

# ART HISTORY (ARHI)

## ARHI 1100. Art History Introduction: World Art. (3 Credits)

This course is an introduction to the study of art history, approached from a global perspective. It reaches back to Cycladic art (c. 3300 to 1100 BCE) and ends with the present. Because most human societies have created art, this course looks at works created in Europe, the Americas, Asia, and Africa. And since art objects can and do move across cultural boundaries, it also looks at the cross-cultural transmission of artworks. Students will learn about how peoples across space and time created works of art and architecture in response to social crisis, as an aid to or container of ritual, and to express norms and ideals of gender. Students will come to understand how and why abstraction and naturalism emerged at different times and places.

**Attributes:** FACC, FRFA, GLBL, INST, ISIN.

**Mutually Exclusive:** ARHI 1101.

## ARHI 1101. Introduction to Art History: Europe. (3 Credits)

An introduction to the study of the art of Europe through key paintings, sculpture architecture, and other arts. Form, style, context, function, and the changing role of the artist in society are explored.

**Attributes:** FACC, FRFA, INST, ISEU.

**Mutually Exclusive:** ARHI 1100.

## ARHI 1102. Introduction to Art History: Asia. (3 Credits)

This course offers a survey of Asian art spanning from ancient to contemporary periods. It encompasses the exploration of arts and monuments representing major religions, including Buddhism, Hinduism, and Islam, as well as the important visual traditions such as Mughal miniature paintings, Chinese landscape paintings, and Japanese woodblock prints. Additionally, it covers contemporary popular culture, such as Bollywood films and Japanese animation. Utilizing critical art historical scholarship, the course seeks to examine art through various perspectives, including gender, sexuality, transcultural dialogues, and diasporic experiences, while also confronting difficult histories, including colonialism, racism, and war. Students will be assessed based on their proficiency in three key areas: 1. Delivering visual analyses effectively. 2. Demonstrating familiarity with significant Asian art objects, artists, art movements, and historical chronology. 3. Engaging in close examination of scholarly literature; encompassing understanding of historical contexts, theoretical concepts, and scholarly arguments; and expressing synthesized insights in an organized manner.

**Attributes:** AHGL, FACC, FRFA, GLBL, INST, ISAS.

## ARHI 1103. Introduction to Art History: Americas. (3 Credits)

A survey of the art and architectural traditions of the Americans from 3000 BCE to the present. This course explores artistic productions in both North and South America and considers how architecture and visual works have been used to express ideas about American identity and the place of the Americas in the world.

**Attributes:** ACUP, AHGL, AMST, ASAM, FACC, FRFA, GLBL, INST, ISIN, ISLA, LAHA, LALS.

## ARHI 1104. Introduction to Art History: Africa and African Diaspora. (3 Credits)

This course covers textiles, cinema, photography, architecture, sculpture, and paintings from Africa as well as the African diaspora in North America, Latin America and the Caribbean, and Europe.

**Attributes:** AFAM, AHGL, FACC.

## ARHI 1105. Introduction to Art History: Architecture. (3 Credits)

This course aims to provide students with an introduction to the study of architecture from antiquity to the present. We will cover residential architecture from around the world and discuss the sociopolitical contexts in which these works were built and used.

**Attributes:** AHGL, FACC, INST, ISIN, URST.

## ARHI 1298. Art History AP. (3 Credits)

Students who have taken AP Art History exam and have scored a 4 or 5 can have this score count like a course, fulfilling the Fine Arts core requirement.

**Attributes:** FACC, FRFA.

## ARHI 1999. Tutorial. (1 Credit)

Independent Study.

## ARHI 2100. History of Architecture. (4 Credits)

A consideration of the language of design and structure of key architectural monuments from ancient times until the present. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** AHMO.

## ARHI 2211. The Arts and Visual Culture of China and Beyond. (4 Credits)

This course examines Chinese art and visual culture from ancient to contemporary periods. Going beyond the materials conventionally covered in the survey of Chinese art, this course will also explore the global significance of Chinese art by examining objects in the Americas, Europe, and other countries in Asia that were influenced by Chinese aesthetics through transcultural dialogues. Additionally, the course will examine cultural products created by Chinese diasporas. Through the analysis of cultural products both within and outside China, the course will pay special attention to themes such as religion, socio-economic class, gender, sexuality, imperialism, war, orientalism, transnational dialogue, migration, and racism. Furthermore, through visits to museums and galleries in New York City, the class will discuss curatorial practices. At the end of the course, students will submit a proposal for an exhibition featuring Chinese objects. Throughout this course, students will develop skills in visual analysis, familiarize themselves with major Chinese art objects, engage with prominent scholarly writings, learn to conduct basic art historical research, and consider how to present their research to the general public through exhibition curation. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHGL, CNST, GLBL, INST, ISAS.

## ARHI 2221. Japanese Visual Culture: Prehistory to Present. (4 Credits)

An examination of Japanese visual culture from prehistory to contemporary society. Issues and material explored: the development and spread of Buddhism, temple art and architecture, narrative art and prints, the interaction of art and popular culture, manga, anime, and contacts with western society. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHGL, COLI, GLBL, INST, ISAS.

## ARHI 2223. Art and Violence in Modern Asia. (4 Credits)

This course considers intersections between art and violence in modern Asia. It will focus on propaganda art from Japan, China, South Korea, and North Korea, and examine how violence is advocated through visual language in relation to differing political ideologies, such as imperialism, fascism, communism, and nationalism.

**Attributes:** AHGL, GLBL.

**ARHI 2230. Islamic Art. (4 Credits)**

This course presents an overview of some of the most important episodes of Islamic art and architecture from their origins to the 18th century. We will focus on the monumental mosques, mausolea, and palaces of the great dynasties, as well as the most prized of more delicate artistic traditions such as calligraphy, manuscript painting, textiles and ceramics. Emphasis will be given equally to visual/interpretive analysis and critical thinking, and will entail readings from an introductory textbook as well as more in-depth scholarly writings. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHAM, AHGL, GLBL, ISAC, MEST, MVAM, MVST, REST.

**ARHI 2250. Ancient American Art. (4 Credits)**

Introduction to the art of Mexico, Central America and Peru from its beginnings to the time of its contact with Europe. Examination of architecture, sculpture, ceramics, and paintings in the context of such cultures as Olmec, Teotihuacan, Maya, Aztec, Chavin, Mochica, Tiahuanaco and Inca. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ACUP, AHAM, AHGL, AMST, ASAM, GLBL, LAHA, LALS, MVAM, MVST.

**ARHI 2254. Topics in Global Art. (4 Credits)**

In this course, students will examine topics in non-European art before 1500. Topics may include Islamic art, African and African diasporic art, Asian Art, and/or art of the Ancient Americas. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHAM, AHGL.

**ARHI 2257. Modern Latin American Art. (4 Credits)**

In modern period, Latin American nations, the by-product of European colonization, developed artistic traditions that grew out of their own distinct realities. This course looks at two great shaping forces of modern Latin American Art: nationalism, which called on visual art to both create a national identity and to reflect it; and modernism, an aesthetic movement that insisted on artistic autonomy. In more recent years, the political integrity of Latin American nations has been challenged by oppressive governments and imperialism, leading artists to seek new ways of expressing ideas and identity within and beyond the national sphere. We will also be seizing the many opportunities that New York offers to see Latin American art first hand at sites that include El Museo del Barrio, Sotheby's, and the Cecilia de Torres Gallery. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ACUP, ADVD, AHGL, AHMO, AMST, ASAM, GLBL, INST, ISLA, LAHA, LALS, SPAN.

**ARHI 2260. Global Modern Architecture. (4 Credits)**

What do we think of when we see such words as "modern," "modernism," and "modernity"—especially as they pertain to architecture and the built environment? How can we reinterpret and challenge existing views of these terms when we start from the regions of the world (sometimes called the non-west and the global south) that are home to the majority of the world's people? In this course, we'll examine the production of space in Asia, Africa, and Latin America from the mid-19th to mid-20th centuries as breaks from the past, yet inextricable from the colonial encounter. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHGL, AHMO.

**Prerequisites:** ARHI 1100 or ARHI 1101 or ARHI 1102 or ARHI 1103 or ARHI 1105.

**ARHI 2305. Gods, Monsters, Heroes, and Mortals: Narrative in Greek Art. (4 Credits)**

In this course, students will examine the development of storytelling on Greek painted pottery and sculpture. The course is structured thematically, rather than chronologically or by medium, and relies on the study of primary source material, ancient works of art, and literature. This class meets at the Metropolitan Museum of Art every Friday during the designated time of 1 to 2:15 p.m. and at Rose Hill on Tuesday. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHAM, CLAS, OCAH, OCST.

**ARHI 2311. Athens and Ancient Greece: Athens and Pericles in the Fifth Century BC "Golden Age". (4 Credits)**

Long remembered as a political and artistic highpoint in the western traditions of art, architecture, history, philosophy, politics and theatre, this course takes a holistic look at the challenges and opportunities of writing about 5th century BC Athens. Students will analyze a range of writing about Athens, and its most famous statesman, Pericles. Genres from modern scholarship on technical evidence (such as stone inscriptions and archaeological field reports) to 19th century poetry seeking to evoke a lost "golden age" of art and democracy will all inform students' own writings. This wide range of modern texts and ancient evidence will allow us to consider all parts of Athenian society. A final project will require students to alter their writing for a more general audience, by devising, writing, and shooting a short animated film. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHAM, CLAS.

**ARHI 2313. Greek Art and Architecture. (4 Credits)**

The purpose of this course is to provide an overview of the artistic and architectural achievements of ancient Greek culture, broadly understood. We will study monuments of architecture, sculpture, painting, and the minor arts ranging over more than a millennium and located throughout the Mediterranean. Particular attention will be paid to the social, political, and religious aspects of Greek art, and to how Greek art objects worked in the physical contexts of their display. Special emphasis will be placed on students learning to think and write as art historians. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** CLAS.

**ARHI 2314. Ancient Architecture and New York City. (4 Credits)**

This course offers a survey of Egyptian, Greek, and Roman architecture. Students will study structures from the Old Kingdom pyramids to late antique churches, synagogues, and mosques. It uses the many buildings of New York City that draw on ancient architectural traditions to reconstruct how they worked in their own time, and why modern architects and publics still rely on these old formal vocabularies. The course will take two basic approaches to the buildings we encounter. 1) What did the building feel like to use, and what created these effects? 2) How did/does the building support or break down existing power structures? These questions will lead students to understand ancient architecture as a way of making and thinking that still has direct relevance to understanding key social issues of modern-day New York. Students taking the class should expect to spend significant time encountering New York architecture, from war memorials and arches to community spaces and parks. Sketching buildings will be required, but this is not a drawing class, and drawing skill will not be assessed. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** AHAM.

**ARHI 2315. Roman Art. (4 Credits)**

This course is a survey of the art and architecture of Rome from the Republican and Hellenistic periods through the era of Constantine (fifth century BCE to fourth century CE). The course tries to understand why and how Roman art changed as Rome itself changed, from a small city-state republic to one of history's largest empires. The course covers the following themes in Roman art: the power of images in the ancient world; the place of monuments, artists, and patrons in Roman society; Roman ways of thinking about art and representation; art as a way to spread or resist Roman imperialism; and the influence of Roman art on almost every later artistic style or movement. The course takes as one of its primary pathways through this material the figure of Cleopatra, from Ptolemaic Egypt through Roman Imperial art to her appearances in contemporary film and media.

**Attributes:** AHAM, CLAS, OCAH, OCST.

**ARHI 2320. The Fall of Ancient Rome: A Material Culture Investigation. (4 Credits)**

An interdisciplinary investigation of the period ca. 300–800 AD. The traditional model of Gibbon's "Decline and Fall of the Roman Empire" will be considered in the light of modern conceptions of "Late Antiquity" by scholars such as Peter Brown, who see this as a period of sometimes dramatic cultural and political transformation, defined by the growth of the vibrant new kingdoms of Western Europe, and the development of Christianity and Islam. Using the methodologies of Ancient History, Archaeology, Art History and Classics, the course will consider these two approaches through the lens of material culture. How and why did cities, sculpture, religious art, pottery, textiles, military equipment and luxury goods change during this period, and what do they all reveal about how and why Rome fell—if it did at all?

**Attributes:** AHAM, CLAS, MVAM, MVST, REST.

**ARHI 2341. Medieval Desire and Devotion. (4 Credits)**

Medieval Europe was the site of a complex social network built on relationships that crisscrossed heaven and Earth. This course explores how people of divergent status—kings and clerics; men and women; rich and poor; Christians, Jews, and Muslims—used works of art and architecture to draw closer to those whose presence they desired most: God, the saints, and one another. Our investigations will range widely over the period: from the catacombs of late antique Italy to the cathedrals of high medieval France and England; from the courts of early medieval Germany to the cities of late medieval Spain and Flanders. Case studies will include churches, mosques, shrines, reliquaries, and devotional imagery in multiple media—sculpture, panel painting, book illumination—for contexts both public and private. Frequent comparisons between "sacred" objects associated with piety and "secular" objects associated with pleasure will provide a broader view of the manifold desires that shaped medieval society. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHAM, ITAL, MVAM, MVST, OCAH, OCST.

**ARHI 2360. Illuminated Manuscripts. (4 Credits)**

Before the invention of the printing press in the 15th century, every book was a precious, hand-produced object. Often these manuscripts were richly decorated with painting, called illumination. This course examines the development of manuscript illumination over the length of the Middle Ages in Europe (circa 300 to 1500). Issues examined include illuminated manuscripts and the establishment of the church, illumination and royal power, manuscripts and popular devotion, relations between Christians and Jews, and the role of the artist as illuminator. This course includes site visits. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHAM, MVAM, MVST, OCAH, OCST.

**ARHI 2361. Italian Art, Politics, and Religion in the Age of Dante. (4 Credits)**

This course investigates the relationship between art, politics, and religion on the Italian peninsula during the later Middle Ages (ca. 1250-1400). We will focus on the major cities as patrons of the arts (e.g. Florence, Siena, Padua, Milan, Naples, Venice, and Rome), in order to understand how the elite used art to further their political and religious agendas. Select themes include: the rise of the Mendicant orders; the cultural impact of Dante's Divine Comedy; artistic competition among communes; the rise of the individual artist; humanism and the arts; the influence of Islamic intellectual and visual culture on the Italian peninsula. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHAM, MVAM, MVST, REST.

**ARHI 2365. Medieval Art and the Museum. (4 Credits)**

Works of art from medieval Europe were not made to be seen in museums. The luxurious sculptures, paintings, and manuscripts of the Middle Ages (circa 400 to 1400) mostly were created for the eyes of kings, queens, or priests, and the makers and original users of these objects never could have imagined the diverse museumgoers of today in the U.S. But in the early 20th century, American collectors avidly pursued medieval artworks, amassing the collections that later would be donated to museums like the Cloisters, the Metropolitan Museum of Art, and the Morgan Library & Museum. In this course, students learn about the development of European medieval art (from the end of the Roman Empire through the Gothic era); study the history of museums in Europe and the U.S., with a focus on medieval exhibitions; and consider the meanings medieval art holds for viewers in this country, where every royal or liturgical object serves as a relic of a geographically and temporally remote past. This course includes site visits. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHAM, MVAM, MVST.

**ARHI 2370. Art and Science in the Middle Ages. (4 Credits)**

This course investigates intersections of art and science from the Carolingian period through the 14th century and the historical role images played in the pursuit of epistemic truths. Science in the Middle Ages included a broad range of intellectual pursuits into both the supernatural and natural worlds, and scholars have classified these pursuits in various ways (i.e., experimental or theoretical science, practical science, magic, and natural philosophy). A particular focus of this course is placed on the assimilation of Greek and Islamic scientific advances in cartography, cosmology, and optical theory into the Latin theological tradition. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHAM, MVAM, MVST.

**ARHI 2410. Northern Renaissance Art. (4 Credits)**

Northern Renaissance art draws inspiration from the cultural and social developments of the early modern era (circa 1400-1600). Painters strove to depict the bustling energy of expanding cities, sculptors fabricated dynamic ensembles aimed at making tangible the subtleties of church doctrine, and illuminators and printmakers created precious and personal works that enhanced the domestic sphere. In this course we will explore such phenomena, considering how masters—including Jan van Eyck, Albrecht Dürer, and Hieronymus Bosch—experimented and innovated in an age of artistic revolution. This course includes site visits. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHRB, MVAM, MVST.

**ARHI 2415. Italian Renaissance Art. (4 Credits)**

The history of Renaissance painting and sculpture in Florence, Venice and Rome from the 14th through the 16th centuries. The course will focus on the leading artists of this era: Donatello, Masaccio, Fra-Angelico, Bellini, Botticelli, Leonardo, Raphael, Michelangelo, Giorgione, and Titian. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHRB, ITAL.

**Prerequisites:** ARHI 1100 or ARHI 1101 or ARHI 1102 or ARHI 1103 or ARHI 1105 or ARHI 1298.

**ARHI 2418. Gender and Sexuality in Renaissance Art. (4 Credits)**

This course explores the role of gender and sexuality in the art of the European Renaissance. We will consider how the visual arts both constructed and reflected ideals of feminine and masculine identity, homosocial relations, and erotic desire. Investigating the roles and identities of women and men as patrons, creators, viewers, and subjects of early modern art, we will also consider discourses of feminism, gender, and sexuality both in the early modern period and in contemporary academic practice. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHRB, WGSS.

**Prerequisites:** ARHI 1100 or ARHI 1101 or ARHI 1102 or ARHI 1103 or AP Art: Art History with a score of 004.

**ARHI 2430. Renaissance Portraits. (4 Credits)**

Is a picture really worth a thousand words? What can the record of a person's physical appearance tell us about his or her character, and the values of his or her society? During the Italian Renaissance, portraits were test-cases of artistic skill, tools in marriage negotiations, and vehicles for the expression of friendship and political power. This class will consider the role of portraiture in defining, communicating, and preserving individual identity. Examining the concepts of "portrait" and "self-fashioning" in both the literary and visual spheres, we will read authors including Castiglione and Machiavelli, and study artists including Leonardo da Vinci and Raphael. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** AHRB.

**ARHI 2432. Renaissance Centers. (4 Credits)**

Covering the period from 1400-1600, this course examines the concept of the "Renaissance" in artistic production and reception in a variety of European centers. We will consider the role that different forms of government and styles of social life played in the development of Renaissance art in Italy and in its reception outside the traditional "centers" of the Italian Renaissance art. The course aims both to offer a comprehensive survey of fifteenth and sixteenth century Italian art and to provide an in-depth analysis of particular centers, both urban and courtly. Topics that will be covered include antiquarianism, the role of religious institutions, private patronage, the impact of political change on artistic practice, and the concepts of "center" and "periphery" in defining the Renaissance. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHRB, ITAL.

**Prerequisites:** ARHI 1101 or ARHI 1102 or ARHI 1103 or ARHI 1100.

**ARHI 2450. 17th Century Art. (4 Credits)**

This course surveys artistic developments in Europe in the Seventeenth Century and their relationship to the shifting political and intellectual landscape. The art of the Baroque is characterized by an interest in emotional appeal, visual immediacy, and the articulation of power. Major artists include Caravaggio, Bernini, Velázquez, Rubens, Poussin, Rembrandt, and Vermeer. The themes we will explore include the relationship of art production and reception to the political and religious environment, the development of national styles, the intersection of art, nature and science, and the emergence of academies as systems for artistic training and political control. In addition to introducing students to the visual arts of the Seventeenth Century, this course will emphasize the critical analysis of works of art and of art-historical scholarship. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** AHRB.

**Prerequisites:** ARHI 1100 or ARHI 1101 or ARHI 1102 or ARHI 1103 or ARHI 1105.

**ARHI 2510. 18th Century Art. (4 Credits)**

The development, dominance, and decline of the international rococo style in painting and sculpture will be examined with special attention devoted to Watteau, Boucher, Fragonard, Chardin, Tiepolo, Canaletto, Guardi, and Gainsborough. A study of the Enlightenment sensibility and the rise of neoclassicism will follow Hogarth, Reynolds, and David, among others. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHMO, ITAL, REST.

**ARHI 2520. American Art. (4 Credits)**

This course will examine the development of American painting, sculpture and architecture from colonial times to the early 20th century, with an emphasis on painting. Major artists will be discussed in depth (Copley, West, Allston, Cole, Church, Bierstadt, Mount, Bingham, Homer, Eakins, Cassatt, O'Keeffe and others). Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ACUP, AHMO, AMST, ASAM.

**ARHI 2525. Museums from Revolution to Restitution (1793-present). (4 Credits)**

This course considers the past and future roles of museums in our global society. Beginning with the founding of the Louvre in the wake of the French Revolution, we will explore the relationships between museums, their collections, and their diverse publics—people who build them and work in them, the artists whose works they display, the audiences who visit them, and the communities they surround. Issues examined include theories of collecting; the practices and ethics of exhibition; empire and nation-building; colonial theft and restitution; and forms of institutional critique and anti-colonial action. This class will incorporate site visits to institutions in Manhattan and the Bronx. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** AHMO.

**ARHI 2526. Art and the Black Atlantic. (4 Credits)**

This course considers the circulation of art and material culture between Africa, the Americas, and Europe from the early modern era to our current moment of globalization. Of central focus is the ways art makes space for understanding situations of diaspora, enslavement, empire, and redress that have shaped the Black Atlantic world. Students will engage a variety of works across media as well as literature on the conceptual and historical formation of the “Black Atlantic” to reflect on the ways members of the African diaspora have negotiated questions of belonging, retention, loss, and identity through artistic practice across time and space. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ACUP, ADVD, AFAM, AHGL, AHMO, AMST, ASAM, GLBL.

**ARHI 2527. London Monuments: Power, Protest, and Public Space. (4 Credits)**

For centuries, London was the seat of the British Empire, which spanned all corners of the globe and perpetrated devastating histories of colonialism, violence, and enslavement. Today, it is one of the most multicultural and ethnically diverse cities in the world, a reality linked to its imperial past. In this course, students explore how these intertwined histories are made visible in the built environment, with specific focus on the city's many monuments—from the statue-filled halls of Westminster Abbey to high-profile commissions by contemporary artists including Yinka Shonibare, Kara Walker, and Lubaina Himid. Why and for whom are monuments important? How have they been used to assert political and social power? And how do audiences and publics respond to, protest, and refuse their presence today? Put simply: What is at stake in the construction of a monument, or conversely, its toppling? We will examine these questions through a series of object-based case studies and in-person site visits in order to better understand the place of monuments in modern life: in relation to the afterlives of colonialism and slavery, and, more urgently, the promise of more equitable anti-colonial futures. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHGL, AHMO, GLBL.

**ARHI 2528. Asian American Art. (4 Credits)**

What does it mean to study “Asian American art”? Although the term Asian American is itself relatively new, having emerged through activist movements in the 1960s, work by artists of Asian descent has long circulated in the Americas, from the 1565 opening of the Manila-Acapulco Galleon trade onward. This class explores the diverse histories of Asian American art in what is now known as the United States, across a range of topics and themes, including mercantile trade networks and “export art”; immigration, exclusion, and diaspora; Orientalism; World's Fairs; modernism, abstraction, and postmodernism; and popular culture. Throughout, we will pay special attention to the work of Asian American artists in New York, both historical and contemporary, with visits to museums, galleries, and studios in the city. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AAST, AHGL, AHMO, PLUR.

**ARHI 2530. 19th Century Art. (4 Credits)**

A survey from ca. 1790 through Impressionism with emphasis on the medium of painting and on artistic developments in France. Focuses on the changing role of the artist in society and on emerging art institutions of the modern state. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** AHMO.

**ARHI 2534. The Victorian City: Art and Architecture in the 19th Century London. (4 Credits)**

The class will consider the political, literary, social and spiritual forces that have driven artistic production in the Victoria era (from 1837 to 1901), while considering how human concerns are addressed and refined in the art that we study. The classes will balance lectures with discussions and assignments, presentations by students and site visits to various museums and galleries, historic houses, landmark buildings, and monuments in addition to a range of walking tours. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** AHMO.

**ARHI 2535. History of Photography. (4 Credits)**

The history of photography from 1839 to the present. The work of leading European and American photographers will be studied in the light of the technical, social and aesthetic issues of their time.

**Attributes:** AHMO, PLUR.

**ARHI 2545. Museum Architecture. (4 Credits)**

How does architecture support (or undermine) the museum's goals to display objects for the public and preserve these objects for the future? Is the museum building a monument or a type of public infrastructure, and who should pay for it? What new considerations for museum design have emerged in the face of climate change? In this course, we'll explore these questions through a historical analysis of museum design, connecting the construction of cutting-edge spaces to a longer tradition of building public museums. We will pay special attention to museums in New York City, including the Metropolitan Museum of Art, the Museum of Modern Art, the Guggenheim, the American Museum of Natural History, and the National Museum of the American Indian. We'll also consider buildings that no longer exist, such as the former home of the American Folk Art Museum, and buildings that have housed the collections of multiple institutions, such as the Breuer building, to practice reading architecture to better understand museums and their varied missions. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** AHMO.

**ARHI 2550. 20th Century Art. (4 Credits)**

A study of major trends in modern western art from the late 19th century to the late 20th century with an emphasis upon developments before 1930. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ACUP, AHMO, AMST, ASAM, ASHS, INST, ISIN.

**ARHI 2552. Modern Asian Art. (4 Credits)**

This upper-level art history course will examine pivotal artwork produced since the late 19th century in Asia, particularly in India, China, and Japan. The classes will consider art produced in the time of colonialism, war, modernization, and globalization and examine works by such artists as Gutai, Xu Bing, and Amrita Sher-Gil. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHGL, AHMO, GLBL, INST, ISAS.

**ARHI 2553. Art, Gender, and Sexuality in Asia. (4 Credits)**

This upper-level art history course probes into artistic and cultural representations of bodies in Asia in relation to such themes as sex, gender, sexuality, race, nationhood, war, and post-humanity. Through thematic examinations of diverse bodily representations, students will learn a broad range of interpretive tools and frameworks to appreciate artistic objects. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHGL, AHMO, GLBL, WGSS.

**ARHI 2565. Architecture and the Environment. (4 Credits)**

How has the natural environment shaped the design of the human-made environment? How have buildings, in turn, been constructed to mitigate unwanted climatic effects and provide comfort to their inhabitants? Most pressing, how should the construction industry respond to the climate crisis? In this class, we will examine the history of architecture not as a series of stylistic developments, but in relation to structural and mechanical technologies of climate control. We'll trace how fossil fuels transformed how we build, and the complicated histories of passive design, alongside a discussion of how thinkers from ancient times to the present have connected climate with what it means to be human, to understand the politics, economics, and cultural features of environmentally responsive design. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHGL, AHMO, ENST, ESSD, URST.

**ARHI 2571. Topics in Modern Art. (4 Credits)**

This course will address selected topics in 20th century art, broadly defined. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** AHMO.

**ARHI 2575. Visualizing Black Queer Feminisms. (4 Credits)**

This course explores contemporary visual culture through the lens of queer and Black feminist artists, activists, and scholars. What does it mean for Black women and queer artists to garner unprecedented mainstream visibility but Black queer feminism is still marginalized in art criticism? How can we study art history in such a way that this separation is remedied? Together we study Black lesbian and queer feminist texts alongside 21st century new media art, photography, cinema, sculpture, and painting. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AFAM, AHGL, AHMO.

**ARHI 2580. Contemporary Black and Indigenous Art. (4 Credits)**

This course investigates global contemporary art with a focus on the Black and Indigenous artists who some would say form the vanguard of the 20th and 21st century art world. We examine exhibitions, art criticism, biennales, and art fairs that have positioned Blackness and Indigeneity at the forefront. We will consider the limits of representation in our present moment of “neoliberal globalization” while analyzing the strategies in which Black and Indigenous artists resist and indulge the demands of racial capitalism. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AFAM, AHGL, AHMO, INST, ISIN.

**ARHI 2620. Introduction to Fashion History. (4 Credits)**

This course surveys developments in fashion from antiquity to the modern era, with particular attention paid to the impact of technology and the social contexts of fashion makers and consumers. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHMO, FASH.

**ARHI 2621. Art and Fashion in the Modern Age. (4 Credits)**

A course that examines the intersections of art, design, and fashion from the 20th century to the present. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** FASH.

**ARHI 2999. Tutorial. (2 Credits)**

Independent research and readings with supervision from a faculty member.

**ARHI 3100. Museum Methods. (4 Credits)**

Exploration of materials and techniques of the visual arts and a study of the different types of modern institutions for their exhibition. The course relies on field trips to museums, galleries and other institutions, mainly in New York City. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHMO, AMST, ASAM, URST.

**ARHI 3110. Can Museums Be Decolonized?. (4 Credits)**

In this course we will become familiar with decolonial theory and practice, taking the museum as our site in inquiry. Through readings and conversations with museum professionals with very different views on the subject, we will grapple with the question posed in the course title. Among other concerns, we will examine representation in the museum, restitution and repatriation of cultural objects, and the role of the museum in larger processes of reparative justice. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHGL, AHMO.

**Prerequisites:** ARHI 1100 or ARHI 1101 or ARHI 1102 or ARHI 1103 or ARHI 1105.

**ARHI 3200. Museum Studies in Ancient Art. (4 Credits)**

This class examines the display of Ancient Art using the collection at Fordham as a foundation. The class considers the aesthetic issues of exhibiting ancient objects and addresses the ethical concerns of collecting “un-provenanced” antiquities. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHAM, CLAS.

**ARHI 3300. Art Crime and the Law. (4 Credits)**

Art law is a rapidly expanding area of legal inquiry. Issues in the news today range from WWII era looting to high profile thefts from museums to the international market in antiquities to the destruction of cultural property in the Middle East. This course exposes students the legal aspects of these phenomena. Readings range from scholarship to journalism to legal briefs. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** AHMO.

**ARHI 3316. Art and Architecture of Rome. (4 Credits)**

(Course to be offered as part of Fordham’s study abroad program in Rome.) Rome once ruled the entire Mediterranean world, and its cultural legacy looms large in Western civilization. At the heart of this legacy is the city that gave its name to the ancient empire. For almost two thousand years, Rome has been more than a literal place—it is an icon of culture, expressing many different characters depending on the era. In the ancient world, the city epitomized the earthly splendor of Roman civilization. In the Medieval period, its political importance waned, and the city was reduced to a symbolic, spiritual center—the city’s decaying pagan edifices signaling the triumph of Christianity. In the Renaissance, humanists and the papacy sought to reclaim the city’s classical past and rework it into a new vision of the city as both spiritual and temporal “caput mundi” (head of the world). This course will examine the art, architecture, and culture of three epochs of the city’s history—ancient, medieval and Renaissance/Baroque—through the lens of its monuments. Indoor class time will be minimal and our primary mode of exploration will be site visits. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHAM, AHRB, CLAS, OCAH, OCST.

**ARHI 3350. Age of Cathedrals. (4 Credits)**

Gothic cathedrals were the skyscrapers of the Middle Ages. These impossibly tall and profusely decorated buildings were center points for urban life in northern Europe between circa 1150 and 1400. This course explores the architectural innovations behind the Gothic style as well as the extensive adornment of Gothic structures (especially sculpture and stained glass) and objects that were used in them (such as illuminated manuscripts and metalwork) in relation to their sacred, political, social, and economic meanings. Issues examined include the technology of Gothic architecture, the use of images to shore up the power of the church, images and the social status of women, relations between Christians and Jews, and encounters between Europeans and Africans. Site visits will be included when possible. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHAM, MVAM, MVST, REST.

**ARHI 3455. Michelangelo. (4 Credits)**

This course surveys the life, times, and works of Michelangelo Buonarroti (1475-1564). We will trace his development from his origins in fifteenth-century Florence to his role as the leading artist of sixteenth-century Rome and his ultimate fate as the "divine" artist memorialized by Giorgio Vasari. Our primary goal is to examine his major projects in painting, sculpture, and architecture, and analyze the social, artistic, political, and religious context that informed their production and reception. Throughout the course, we will be attentive to the "myth of Michelangelo" promoted by his principal biographers, Giorgio Vasari and Ascanio Condivi, and by the artist himself. We will test their histories of Michelangelo's career against evidence drawn from other sources, including contemporary documents and modern scholarship. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHRB, ITAL.

**Prerequisites:** ARHI 1101 or ARHI 1102 or ARHI 1103 or ARHI 1100.

**ARHI 3480. Art and Architecture in London. (4 Credits)**

London is one of the most exciting cultural capitals of the world. Its museums, churches and monuments will supply the rich resources for our art historical studies. While the emphasis will be upon the modern era from the late 18th century onward, earlier museum treasures and major architectural monuments will provide deep historical background for our study of the modern period. Class lectures will be supplemented by visits to The British Museum, The Courtauld Institute of Art, The National Gallery, Tate Britain and Tate Modern, The Victoria and Albert Museum, along with galleries and auction houses. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHMO, FACC, INST, ISEU.

**ARHI 3540. Seminar: Contemporary Architecture. (4 Credits)**

Readings in the theories and criticism of architecture since 1970, including such tendencies as late modernism, post-modernism, new urbanism, neo-rationalism, deconstructivism, neo-vernacular, etc. Consideration will be given to the current discourse in journals, exhibitions, projects, and reviews. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** AHMO.

**ARHI 3555. Contemporary Art. (4 Credits)**

A survey of recent art, concentrating on work since World War II. The modern European and American roots of contemporary art will be examined as well. Directions such as Abstract Expressionism, Pop Art, Minimalism, Post-Minimalism, Earth Art and Conceptual Art will be emphasized. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ACUP, AHMO, AMST, ASAM.

**Prerequisites:** ARHI 1101 or ARHI 1102 or ARHI 1103.

**ARHI 3565. Issues: Contemporary Art. (4 Credits)**

An in-depth examination of current issues in contemporary art. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** AHMO.

**ARHI 3621. Museum Collaboration. (4 Credits)**

Museum Collaboration courses are offered in conjunction with museums or related institutions throughout New York City and beyond. Combining museum studies with topics in art history, visual culture, or related fields, they might be co-taught by instructors from Fordham with colleagues affiliated with partner institutions, and some class meetings might take place at those institutions. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHMO, FASH.

**Prerequisites:** ARHI 1100 or ARHI 1101 or ARHI 1102.

**ARHI 3999. Tutorial. (3 Credits)**

Independent research and readings with supervision from a faculty member.

**ARHI 4100. Contemporary Art in Exhibition. (4 Credits)**

Using the art galleries, museums, and artists' studios in New York City as field sites, this course provides an introduction to the theoretical and practical aspects of contemporary art and exhibition design. In recent decades, enormous shifts have occurred in exhibition practices as art itself changed from objects on display, to protected images on the walls of the museum, to temporary installations outdoors, and eventually moved into virtual reality. We will study an array of contemporary exhibition, museum installations, art fairs, international biennials, and websites. During this seminar, we will examine how issues such as patronage, the art market, globalization, identity politics, and environmental and social justice issues have brought museums and other exhibition spaces into question. We will be meeting with a range of artists and art professionals. During the term students will create a virtual exhibition. The process of building this online exhibition will equip students with several skills, including writing for a public audience, the creation of effective and informative wall labels and educational programming, visual and digital literacy, and a basic understanding of copyright law and fair use guidelines.

**Attribute:** AHMO.

**Prerequisites:** ARHI 1101 or ARHI 1102 or ARHI 1103.

**ARHI 4230. Art and Ethics: Articulating Function in the Visual Arts. (4 Credits)**

This course will examine the inter-disciplinary dialogue between art and ethics. What exactly do the terms "art" and "ethics" denote... and connote? Can one nudge the terms together into some kind of binary concept, like "ethical art" or "artful morality" (!)? Or do these terms relate at some other, deeper level, with a common ontological foundation? In the course of the semester, we will consider the relationship between art and ethics, as they have surfaced in philosophy, in theology, in history, in the history of art, and in art criticism from antiquity to the present era. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ACUP, AMST, ASAM, EP4, VAL.



**ARHI 4250. Aztec Art. (4 Credits)**

This course will examine the art created by the Aztecs, one of the last of the two great pre-Columbian cultures. Holding sway over much of Mexico at the beginning of the 16th century, the Aztec empire was brought to collapse by the arrival of the Spanish conquistadors. We will focus on the primary source, both Aztec and Spanish, as keys to understanding the art. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ACUP, ADVD, AHAM, AHGL, AHRB, AMST, ANTH, ASAM, GLBL, ICC, LAHA, LALS, REST.

**Prerequisites:** ARHI 1101 or ARHI 1102 or ARHI 1103.

**ARHI 4435. Art of the Tudor Courts. (4 Credits)**

This course coincides with the Metropolitan Museum of Art's major exhibition of art at the Tudor courts. Focusing on the rich visual culture of the English court from 1485 to 1603, it investigates the power of art to support the dynastic claims of the Tudor dynasty. We will explore the intersection of art and politics during the reigns of Henry VIII and Elizabeth I. Classes will meet both on campus and at the museum. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHRB, HIEH, HIST, HIUL, ICC.

**Prerequisites:** ARHI 1101 or ARHI 1100 or ARHI 1102 or ARHI 1103.

**ARHI 4530. Gender and Modern Art. (4 Credits)**

This seminar will examine the role of women as artists and subjects in the history of modern art. We will discuss the social and educational impediments that both inhibited and shaped women's careers. We will also investigate the cultural construction of gender difference in works of art by men and women artists, and read theoretical texts on the issues involved. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ACUP, ADVD, AHMO, AMST, ASAM, WGSS.

**ARHI 4535. Contemporary Black and Indigenous Art. (4 Credits)**

This course investigates global contemporary art with a focus on the Black and Indigenous artists who some would say form the vanguard of the 20th and 21st century art world. We examine exhibitions, art criticism, biennales, and art fairs that have positioned Blackness and Indigeneity at the forefront. We will consider the limits of representation in our present moment of neoliberal globalization while analyzing the strategies in which Black and Indigenous artists resist the demands of racial capitalism. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** AHMO.

**ARHI 4540. Seminar: Modern Art. (4 Credits)**

A study of the major movements of Modern Art. This course will also involve various field trips to exhibitions and museums in New York City. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ACUP, AHMO, AMST, ASAM.

**ARHI 4555. Art & Ecology in the 19th, 20th & 21st century. (4 Credits)**

This course investigates the work of artists, writers, and filmmakers who have dedicated themselves to creating solutions to specific environmental problems or whose works have broadened public concern for ecologically degraded environments. Students will participate in a wide variety of discourses about the personal, public, and ethical dimensions of current environmental issues. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHMO, ENST, ESEL, ESSD, ICC.

**Mutually Exclusive:** ARHI 5555.

**ARHI 4562. Art and the Second World War. (4 Credits)**

This upper-level art history seminar will examine the production, circulation, and reception of art about World War II in Europe, North America, and Asia. We will look at paintings, sculptures, posters, and architecture from Germany, Italy, Russia, Japan, and China from the 1930s and 1940s, and analyze them in relation to the ideologies of fascism, anti-fascism, and communism. We will also scrutinize images that represent the violent consequences of the global conflict, such as the Holocaust, the Nanking Massacre, comfort women (sex slaves managed by the imperial Japanese government), and the atomic bombings in Hiroshima and Nagasaki. Questions will include how we define propaganda and what it looks like; what kinds of messages art tried to propagate; what artistic styles and theories were employed; what our ethical responsibilities are in dealing with artworks that served to justify violence; and what we can learn from the art to be mindful about propaganda today. Through discussions of artworks from the most turbulent and globally devastating period of the 20th century, this class will consider the moral dimensions of art appreciation. This is a reading-, writing-, and speaking-intensive course. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AHGL, COLI, EP4, GLBL, ISAS, ISEU, ISIN, VAL.

**ARHI 4600. Senior Seminar. (4 Credits)**

As the capstone seminar for art history majors, this seminar has several goals: to give art history majors an introduction to the principal thinkers who shaped the field of art history; to explore some of the key methodological approaches to art history today; to hone students' skills in critical reading and viewing; and to provide students the opportunity to conduct independent research on an art historical topic of their own choosing. Offered fall semesters only; required for majors. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**ARHI 4610. Senior Capstone Project. (4 Credits)**

This course allows students to hone research skills and conduct a semester-long project on an art-historical topic of their own choosing. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Prerequisite:** ARHI 4600.

**ARHI 4900. Internship. (1 to 4 Credits)**

A department-sponsored professional experience for art history majors and minors only.

**ARHI 4999. Tutorial. (4 Credits)**

Independent research and readings with supervision from a faculty member.

**ARHI 5100. Contemporary Art in Exhibition. (4 Credits)**

Using the art galleries, museums, and artists' studios in New York City as field sites, this course provides an introduction to the theoretical and practical aspects of contemporary art and exhibition design. In recent decades, enormous shifts have occurred in exhibition practices as art itself changed from objects on display, to protected images on the walls of the museum, to temporary installations outdoors, and eventually moved into virtual reality. We will study an array of contemporary exhibition, museum installations, art fairs, international biennials, and websites. During this seminar, we will examine how issues such as patronage, the art market, globalization, identity politics, and environmental and social justice issues have brought museums and other exhibition spaces into question. We will be meeting with a range of artists and art professionals. During the term students will create a virtual exhibition. The process of building this online exhibition will equip students with several skills, including writing for a public audience, the creation of effective and informative wall labels and educational programming, visual and digital literacy, and a basic understanding of copyright law and fair use guidelines.

**ARHI 5555. Art and Ecology. (3 Credits)**

This course investigates the work of artists, writers, and filmmakers who have dedicated themselves to creating solutions to environmental problems or whose works have broadened public awareness of ecologically degraded environments. Students will participate in a wide variety of discourses about the personal, public, and ethical dimensions of current environmental issues.

**Mutually Exclusive:** ARHI 4555.

**ARHI 8999. Tutorial. (1 to 6 Credits)**