HISTORY OF ART

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Art history is the study of all forms of art, architecture, and visual culture in their social and historical contexts. The History of Art major can serve either as a general program in the humanities or as the groundwork for more specialized training. Unless otherwise indicated, all courses in History of Art are open to all students in Yale College.

COURSE NUMBERING

100-level courses are broad introductory surveys that address basic art history from a number of regional and thematic perspectives. Prospective majors are encouraged to take the surveys as early in their course of study as possible. Under certain circumstances, students who have taken the Advanced Placement test in art history may earn acceleration credit and, in consultation with the director of undergraduate studies (DUS), may place out of one required 100-level course.

Intermediate and advanced courses, numbered above 200, encompass more specialized surveys and themes in art history.

REQUIREMENTS OF THE MAJOR

Twelve term courses are required to complete the major: two introductory courses at the 100 level; four intermediate and advanced courses at the 200 and 300 levels; two seminars at the 400 level; a methods seminar, HSAR 401; two electives; and the senior essay, HSAR 499.

The major requires that the six intermediate and advanced courses must satisfy both a geographical and a chronological distribution requirement. These courses must be chosen from four geographical areas and four time periods. The geographical requirement is divided into five areas: Africa and the Pacific; the Americas; Asia and the Near East; Europe; and transregional. The chronological requirement is similarly divided into five segments: earliest times to 800; 800–1500; 1500–1800; 1800 to the present; and transchronological. A single course can fulfill both a geographical and a chronological requirement. Only classes originating in the History of Art department can fulfill the distribution requirements.

Junior seminar The methods seminar HSAR 401, Critical Approaches to Art History, is a wide-ranging introduction to the practices of the art historian and the history of the discipline. It is to be taken during the fall or spring term of the junior year.

Credit/D/Fail courses Courses taken Credit/D/Fail may not be counted toward the requirements of the major.

Roadmap See the visual roadmap of the requirements.

SENIOR REQUIREMENT

The senior essay is a research paper written usually in one term in HSAR 499. Students choose their own topics, which may derive from research done in an earlier course. The essay is planned during the previous term in consultation with a qualified instructor and/or with the DUS. It is also possible to write a two-term senior essay; students wishing to do so must submit a petition to the DUS and the prospective adviser, normally by the first week after spring break of the junior year.

ADVISING

Electives may include courses from other departments if they have direct relevance to the major program of study. Approval of the DUS is required.

History of Art majors are urged to study foreign languages. Students considering graduate work should discuss with their advisers the appropriate language training for their field of interest.

Graduate courses Courses in the Graduate School are open to undergraduates with permission of the instructor and of the director of graduate studies. Course descriptions are available in the History of Art office in the Jeffrey H. Loria Center, 190 York St.

REQUIREMENTS OF THE MAJOR

Prerequisites None

Number of courses 12 term courses (incl senior req)

Specific courses required HSAR 401

Distribution of courses 2 courses at 100 level; 6 courses numbered above 200, 2 of which must be 400-level seminars, fulfilling distribution requirements in 4 geographical and 4 chronological categories; 2 electives

Substitution permitted With DUS permission, 2 electives from related depts

Senior requirement Senior essay (HSAR 499)

Art history is the study of all forms of art, architecture, and visual culture. The History of Art major can serve either as a general program in the humanities or as the groundwork for more specialized training.

Courses in the department are organized into three levels. Courses at the 100 level are broad introductory surveys that cover basic art history from a number of regional and thematic perspectives. Majors are required to take two survey courses and should consider taking
them as early as possible. Courses at the 100 level are normally not prerequisites for higher-level courses in the department. Intermediate courses are numbered 200–399. Advanced or 400-level courses are seminars with limited enrollment. Students with AP credit should consult the director of undergraduate studies (DUS).

Representative 100-level courses include:

- HSAR 110, Introduction to the History of Art: Global Decorative Arts
- HSAR 176, Introduction to the History of Art: The Politics of Representation

Representative 200- and 300-level courses include:

- HSAR 247, Art and Myth in Greek Antiquity
- HSAR 266, Introduction to Islamic Architecture
- HSAR 293, Baroque Rome: Painting, Sculpture, Architecture
- HSAR 347, Feminism and Contemporary Art

Representative 400-level course:

- HSAR 459, Contested Monuments

FACULTY OF THE DEPARTMENT OF HISTORY OF ART

Professors Carol Armstrong, Tim Barringer, Marisa Bass, Edward S. Cooke, Jr., Cecile Fromont, Milette Gaifman, Jacqueline Jung, Pamela Lee, Kishwar Rizvi, Nicola Suthor, Mimi Yiengpruksawan

Associate Professors Craig Buckley, Molly Brunson (Slavic Languages and Literatures), Jennifer Raab

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

View Courses

Courses

* 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 prefigured 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 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, Rome, 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.  HU  o Course cr

HSAR 260a / 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.  HU  o Course cr

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 Millier'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 L5.  L5, 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 or the artiste maudit. Authors and artists include David, Balzac, Delacroix, Baudelaire, Manet, Mallarmé, impressionist painters, and Picasso.  L5, HU

* HSAR 273a, Art of Gothic Cathedrals  Jacqueline Jung
* HSAR 275a, The Body in Indian Art  Subhashini Kaligotla
* HSAR 285a / ITAL 343a, Italian Renaissance Art  Morgan Ng
* HSAR 260a / ARCH 260a, History of Architecture to 1750  Kyle Dugdale
* HSAR 374b / FREN 375b, Icons in French Art  Marie Girard
* HSAR 399b / HIST 289Jb / HSHM 407b / HUMS 220b, Collecting Nature  Paola Bertucci
* HSAR 401a, Critical Approaches to Art History  Carol Armstrong
* HSAR 427a / EAST 427a, Chinese Skin Problems  Quincy Ngan
History of Art

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*.  

* 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 Lee

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