion of scholarly methods, research practices, and critical approaches to facilitate the development of dissertation projects. Workshops of chapter drafts and presentations on research. Intended primarily for students undertaking dissertations on topics related to the arts of the Americas. Prior permission of the instructor required.
HSAR 546a, Critical Readings in American Art  Jennifer Raab
Readings in American art in preparation for Ph.D. examinations. Discussions of texts, methods, and works of art. Prior permission of the instructor required.

HSAR 550a / SAST 570a, Early Indian Afterlives
This seminar combines close looking and reading with writing imaginatively. With the help of an array of texts and visual material we explore how early South Asians thought about death, dying, and the afterlife. Students are encouraged to react to these primary sources in order to develop their writing muscles and incorporate a range of ekphrastic stances into their writing. Students write weekly creative texts that culminate in a final longer work, which can take the form of a literary essay, a poem sequence, short story, film, or a mixed media project. Topics of discussion include the moment of death and the kinds of death valorized by social groups; rituals of mourning, grief, and remembrance; the iconography of death; conceptions of afterworlds and their inhabitants; and such Indic concepts as rebirth, karma, and nirvana. We read literary, political, religious, and art historical texts, and consider Buddhist, Hindu, and Jain perspectives as well as contemporary prose and poetry such as Joan Didion’s The Year of Magical Thinking, Mary Jo Bang’s Elegy, and Marie Howe’s What the Living Do. Visual examples run the gamut: memorial buildings, relics and reliquaries, prints capturing the rewards and punishments of the afterlife, mandalas and cosmological maps, and the striking portrayals of the god of death and ghosts and ghouls on temple walls, paintings, and textiles.

HSAR 565a, The Media of Architecture and the Architecture of Media  Craig Buckley
Architecture’s capacity to represent a world and to intervene in the world has historically depended on techniques of visualization. This seminar draws on a range of media theoretical approaches to examine the complex and historically layered repertoire of visual techniques within which architecture operates. We approach architecture not as an autonomous entity reproduced by media, but as a cultural practice advanced and debated through media and mediations of various kinds (visual, social, material, and financial). If questions of media have played a key role in architectural theory and history over the past three decades, recent scholarship in the field of media theory has insisted on the architectural, infrastructural, and environmental dimensions of media. The seminar is organized around nine operations whose technical and historical status will be examined through concrete examples. To do so, the seminar presents a range of differing approaches to media and reflects on their implications for architectural and spatial practices today. Key authors include Giuliana Bruno, Wendy Hui Kyong Chun, Beatriz Colomina, Robin Evans, Friedrich Kittler, Bruno Latour, Reinhold Martin, Shannon Mattern, Marshall McLuhan, Felicity Scott, and Bernhard Siegert, among others.

HSAR 571b, Architectural Drawing in the Expanded Field  Morgan Ng
This seminar is built on the premise that drawing permeates all scales, materials, and spheres of the lived environment. It seeks to explode a modern, and fundamentally Eurocentric, notion of draftsmanship as a practice both conceptually and chronologically prior to architectural construction: a practice by which designs first take form in ink, graphite, and pixels on the bounded surfaces or interfaces of paper sheets and computer screens and are subsequently executed on the building site. By contrast, the seminar asks: what if buildings and landscapes are themselves the substrates of line-making? How do histories of design change if architectural drawing is inseparable
from the stuff of architecture itself? Topics may include incisions such as sgraffito made on walls and floors, both as ornament and preparatory designs; geoglyphs, plowed fields, pathways, and other large-scale linear inscriptions on the landscape; shadows as ephemeral drawings, whether cast by sundials or by human figures (as in Pliny’s myth of the origins of painting); legendary church floor plans that descend from heaven onto the ground; the delineation of spaces with rope and string; weaving, sewing, and embroidery. Although it devotes special consideration to ancient, medieval, and early modern material, this seminar is methodologically capacious, encouraging research projects with diverse chronological and geographical foci.

**HSAR 573a, Advanced Topics in Modernism**  Joanna Fiduccia  
Reading seminar on the affordances and limitations of the monograph for the study of modernism today. What is the relationship between the shape of the book and the shape of arguments about modern art? What critical possibilities have been offered in recent decades by alternative book structures, such as the "anti-monograph"? What other models for reading can be ventured? In addition to pursuing answers to these questions, we cultivate a practice for reading and recalling what we have read, as well as what we have thought while reading. This course emphasizes recent scholarship that brings an interdisciplinary and/or trans-regional approach to modern art.

**HSAR 594b / EAST 594b, Chinese Paintings at the YUAG**  Quincy Ngan  
This seminar explores the issue of authenticity in thirteenth through twentieth century Chinese paintings at the Yale University Art Gallery. Students become familiar with the different schools of connoisseurship and the major debates surrounding authenticity in the field of Chinese painting. Students learn about the methods for authenticating an attribution, as well as the rationale behind the dating provided by the gallery. Calligraphical inscriptions and seals on the works, as well as their physical condition, related conservation reports, and provenance are consulted as well. This class makes frequent visits to the gallery. Reading ability of Chinese is not required.

**HSAR 596a / EMST 746a, Interactive Objects in the Early Modern World**  Morgan Ng  
Early modern artists contrived objects that could swing and slide and spin, and that opened and shut to conceal and disclose images. They fashioned pictorial and plastic works to be touched and handled and to emit sound and smells. They even crafted forms that were eaten and ingested. Such objects ranged from openable jewelry, games, and pop-up prints; to playable crockery, tableware, and sugar sculptures; to reconfigurable furnishings and architectonic devices set into motion by complex machinery. In this seminar, we explore such artifacts in all their sensory, affective, and kinetic richness. We ask how, in their dynamism and materiality, these works mediated social relations, accrued meaning, and constructed subjectivities. Our perspective is cross-cultural and balances historical study with insights from anthropology and media theory. While focused on early modern art, the course welcomes students specializing in all time periods. The Friday seminar time permits explorations of museum collections in and beyond New Haven.

**HSAR 647a, Perspectives on the Panorama**  Timothy Barringer and Katie Trumpener  
This course explores the cultural, aesthetic, historical and contemporary significance of the panorama. The first panoramas were gigantic 360-degree paintings generating a sense of immersion in an event or environment. Later panoramas took many shapes, anticipating the formats of photography, film and digital imagery, virtual reality, and
installation art. We treat the panorama as a utopian, nationalist, imperial, didactic, and experimental medium, tracing its impact on the fine arts, film, and popular culture from 1787 to the present day. The course involves film screenings and discussion of related materials in Yale collections, notably that of the Yale Center for British Art.

**HSAR 668a / ENGL 979a / FREN 668a, Ekphrasis and Art Criticism**  Carol Armstrong

Ekphrasis in its ancient Greek sense refers to the vivid description of an object, animal, person, place, scene, or event undertaken as an exercise in oral rhetoric. In that original context, the practice of ekphrasis was meant to “paint” a picture in the mind of the listener, and thus pointed to both the imagistic capacities of verbal language, and the integral link between the image and the imagination. In the twentieth century, ekphrasis acquired a narrower meaning: poetry addressed to or modeled on works of visual art. While informed by both of those understandings, this seminar considers ekphrasis both more broadly, in terms of genre, and more narrowly, in relation to a partial history of art criticism as a modern form of writing in the anglophone and European worlds, with a focus on the eighteenth through the twentieth century. It treats the different writerly modes now understood to be embraced by the term ekphrasis: not only poetry, but also the prose poem and the novel, as well as the Salon and art review. It also touches on such issues as the Renaissance inversion of the phrase *ut pictura poesis*; the competition between the arts of word and image; the presence or absence of illustrations; the modern relations between genres and mediums and the question of mediation; and the address of the different arts to the subjectivity of the reader/spectator. In addition to weekly presentations, a short preliminary paper, and a final research paper, students organize and contribute to a workshop on ekphrasis based on their own ekphrastic exercises, undertaken in the Yale Art Gallery. (Some class time is devoted to those exercises.) This seminar is the second of two (the first is HSAR 667); our hope is that students from both seminars will collaborate on this final event.

**HSAR 698a, Critical Readings in Early Modern Art**  Marisa Bass

Readings in early modern art in preparation for PhD examinations. Discussions of texts, methods, and works of art. Prior permission of the instructor required.

**HSAR 708b, Museum and Nation**  Kishwar Rizvi

Museums have been fundamental to the rise of nations, including their imperial ambitions as colonizers since the early nineteenth century. More recently, museums have been credited as catalysts of urban renewal and magnets for capital investment. In contemporary discourse, the “Bilbao Effect” speaks of the confluence of elite architectural firms, marketing, and the shifting goals of contemporary museums to propagate their brands and create civic landmarks. The seminar includes close analyses of international institutions, such as the Louvre Abu Dhabi, the National Gallery of Art, and the Victoria and Albert Museum. But at the heart of our investigation of the museum’s role in generating both national identity and economic investment is an extensive study of the effect of soft culture in the Middle East, especially in the development of the Gulf States. The seminar makes one trip, to the United Arab Emirates, where some of the most intriguing new museums are being built. Enrollment limited to six on a first-come, first-served basis. Please contact the instructor to discuss your interest and eligibility.
This interdisciplinary seminar explores the sensory and material histories of (often religious) images, objects, buildings, and performances as well as the potential for the senses to spark contention in material practice. With a focus on American things and religions, the course also considers broader geographical and categorical parameters so as to invite intellectual engagement with the most challenging and decisive developments in relevant fields, including recent literatures on material agencies. The goal is to investigate possibilities for scholarly examination of a robust human sensorium of sound, taste, touch, scent, and sight—and even “sixth senses”—the points where the senses meet material things (and vice versa) in life and practice. Topics include the cultural construction of the senses and sensory hierarchies; investigation of the sensory capacities of things; and specific episodes of sensory contention in and among various religious traditions. In addition, the course invites thinking beyond the “Western” five senses to other locations and historical possibilities for identifying the dynamics of sensing human bodies in religious practices, experience, and ideas. The Sensory Cultures of Religion Research Group meets approximately once per month at 7 p.m. on Tuesdays; class participants are strongly encouraged, but not required, to attend. Enrollment is by permission of the instructor; qualified undergraduates are not only welcome but encouraged to join us. There are no set prerequisites, but, assuming available seats, permission will be granted on the basis of response to three questions: Why do you wish to take this course? What relevant educational or professional background/experience do you bring to the course? How does the course help you to meet your own intellectual, artistic, or career aspirations?

This interdisciplinary seminar explores categories, interpretations, and strategic articulations of space in a range of religious traditions. In conversation with the work of major theorists of space, this seminar examines spatial practices of religion in the United States during the modern era, including the conception, construction, and enactment of religious spaces. It is structured around theoretical issues, including historical deployments of secularity as a framing mechanism, ideas about space and place, geography and gender, and relations between property and spirituality. Examples of case studies treated in class include the enactment of rituals within museums, the marking of religious boundaries such as the Jewish “eruv,” and the assignment of “spiritual” ownership in Hawai‘i Volcanoes National Park. Prerequisite: permission of the instructors; qualified undergraduates are welcome.

This seminar explores the development and rise of modern craft in America, focusing upon the ideology, pedagogy, and commercialization of the Arts and Crafts Movement as well as the overlap of craft, design, and folk art in the interwar years. Students consider such topics as regional modes of production, the connection between craft and identity, the interdependence of rural production and urban consumption, the necessity of craft, and the choice of craft.
HSAR 785a / EAST 504a, The Beginnings of Nagasaki (1560-1640)  Reinier Hesselink
The city of Nagasaki is well-known throughout the world for having been the second target of the atomic bomb attacks ending the Pacific War in August of 1945. In view of the city's cosmopolitan history, this was a particularly bitter result of the vagaries of warfare. In this seminar, we go back to the city’s origins to explore its essence as a meeting point between East and West. We do so guided by readings dealing with the ephemeral, initial phase of its existence as Japan’s only Christian town, roughly between 1560 and 1640. Christianity is presented and analyzed from an anthropological/historical perspective as an ideological discourse accompanying the Iberian thrust across the Atlantic, Indian, and Pacific Oceans in the 16th and 17th centuries.

HSAR 786b / EAST 507b, The Dutch in Japan (1600-1868)  Reinier Hesselink
After the elimination of Christianity from the permitted religious options in Japan and the simultaneous expulsion of the Portuguese from the country’s trading networks, the Dutch trade with Japan was transferred from Hirado to Nagasaki in 1641. In this way, Nagasaki was allowed to keep its function as an intermediary between Japan and the Western world. In contrast to its short-lived Christian identity, Nagasaki’s exclusive relationship with the Dutch lasted for more than two centuries. In this seminar, we explore this long standing relationship from a variety of viewpoints and epistemes: patterns of exchange, negotiation and diplomacy, objects and materials, language barriers and language learning, the use of Dutch sources to write Japanese history etc.

HSAR 795a, Empire  Kishwar Rizvi
This seminar studies Empire as a philosophical trope, a political system, and a design concept. Focusing on three historical periods, early modern, colonial, and modern—that is, from the sixteenth century to the present—the course examines the manners in which art, architecture, and urbanism have been deployed in the service of imperial authority and mobilized equally in its subversion. A comparative framework, in the mode of Subrahmanyam’s connected histories, studies examples selected by students, with a focus on the Middle East and the Islamic world. Readings include works by Krishan Kumar, Hardt and Negri, Arjun Appadurai, Michel Foucault, Giorgio Agamben, and Partha Chatterjee, among others.

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