**HISTORY OF ART (HSAR)**

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

HSAR 119a / EAST 119a, **Introduction to the History of Art: Asian Art and Culture**  
  Quincy Ngan  
  This introductory course explores the art of India, China, Japan, and Korea from prehistory to the present. We consider major works  
  and monuments from all four regions. Themes include the representation of nature and the body, the intersection of art with spirituality  
  and politics, and everything from elite to consumer culture. All students welcome, including those who have no previous experience with  
  either art history or the study of Asian art. This class makes frequent visits to Yale University Art Gallery.  
  HU

HSAR 219a / AMST 197a / ARCH 280a / URBN 280a, **American Architecture and Urbanism**  
  Elihu Rubin  
  Introduction to the study of buildings, architects, architectural styles, and urban landscapes, viewed in their economic, political, social,  
  and cultural contexts, from precolonial times to the present. Topics include: public and private investment in the built environment; the  
  history of housing in America; the organization of architectural practice; race, gender, ethnicity, and the right to the city; the social and  
  political nature of city building; and the transnational nature of American architecture.  
  HU

HSAR 240a, **London Art Capital: Black Death to Brexit**  
  Timothy Barringer  
  Today London is a great art city— a cosmopolitan center for the making, display, and collecting of works of art. How did that come to be?  
  This course answers the question through an intense engagement with the rich collections of the Yale Center for British Art, offering an  
  introduction to British Art across six centuries and to the lively debates it generates. The course links the development of art and the art  
  market with the origins and progression of capitalism. It traces London’s artistic and architectural development from medieval origins  
  through the courtly spectacle of Tudor and Stuart eras to the emergence of a recognizably modern economy and society around 1750,  
  the time of William Hogarth. After 1800, Londoners William Blake and JMW Turner, and their Victorian successors, vividly chronicled  
  the transformation of the industrial and imperial city. From 1910 British art entered a complex relationship with European modernism  
  epitomized in the work of sculptor Barbara Hepworth. London was shattered by bombing during the Blitz: from the ruins emerged Pop  
  Art, followed by Op-Art, led by Bridget Riley. By the 1990s the prominence of artists of color such as Yinka Shonibare prefurred the  
  dynamic and cosmopolitan art scene of the present day. After Brexit, after Covid, what is the future for British art and for London?  
  HU

HSAR 247a / ARCG 161a / CLCV 161a, **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 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  
  artist; and the transcultural space of the Left Bank, epitomized in the life of artist and writer Gustave Saint. Authors and artists include  
  David, Balzac, Delacroix, Baudelaire, Manet, Mallarmé, impressionist painters, and Picasso.  
  LG, HU

HSAR 273a, **Art of Gothic Cathedrals**  
  Jacqueline Jung  
  European Gothic churches (1140–1400) explored as multimedia architectural environments in which stained glass, sculpture, textiles, and  
  liturgical furnishings are integral aspects of design and meaning. Buildings considered for their formal and material qualities and as sites  
  of ritual performance and signs of political and social power. Recommended preparation: HSAR 112.  
  HU

HSAR 275a, **The Body in Indian Art**  
  Subhashini Kaligotla  
  How did artists in South Asia represent and view the body? And what do such representations reveal about the values of the time and  
  place that produced them? This introductory lecture course explores these questions across time and through a range of figures that cut  
  across gender and social group. We consider the representation of divine figures such as the Buddha, Hindu gods and goddesses, Jain  
  saviors, and Muslim mystics; portraits of kings, queens, ministers, and courtly figures; and images of saints, yogis, ascetics, mendicants,  
  and other renunciants. We also see how a range of non-human figures from birds and animals to powerful mythical beings such as  
  demons, tree spirits, and snake demi-gods were depicted. Course materials include textual sources and visual media such as painting,  
  sculpture, architecture, and more. Together they help us examine the imagination of their makers as well as the cultures, politics, and  
  religions of the Indian subcontinent that gave rise to them.  
  HU

HSAR 285a / ITAL 343a, **Italian Renaissance Art**  
  Morgan Ng  
  This course surveys the art of Renaissance Italy (c. 1420–1550) in its full breadth, including architecture, sculpture, and painting. Lectures  
  situate artworks within broad cultural themes, while sections include the first-hand study of objects in the Yale University Art Gallery.  
  Topics include the display of art in civic space; the influence of Roman antiquity on monumental architecture; the conception of nature  
  in paintings and gardens; the representation of the human body in portraiture and heroic sculpture; the rise of women artists and patrons.  
  The course scrutinizes acknowledged masterworks by Michelangelo, Leonardo da Vinci, and Raphael, in the artistic centers of Florence,
Rom and Venice. At the same time, it considers lesser known yet no less vibrant artistic sites, such as those in Southern Italy. It also draws map connections beyond Europe, revealing rich cultural exchanges with the Ottoman empire and the Americas. 

**HSAR 326a / ARCH 260a, History of Architecture to 1750**  Kyle Dugdale
Introduction to the history of architecture from antiquity to the dawn of the Enlightenment, focusing on narratives that continue to inform the present. The course begins in Africa and Mesopotamia, follows routes from the Mediterranean into Asia and back to Rome, Byzantium, and the Middle East, and then circulates back to mediaeval Europe, before juxtaposing the indigenous structures of Africa and America with the increasingly global fabrications of the Renaissance and Baroque. Emphasis on challenging preconceptions, developing visual intelligence, and learning to read architecture as a story that can both register and transcend place and time, embodying ideas within material structures that survive across the centuries in often unexpected ways. 

**HSAR 374b / FREN 375b, Icons in French Art**  Marie Girard
The purpose of the course is to focus on the emergence of some of the visual myths, which the large diffusion of pictures through all kind of media (prints, lithographs, photographs, ads) along the 19th century made possible. Based on a selection of works painted between Renaissance and 20th century, which have long been part of the French collections and belong for the most of them to the Musée du Louvre and the Musée d’Orsay, the course focuses on both the genesis of these pictures and the emotional, social, and political response they gained form the public audience when they appeared. Putting them in context and reading some of the main critical texts by Gautier, Baudelaire, Zola and Foucault among others, helps to understand what made Delacroix’s Liberté or Millet’s Angelus survive as emblems of the period and keys to French culture. That illuminates how artists shaped French history and sensibility through emblematic works which are still at the center of the visual culture today and how collective myths can grow. Prerequisite: French L3. 15, HU

* **HSAR 399b / HIST 280jb / HSHM 407b / HUMS 220b, Collecting Nature**  Paola Bertucci
A history of museums before the emergence of the modern museum. Focus on: cabinets of curiosities and Wunderkammern, anatomical theaters and apothecaries' shops, alchemical workshops and theaters of machines, collections of monsters, rarities, and exotic specimens. WR, HU

* **HSAR 401a, Critical Approaches to Art History**  Carol Armstrong
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 427a, Chinese Skin Problems**  Quincy Ngan
This seminar uses artwork as a means of understanding the various skin problems faced by contemporary Chinese people. Divided into four modules, this seminar first traces how the “ideal skin” as a complex trope of desire, superficiality, and deception has evolved over time through the ghost story, Painted Skin (Huapi), and its countless spin-offs. Second, the course explores how artists have overcome a variety of social distances and barriers through touch; we look at artworks that highlight the healing power and erotic associations of cleansing, massaging, and moisturizing the skin. Third, we explore the relationship between feminism and gender stereotypes through artworks and performances that involve skincare, makeup and plastic surgery. Fourth, the course investigates the dynamics between “Chineseness,” colorism, and racial tensions through the artworks produced by Chinese-American and diasporic artists. Each module is comprised of one meeting focusing on theoretical frameworks and two meetings focusing on individual artists and close analysis of artworks. Readings include Cathy Park Hong’s Minor Feelings, Nikki Khanna’s Whiter, and Leta Hong Fincher’s Leftover Women. HU

* **HSAR 437a / ARCH 380a / MMES 382a, The Global Museum**  Kishwar Rizvi
When the Carters (Jay-Z and Beyonce) chose the Louvre Paris as the backdrop to their 2018 hit single, they were tapping into the cultural capital of the museum. Like its counterparts across the world, the Louvre has evolved from a princely collection to a national symbol and, today, to a global brand, with a franchise in Abu Dhabi which opened in 2017. This seminar analyzes how museums are utilized for a variety purposes, from the local to the transnational, and the relationship between their architectural design and their economic, social and urban impact. The class meets with curators and designers and takes a field trip to the Smithsonian museums in Washington, DC. WR, HU

* **HSAR 440a, Issues in Nineteenth-Century Sculpture**  Christina Ferando
Survey of nineteenth-century European and American sculpture using concrete visual examples from Italy, France, England, and the United States to examine the formal structure of sculpture and contextualize the social and political circumstances of its production and reception. Focus on representation of the human figure and examination of issues of idealism and naturalism, as well controversies surrounding the use of color and gender/class signifiers. Use of collections in the Yale University Art Gallery and the Yale Center for British Art. Some familiarity with art history is helpful. HU

* **HSAR 448a, The Long 1960s: Art, Revolution, Politics**  Pamela Lec
Consideration of the art and visual culture of the “Long 1960s,” treating the art of this pivotal decade against the backdrop of the global Cold War. We consider the most significant art movements of the period (Pop, minimal art, conceptual art etc.) alongside debates on the relationship between art, revolution, and politics both within the United States and abroad. Topics include the rise of media culture and its impact on art; the global reception of Pop; Black Power and the Black Arts Movement; art and activism of the New Left; the counterculture and new media; the aesthetics of Third Worldism and the anti-war movement; 1968 and the Society of the Spectacle; and gay liberation at Stonewall. Mandatory weekend field trip to Washington DC. Some art history recommended, but not required. Enrollment is restricted and by application. Contact instructor for details. HU
* HSAR 460a / ENGL 419a / HUMS 185a, 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. Formerly ENGL 247.  WR, HU