

ART HISTORY (AS) {ARTH}

Introductory Courses

L/R 001. Architect and History. (A) Humanities & Social Science Sector. Class of 2010 & beyond. Haselberger. Human experience is shaped by the built environment. This course introduces students to the interrelated fields of architecture, art history, and engineering and explores great architectural monuments from the ancient to the modern period, from India across the Mediterranean and Europe to the US. The focus will be on understanding these works in their structure and function, both as products of individual ingenuity and reflections of Zeitgeist. Questioning these monuments from a present-day perspective across the cultures will be an important ingredient, as will be podium discussions, guest lectures, excursions, and all kinds of visualizations, from digital walk-throughs to practical design exercises.

Regularly taught in fall term, this course fulfills Sector IV, Humanities and Social Science, and it satisfies History of Art 100-level course requirements. There is only ONE recitation in this course, attached directly to Friday's class at 2-3 p.m., in order to provide sufficient time for practica and field trips.

L/R 002. The Rise of Modern Visual Media. (B) Arts & Letters Sector. All Classes. Silver/Leja.

We live in a world inundated with media and saturated with images. What might be reported through television, documentary films, or magazines was once presented via illustrated texts and prints or else commemorated in public murals or statues. This course will follow the emergence of modern media - culminating in photography, film, and digital media - in an increasingly public and democratic sphere of art. Social changes in courts and cities, especially in the wake of the Industrial and French Revolutions, resulted from increasing capitalism and democracy. Artists had to adjust to new roles, media, and means of support. This course will introduce students from diverse backgrounds to visual media in culture and society, providing both critical and historical tools for visual literacy in the modern world. No Prerequisites.

Taught regularly in spring term. It replaces the former ARTH 102 introductory course and satisfies History of Art 100-level course requirements.

In consultation with the Undergraduate Chair, CGS students may be allowed to substitute CGS-taught ARTH 101 or 102 courses for the new ARTH 001 OR 002, respectively

SM 100. Introduction to Art. (C) Staff. For Freshmen Only.

Topic Varies.

101. European Art & Civilization before 1400. (B) Arts & Letters Sector. All Classes. Ousterhout, Maxwell.

This is a double introduction: to looking at the visual arts; and, to the ancient and medieval cities and empires of three continents - ancient Egypt, the Middle East and Iran, the Minoan and Mycenaean Bronze Age, the Greek and Roman Mediterranean, and the early Islamic, early Byzantine and western Medieval world. Using images, contemporary texts, and art in our city, we examine the changing forms of art, architecture and landscape architecture, and the roles of visual culture for political, social and religious activity.

102. European Art & Civilization after 1400. (A) Staff. This course satisfies the General Requirement in Arts & Letters for CGS Students ONLY and is offered only through CGS.

The great epochs of art and their relation to corresponding phases of Western political and sociological history. For the student who desires an introduction to the arts as well as for those who seek a foundation for more specialized study in the field.

L/R 103. (EALC013) East Asian Art & Civilization. (M) Arts & Letters Sector. All Classes. Davis, Steinhardt.

Introduction to major artistic traditions of China and Japan and to the methodological practices of art history. Attention given to key cultural concepts and ways of looking, in such topics as: concepts of the afterlife and its representation; Buddhist arts and iconography; painting styles and subjects; and more broadly at the transmission of styles and cultural practices across East Asia. Serves as an introduction to upper level lecture courses in East Asian art history cultures. If size of class permits, certain sessions will be held in the University Museum or the Philadelphia Museum of Art.

104. (SAST200, SAST500) Introduction to Art in South Asia. (C) Arts & Letters Sector. All Classes. Meister.

This course is a survey of sculpture, painting and architecture in the Indian sub-continent from 2300 B.C., touching on the present. It attempts to explore the role of tradition in the broader history of art in India, but not to see India as 'traditional' or unchanging. The Indian sub-continent is the source for multi-cultural civilizations that have lasted and evolved for several thousand years. Its art is as rich and complex as that of Europe, as diverse. This course attempts to

introduce the full range of artistic production in India in relation to the multiple strands that have made the cultural fabric of the sub-continent so rich and long lasting.

105. (ANCS101, CLST104) Ancient World Cultures. (M) Distribution Course in Hist & Tradition. Class of 2009 & prior only. Pittman.

This course presents a comparative overview of the ancient civilizations around the world. It is designed as a gateway course for the many specialized courses available at Penn. Its focus is two fold: first, the various forms that ancient cultures have developed are explored and compared and second, the types of disciplines that study these courses are examined. The course has a number of guest lecturers, as well as visits to museums and libraries to examine original documents. This course meets the requirement for the Ancient Studies Minor.

L/R 107. (CINE103, ENGL095) Introduction to film Theory. (C) Beckman.

This course offers students an introduction to the major texts in film theory across the 20th and 21st centuries. The course gives students an opportunity to read these central texts closely, to understand the range of historical contexts in which film theories are developed, to explore the relationship between film theory and the major film movements, to grapple with the points of contention that have emerged among theorists, and finally to consider: what is the status of film theory today? This course is required for all Cinema Studies majors, but is open to all students, and no prior knowledge of film theory is assumed. Requirements: Close reading of all assigned texts; attendance and participation in section discussions; 1 midterm exam; 1 take-home final exam.

Core Courses

209. (AFRC209, AFST209) African Art. (M) Staff.

This selective survey will examine a variety of the circumstances of sub-Saharan African art, ranging from imperial to nomadic cultures and from ancient times to contemporary participation in the international market. Iconography, themes and style will be concered, as will questions of modernity, religious impact, tradition and colonialism.

210. (CINE223) Post War Japanese Art. (M) Davis.

Mizoguchi Kenji, Ozu Yasujiro, and Kurosawa Akira are recognized today as three of the most important and influential directors in Japanese cinema. In their films of the late 1940s and 1950s, these directors focused upon issues surrounding the human condition and the perception of truth, history, beauty, death, and other issues of the postwar period. This course will place their films in period context, and will pay particular attention to the connections to other visual media, such as painting, photography, and printmaking, as well as to the modern concepts of "art" and "history" in the cinematic context. How three directors of the 1980s and 1990s - Itami Juzo, Takeshi Kitano, and Miyazaki Hayao - also took up these issues, and referred to the "big three" will be disussed at the end of the course.

211. Art in India. (C) Meister.

A survey of sculpture, painting and architecture in the Indian sub-continent from 2300 B.C. to the nineteenth century. An attempt to explore the role of tradition in the broader history of art in India.

212. (SAST201, SAST501) Indian Temple Architecture. (C) Meister.

The wooden architecture of ancient India's cities is represented in relief carvings from Buddhist religious monuments of the early centuries A.D. and replicated in remarkable excavated cave cathedrals. This course will trace that architectural tradition, its transformation into a symbolic vocabulary for a new structure, the Hindu temple, and the development of the temple in India from ca. 500-1500 A.D.

213. (EALC157, EALC557) Arts of Japan. (K) Davis, Chance. May include visits to the PMA, University Museum, or other local collections, as available.

This course will introduce the major artistic traditions of Japan, from the Neolithic period to the present, and teach the fundamental methods of the discipline of art history. Our approaches will be chronological, considering how the arts developed in and through history, and thematic, discussing how art and architecture were used for philosophical, religious and material ends. Special attention will be given to the places of Shinto, the impact of Buddhism, and their related architectures and sculptures; the principles of narrative illustration; the changing roles of aristocratic, monastic, shogunal and merchant patronage; the formation of the concept of the 'artist' overtime; and the transformation of tradition in the modern age.

L/R 214. (EALC127, EALC527) Arts of China. (M) Distribution Course in Arts & Letters. Class of 2009 & prior only. Steinhardt, Davis.

The goals of this course are to introduce the major artistic traditions of China, from the Neolithic period to the present and to teach the fundamental methods of the discipline of art history. Our approaches will be chronological,

considering how the arts developed in and through history, and thematic, discussing how art and architecture were used for philosophical, religious and material ends. Topics of study will include; Shang bronzes; Han concepts of the afterlife; the impact of Buddhism; patronage and painting; the landscape tradition; the concept of the literatus; architecture and garden design; the "modern" and 20th-century artistic practices; among others.

215. Japanese Painting. (M) Davis.

An investigation of Japanese painting and practice from the earliest pictorial representations through the late twentieth century. Painting style and connoisseurship will form the basis of analysis, and themes such as landscape, narrative, and the expression of cultural identities in painting, will be considered in the context of larger social and cultural issues. Topics include: tomb painting, Heian development of "yamato-e," ink painting and the adaptation of Chinese styles, the expansion of patronage in the 18th century, and the turn toward internationalism in the late 19th and 20th centuries. May include visits to the PMA or other local collections, as available.

L/R 216. (ARTH616, EALC227, EALC627) Chinese Painting. (M) Distribution Course in Hist & Tradition. Class of 2009 & prior only. Steinhardt.

Study of Chinese painting and practice from the earliest pictorial representation through the late twentieth century. Painting style forms the basis of analysis, and themes such as landscape and narrative will be considered with regard to larger social and cultural issues. The class will pay particular attention to the construction of the concepts of the "artist" and "art criticism" and their impact on the field into the present. Visits to look at paintings at the University of Pennsylvania Museum, PMA and/or local collections will be offered when possible.

217. Introduction to Visual Culture of the Islamic World. (C) Humanities & Social Science Sector. Class of 2010 & beyond. Holod. Also fulfills General Requirement in History & Tradition for Class of 2009 and prior.

A one-semester survey of Islamic art and architecture which will examine visual culture as it functions within the larger sphere of Islamic culture in general. Particular attention will be given to relationships between visual culture and literature, using specific case studies, sites or objects which may be related to various branches of Islamic literature, including historical, didactic, philosophical writings, poetry and religious texts. All primary sources will be available in English translation.

218. (ARTH618) Early Modern Japanese Art and the City of Edo. (H) Distribution Course in Arts & Letters. Class of 2009 & prior only. Davis.

Study of the major art forms and architecture of Tokugawa (or Edo) period (1603-1868). In this course, we will consider how the arts of this era occur within an increasingly urban and modern culture, particularly with regard to the city of Edo. Issues of the articulation of authority in the built environment, the reinvention of classical styles, and patronage, among others.

May include visits to the PMA, University Museum, or other local collections, as available.

L/R 220. (CLST220) Introduction to Greek Art & Architecture. (A) Distribution Course in Arts & Letters. Class of 2009 & prior only. Haselberger, Kuttner.

This course surveys Greek art and architecture, from Sicily to the Black Sea, between the 10th and 2nd centuries BCE (Dark Age to Hellenistic). Civic, religious, and domestic buildings and spaces were intimately connected with images. These range from public sculpture and painting on and around grand buildings gardens, to domestic luxury arts like jewelry, cups vases, mosaic floors. Art and architecture addressed heroic epic religious and political themes, and also every-day life and emotions. Current themes include Greek ways of looking at art and space, and Greek ideas of invention and progress; the role of monuments, makers and patrons in Greek society; and connections with the other cultures who inspired and made use of Greek artists and styles. The course will exploit the University Museum, regional museums where possible.

L/R 221. (AAMW621, ARTH621, CLST221) Introduction to Roman Art & Architecture. (B) Distribution Course in Arts & Letters. Class of 2009 & prior only. Haselberger, Kuttner.

An intensive introduction to the art and architecture of Rome and her empire from Republican and later Hellenistic to Constantinian times. Variable emphasis on topics ranging from major genres, styles, and programs of commemorative and decorative art, historical narrative, and political iconography to building types and functions and the specific Etrusco-Roman notion of space, land division, and city planning.

222. Minoan Cycladic and Mycenaean Art. (A) Shank.

This course is designed to give the student an overview of the cultures of the Aegean Bronze Age. The art and architecture of Crete, the Cyclades and the Mainland of Greece will be examined in chronological order, with an emphasis on materials and techniques. In addition, larger issues such as the development of social complexity and stratification, and the changing balance of power during the Aegean Bronze Age will be examined. There are two texts

for the course: Sinclair Hood's The Arts in Prehistoric Greece and Donald Preziosi and Louise Hitchcock's Aegean Art and the Architecture.

223. Egyptian Art. (M) Distribution Course in Arts & Letters. Class of 2009 & prior only. Pittman.

Survey of the art of Ancient Egypt from the Predynastic Period through the New Kingdom. Emphasis on major monuments of architecture, sculpture, relief and painting; questions stylistic change and historical context.

224. Art of Egypt & Mesopotamia. (M) Distribution Course in Arts & Letters. Class of 2009 & prior only. Pittman.

A survey of the art of Mesopotamian and Egyptian cultures from 4000 B.C. through the conquest of Alexander the Great.

240. Medieval Art. (C) Distribution Course in Arts & Letters. Class of 2009 & prior only. Maxwell.

An introductory survey, this course investigates painting, sculpture, and the "minor arts" of the Middle Ages. Students will become familiar with selected major monuments of the Late Antique, Byzantine, Carolingian, Romanesque, and Gothic periods, as well as primary textual sources. Analysis of works emphasizes the cultural context, the thematic content, and the function of objects. Discussions focus especially on several key themes: the aesthetic status of art and the theological role of images; the revival of classical models and visual modes; social rituals such as pilgrimage and crusading; the cult of the Virgin and the status of women in art; and, more generally, the ideology of visual culture across the political and urban landscapes.

241. (ARTH641) Byzantine Art and Architecture. (C) Ousterhout.

This course surveys the arts of Byzantium from the fall of Rome to the fall of Constantinople in 1453. Study of major monuments, including icons, mosaics, architecture, and ivories will provide us with an overview of this rich artistic culture. We will pay special attention to the role of the Orthodox Church and liturgy in the production and reception of art works. Weekly recitation sections will focus on selected major issues, such as the relationship of art to the Holy, the uses and abuses of Iconoclasm, and imperial patronage. The course will also grapple with the Empire's relationship to other cultures by looking at the impact of the Christian Crusades and Moslem invasions - as well as Byzantium's crucial impact on European art (e.g., in Sicily, Spain).

242. (ARTH642) Introduction to Medieval Architecture. (C) Distribution Course in Arts & Letters. Class of 2009 & prior only. Maxwell.

This course provides an introduction to the built environment of the Middle Ages. From the fall of Rome to the dawn of the Renaissance, a range of architectural styles shaped medieval daily life, religious experience and civic spectacle. We will become familiar with the architectural traditions of the great cathedrals, revered pilgrimage churches, and reclusive monasteries of western Europe, as well as castles, houses, and other civic structures. We will integrate the study of the architecture and with the study of medieval culture, exploring the role of pilgrimage, courts and civil authority, religious reform and radicalism, crusading and social violence, and rising urbanism. In this way, we will explore the ways in which the built environment profoundly affected contemporary audiences and shaped medieval life.

L/R 252. Art in the Time of Michelangelo. (C) Cole.

Introductory survey of the art of the late Renaissance, with an emphasis on drawing, painting, sculpture, and architecture in central Italy. The course will cover works by Michelangelo, Leonardo da Vinci, and Raphael, among others.

L/R 255. Italian Renaissance Art. (C) Cole.

Survey of the visual arts in Italy in the fourteenth, fifteenth, and sixteenth centuries, with emphasis on painting, sculpture and architecture in the major cultural centers. Topics may include the origins of modern urbanism, the rise of art theory, the art of the courts, and the role of art in the religious conflicts that ended the period. The course will devote attention to Donatello, Leonardo, Michelangelo, and Titian, among other artists.

256. Italian Renaissance and Baroque Architecture. (C) Distribution Course in Arts & Letters. Class of 2009 & prior only. Cole.

An introductory survey of architecture on the Italian peninsula, ca. 1300-1750. The course will cover both standard types (palaces, churches, squares) and distinctive individual monuments. Topics may include urban planning, garden and fountain design, and the relation of practice to theory.

260. (DTCH230) Northern Renaissance Art. (C) Silver.

Survey of the principal developments in Northern Europe during the "early modern" period, i.e. the transition from medieval to modern art-making during the fifteenth and sixteenth centuries. Principal attention to painting and graphics with additional consideration of developments in sculpture, particularly in the regions of the Netherlands and German-speaking Europe. Attention focused on the works of the following artists: Van Eyck, Bosch, Durer, Holbein,

Bruegel, and on topics such as the rise of pictorial genres, urban art markets, Reformation art and art for the dynastic courts of emerging nation-states.

261. (DTCH261) Netherlandish Art. (M) Silver.

Dutch and Flemish painting in the 15th and 16th centuries with special emphasis on the contributions of Robert Campin, Jan van Eyck and Roger van der Weyden, Bosch, and Bruegel.

SM 262. (DTCH230) German Art. (M) Silver.

This course will focus on paintings, prints, and sculptures produced in the German around 1600. Principal attention will focus on the changing role of visual culture and altarpieces but evolves into an era of "art," and collecting of pictures. German politics and religion will be examined in relation to the images. Cultural exchange with neighboring regions of Italy and the low countries.

271. (ARTH671) European Baroque Art. (C) Distribution Course in Arts & Letters. Class of 2009 & prior only. Cole/Silver.

European art and architecture of the late sixteenth and seventeenth centuries.

275. Roman Baroque Art. (M) Cole.

An introduction to the city of Rome from the late sixteenth to the mid-eighteenth century. The course will look at works by such artists as Caravaggio, Bernini, Poussin, and Borromini, considering them in relation to the conditions in which they were originally produced and viewed.

L/R 281. Early Modern Architecture. (A) Distribution Course in Arts & Letters. Class of 2009 & prior only. Brownlee.

The history of western architecture from about 1700 until the last quarter of the nineteenth century. Topics to be considered include Palladianism, neo-classicism, the picturesque, historicism, and the search for a new style.

L/R 282. (ARTH682) Modern Architecture. (C) Distribution Course in Arts & Letters. Class of 2009 & prior only. Brownlee.

The history of Western architecture from the late nineteenth century until the present. Topics to be considered include the Arts and Crafts movement, Art Nouveau, Expressionism, the International Style, and "Post-modernism".

L/R 283. The Modern City. (C) Distribution Course in Arts & Letters. Class of 2009 & prior only. Brownlee.

A study of the European and American city in the eighteenth, nineteenth, and twentieth centuries. Emphasis will be placed on the history of architecture and urban design, but political, sociological, and economic factors will also receive attention. The class will consider the development of London, St. Petersburg, Washington, Boston, Paris, Vienna and Philadelphia.

L/R 284. Revolution to Realism: 1770-1870. (A) Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

The death of the revolutionary hero, the search for spiritual meaning, the "rape" of the countryside by industrialization, the anxious masculinity of romanticism, abolition and its aftermath, the quest for a national identity: these are only some of the themes that will be addressed through the art of this early modern period, as they emerged in the art of painters working in France, England and Germany. Among other things, we will analyze Jacques-Louis David's "martyr portraits" of the French Revolution; the romantic "anti-heroes" of Delacroix; Friedrich's nationalist landscapes; the fantastic visions of J.M.W. Turner and William Blake; Gericault's representations of madness; and the politicized "realism" of Gustave Courbet, the painter who would so profoundly influence the later generation of Impressionists.

285. (ARTH685) Impressionism: European Art 1870-1900. (C) Distribution Course in Arts & Letters. Class of 2009 & prior only. Dombrowski.

French Impressionism is the centerpiece of this course, which will explore paintings, and some sculptures, produced between 1848 and 1906. We consider French, Dutch, and Scandinavian artists who painted and exhibited in Paris during these years, exploring not only their historical stature and reputation, but their contemporary relevance. We will reflect on such myths of modernism as the "misogyny" of Degas; the "obsessiveness" of Cezanne; the "primitivism" of Gauguin; and, of course, the "madness" of Van Gogh. All art is considered within the context of the social, economic and political changes that were taking place in Paris--the capital of the nineteenth--century.

L/R 286. Twentieth Century Art: 1900-1945. (C) Distribution Course in Arts & Letters. Class of 2009 & prior only. Poggi.

The art of the early twentieth century is marked by a number of exciting, and sometimes bewildering, transformations. This period witnessed the rise of abstraction in painting and sculpture, as well as the inventions of collage, montage, constructed sculpture, performance art, and new photography-based practices. Encounters with the arts of Africa, Oceania and other traditions unfamiliar in the West spurred innovations in media, technique, and subject matter. Artists also began to respond to the challenge photography, to organize themselves into movements, and in some cases, to challenge the norms of art through "anti-art." A new gallery system replaced traditional forms of exhibition organizers. This course will examine these developments, with attention to formal innovations as well as cultural and political contexts. The emphasis will be on major movements and artists in Europe.

L/R 287. (ARTH687) Contemporary Art: 1945-Present. (B) Poggi.

Many people experience the art of our time as bewildering, shocking, too ordinary (my kid could do that), too intellectual (elitist), or simply not as art. Yet what makes this art engaging is that it raises the question of what art is or can be, employs a range of new materials and technologies, and addresses previously excluded audiences. It invades non-art spaces, blurs the boundaries between text and image, document and performance, asks questions about institutional frames (the museum, gallery, and art journal), and generates new forms of criticism. Much of the "canon" of what counts as important is still in flux, especially for the last twenty years. And the stage is no longer centered only on the United States and Europe, but is becoming increasingly global. The course will introduce students to the major movements and artists of the post-war period, with emphasis on social and historical context, critical debates, new media, and the changing role of the spectator/participant.

288. Modern Design. (M) Distribution Course in Arts & Letters. Class of 2009 & prior only. Marcus.

This survey of modern utilitarian and decorative objects spans the century, from the Arts and Crafts Movement to the present, from the rise of Modernism to its rejection in Post-Modernism, from Tiffany glass and tubular-metal furniture to the Sony Walkman. Its overall approach focuses on the aesthetics of designed objects and on the designers who created them, but the course also investigates such related topics as industrialization, technology, ergonomics, and environmental, postindustrial, and universal design. Among the major international figures whose graphics, textiles, furniture, and other products will be studied are William Morris, Frank Lloyd Wright, Josef Hoffmann, Le Corbusier and Charlotte Perriand, Mies van der Rohe, Alvar Aalto, Raymond Loewy, Charles and Ray Eames, Isamu Noguchi, Eero Saarinen, Paul Rand, Jack Lenor Larsen, Ettore Sottsass, Jr., Robert Venturi, Frank Gehry, and Philippe Starck.

L/R 289. Contemporary Art. (M) Butterfield.

291. (CINE209) The Road Movie. (C) Beckman.

This course will allow us to study the changing shape of the road movie genre from *Bonnie and Clyde* (1967) to the French feminist revenge narrative, *Baise-moi* (Rape me), (2000). In addition to considering the possibilities and limits of genre as a category of analysis, we will grapple with a number of questions that will persist throughout the course: What is the relationship between cinema and the automobile? Is the road trip a particularly American fantasy, and if so, what does it mean when non-U.S. filmmakers adopt the road-movie genre? Is the road movie a "masculine" genre? What role do urban and rural spaces play in the development of the genre? What happens to race/gender/sexuality/national identity in the road movie? What kinds of borders does this genre dream of crossing? Do the radical fantasies of characters within the road movie genre necessarily translate into films with radical politics?

293. History of Photography. (M) Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

A history of world photography from 1839 to the present and its relation to cultural contexts as well as to various theories of the functions of images. Topics discussed in considering the nineteenth century will be the relationship between photography and painting, the effect of photography on portraiture, photography in the service of exploration, and photography as practiced by anthropologists; and in considering the twentieth century, photography and abstraction, photography as "fine art", photography and the critique of art history, and photography and censorship.

L/R 295. American Art Before 1865. (M) Leja, Shaw.

296. (ARTH696) American Art: 1865-1968. (M) Leja, Shaw.

This course surveys the history of modern art in the U.S. from its international prominence during the 1950s and then to its alleged replacement by "postmodernism." We will explore relation of this art to historical processes of modernization (industrialization, urbanization, technological development, the rise of mass media and mass markets, etc.) and to the economic polarization, social fragmentation, political conflict, and myriad cultural changes these developments entailed.

Undergraduate Seminars & Independent Study

SM 301. (AFRC303, CINE300, VLST301) Undergraduate Seminar. (C) Distribution Course in Arts & Letters. Class of 2009 & prior only. Meister, Holod, Brownlee, Poggi, Haselberger, Kuttner, Davis, Maxwell, Cole, Pittman, Silver, Beckman, Leja, Shaw, Dombrowski, Ousterhout. Undergraduate Major Preference. Topic varies.

397. Senior Project in Architectural History. (C) Holod. Permission of instructor required.

Topic Varies

398. Senior Thesis. (E) Prerequisite(s): Permission of instructor required. See department for appropriate section numbers.

399. Independent Study. (C) Distribution Course in Arts & Letters. Class of 2009 & prior only. See department for appropriate section numbers.

Intermediate Courses

412. Indian Temple Architecture. (C) Meister.

The history of Hindu temple architecture from A.D. 400-1400, concentrating on the means by which a "language" for symbolic architecture was developed. Lab sessions with photographs as well as lectures will be included.

417. (COML417) Later Islamic Art and Architecture. (M) Distribution Course in Arts & Letters. Class of 2009 & prior only. Holod.

Istanbul, Samarkand, Isfahan, Cairo and Delhi as major centers of art production in the fourteenth to seventeenth centuries. Attention will be given to urban and architectural achievement as well as to the key monuments of painting and metalwork. The visual environment of the "gunpowder empires".

422. (AAMW422, NELC422) Art of the Ancient Near East. (C) Distribution Course in Arts & Letters. Class of 2009 & prior only. Pittman.

Emphasis on monumental art work of the Ancient Near East as the product of cultural and historical factors. Major focus will be on Mesopotamia from the late Neolithic to the Neo-Assyrian period, with occasional attention to related surrounding areas such as Western Iran, Anatolia, and Syria.

425. (AAMW425) Art of Ancient Iran. (C) Pittman.

This course offers a survey of ancient Iranian art and culture from the painted pottery cultures of the Neolithic era to the monuments of the Persian Empire. The format is slide illustrated lecture.

427. (AAMW427, CLST427) Roman Sculpture. (M) Distribution Course in Arts & Letters. Class of 2009 & prior only. Kuttner.

Survey of the Republican origins and Imperial development of Roman sculpture - free-standing, relief, and architectural - from ca. 150 BC to 350 AD. We concentrate on sculpture in the capital city and on court and state arts, emphasizing commemorative public sculpture and Roman habits of decorative display; genres examined include relief, portraits, sarcophagi, luxury and minor arts (gems, metalwork, coinage). We evaluate the choice and evolution of styles with reference to the functions of sculptural representation in Roman culture and society.

431. (AAMW431) Early Christian and Byzantine Architecture. (C) Distribution Course in Arts & Letters. Class of 2009 & prior only. Ousterhout.

Architecture and its decoration from Early Christian times in East and West until the sixth century A.D., and in the Byzantine lands until the Turkish Conquest.

432. Early Medieval Architecture. (M) Maxwell.

Selected problems in pre-Carolingian, and Ottonian architecture. The course will be conducted as a colloquium, focusing on current issues and methodologies for dealing with them. A reading knowledge of French, German, or Italian is desirable.

441. Medieval Architecture. (M) Maxwell.

442. Medieval Art in Italy to 1400. (M) Distribution Course in Arts & Letters. Class of 2009 & prior only. Maxwell.

A survey of sculpture, painting, and architecture in Italy from c. 300 to 1400.

473. (DTCH473, HIST407, RELS415) Baroque Painting in Northern Europe. (M) Distribution Course in Arts & Letters. Class of 2009 & prior only. Silver.

Emphasis on the "Golden Age" of painting traditions of Holland and Flanders from the outset of the Dutch Revolt in the 1560s to the French invasions around 1670. Principal artists include: Pieter and Jan Brueghel, Rubens, Van Dyck, Goltzuis, Hals, Rembrandt, Ruisdael, Vermeer, and Steen. Attention to the rise of pictorial genres: landscape, still life, tavern scenes, portraiture, as well as relationship of art to the rise of Absolutist rulers, religious conflicts, and the Thirty Years War.

500-Level Seminars

SM 500. Problems of Interpretation. (L) Silver.

Consideration of the problems of definition, analysis, and interpretation of artworks, chiefly painting, sculpture and graphic arts. Topics for consideration will include: the changing status of the artist, sites of visual display, the relationship between art and authority, the representation of cultural difference (including both national/ethnic and gender difference), and the "art for art's sake: purposes of "modernism."

Requirements will consist of short analytical papers on visual images as well as on class readings, comprised of some primary texts and samples of scholarship. Principal texts will derive from the Open University series "Art and its Histories" (Yale University Press).

SM 501. (AFRC501, SAST502) Museum Methods. (M) Staff.

Topic varies. Organized in cooperation with local museums and collections.

SM 503. Origins of Graphic Art. (M) Silver.

History of prints in the period from about 1400 to Albrecht Durer (d 1528). Relation of early Northern and Italian woodcuts, engravings, and etchings to contemporary art forms - sculpture, painting.

Topic varies.

SM 504. (AAMW504) Structural Archaeology. (C) Staff.

A proseminar designed to acquaint the participants with the physical evidence of buildings. It treats the properties of pre-modern building materials, their static and dynamic behavior, their contexts and reasons for their use, and the means for their procurement and working. It considers the methodologies for the historical interpretation of physical evidence, including the recording, analysis, and presentation of evidence, determining the date and original form of buildings, their sequence of construction, and their subsequent modifications. Each participant carries out a small-scale field exercise. No prerequisites.

SM 511. Ukiyo-e: Japanese Prints and Paintings of the "Floating World". (M) Davis.

Study Japanese woodblock prints from the seventeenth through the twentieth century. For most of the course, we will be concerned with prints from the Edo, or Tokugawa, period (1615-1868) in the style known as "ukiyo-e" ("images of the floating world") and the culture that produced them, but in the final weeks we will also consider the continuation and adaptation of woodblock printing in modern print movements. Study of prints at the Philadelphia Museum of Art and other local collections.

SM 512. (SAST512) Proseminar in Indian Art. (C) Meister.

Topic varies.

SM 513. Pro-Seminar in East Asian Art. (C) Davis.

Topic varies.

SM 514. (SAST505) Aspects of Indian Art. (C) Meister.

Aspects of sculpture, painting, iconography, or architecture in the Indian sub-continent. Topic varies.

SM 515. (SAST503) Aspects of Indian Architecture. (M) Meister.

Indian temples explored in terms of the morphology of a symbolic architecture. Topic varies.

SM 516. (AAMW516) Islamic Epigraphy. (M) Holod.

Topic varies.

SM 517. (AAMW517) The Islamic City. (C) Holod.

Approaches to the study of the City in the Islamic World.

SM 518. (AAMW518, NELC617) Art of Iran. (M) Holod.

Iranian art and architecture of the Parthian, Sassanian and Islamic periods, with particular emphasis on regional characteristics in the period. Different themes are explored each time the course is offered. In the past, these have been Ilkhanid and Timurid painting, the city of Isfahan, metropolitan and provincial architecture in the fourteenth century.

SM 519. (AAMW519) Art of Andalusia. (M) Holod.

A discussion of the arts of the Islamic period in the countries of the western Mediterranean. The particular focus is the art of Muslim Spain (Andalusia), dealing with the importance of its architectural and artistic achievements for the art of the western Mediterranean.

SM 521. (AAMW521, CLST521) Proseminar in Classical Art. (M) Kuttner.

Topic varies.

No prerequisite. Open to advanced undergraduates with permission of the instructor.

SM 522. (AAMW522) Art of the Ancient Near East. (M) Pittman.

Topic Varies

SM 525. (AAMW525, CLST525) Aegean Bronze Age. (C) Distribution Course in Hist & Tradition. Class of 2009 & prior only. Betancourt.

Topic Varies.

SM 526. (CLST526) Material & Methods in Mediterranean. (C) Kuttner.

The art of Greece and its neighbors from the time of Alexander the Great to Roman dominion of the Mediterranean (c. 323 to 31 B.C.). Focus on painting and sculpture from major centers such as Alexandria and Pergamon.

SM 527. (AAMW527) Proseminar in Classical Architecture. (C) Haselberger.

Topic Varies

SM 528. (AAMW528, CLST528) Proseminar in Roman Architecture. (M) Haselberger.

Topic varies.

SM 529. (AAMW529) Vitruvian Studies. (C) Haselberger.

Topic Varies.

SM 541. (HIST536, RELS536) Topics in Medieval Art. (M) Maxwell.

Topic varies.

SM 542. (AAMW542) Early Medieval Architecture. (M) Maxwell.

Colloquium on selected problems in the history of Western European architecture from the seventh century to the dawn of the Romanesque.

Topic varies.

SM 543. Topic in Byzantine Art. (C) Ousterhout.

Topic Varies

SM 552. Proseminar in Renaissance/Baroque Art. (C) Cole.

Topic Varies.

SM 562. Northern Renaissance Art. (M) Silver.

Topic varies.

SM 579. (DTCH579, GRMN589) Seminar in Baroque Art. (M) Silver.

Topic varies.

SM 580. Neoclassical Architecture. (M) Haselberger.

This proseminar will explore the architecture of the Neoclassical century (ca. 1750-1850), the "true style", as it made its appearance all over Europe and parts of North America, with a new revival from the 1890s to the 1940s. We will do research on the intellectual preconditions and key treatises (e.g., Laugier, Stuart and Revett) as well as on selected

monuments, some of them right in Philadelphia (e.g., Second Bank; Water Works; PMA). Field trips and practical instructions of analysis. No prerequisites.

SM 581. Modern Architectural Theory. (C) Brownlee.

A survey of architectural theory from the mid-eighteenth century to the present. The discussion of original writings will be emphasized.

SM 582. Proseminar in Modern Architecture. (C) Brownlee.

Topic varies.

SM 585. Proseminar in Nineteenth-Century Art. (C) Staff.

Topic varies.

SM 586. (COML586) Proseminar in Twentieth-Century Art. (C) Distribution Course in Arts & Letters. Class of 2009 & prior only. Poggi.

Topic varies.

SM 588. Proseminar in American Art. (M) Leja, Shaw.

Topic Varies.

SM 589. Proseminar in Contemporary Art. (M) Distribution Course in Hist & Tradition. Class of 2009 & prior only. Staff.

Topic varies.

SM 599. (SAST516) Photo Archival Studies. (M) Meister.

Topic Varies

600-Level Courses

SM 603. Prints & Printmakers. (C) Silver.

SM 610. Post War Japanese Art. (M) Davis.

Mizoguchi Kenji, Ozu Yasujiro, and Kurosawa Akira are recognized today as three of the most important and influential directors in Japanese cinema. In their films of the late 1940s and 1950s, these directors focused upon issues surrounding the human condition and the perception of truth, history, beauty, death, and other issues of the postwar period. This course will place their films in period context, and will pay particular attention to the connections to other visual media, such as painting, photography, and printmaking, as well as to the modern concepts of "art" and "history" in the cinematic context. How three directors of the 1980s and 1990s - Itami Juzo, Takeshi Kitano, and Miyazaki Hayao - also took up these issues, and referred to the "big three" will be discussed at the end of the course.

SM 611. Art in India. (C) Meister.

A survey of sculpture, painting and architecture in the Indian sub-continent from 2300 B.C. to the nineteenth century. An attempt to explore the role of tradition in the broader history of art in India.

SM 612. (SAST501) Indian Temple Architecture. (C) Meister.

The wooden architecture of ancient India's cities is represented in relief carvings from Buddhist religious monuments of the early centuries A.D. and replicated in remarkable excavated cave cathedrals. This course will trace that architectural tradition, its transformation into a symbolic vocabulary for a new structure, the Hindu temple, and the development of the temple in India from ca. 500-1500 A.D.

SM 613. (EALC557) Arts of Japan. (K) Davis, Chance.

This course will introduce the major artistic traditions of Japan, from the Neolithic period to the present, and teach the fundamental methods of the discipline of art history. Our approaches will be chronological, considering how the arts developed in and through history, and thematic, discussing how art and architecture were used for philosophical, religious and material ends. Special attention will be given to the places of Shinto, the impact of Buddhism, and their related architectures and sculptures; the principles of narrative illustration; the changing roles of aristocratic, monastic, shogunal and merchant patronage; the formation of the concept of the 'artist' over time; and the transformation of tradition in the modern age.

L/R 614. (EALC127, EALC527) Arts of China. (M) Steinhardt, Davis.

The goals of this course are to introduce the major artistic traditions of China, from the Neolithic period to the present and to teach the fundamental methods of the discipline of art history. Our approaches will be chronological, considering how the arts developed in and through history, and thematic, discussing how art and architecture were used for philosophical, religious and material ends. Topics of study will include; Shang bronzes; Han concepts of the afterlife; the impact of Buddhism; patronage and painting; the landscape tradition; the concept of the literatus; architecture and garden design; the "modern" and 20th-century artistic practices; among others.

615. Japanese Painting. (M) Davis.

An investigation of Japanese painting and practice from the earliest pictorial representations through the late twentieth century. Painting style and connoisseurship will form the basis of analysis, and themes such as landscape, narrative, and the expression of cultural identities in painting, will be considered in the context of larger social and cultural issues. Topics include: tomb painting, Heian development of "yamato-e," ink painting and the adaptation of Chinese styles, the expansion of patronage in the 18th century, and the turn toward internationalism in the late 19th and 20th centuries. May include visits to the PMA or other local collections, as available.

616. (ARTH216, EALC227, EALC627) Chinese Painting. (M) Davis.

Study of Chinese painting and practice from the earliest pictorial representation through the late twentieth century. Painting style forms the basis of analysis, and themes such as landscape and narrative will be considered with regard to larger social and cultural issues. The class will pay particular attention to the construction of the concepts of the "artist" and "art criticism" and their impact on the field into the present. Visits to look at paintings at the University of Pennsylvania Museum, PMA and/or local collections will be offered when possible.

SM 617. (AAMW616, COML619) Islamic Civilization & Visual Culture. (C) Holod.

A one-semester survey of Islamic art and architecture which will examine visual culture as it functions within the larger sphere of Islamic culture in general. Particular attention will be given to relationships between visual culture and literature, using specific case studies, sites or objects which may be related to various branches of Islamic literature, including historical, didactic, philosophical writings, poetry and religious texts. All primary sources will be available in English translation.

618. (ARTH218) Early Modern Japanese Art and the City of Edo. (M) Davis.

Study of the major art forms and architecture of Tokugawa (or Edo) period (1603-1868). In this course, we will consider how the arts of this era occur within an increasingly urban and modern culture, particularly with regard to the city of Edo. Issues of the articulation of authority in the built environment, the reinvention of classical styles, and patronage, among others.

May include visits to the PMA, University Museum, or other local collections, as available.

SM 620. (AAMW620) Greek Art & Architecture. (A) Haselberger, Kuttner.

An intensive introduction to the art and architecture of the Greek World from Geometric to Hellenistic times, utilizing artifacts of the University Museum. Variable emphasis on topics ranging from stylistic innovation and persistence, commemorative genres, narrative, artistic program, patronage to tectonic structure, concepts of order and decoration, proportion, space, urbanism, and Vitruvian theories.

L/R 621. (AAMW621, ARTH221) Roman Art & Architecture. (B) Kuttner, Haselberger.

An intensive introduction to the art and architecture of Rome and her empire from Republican and later Hellenistic to Constantinian times. Variable emphasis on topics ranging from major genres, styles, and programs of commemorative and decorative art, historical narrative, and political iconography to building types and functions and the specific Etrusco-Roman notion of space, land division, and city planning.

SM 622. Minoan, Cycladic, and Mycenaean Art. (C) Shank.

This course is designed to give the student an overview of the cultures of the Aegean Bronze Age. The art and architecture of Crete, the Cyclades and the Mainland of Greece will be examined in chronological order, with an emphasis on materials and techniques. In addition, larger issues such as the development of social complexity and stratification, and the changing balance of power during the Aegean Bronze Age will be examined. There are two texts for the course: Sinclair Hood's *The Arts in Prehistoric Greece* and Donald Preziosi and Louise Hitchcock's *Aegean Art and the Architecture*.

SM 623. (AAMW623) Egyptian Art. (M) Pittman.

Survey of the art of Ancient Egypt from the Predynastic Period through the New Kingdom. Emphasis on major monuments of architecture, sculpture, relief and painting; questions stylistic change and historical context.

SM 624. (AAMW424) Art of Egypt & Mesopotamia. (M) Pittman.

625. (ARTH225) Greek Architecture and Urbanism. (B) Haselberger.

Introduction to the art of building and city planning in the ancient Greek world, 7th-1st c. BC. Emphasis on concepts of organizing space, on issues of structure, materials, decoration, proportion, and the Mycenaean and eastern heritage as well as on theory and practice of urbanism as reflected in ancient cities (Athens, Pergamon, Alexandria) and writings (Plato, Aristotle, and others). Excursions to the Penn Museum and Philadelphia. No prerequisites.

SM 626. (AAMW626) Roman Architecture and Urbanism. (M) Haselberger.

Introduction to the art of building and city planning in the Roman world, 6th c. BC - 2nd c. AD. Emphasis on concepts of organizing space, on issues of structure, materials, decoration, proportion, and the Etruscan and Greek heritage as well as on theory and practice of urbanism as reflected in ancient cities (Rome, Ostia, Roman Alexandria, Timgad) and writings (Vitruvius, and others). Excursions to the Penn Museum and Philadelphia. No prerequisites.

SM 627. (AAMW627) Neoclassical Architecture. (C) Haselberger.

An intensive introduction to the architecture of the Neoclassical century (ca. 1750-1850), as it made its appearance all over Europe and parts of North America. Following an exploration of the roots and intellectual preconditions of this "true style," a selection of major monuments in France, Germany, Britain, and the USA will be analyzed as well as some forms of neoclassical revival in the early decades of the 20th century. Field trips to the Second Bank Building and the Art Museum in Philadelphia. no prerequisites.

SM 640. Medieval Art. (C) Maxwell.

An introductory survey, this course investigates painting, sculpture, and the "minor arts" of the Middle Ages. Students will become familiar with selected major monuments of the Late Antique, Byzantine, Carolingian, Romanesque, and Gothic periods, as well as primary textual sources. Analysis of works emphasizes the cultural context, the thematic content, and the function of objects. Discussions focus especially on several key themes: the aesthetic status of art and the theological role of images; the revival of classical models and visual modes; social rituals such as pilgrimage and crusading; the cult of the Virgin and the status of women in art; and, more generally, the ideology of visual culture across the political and urban landscapes.

641. (ARTH241) Byzantine Art and Architecture. (C) Ousterhout.

This course surveys the arts of Byzantium from the fall of Rome to the fall of Constantinople in 1453. Study of major monuments, including icons, mosaics, architecture, and ivories will provide us with an overview of this rich artistic culture. We will pay special attention to the role of the Orthodox Church and liturgy in the production and reception of art works. Weekly recitation sections will focus on selected major issues, such as the relationship of art to the Holy, the uses and abuses of Iconoclasm, and imperial patronage. The course will also grapple with the Empire's relationship to other cultures by looking at the impact of the Christian Crusades and Moslem invasions - as well as Byzantium's crucial impact on European art (e.g., in Sicily, Spain).

642. (ARTH242) Introduction to Medieval Architecture. (C) Maxwell.

This course provides an introduction to the built environment of the Middle Ages. From the fall of Rome to the dawn of the Renaissance, a range of architectural styles shaped medieval daily life, religious experience and civic spectacle. We will become familiar with the architectural traditions of the great cathedrals, revered pilgrimage churches, and reclusive monasteries of western Europe, as well as castles, houses, and other civic structures. We will integrate the study of the architecture and with the study of medieval culture, exploring the role of pilgrimage, courts and civil authority, religious reform and radicalism, crusading and social violence, and rising urbanism. In this way, we will explore the ways in which the built environment profoundly affected contemporary audiences and shaped medieval life.

SM 652. Art in the Time of Michelangelo. (C) Cole.

An introductory survey of late Renaissance Italy, with an emphasis on drawing, painting, sculpture, and architecture in the major cultural centers. The course will cover works by Michaelangelo, Leonardo da Vinci, Raphael, and Titian, among others.

SM 655. Italian Renaissance Art. (C) Cole.

Survey of the visual arts in Italy in the fourteenth, fifteenth, and sixteenth centuries, with emphasis on painting, sculpture and architecture in the major cultural centers. Topics may include the origins of modern urbanism, the rise of art theory, the art of the courts, and the role of art in the religious conflicts that ended the period. The course will devote attention to Donatello, Leonardo, Michelangelo, and Titian, among other artists.

SM 656. Italian Renaissance and Baroque Architecture. (C) Cole.

An introductory survey of architecture on the Italian peninsula, ca. 1300-1750. The course will cover both standard types (palaces, churches, squares) and distinctive individual monuments. Topics may include urban planning, garden and fountain design, and the relation of practice to theory.

SM 660. Northern Renaissance Art. (M) Silver.

Survey of the principal developments in Northern Europe during the "early modern" period, i.e. the transition from medieval to modern art-making during the fifteenth and sixteenth centuries. Principal attention to painting and graphics with additional consideration of developments in sculpture, particularly in the regions of the Netherlands and German-speaking Europe. Attention focused on the works of the following artists: Van Eyck, Bosch, Durer, Holbein, Bruegel, and on topics such as the rise of pictorial genres, urban art markets, Reformation art and art for the dynastic courts of emerging nation-states.

SM 661. Netherlandish Art. (M) Silver.

Dutch and Flemish painting in the 15th and 16th centuries with special emphasis on the contributions of Robert Campin, Jan van Eyck and Roger van der Weyden, Bosch, and Bruegel.

SM 662. (GRMN679) German Art. (C) Silver.

This course will focus on paintings, prints, and sculptures produced in the German-speaking lands of the Holy Roman Empire from around 1350 until around 1600. Principal attention will focus on the changing role of visual culture, which begins as a principally religious imagery, centered on icons and altarpieces but evolves into an era of "art," and collecting of pictures.

670. (COML670, GRMN670) German Literary Theory & Criticism. (M) Weissberg.

Study of the major contributions of such critics as Lessing, Benjamin, Gadamer, Iser to principles of criticism with particular emphasis on such basic concepts as mimesis, illusion, and aesthetic distance.

671. (ARTH271) European Baroque Art. (C) Cole/Silver.

SM 674. (COML674, GRMN674) Topics in Aesthetic Theory. (A) Weissberg.

Are literature and the visual arts compatible "sister" arts or bitter rivals? An investigation of the often competitive relationships among verbal and visual media, focusing on the problem of constructing and representing visual art in words. Topics include: painting, sculpture, and photography; spectatorship; the ekphrastic tradition; the gendering of narrative and visual arts. Authors include: Ovid, Winckelmann, Lessing, Goethe, Hoffmann, Eichendorff, Buchner, Keller, Sacher-Masoch, Storm, Rilke, Kafka, Th. Mann, Freud. All readings and lectures in English.

SM 675. Roman Baroque Art and Architecture. (C) Cole.

An introduction to the city of Rome from the late sixteenth to the mid-eighteenth century. The course will look at works by such artists as Caravaggio, Bernini, Poussin, and Borromini, considering them in relation to the conditions in which they were originally produced and viewed.

SM 681. Early Modern Architecture. (C) Brownlee.

The history of western architecture from about 1700 until the last quarter of the nineteenth century. Topics to be considered include Palladianism, neo-classicism, the picturesque, historicism, and the search for a new style.

L/R 682. (ARTH282) Modern Architecture. (C) Brownlee.

The history of Western architecture from the late nineteenth century until the present. Topics to be considered include the Arts and Crafts movement, Art Nouveau, Expressionism, the International Style, and "Post-modernism".

SM 683. The Modern City. (C) Brownlee.

A study of the European and American city in the eighteenth, nineteenth, and twentieth centuries. Emphasis will be placed on the history of architecture and urban design, but political, sociological, and economic factors will also receive attention. The class will consider the development of London, St. Petersburg, Washington, Boston, Paris, Vienna and Philadelphia.

SM 684. Revolution to Realism: 1770-1870. (A) Staff.

The death of the revolutionary hero, the search for spiritual meaning, the "rape" of the countryside by industrialization, the anxious masculinity of romanticism, abolition and its aftermath, the quest for a national identity: these are only some of the themes that will be addressed through the art of this early modern period, as they emerged in the art of painters working in France, England and Germany. Among other things, we will analyze Jacques-Louis David's "martyr portraits" of the French Revolution; the romantic "anti-heroes" of Delacroix; Friedrich's nationalist landscapes; the fantastic visions of J.M.W. Turner and William Blake; Gericault's representations of madness; and the politicized "realism" of Gustave Courbet, the painter who would so profoundly influence the later generation of Impressionists.

685. (ARTH285) Impressionism: European Art 1870-1900. (C) Dombrowski.

French Impressionism is the centerpiece of this course, which will explore paintings, and some sculptures, produced between 1848 and 1906. We consider French, Dutch, and Scandinavian artists who painted and exhibited in Paris during these years, exploring not only their historical stature and reputation, but their contemporary relevance. We will reflect on such myths of modernism as the "misogyny" of Degas; the "obsessiveness" of Cezanne; the "primitivism" of Gauguin; and, of course, the "madness" of Van Gogh. All art is considered within the context of the social, economic and political changes that were taking place in Paris--the capital of the nineteenth--century.

SM 686. Twentieth Century Art: 1900-1945. (C) Poggi.

The art of the Twentieth century is characterized by a radical break with all preceding art. Or is it? In this course, we will study the art produced in Europe and the United States between 1900 and 1945. We will examine its innovations--in style, materials, subject matter, and philosophy--and its continuing relation to artistic traditions.

L/R 687. (ARTH287, COML688) Contemporary Art: 1945-Present. (C) Poggi.

Many people experience the art of our time as bewildering, shocking, too ordinary (my kid could do that), too intellectual (elitist), or simply not as art. Yet what makes this art engaging is that it raises the question of what art is or can be, employs a range of new materials and technologies, and addresses previously excluded audiences. It invades non-art spaces, blurs the boundaries between text and image, document and performance, asks questions about institutional frames (the museum, gallery, and art journal), and generates new forms of criticism. Much of the "canon" of what counts as important is still in flux, especially for the last twenty years. And the stage is no longer centered only on the United States and Europe, but is becoming increasingly global. The course will introduce students to the major movements and artists of the post-war period, with emphasis on social and historical context, critical debates, new media, and the changing role of the spectator/participant.

689. Contemporary Art. (C) Butterfield.

SM 691. The Road Movie. (C) Beckman.

This course will allow us to study the changing shape of the road movie genre from Bonnie and Clyde (1967) to the French feminist revenge narrative, Baise-moi (Rape me), (2000). In addition to considering the possibilities and limits of genre as a category of analysis, we will grapple with a number of questions that will persist throughout the course: What is the relationship between cinema and the automobile? Is the road trip a particularly American fantasy, and if so, what does it mean when non-U.S. filmmakers adopt the road-movie genre? Is the road movie a "masculine" genre? What role do urban and rural spaces play in the development of the genre? What happens to race/gender/sexuality/national identity in the road movie? What kinds of borders does this genre dream of crossing? Do the radical fantasies of characters within the road movie genre necessarily translate into films with radical politics?

SM 692. (GRMN692) Women and Film. (M) Beckman.

This course will introduce students to the work of mainstream and experimental women filmmakers from around the world. As we examine films from the nineteenth, twentieth and twenty-first centuries, we will consider how a counter-history of women's cinema alters more conventional versions of the medium's history, whether gender is a useful category of analysis for film studies, how women filmmakers have responded to each others' work, and how other markers of identity like race and class complicate utopian narratives of "sisters in cinema."

SM 693. History of Photography. (C) Butterfield.

A history of world photography from 1839 to the present and its relation to cultural contexts as well as to various theories of the functions of images. Topics discussed in considering the nineteenth century will be the relationship between photography and painting, the effect of photography on portraiture, photography in the service of exploration, and photography as practiced by anthropologists; and in considering the twentieth century, photography and abstraction, photography as a "fine art", photography and the critique of art history, and photography and censorship. Lecture/discussion, with two examinations and three papers.

SM 695. American Art before 1865. (M) Shaw, Leja.

696. (ARTH296) American Art: 1865-1968. (M) Leja, Shaw.

This course surveys the history of modern art in the U.S. from its international prominence during the 1950s and then to its alleged replacement by "postmodernism." We will explore relation of this art to historical processes of modernization (industrialization, urbanization, technological development, the rise of mass media and mass markets, etc.) and to the economic polarization, social fragmentation, political conflict, and myriad cultural changes these developments entailed.

700-Level Courses

SM 701. Seminar in Method in the History of Art. (M) Staff.

Topic varies.

SM 710. Seminar in Indian Architecture. (M) Meister.

Topic varies.

Architecture and architectural sculpture of the Indian sub-continent explored in terms of its morphology and symbolism. Students make use of the resources of the South Asia Art Archive.

SM 711. (SAST711) Seminar in Indian Art. (C) Meister.

Topic varies.

SM 713. Seminar in East Asian Art. (C) Davis.

Topic varies.

SM 716. (AAMW716) Seminar in Islamic Art. (C) Holod.

Topic varies.

SM 717. (AAMW717) City in the Islamic World. (C) Holod.

Topic varies.

SM 718. (AAMW718) Seminar in Islamic Architecture. (C) Holod.

Topic varies.

SM 719. (AAMW719) Islamic Archaeology. (M) Holod.

SM 720. (AAMW723, CLST614) Seminar in Aegean Art. (M) Betancourt, Pittman.

Topic varies.

SM 721. (AAMW721, ANCH721) Seminar in Greek Architecture. (C) Haselberger.

Topic varies.

SM 722. (AAMW722) Seminar in Bronze Art. (M) Staff.

Topic varies

SM 724. (AAMW724) Seminar in Ancient Near Eastern Art. (M) Pittman.

Topic varies.

SM 725. (AAMW725) Seminar in Neo-Assyrian Art. (C) Pittman.

Survey of the major arts of the Assyrians (ca. ninth-seventh centuries B.C.): architecture, relief sculpture, glyptic, metalwork - in the political and cultural context of the expanding Assyrian empire.

SM 726. Iconography of the Ancient Near East. (M) Pittman.

Topic varies.

SM 728. (AAMW728, CLST728) Vitruvian Studies. (C) Haselberger.

Research on Vitruvius' ten books on architecture, art, and construction. We will explore structure, sources, and intended readers of this treatise; formation of art theory and its relation to practice; statics and esthetics; Greek model vs. Italic tradition; discrepancy with the ideals of the "Augustan Revolution"; role and reception during the Renaissance and late Classical revivals (using Penn's rich collection of 16th to 20th c. Vitruvius editions); latest wave of Vitruvian scholarship. - Working knowledge of Latin, French, German helpful, but not necessary.

SM 729. (AAMW720, CLST729) Roman Architecture and Topography. (C) Haselberger.

Topic varies.

SM 730. (AAMW730) Early Christian and Byzantine Architecture. (C) Ousterhout.

Topic varies.

SM 733. (ARCH733) Glass, Technology, and the Spectacle in Contemporary Paris. (M) Fierro.

This research seminar will examine the monumental transparent buildings completed in the last two decades in Paris as part of an enormous urban revitalization known popularly as the Grands Projects. Integrated by former president Francois Mitterand, these glass buildings were endowed by ambitious symbolic aspirations: from signifying the ascent of Mitterand's Socialist party, to commemorating the French Revolution, to representing the modernization of France to the world. The course will examine ten of these transparent buildings in depth, contextualizing contemporary issues within larger histories, critical concepts, and technological aspects immediate to glass construction.

SM 742. Problems in Medieval Art. (M) Maxell.

Topic varies

SM 743. Medieval Typology and Iconography. (C) Staff.

Topic varies.

SM 752. Seminar in Renaissance and Baroque Art. (C) Cole.

Topic varies.

SM 762. (DTCH601, GRMN679) Seminar in Northern Renaissance Art. (C) Silver.

Topic varies.

SM 771. Seminar in Baroque Art. (C) Silver.

Topic varies.

SM 781. Seminar in Nineteenth-Century Architecture. (C) Brownlee.

Topic varies.

SM 782. Seminar in Twentieth-Century Architecture. (C) Brownlee.

Topic varies.

SM 784. Seminar in Nineteenth-Century Art. (C) Dombrowski.

Topic varies.

SM 785. Seminar in Twentieth-Century Art. (C) Poggi.

Topic varies.

SM 786. Seminar in American Art. (C) Shaw, Leja.

Topic varies.

SM 787. (GSOC787) Seminar in Contemporary Art. (C) Staff.

Topic varies.

SM 793. (CINE500, ENGL797) Problems in Film Studies. (M) Beckman.

Topic varies.

Program in ANCIENT STUDIES (ANCS)

101. (ARTH105, EALC003) Ancient World Cultures. (M) Distribution Course in Hist & Tradition. Class of 2009 & prior only. Pittman.

This course presents a comparative overview of the ancient civilizations around the world. It is designed as a gateway course for the many specialized courses available at Penn. Its focus is two fold: first, the various forms that ancient cultures have developed are explored and compared and second, the types of disciplines that study these courses are examined. The course has a number of guest lecturers, as well as visits to museums and libraries to examine original documents. This course meets the requirement for the Ancient Studies Minor.