

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, 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 course credits 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 courses numbered above 200, of which two must be seminars numbered above 400, must satisfy both a geographical and a chronological distributional requirement. 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. These six intermediate and advanced courses must be chosen from four different geographical areas and four different time periods; a single course can fulfill both a geographical and a chronological requirement.

Only classes originating in the History of Art department can fulfill the distributional 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 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 Loria Center, 190 York Street.

REQUIREMENTS OF THE MAJOR

Prerequisites None

Number of courses 12 course credits

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

Specific course required HSAR 401

Substitution permitted With DUS permission, 2 electives from related depts

Senior requirement Senior essay (HSAR 499)

FACULTY OF THE DEPARTMENT OF HISTORY OF ART

Professors Carol Armstrong, Tim Barringer, Edward Cooke, Jr., Diana Kleiner, Kobena Mercer, Amy Meyers (*Adjunct*), Mary Miller, Robert Nelson, Jock Reynolds (*Adjunct*), Nicola Suthor, Mimi Yiengpruksawan

Associate Professors Milette Gaifman, Jacqueline Jung, Kishwar Rizvi

Assistant Professors Marisa Bass, Craig Buckley, Erica James, Jennifer Raab

Lecturers Monica Bravo, Molly Brunson (*Affiliated Faculty*), Karen Foster, Ian McClure, Margaret Olin (*Senior Research Scholar*)

Courses

* **HSAR 007a, Art and Science** Carol Armstrong

The historical relationship between art and science in the West, from the Renaissance to the present. Case studies illustrate the similarities and differences between the way artists and scientists each model the world, in the studio and the laboratory. *Enrollment limited to freshmen. Preregistration required. Please go to the following website to enter preferences for seminars:* <https://students.yale.edu/ocs-preference/select/select?id=2041> WR, HU

* **HSAR 010b / HSAR 417, The Classical Tradition: from Roman to Renaissance Art** Felicity Harley

The influence of classical Greco-Roman antiquity on early Christian, medieval, and Italian Renaissance art explored through study of objects in the Yale Art Gallery (statuary, coins, textiles, gems, and paintings). Topics include: the lure of antiquities; collecting and birth of the museum; naturalism and nudity; sculpture and iconophobia; religion and iconoclasm; iconographic models of paradise, beauty, power, and authority; and patronage and propaganda. HU

* **HSAR 015a / SAST 060, Ten Indian Objects** Staff

A 5000-year-old stone seal, a 20th century comic book, an emperor's painted portrait, a processional bronze god, a miniature temple, an inscribed pillar, a rock crystal reliquary, a serene Buddha, an animated film, and a towering female figure. Through rigorous explorations of these ten objects from South Asia this seminar teaches close looking, vivid writing, and narrating history through things. It considers both the biographies of the objects and their involvement in the wider social, political, artistic, and cultural histories of the Indian subcontinent. Students engage some of the most exciting scholarship in the field of South Asian art, and observe, draw, and write about things in museums and art collections on a weekly basis. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. HU

HSAR 112a, Introduction to the History of Art: Prehistory to the Renaissance Jacqueline Jung

Form as meaning in architecture, sculpture, and painting. Selected studies in these arts from prehistory to the Renaissance. Source readings in translation. HU

HSAR 206b / EALL 206b / LITR 175b, Japan's Classics in Text and Image Edward Kamens

An introduction to the Japanese classics (poetry, narrative fiction, drama) in their manifestations in multiple media, especially in the visual and material realm. Special reference to and engagement with a simultaneous Yale University Art Gallery installation of rare books, paintings, and other works of art from Japan. No knowledge of Japanese required. Formerly JAPN 200. WR, HU

HSAR 213a, American Photojournalism Jennifer Raab

The history of American photojournalism from the Civil War to Vietnam. Issues of violence, poverty, politics, race, gender, and celebrity; questions of ethics, aesthetics, and authorship; the relationship between photography and truth; ways in which images communicate differently when they appear with a printed text. HU

HSAR 219b / AMST 197b / ARCH 280b, 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 221a / RUSS 220a, Russian and Soviet Art, 1757 to the Present Molly Brunson

The history of Russian and Soviet art from the foundation of the Academy of the Arts in 1757 to the present. Nineteenth-century academicism, romanticism, and realism; the Russian avant-garde and early Soviet experimentation; socialist realism and late- and post-Soviet culture. Readings and discussion in English. HU TR

HSAR 237a / ARCG 237a / NELC 108a, Ancient Painting and Mosaics Karen Foster

Developments in wall painting, vase painting, and mosaics as seen in ancient Egypt, the Aegean Bronze Age, and the Greek, Etruscan, and Roman world. 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. WR, HU

HSAR 252a / ARCG 252a / CLCV 175a, Roman Architecture Diana Kleiner

The great buildings and engineering marvels of Rome and its empire. Study of city planning and individual monuments and their decoration, including mural painting. Emphasis on developments in Rome, Pompeii, and central Italy; survey of architecture in the provinces. HU

*** HSAR 266a / ARCH 271a / MMES 126a / SAST 266a, Introduction to Islamic Architecture** Kishwar Rizvi

Introduction to the architecture of the Islamic world from the seventh century to the present, encompassing regions of Asia, North Africa, and Europe. A variety of sources and media, from architecture to urbanism and from travelogues to paintings, are used in an attempt to understand the diversity and richness of Islamic architecture. Field trip to the Metropolitan Museum of Art in New York. HU

HSAR 273b, 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 280a / FREN 347a, Ekphrasis** Thomas Connolly

An exploration of ekphrasis, understood both as the verbal representation of visual representation and, more broadly, as the way in which one artistic discourse represents, critiques, or transgresses another. Manifestations of this rhetorical device in both Western and non-Western cultures from antiquity to the present. Readings and discussion in English. HU TR

HSAR 312b, Modern Architecture, 1890–1980 Craig Buckley

Architects, movements, and buildings central to the development of modern architecture from the late nineteenth century through the 1970s. Common threads and differing conceptions of modern architecture. The relationship of architecture to urban transformation; the formulation of new typologies; architects' responses to new technologies and materials; changes in regimes of representation and media. Architects include Adolf Loos, Frank Lloyd Wright, Le Corbusier, Ludwig Mies van der Rohe, and Louis Kahn. HU

HSAR 326a / ARCH 260a, History of Architecture I: Antiquity to the Baroque Kyle Dugdale

The first half of a two-term sequence in the history of architecture. Architecture and urbanism from ancient Egypt through Greek and Roman classical traditions to the Enlightenment. The formal expression—organizational, structural, and ornamental—and social context of specific buildings and urban areas. Architecture as a form of social expression that builds on its own stylistic development, articulating a response to changes in history and culture. Emphasis on Western architecture, with selections from other parts of the world. HU

*** HSAR 329b / AFAM 256b / FILM 399b, The Migrant Image** Rizvana Bradley

Cinematic as well as post-cinematic representation of both the migrant and the immigrant body; authorship of the anticolonial struggle. Focus on migrants, refugees, and immigrants, and the emergence of the "global citizen" with respect to digital artistic practices. Prerequisites: FILM 150 or 160; or permission of instructor. HU

HSAR 383b / SAST 374, Sacred Space in South Asia Staff

"Sacred" space in the Indian subcontinent was at the epicenter of human experience. This course presents Buddhist, Hindu, Islamic, and Jain monuments and the gamut of social meanings and activities associated with them. Moving from the ritual spaces of the Indus Valley Culture to nineteenth-century colonial India, we learn how the organization and imagery of these spaces supported devotional activity and piety. We learn too how temples, monasteries, and shrines supported the pursuit of pleasure, amusement, sociability, and other worldly interests. We also explore the symbiotic relationship between Indian kingship and religion, and the complex ways in which politics and court culture shaped sacred environments. The course concludes with European imaginings of Indian religion and religious places. HU

*** HSAR 401a or b, Critical Approaches to Art History** Staff

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 414a / SAST 469, Visual Storytelling in South Asia** Staff

This seminar explores the polyglot variety of visual narration in South Asia. We examine the lives of exemplary individuals like the Buddha, the epic story of Rama, and royal biography and autobiography. We consider stories told through stone, in the medium of paint, and in print, film, graphic books, and contemporary media. We experience story telling in sumptuous courtly settings and in temples, monasteries, and other sacred spaces. Weekly readings and discussions analyze the handling of narrative ambiguity and absence, double meaning and punning, the treatment of space and place, representations of sex, desire, and love, and the visual construction of political persona, power, and nation. The course is ultimately interested in how South Asian narratives unsettle and expand the notion of representation.

Prerequisite: one introductory course in Art History. HU

*** HSAR 415a, Aztec Art & Architecture** Barbara Mundy

The Aztecs of Mexico were the last of the great indigenous empires of the Americas. This course studies how they used art and architecture to align themselves to the larger cosmos and to connect their empire to past Mesoamerican civilizations and project it into the future. Students gain experience analyzing and writing about Aztec art works in Yale collections.

*** HSAR 431a / HUMS 238, Portraiture and Selfhood in the Renaissance** Marisa Bass

Long before "the age of the selfie," portraiture and identity construction were closely intertwined. The rise of portraiture during the Renaissance is often said to coincide with the moment when the notion of the individual emerged for the first time. This course

reconsiders the relationship between portraits and concepts of selfhood as they developed from the late Middle Ages through early modernity. Looking across media, we explore examples of portraiture in painting, sculpture, and print and address how works within the genre speak to both individual and communal identity, to issues of gender, race, and class, and reflect the exploration of social mobility from the late fourteenth to the late sixteenth century. Close reading of biographies, autobiographies, and other literary genres of self-fashioning are also considered, alongside artists including Jan van Eyck, Albrecht Dürer, Leonardo da Vinci, Michelangelo, Hans Holbein, and Titian. Several class sessions include visits to collections on campus. HU

* **HSAR 454a, Glass in America** John Gordon

This seminar surveys the rich history of glass-making in America, from colonial manufacturing to contemporary studio work, paying particular attention to the progression of styles and new technologies. Topics for exploration include the material's role in housewares, scientific equipment, architecture, and fine art. In addition to hands-on study sessions at the Gallery, students are expected to participate in visits to repositories across campus and at least one field trip. As part of the course requirements, students work closely with the instructor to develop, select objects for, and mount an exhibition of American glass that will be held at the Art Gallery in the spring of 2019. HU

* **HSAR 459a / ER&M 459, Contested Monuments** Jennifer Raab

Following the events in Charlottesville last year, and the national discussions and actions regarding Confederate monuments that followed, this course examines issues surrounding the agency of art in public spaces, race and representation, memory and memorialization. We examine the legal, ethical, and political questions raised by these sculptures and their sites while also considering a longer history of controversial public monuments. HU

* **HSAR 460a / ENGL 247a, 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. WR, HU

* **HSAR 466a, The Technical Examination of Art** Ian McClure

Introduction to methods used in the technical examination of works of art, including critical assessment of the information such methods provide. What technical examination can reveal about the materials and techniques used in a particular work's creation and about its subsequent history.

* **HSAR 471a / AFAM 346a, Black Atlantic Photography** Kobena Mercer

Introduction to the social and artistic history of photography in Black Atlantic contexts from the mid-nineteenth century to the present. Uses of the photographic image in shaping understandings of race relations and black identities. Codes and conventions by which photographs are evaluated in terms of truth, reflection, testimony, expressivity, and construction. HU

* **HSAR 472b / AFAM 353b, Black British Art and Culture** Kobena Mercer

Introduction to black British visual artists and cultural theorists, with a focus on those of African, Caribbean, and South Asian descent. Postcolonial perspectives on diaspora identities and cross-cultural aesthetics in art, film, and photography from 1945 to the present. HU

* **HSAR 473a, Abstract Expressionism** Staff

Consideration of the expanded field of Abstract Expressionism relative to both domestic and international cultural politics at mid-century as well as monographic studies of its pivotal artists and critics. Topics include: modernism and existentialism; transnational avant-gardes; interdisciplinary approaches to the visual image; the ideologies of formalism and autonomous art; cold war aesthetics; race and gender. Artists: Pollock, de Kooning, Guston, Mitchell, Newman, Rothko, Krasner, Still, Gorky, Lewis, others. Close readings of Greenberg, Rosenberg, and other critics associated with *Partisan Review* and little magazines. Enrollment limited and by application only. Junior and senior art history majors given priority. Prerequisite: one introductory art history course.

* **HSAR 493b / AMST 484b / WGSS 462b, Visual Kinship, Families, and Photography** Laura Wexler

Exploration of the history and practice of family photography from an interdisciplinary perspective. Study of family photographs from the analog to the digital era, from snapshots to portraits, and from instrumental images to art exhibitions. Particular attention to the ways in which family photographs have helped establish gendered and racial hierarchies and examination of recent ways of reconceiving these images. HU

* **HSAR 498a, Independent Tutorial** Marisa Bass

For students who wish to pursue a subject in the history of art not otherwise covered by departmental offerings. May be used for research or directed reading under faculty supervision. A term paper or its equivalent and regular meetings with the adviser are required. To apply for admission, a student should present a prospectus and a bibliography, signed by the adviser, to the director of undergraduate studies. Enrollment limited to History of Art majors.

* **HSAR 499a or b, The Senior Essay** Staff

Preparation of a research paper (30-35 pages in length) on a topic of the student's choice, under the direction of a qualified instructor, to be written in the fall or spring term of the senior year. In order to enroll in HSAR 499, the student must submit a project statement on the date that their course schedule is due during the term that they plan to undertake the essay. The statement, which should include the essay title and a brief description of the subject to be treated, must be signed by the student's adviser and submitted to the DUS. All subsequent deadlines are also strict, including for the project outline and bibliography, complete essay draft, and the final essay itself. Failure to comply with any deadline will be penalized by a lower final grade, and no late essay will be considered for a prize in the

department. Senior essay workshops that will meet periodically throughout the term are also mandatory. Permission may be given to write a two-term essay after consultation with the student's adviser and the DUS. Only those who have begun to do advanced work in a given area and whose project is considered to be of exceptional promise are eligible. The requirements for the one-term senior essay apply to the two-term essay, except that the essay should be 50-75 pages in length.