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 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), Edward Cooke (edward.cooke@yale.edu).

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 courses include:

- HSAR 459, Contested Monuments
- HSAR 472, Black British Art and Culture

FACULTY OF THE DEPARTMENT OF HISTORY OF ART

Professors Carol Armstrong, Tim Barringer (Chair), Edward S. Cooke, Jr., Milette Gaifman, Pamela Lee, Kobena Mercer, Robert Nelson, Kishwar Rizvi, Nicola Suthor, Mimi Yiengpruksawan

Associate Professors Marisa Bass, Craig Bradley, Molly Brunson (Slavic Languages and Literatures), Cecile Fromont, Jacqueline Jung, Jennifer Raab

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

Lecturers Cecile Bushidi (African Studies), Nenagh Hathaway, Margaret Olin (Religious Studies, Judaic Studies, Divinity)

View Courses

Courses

* HSAR 018a / THST 089a, Twentieth Century Dance from Africa and the Diaspora  Cecile Bushidi
  Through an admixture of materials and methodologies used by historians, dance scholars, artists, and anthropologists, students explore the emergence of dance styles, traditions, movements, and festivals in sub-Saharan Africa and the African Diaspora. We think about the social, cultural, and political contexts in which dance emerged in twentieth century Africa, western Europe, and the Americas. We talk about how the works and lives of dance scholars, practitioners and pioneers have shaped a connected history of black performance. From the rise of the East African phenomenon dansi and British black dance to the voguing modern house dance in Harlem and western European taste for contemporary dancers for Africa, we explore a wide range of dance expressions in global black performance.  HU

HSAR 110a / ARCG 110a, 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 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 144b, Arts of the Silk Road  Mimi Yiengpruksawan
  Introduction to the art history of the Silk Road regions, 200 BCE – 1200 CE, with emphasis on the intersection of local and global in visual practices from Kashgar to Nara and beyond. Emphasis on examples of Buddhist, Manichaean, Zoroastrian, Christian, and Islamic art in the context of transaction and exchange along the Silk Road network.  HU

HSAR 150b, 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 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 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 247a / ARGC 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 266b / ARCH 271b / MMES 126b / SAST 266b, 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 309b / EAST 309b, Time in Chinese Art  Quincy Ngan
This class explores the theme of “time” in Chinese art from the traditional to the contemporary period. Drawing upon scholarship on Chinese philosophical understanding of time and clockworks, this course explores how art made manifest notions of the future, past, and present, the passage of time, ksana; aeons, eternity and deadlines. This class also investigates manipulations of time—how the unique format, artistic ideas and medium and materials of Chinese art helped to pause, rewind, compress and shorten time. Observing such temporalities, we analyze narrative murals and handscrolls, “this life” v. afterlife in funeral art, paintings of immortality, the significance of bronze corrosion in antiquarianism, uses of the past in traditional Chinese painting and contemporary art, the future and agelessness in movies and digital art, the materiality and nostalgia of old photography and time-based artworks, as well as the history of People's Republic of China as presented at the Tian'anmen Square.  HU

HSAR 312a / ARCH 312a, 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: Antiquity to the Baroque  Kyle Dugdale
The history of architecture from antiquity to the Baroque. The present. 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 377b / AMST 377b, Ahab, Ishmael and the Visual World of Moby Dick  Bryan Wolf
This class reads Herman Melville’s Moby Dick over the course of a semester, pairing weekly readings of Moby Dick with discussions of the social, cultural, and visual histories that the readings engage. Focusing on painting, sculpture and vernacular art, we recreate the visual environment that undergirds Melville’s epic, from tavern signs and scrimshaw to images of slavery, the landscape, and everyday life in America. In addition to Moby Dick and several short stories by Melville, we study: nineteenth-century landscape and genre painting; slavery and race in antebellum society; commerce, industry and early ‘globalism’; and gender and class. We conclude with another voyage into the mysteries of art, language and history: Art Spiegelman’s Maus.  HU

* HSAR 399a / HIST 280ja / HSHM 407a / HUMS 220a, 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  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 404a, Decolonizing the Middle Ages  Nicole Sullo
This seminar explores the way in which intertwined notions of modernity, coloniality, and imperialism impose themselves on the study of medieval art. The course follows a dual line of questioning. We inquire how postcolonial and critical race theory can reveal overlooked
aspects of a global art history between c. 1000–1500; at the same time, we engage in a historiographical examination of art historical practice to understand how the discipline itself was born of a framework that prioritizes a Western, colonialist rationality. Indeed, the very classification of the “Middle Ages” as the period between Greek and Roman antiquity and the western European Renaissance centers this field of study within a Eurocentric “progression.” This writing-intensive course introduces students to medieval visual culture, while simultaneously dismantling the colonialist narrative that has so long defined its study. We will study methods of decolonial praxis, not for the purpose of reversing or rewriting “established” histories, but rather for building an Art History that counteracts and disrupts systemic tendencies that foreground a western European ideal of the Middle Ages. Topics include periodization; Eurocentrism and Orientalism; globalism; medieval concepts of race and identity, sexuality and gender; the display of medieval art in museums; the role of medievalism in the modern world; and contemporaryweaponization of false narratives of the Middle Ages. WR, HU

* HSAR 406a, Photography and Sculpture in Modernity Joanna Fiduccia
Photography and sculpture are peculiar, yet consistent bedfellows in the modern world. This course pursues the history of their entanglements through concerns central to art and visual culture in the modern era up to the present day: reproduction and mass-production; testimony and embodiment; authorship and appropriation; intimacy, sexuality, and privacy; race and representation; cultures of pedagogy and display; and fragmented and virtual images of the body. The seminar meets in Yale’s museums and special collections, foregrounding close analysis of primary materials and works of art. HU

* HSAR 409a, The Architecture of Death in Medieval Europe Staff
This course examines the representation of death in the Latin West from early Christianity and the time of Constantine in Rome to the late Middle Ages. We identify changing attitudes toward death through the examination of spaces created for both the holy and ordinary dead, developments in tomb style, the emergence of new chapels, and images that personify Death, the dead, and their relationship with the living. We consider the popularity of the doctrine of Purgatory and how it informed spaces and practices designed to help the dead achieve their heavenly aspirations. HU

* HSAR 411a, Art and Aesthetics in Germany, 1750 to the Present Laura Phillips
This course examines the reciprocal relationship between the visual arts and aesthetic theory in Germany from 1750 to the present. It explores the complex, interdisciplinary evolution of the visual arts in the German context, with particular attention to painting, printmaking, sculpture, and architecture. Artworks, ideas, and political issues central to the study of art history and its formation as a discipline are emphasized. By studying the affinity between art and aesthetics in the German context, students not only gain knowledge of the historically specific circumstances in which art history emerged as a discipline, but also learn to recognize and contest the ethn-nationalist biases that continue to plague the discipline today. This course invites students to think dynamically, across disciplinary boundaries, as it engages a spectrum of artists and art theorists, ranging from: Philipp Otto Runge (1777–1810) to Joseph Beuys (1921–1986) and Gerhard Richter (1932–); Johann Wolfgang von Goethe (1749–1832) to Walter Benjamin (1892–1940) and Hans Georg Gadamer (1900–2002). Topics include: Neoclassicism, the Nazarenes, Romanticism, Realism, Symbolism, Secession, Expressionism, Dada, Neue Sachlichkeit, Bauhaus, degenerate art, Neo-Expressionism, and Conceptualism. We pair topics with key-texts by Lessing, Schiller, Hegel, Marx, Nietzsche, and others. All readings in English. Instructor permission required. WR, HU

* HSAR 414a / SAST 469a, Visual Storytelling in South Asia Subhashini Kaligotla
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 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 417a / EALL 233a / EAST 243a / HUMS 285a, History of Chinese Imperial Parks and Private Gardens Pauline Lin
Study of notable parks and private gardens of China, spanning from the 2nd century BCE to contemporary China. Themes include the history, politics, and economics surrounding construction of parks; garden designs and planning; cultural representations of the garden; and modern reinterpreted landscapes. Some sessions meet in the Yale University Art Gallery. No previous knowledge of Chinese language is necessary. Students previously enrolled in EALL 050 may not take this course for credit. HU

* HSAR 421b, Saints and Relics in Medieval Europe Jacqueline Jung
In medieval Europe, the dead were always present, and none had a greater impact on visual arts, material culture, and architecture than the ‘very special’ dead known as saints. This course examines the men and women whose holy lives and often spectacular deaths loomed so large in the Christian imagination, including biblical saints such as the apostle Peter and Mary Magdalene, early martyrs such as St Stephen and St Foy, and thirteenth-century celebrities such as Francis of Assisi and Christina the Astonishing. We look at how their stories inspired iconic and narrative representations in various media (textual and visual), and how their bodily remains, enshrined in various forms of reliquaries, forged communities of the faithful over centuries. HU

* HSAR 432b / CLCV 270 / CLCV 568b / HUMS 227b, The Art of Dionysos: Drink, Drama, and Ecstasy Milettte Gaifman
Artifacts of Greek art and architecture made in honor of Dionysos, the god of wine and theater, whose worship involved ecstatic experiences. The Great Dionysia, a festival where theatrical productions were performed, as the source of inspiration for artifacts and
architectural monuments. Objects and structures such as painted vases and theaters as means of keeping the realm of Dionysos present in daily experience. **HU**

* HSAR 435a / CLSS 476a / CLSS 876a / HSAR 552a, Roman Art and Archaeology In Its Global Context  **Staff**

The Roman Empire was uncontestably diverse and multicultural, and demonstrably connected with peoples residing far beyond state boundaries. Roman art and material culture however, are often viewed as homogenous, especially when considered within the contexts of histories of Western Civilization. This class critically examines common (mis)perceptions of the ancient past, looking at the foundations of the disciplines of Roman art and archaeology, introduces post-colonial critiques and alternate methods of inquiry (hybridity, creolization, network analysis, and selective consumption), and familiarizes students with bodies of Roman evidence often marginalized in traditional discourse. Among others, specific topics for inquiry include: the promise (and dangers) of the integration of forensic scientific techniques into the study of ethnicity and identity in the ancient past; unintended consequences of post-colonial critiques of the traditional “Romanization” model; historiographic factors contributing to the marginalization of certain material within Roman territory; the definition/dispute of ‘boundaries’ both physical and intellectual that have shaped the field; and evidence of Roman intercultural connections and bi-directional exchange with China, India, Persia, and Sub-Saharan Africa.  **HU**

* HSAR 439b, 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 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 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 456a / MMES 456a, Art and Politics in the Modern Middle East  **Kishwar Rizvi**

Political ideologies have either unified the modern Middle East, such as Pan-Arabism of the 1960s and Islamism of the 1980s, or caused deep ruptures, such as Zionism and sectarianism. Examination of the art and architectural productions that have gone hand-in-hand with these political developments from the nineteenth century until present day. Poetic, visual, and urban interventions document the profound changes that have defined the countries of this region, while connecting them to political movements throughout the world.  **WR, HU**

* HSAR 460a / ENGL 419a / HUMS 189a, 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  **Staff**

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.  **HU**

* HSAR 470b / AFAM 291b, Pop Art and Black Culture  **Kobena Mercer**

Pop art strategies among African American artists who contributed a critique of the modernist canon from the 1950s to present. Critical uses of vernacular materials are studied in view of postmodern theories of art and popular culture.  **HU**
History of Art

* 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 486b / EAST 486b, Gender and Sexuality in Asian Art  Quincy Ngan
This class uses art to investigate the stereotypes of, and expectations for, gender in China, Japan, and Korea, spanning from the modern to the contemporary. It explores relationships between masculinity, femininity, homosexuality, and androgyny, as well as the politics and economy of these identities in East Asia. Together, we analyze how artworks—painting, performance, manga, movies, fashion, illustration, and sculpture—have made manifest genders and helped to enact, modify, and conceal one's sexuality. It also probes how representations of social spaces and leisure activities reinforce or complicate gender stereotypes and expectations. This class is divided into four parts. The first explores methodological frameworks and theories for parsing gender and sexuality in East Asia. The second focuses on masculinity, studying the representations, burdens and desires of heroes, leaders, and male celebrities. The third focuses on femininity, exploring the production and consumption of images of beautiful women, along with the economy and politics of being attractive and seductive in East Asia. While the second and third parts examine the conventional dichotomy of the two sexes, the fourth balances this account by focusing on the imageries of homosexuality and transgender.  HU

* HSAR 490b / FILM 320b, Close Analysis of Film  John MacKay and Moira Fradinger
Close study of a range of major films from a variety of periods and places. Apart from developing tools for the close analysis of film, we consider such topics as genre and mode; the role of sound; cinema as a structure of gazes; remakes and adaptations; approaches to realism; narration and resistance to narration; film in relation to other moving image media; and the relationship of close analysis to historical contextualization and interpretation more generally. Prerequisite: FILM 150.  HU

* HSAR 491b, The Artist in African Art  Staff
The names of many of Africa's greatest artists are currently unidentified, while their works are celebrated in public and private collections around the world. Since the 1940s art historians have sought to remedy this lacunae, attributing groups of objects to individual 'hands' or workshops through a combination of formal analysis, provenance research, and fieldwork. This course offers the opportunity to think about the role of the artist in different African art worlds by closely engaging with the Yale University Art Gallery's important collection of African art. Considering a broad sweep of artists who were specialists in a variety of different media, including ceramics, metalwork, painting, textiles and wooden sculpture, we reflect on the degree to which knowledge of an artist's identity may inform our understanding of a work of art. The critical analysis of objects introduces students to the role of artworks as original documents, and throughout the course, students are introduced to many aspects of museum practice with a particular focus on the development of the forthcoming fall 2022 Yale University Art Gallery exhibition Bamiyibeh: A Master Sculptor of the Yorabah Tradition.  HU

* HSAR 492a / ER&M 372a, Visual Encounters in the Early Modern Atlantic World  Cecile Fromont
This course examines the visual, material, and human flows that connected Africa, Europe, and the Americas between 1450 and 1850 and gave its contours to the early modern Atlantic World. Readings, class discussions, and assignment will explore the role of the visual in key institutions and phenomena that emerged in the circum-Atlantic and continue cast their long shadow over the contemporary world. Topics include: colonialism, the slave trade, blackness and indigeneity, scientific exploration, religious encounters, revolt.  HU

* HSAR 493a, The Ghent Altarpiece  Staff
The Ghent Altarpiece, a monument of early Netherlandish painting, poses questions and challenges to art historians, curators, conservators, and conservation scientists to today. The complex work, acknowledged for both its 'revolutionary impact' and its resistance to providing easy answers to its many puzzles, is intimately linked to the development of technical art history. This class explores the significance of the Ghent Altarpiece from its early reception to the recent documentation and treatment campaign. Making use of the closeAt50 website, consideration of artistic materials and processes are central to class discussions, which encompass the complicated physical history of the artwork. Topics include the viability of study using online resources, connoisseurship and technical art history in the 21st century, materials and techniques and their impact on conservation approaches, and myth-making and studying art as objects of national significance. Sessions incorporate conversations with curators and conservators, visits to the Institute for the Preservation of Cultural Heritage, and a trip to the Metropolitan Museum of Art in New York will place the altarpiece in context.  HU

* HSAR 494a or b, Independent Tutorial  Edward Cooke
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  Edward Cooke
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.