

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 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 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 Loria Center, 190 York St.

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 (*Chair*), Edward Cooke, Jr., Diana Kleiner, Kobena Mercer, Barbara Mundy (*Visiting*), Robert Nelson, Kishwar Rizvi, Nicola Suthor, Mimi Yiengpruksawan

Associate Professors Marisa Bass, Molly Brunson (*Slavic Languages and Literatures*), Cecile Fromont, Milette Gaifman, Jacqueline Jung, Jennifer Raab

Assistant Professors Rizvana Bradley, Craig Buckley, Joanna Fiduccia, Subhashini Kaligotla, Quincy Ngan

Lecturers Cecile Bushidi (*African Studies*), Blair Childs (*ISM*), Nenagh Hathaway, Carolyn Laferriere, Margaret Olin (*Religious Studies, Judaic Studies, Divinity*), Ranu Roychoudhuri (*ISM*)

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 015a / SAST 060a, Ten Indian Objects** Subhashini Kaligotla

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 016a / EAST 016a, Chinese Painting and Culture** Quincy Ngan

This course focuses on important works of Chinese painting and major painters from the fourth century CE to the twentieth century. Through close readings of the pictorial contents and production contexts of such works of art, this course investigates the works' formats, meanings, and innovations from social, historical, and art-historical perspectives. In this course, students become familiar with the traditional Chinese world and acquire the knowledge necessary to be an informed viewer of Chinese painting. Discussions of religion, folkloric beliefs, literature, relationships between men and women, the worship of mountains, the laments of scholars, and the tastes of emperors and wealthy merchants also allow students to understand the cultural roots of contemporary China. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. HU

* **HSAR 017b, Power, Gender, and Ritual in African Art History** Staff

This course is an introduction to the history of art in Africa. Students learn to see and understand different forms of visual practices in relation to their historical, regional, and societal contexts of production. We look at 17 objects—dated from ca. 900–300 B.C.E to the late twentieth century—that cover major socio-cultural developments and artistic practices in sub-Saharan Africa. Using methodologies from the disciplines of art history, visual studies, anthropology, history, and archeology, students reflect on how these objects are created, understood, used, and aesthetically valued through the lens of indigenous notions of gender, power, ritual, and myth. We learn to appreciate the symbolic, stylistic, and aesthetic particulars of the artworks observed in relation to color, texture, pattern, form, composition, motion, scale, and line. Students gain an understanding of the conversations between arts and religion and the sacred in Africa. They explore how gender ideals and roles in societies are embodied in artworks. We discuss indigenous symbols of chiefly and royal power. We also discuss artworks in relation to the performing arts, rituals, youth societies, and mythical figures and view a broad range of objects including sculptures, masks, altar, royal chairs, and headdresses. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. HU

HSAR 110b / ARCG 110b, Introduction to the History of Art: Global Decorative Arts Edward Cooke

Global history of the decorative arts from antiquity to the present. The materials and techniques of ceramics, textiles, metals, furniture, and glass. Consideration of forms, imagery, decoration, and workmanship. Themes linking geography and time, such as trade and exchange, simulation, identity, and symbolic value. HU

HSAR 115b, Introduction to the History of Art: Renaissance to the Present Tim Barringer

Painting, sculpture, and graphic arts, with some reference to architecture. Selected major works and artists treated in terms of form, function, and historical context. Introduction to visual analysis. Special attention to contact between Europe and its others. HU

HSAR 143a / RLST 188a / SAST 260a, Introduction to the History of Art: Buddhist Art and Architecture, 900 to 1600 Mimi Yiengpruksawan

Buddhist art and architecture of East Asia, Southeast Asia, and Tibet from the tenth century to the early modern period. Emphasis on cross-regional engagements including the impact of Islam. HU

HSAR 150a, Introduction to the History of Art: Sacred Art and Architecture Jacqueline Jung

A wide-ranging, cross-temporal exploration of religious images, objects, and architecture in diverse cultures, from ancient Mesopotamia to modern Manhattan. Buddhist, Christian, Hindu, Jewish, Muslim, and various polytheistic traditions are represented. Thematic threads include the human body; transformations of nature; death, memory, and afterlife; sacred kingship and other forms of political engagement; practices of concealment and revelation; images as embodiments of the divine; the framing and staging of ritual through architecture. HU

HSAR 176a / HUMS 176a, Introduction to the History of Art: The Politics of Representation Marisa Bass

This global introductory course surveys how works of art and architecture have responded to political ideals, shaped political life, and galvanized political debate from antiquity to the present. We consider the relation between visual representation and political representation, addressing how artists and architects have responded to the demands of democracy, empire, war, and revolution, and how individuals and communities have reacted with and against the works that they produced. Topics span from propaganda to public monuments, icons to iconoclasm, civic buildings to border walls, and from the politics of display to political censorship. Ranging from painting, sculpture, prints, and photography to architecture, landscape design, and military fortification, this course aims to de-center 'western' notions of artistic achievement in its multi-media and transnational scope. Lectures and assignments emphasize close looking and close reading, skills which are essential to making us better viewers and citizens. Open to all, including those with no prior background in art history. Sections will include visits to collections and sites across Yale campus. HU

HSAR 208b / AFAM 184b / AFST 208b, African Arts and Expressive Cultures Cecile Fromont

This course is an introduction to the arts and expressive cultures of a selection of regions from the African continent, and the Americas. Lectures, readings, and discussions explore the relationship between art and leadership, religion, society, and history on the continent and within African diasporic communities in the Americas. Class meetings and assignments make use of the distinguished collection of African objects at the Yale University Art Gallery. HU

HSAR 219b / AMST 197b / ARCH 280b / URBN 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 220b, Introduction to Contemporary Art Pamela Lee

Introduction of the pivotal figures, tendencies, and criticism of the art of the last three decades, exploring questions of material, form, media, process, and aesthetics relative to social, political, and economic issues. Popular media depict contemporary art as luxury goods for celebrities, oligarchs, and elites. This class provides a historical and theoretically nuanced picture of recent art and its critical reception. Some art history recommended but not required. HU

HSAR 237b / EAST 237b, Arts of China Quincy Ngan

Arts of China is a window to the nation's history, culture, society, and aesthetics. This course introduces the visual arts of China from the prehistoric period to the twentieth century. We look at the archaeological findings (including pottery, jade, and bronze vessels) as well as ancestor worship and belief in posthumous souls and immortal mountains. We look at the art and architecture inspired by Buddhism, Taoism, and Confucianism. We investigate the place of Chinese painting and calligraphy in court and elite cultures and explore how these arts intertwine with politics, printing culture, and popular culture. Lastly, we investigate the decorative arts, like ceramics, textiles, and furniture, as well as the art and architecture that reflect foreign tastes.

HSAR 243b / ARCG 243b / CLCV 160b, Greek Art and Architecture Milette Gaifman

Monuments of Greek art and architecture from the late Geometric period (c. 760 B.C.) to Alexander the Great (c. 323 B.C.). Emphasis on social and historical contexts. HU

HSAR 250a / ARCG 170a / CLCV 170a, Roman Art: Empire, Identity, and Society Diana Kleiner

Masterpieces of Roman art from the Republic to Constantine studied in their historical and social contexts. The great Romans and the monuments they commissioned—portraits, triumphal arches, columns, and historical reliefs. The concept of empire and imperial identity, politics and portraiture, the making and unmaking of history through art, and the art of women, children, freedmen, and slaves. HU

*** HSAR 251b, Writers and Artists in Paris, 1780–1914** Marie-Hélène 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 252b / ARCG 252b / CLCV 175b, 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 264b, Constantinople/Istanbul Robert Nelson

Byzantium, Constantinople, Istanbul, one city by three names, straddles Europe and Asia. From Homer to Pamuk, church to mosque, and antiquity to the present, this course surveys the life and monuments of one of the world's most interesting and beautiful cities. HU

HSAR 282b / HSHM 237b / WGSS 282b, Renaissance Bodies: Art, Magic, Science Marisa Bass

An introduction to issues surrounding the representation of the body in both art and science, spanning from the late Middle Ages to the seventeenth century, and with a particular focus on the Northern Renaissance. Topics include medicine, reproduction, witchcraft, the gender spectrum, torture, race, disability, desire, dreams, and theories of imagination and invention. Sections and assignments will make ample use of the Yale collections. Previous experience with art history welcome but not required. HU

HSAR 293a, Baroque Rome: Painting, Sculpture, Architecture Nicola Suthor

Analyses of masterpieces by prominent artists in baroque Rome. Caravaggio's "baroque" differentiated from the path of the classicist artists. Works by Gian Lorenzo Bernini, who dominated the art scene in Rome as sculptor and architect half a century after Caravaggio's death. HU

HSAR 312b / ARCH 312b, Modern Architecture in a Global Context, 1750-present Craig Buckley

Architects, movements, and buildings central to the development of modern architecture from the mid eighteenth century through to the present. Common threads and differing conceptions of modern architecture around the globe. 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 Claude Nicolas Ledoux, Giovanni Battista Piranesi, John Soane, Frank Lloyd Wright, Le Corbusier, Ludwig Mies van der Rohe, Lina Bo Bardi, Louis Kahn, and Kenzo Tange. 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 343a, The History of Photography Carol Armstrong

Overview of the history of still photography from its inception in 1839 to the present. Focus on significant developments in England, France, Germany, Russia, and the United States. HU

HSAR 375a / AFAM 183a, Afro-Modernism in the Twentieth Century Kobena Mercer

Introductory survey of African American, Caribbean, and black British artists in the context of modernism and postmodernism. Cross-cultural dynamics in the aesthetics and politics of race and representation. HU

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

"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 399b / HIST 289Jb / HSHM 407b / HUMS 220b, Collecting Nature and Art in the Preindustrial World** 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 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 410a / AMST 332a, Humbugs and Visionaries: American Artists and Writers Before the Civil War** Bryan Wolf

This course examines American literature and visual culture of the seventeenth, eighteenth, and nineteenth centuries. We look in particular at outliers, prophets, and self-promoters, from the radical Puritan writer Anne Bradstreet to popular entertainers like P. T. Barnum. Topics include: visibility and the public sphere; landscape and politics; genre painting and hegemony; race and identity; managerial culture and disembodied vision. Class trips to the Yale University Art Gallery and the Metropolitan Museum (New York). HU

*** HSAR 412b, Material and Meaning in the Ancient Americas** Barbara Mundy

This class examines the materials and technologies used to make art in the Ancient Americas to understand how worldviews are expressed in matter. It covers a wide sweep of indigenous empires (Maya, Aztec, Inca, Olmec, Chavin, Moche) but assumes no previous knowledge of the area. Students explore, hands-on, YUAG objects and learn to write about art for a broad public. HU

*** HSAR 413b / FILM 400b, Global Silent Cinema** Oksana Chefranova

This seminar investigates the aesthetic and cultural development of cinema as an art form starting with its emergence in the mid-1890s to the late 1920s from both historical and theoretical perspectives. Especially important for our examination is the exchange of film techniques and cultures in the international context and the focus on international film movements that surfaced in the 1920s as alternatives to the functional narrative style developing in Hollywood. Particular attention is paid to cinema getting its specificity in a dialogue with the arts of painting, sculpture, photography, and theater. We also pursue questions related to the historiography of silent cinema, examine early attempts to theorize the cinema as an artistic phenomenon, and look at some new directions in interdisciplinary scholarship on silent film. Topics include: film expressivity through the uses of mise-en-scène, camerawork, editing, and pictorial composition; set designs; 'location' as a cinematic concept; environment and landscape; face and body on screen; specters and cinematic uncanny; mood and atmosphere; the city in cinema. The screenings cover examples from national cinemas around the world such as Scandinavian cinema, Italian cinema, French Impressionism and avant-garde, Weimar cinema from Expressionism to New Objectivity,

Russian pre-revolutionary melodrama and Soviet montage, silent cinema from Japan and China, European directors and Hollywood aesthetics of the 1920s, and Latin American silent film. HU

* **HSAR 424b / ARCG 424b / CLCV 230b, eClavdia: Women in Ancient Rome** Diana Kleiner

The contributions of Roman women to one of the greatest cities – and one of the greatest empires – in world history. Lost stories of real-life Roman women recovered from public and residential buildings, portraits, paintings, and other works of Roman art and architecture. HU RP

* **HSAR 426a, American Silver** John Gordon

Objects made of silver as important markers of taste and social position in America from the beginning of colonial settlement to the present. The progression of styles, associated technologies, uses, political meanings, and cultural contexts of American silver. Use of objects from the American silver collection of the Yale University Art Gallery. HU

* **HSAR 439a, Surrealism** Joanna Fiduccia

“‘Transform the world,’ said Marx, ‘change life,’ said Rimbaud; these two mottoes are for us one and the same.” With this mandate, the French poet and author André Breton established the revolutionary ambitions of Surrealism, an avant-garde movement founded in France in the 1920s. Yet how exactly did Surrealism propose to merge psychological and political revolutions? This course sets out to answer this question by mining Surrealism’s central artistic strategies and critical operations, from automatism and chance procedures to radical experiments with the novel, sculpture, photography, film, and exhibition format. A significant portion of coursework emerges from Surrealist exercises. Class meetings and assignments engage with Yale’s art collections and archives. 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 442b, Style** Nicola Suthor

This seminar mines the concept “style,” one of the key terms of art history and aesthetic theory which has fallen into disrepute for several decades but has resurged again strongly in recent years. The seminar considers the difficulties of and disagreements about whether it is something to strive for or to avoid. The focus is on the long lasting impact the concept has had on how we think about artistic creation and perception, makes sense of the diversity of artistic production, and imagines cultural identities. Notions of individual, national, and period style are explored in tandem with how the term has been used to create formal taxonomies and historical timelines. This course cultivates in students the ability to synthesize diverse readings from various times and places and applies these to actual works of art. Class is limited to 14 students. Preference is given to art history or architecture majors, but students majoring in other disciplines are welcome.

* **HSAR 447b, Epic India: The Rama Story in Visual Art** Subhashini Kaligotla

The epic story of Rama (*Ramayana*) is one of the most influential tales of the Indian subcontinent. It has been told and experienced in a stunning range of media across time and space: from epic verse and lyric poetry to painting, film, graphic novels, and puppet theater. While Valmiki’s Sanskrit *Ramayana* of ca. 500 BCE is acknowledged as the first, writers have recounted the tale in the polyglot array of Indic languages, from Kashmiri to Telugu, and infused it with the values and interests of their own time and place. The story’s flexibility and capaciousness has encouraged social contestation and given voice to the concerns of disenfranchised social groups, including women and Dalits. This seminar examines a generous array of South Asia’s visual *Ramayana* traditions from the ancient to the modern, encompassing temple relief sculpture, painted courtly manuscripts, and comic book and filmic *Ramayan*s. Reading a selection of primary texts alongside we consider this tale’s immense capacity to represent the gamut of human experience, both private and public, and its continued resonance for artists, writers, performers, and their publics. Prerequisite: At least one introductory course in Art History. 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 450b, Victorian Radicals** Tim Barringer and Martina Droth

The course is taught to coincide with an exhibition *Victorian Radicals* at the Yale Center for British Art. It argues that Pre-Raphaelites and the Arts and Crafts Movement were a major avant-garde forces in nineteenth century art and literature. Classes examine the visual and literary responses to industrialization and urbanization in the works of the Pre-Raphaelite Brotherhood, their associates and followers, in cultural context of Victorian Britain. The course pursues a range of methods for the historical interpretation of material objects such as textiles, stained glass, metalwork, and furniture, as well as some of the most important paintings, drawings, prints, and book illustrations of the Victorian era. We also examine poems and prose works, placing them in the context of broader arguments about modernity, the

city, and the role of the image in the age of mechanical reproduction. Finally, the class focuses on the process of selecting and mounting an exhibition and the ways in which the physical presentation of objects can achieve different goals from written analysis. HU

*** HSAR 455a, Conceptualization of Space** Craig Buckley

Introduction to the discipline of architecture through the elusive concept of space. This course traces key shifts in the conceptualization of space in aesthetics and architectural theory from the eighteenth century through to the present. HU

*** HSAR 458a / FREN 400a / HUMS 415a, The Worlds of Chartres Cathedral** Jacqueline Jung and R. Howard Bloch

An exploration of Chartres Cathedral as a meeting point of various artistic, technological, ritual, literary, intellectual, and social trends in the High Middle Ages. We study what went into building this "chief sanctuary of the Virgin in Western Europe," how the cathedral fit into and changed the world around it, Gothic design and construction, and the literature connected to Chartres as well as to the urban centers of northern France in the twelfth and thirteenth centuries. Topics include: the pre-history of the present cathedral; royal, noble, and local patronage; sculptural programs of the west façade and northern and southern portals; stained glass programs of the west wall, nave, transept (great rose windows), and choir; relics; liturgical and affective experiences of Chartres; the cathedral as a physical, sacred and social space; the cult of the Virgin; new learning and the cathedral school; literary works attached to the Charlemagne window (*The Song of Roland*, *The Pilgrimage of Charlemagne*, *The Pseudo-Turpin*), to the cathedral more generally (*The Miracles of Our Lady of Chartres*), to the towns of medieval France (Fabliaux); renovation and restoration of post-medieval Chartres. 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

*** HSAR 466a, The Technical Examination of Art** Anne Passeri and Anne Gunnison

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 469a / EAST 469a, Contemporary Art and Culture in China** Quincy Ngan

This course is an introduction to the art and culture of contemporary China, covering the period from 1960s to the present day. It focuses on art objects, performances, propaganda, and exhibitions produced by the government, the business sector, curators, and avant-garde artists in Mainland China. We also look at China's Olympic stadiums, the Three Gorges Dam, and skyscrapers (including those in Hong Kong and Taiwan). Class meetings discuss the required readings and investigate artworks, films, and events that speak to China's political ideologies, society, and economy, as well as its role in globalization and international conflicts. To establish a cross-cultural interpretation, this class also explores how Euro-American artists and filmmakers used their arts to express their views on contemporary China.

*** 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 478b / ART 323b, Paint** Mark Aronson

The evolution, materiality, and life-cycle of paint, from the workshop to the art shop, is the subject of this part studio, part gallery seminar. The character of paint, its manipulation and role as an artistic vehicle is explored using objects in Yale's collections. Students spend equal time painting, gallery viewing, and researching. The filters of age, framing, interpretation, and restoration are considered. Guided by artists' accounts and painting manuals, students make various types of paint using historical and modern colorants, and implement techniques that have endured and punctuated Western art, testing the 'rules' of painting and traditional workshop practices while exploiting the material's expressive potential through experimentation.

*** HSAR 479b / ENGL 223b, Blake and Milton** John Rogers and Sarah Weston

An interdisciplinary exploration of the Romantic poet William Blake and his literary and visual engagements with the work of the Renaissance poet John Milton. Relying on the unique Blake holdings at the Yale Center for British Art, the course considers not only Blake's Milton, but Blake's artistic and textual treatments of other early modern writers, including Shakespeare, Bacon, Bunyan, and Newton. WR, HU

*** HSAR 484b / EAST 474b, Japanese Screens** Mimi Yiengpruksawan

The screen-painting tradition in Japan, particularly as it emerged in the sixteenth and seventeenth centuries. The format, techniques, and functions of screen painting; poetic and literary connections, as well as studio practices and politics, of the principal lineages of painters; aesthetics and styles associated with varying classes of patronage, from the shoguns to Buddhist monks to the Japanese court. HU

*** HSAR 490a / FILM 320a, Close Analysis of Film** Oksana Chefranova

The goal of this intensive seminar is to develop tools of close analysis of film as a significant art form by learning to identify elements of cinematic representation (*mise-en-scène*, cinematography, editing, sound, and the basic vocabulary associated with each aspect) and to demonstrate how these constituents combine to create meaning. Through developing a deeper understanding of a particular film, we transition from specific instances to broader considerations such as aesthetic and historical context or ideological critique. The course also traces the history of the close analysis method from structural semiotics and neoformalist analysis to digital humanities. We study films ranging from Hollywood and American filmmaking (Alfred Hitchcock and David Lynch) and European modernism (Robert Bresson and Jean-Luc Godard) to films that use expressive codes and cultural conventions less familiar to us (Lars von Trier and Hou Hsiao-

hsien). Topics include genre, the digital image, landscape, body and face, gesture and screen performance, and cinematic atmosphere.

Prerequisite: FILM 150. HU

*** HSAR 498a or b, 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** Marisa Bass

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.