ART HISTORY (ARTH)

ARTH 070 Latina/o Literature and Culture
This course offers a broad introduction to the study of Latina/o/x culture. We will examine literature, theater, visual art, and popular cultural forms, including murals, poster art, graffiti, guerrilla urban interventions, novels, poetry, short stories, and film. In each instance, we will study this work within its historical context and with close attention to the ways it illuminates class formation, racialization, and ideologies of gender and sexuality as they shape Latino/a/x’s experience in the U.S. Topics addressed in the course will include immigration and border policy, revolutionary nationalism and its critique, anti-imperialist thought, Latinx feminisms, queer Latinidades, ideology, identity formation, and social movements. While we will address key texts, historical events, and intellectual currents from the late 19th century and early 20th century, the course will focus primarily on literature and art from the 1960s to the present. All texts will be in English.
Taught by: Sternad Ponce de Leon
Course not offered every year
Also Offered As: COML 070, ENGL 070, GSWS 060, LALS 060
Activity: Lecture
1.0 Course Unit

ARTH 100 Freshman Seminar
The primary goal of the freshman seminar program is to provide every freshman the opportunity for a direct personal encounter with a faculty member in a small sitting dedicated to a significant intellectual endeavor. Specific topics will be posted at the beginning of each academic year. Please see the College Freshman seminar website for information on current course offerings https://www.college.upenn.edu/node/403.
One-term course offered either term
Also Offered As: CIMS 016, ENGL 017, URBS 106
Activity: Seminar
1.0 Course Unit
Notes: For Freshmen Only

ARTH 101 World Art and Civilization Before 1400
This course serves as a double introduction to the History of Art. First it is a survey of the ancient world that lays the foundation for the History of Art across the whole Eastern Hemisphere. Across this enormous timespan and geographical spread, an emphasis will be placed on moments of interaction, as well as analogies. Secondly, through this overview of the Ancient world up to around 1400, the basic skills that serve the student in the study of the History of Art will also be developed: close looking, understanding plans, the basics of iconography, questions of stylistic development, among others. This course fulfills Sector III: Arts and Letters and counts towards the History of Art major and minor requirements.
For BA Students: Arts and Letters Sector
Course usually offered in fall term
Activity: Lecture
1.0 Course Unit

ARTH 102 World Art: 1400 to Now
This course is an introduction to the visual arts in a global context over the period from the early 1400s to the present. The content of the class varies according to the expertise of the instructors but will introduce students to selected and significant moments in artistic production in both the Western and Eastern hemispheres. Offering a broad historical overview of key techniques, movements, and artists, this course will cover aspects of art production around the world during an era of increasing economic exchange, colonization, and industrialization. Looking at painting, sculpture, architecture, and prints, as well as new media such as photography and film, the course will respond to the following questions: How does artistic practice change in this period? Who owns art? What is the role of the artist in society, and where is art made, exhibited, and consumed? Other topics to be covered are art's crucial role in the period's political debates and social transformations, including modernization and technological advances, as well as art criticism's import in forming public opinion. An introduction to art history, this course offers a wholly new perspective on the arts and cultures in this era of artistic innovation. This course fulfills Sector III: Arts and Letters and counts towards the History of Art major and minor requirements.
For BA Students: Arts and Letters Sector
Taught by: Dombrowski, Kim, Shaw, Davis
Course usually offered in spring term
Also Offered As: VLST 232
Activity: Lecture
1.0 Course Unit

ARTH 103 Art and Civilization in East Asia
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 Penn Museum or the Philadelphia Museum of Art.
For BA Students: Arts and Letters Sector
Taught by: Davis, Steinhardt
Course not offered every year
Also Offered As: EALC 013, VLST 233
Activity: Lecture
1.0 Course Unit

ARTH 104 Introduction to Art in South Asia
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 and diverse. This course introduces 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.
For BA Students: Arts and Letters Sector
Course not offered every year
Also Offered As: SAST 200, SAST 500, VLST 234
Activity: Lecture
1.0 Course Unit
ARTH 106 Architect and History
The built environment shapes our lives and this course tackles its underpinning design principles and qualities as well as social and cultural contexts. It is an interpretative look at the built environment or, more precisely, at the ways in which monuments and cities are designed, represented, perceived, and construed over time. It introduces students to the interrelated fields of architecture, art history, and urbanism and explores great architectural monuments and cities from the modern to the ancient period, from the US across Europe and from the Mediterranean to Asia. We will assess the built environment as culturally meaningful form and examine a body of historical and cultural material relevant to its interpretation. In doing so, the course seeks to foster a critical understanding of the cultural and artistic processes that have influenced architectural and urban design. The focus will be on understanding these works as results of skilled workmanship as well as social and cultural products. We will tackle ancient and modern perceptions of these monuments and cities by analyzing form, design, structure and by addressing their perceptual qualities through 3D reconstructions and virtual environments, as well as sketchbook assignments. This course fulfills Sector IV, Humanities and Social Sciences. It cannot be taken pass/fail and must be taken for a regular grade. All assignments (6 sketchbook assignments and 2 papers) have to be completed and both exams attended, in order to pass the course.
For BA Students: Humanities and Social Science S
Taught by: Zarmakoupi
Course usually offered in fall term
Activity: Lecture
1.0 Course Unit

ARTH 107 Television and New Media
How and when do media become digital? What does digitization afford and what is lost as television and cinema become digitized? As lots of things around us turn digital, have we started telling stories, sharing experiences, and replaying memories differently? What has happened to television and life after New Media? How have television audiences been transformed by algorithmic cultures of Netflix and Hulu? How have (social) media transformed socialities as ephemeral snaps and swiped intimacies become part of the "new" digital/phone cultures? This is an introductory survey course and we discuss a wide variety of media technologies and phenomena that include: cloud computing, Internet of Things, trolls, distribution platforms, optical fiber cables, surveillance tactics, social media, and race in cyberspace. We also examine emerging mobile phone cultures in the Global South and the environmental impact of digitization. Course activities include Tumblr blog posts and Instagram curations. The final project could take the form of either a critical essay (of 2000 words) or a media project.
Taught by: Mukherjee
Course usually offered in spring term
Also Offered As: CIMS 103, COML 099, ENGL 078
Activity: Lecture
1.0 Course Unit

ARTH 108 World Film History to 1945
This course surveys the history of world film from cinema's precursors to 1945. We will develop methods for analyzing film while examining the growth of film as an art, an industry, a technology, and a political instrument. Topics include the emergence of film technology and early film audiences, the rise of narrative film and birth of Hollywood, national film industries and movements, African-American independent film, the emergence of the genre film (the western, film noir, and romantic comedies), ethnographic and documentary film, animated films, censorship, the MPPDA and Hays Code, and the introduction of sound. We will conclude with the transformation of several film industries into propaganda tools during World War II (including the Nazi, Soviet, and US film industries). In addition to contemporary theories that investigate the development of cinema and visual culture during the first half of the 20th century, we will read key texts that contributed to the emergence of film theory. There are no prerequisites. Students are required to attend screenings or watch films on their own.
For BA Students: Arts and Letters Sector
Taught by: Decherney
One-term course offered either term
Also Offered As: CIMS 101, COML 123, ENGL 091
Activity: Lecture
1.0 Course Unit

ARTH 109 World Film History 1945-Present
Focusing on movies made after 1945, this course allows students to learn and to sharpen methods, terminologies, and tools needed for the critical analysis of film. Beginning with the cinematic revolution signaled by the Italian Neo-Realism (of Rossellini and De Sica), we will follow the evolution of postwar cinema through the French New Wave (of Godard, Resnais, and Varda), American movies of the 1950s and 1960s (including the New Hollywood cinema of Coppola and Scorsese), and the various other new wave movements of the 1960s, 1970s and 1980s (such as the New German Cinema). We will then selectively examine some of the most important films of the last two decades, including those of U.S. independent film movement and movies from Iran, China, and elsewhere in an expanding global cinema culture. There will be precise attention paid to formal and stylistic techniques in editing, mise-en-scene, and sound, as well as to the narrative, non-narrative, and generic organizations of film. At the same time, those formal features will be closely linked to historical and cultural distinctions and changes, ranging from the Paramount Decision of 1948 to the digital convergences that are defining screen culture today. There are no prerequisites. Requirements will include readings in film history and film analysis, an analytical essay, a research paper, a final exam, and active participation.
For BA Students: Arts and Letters Sector
Taught by: Corrigan
One-term course offered either term
Also Offered As: CIMS 102, COML 124, ENGL 092
Activity: Lecture
1.0 Course Unit
Notes: Fulfills the Arts and Letters Sector (All Classes)
ARTH 110 What is Modern Art?
Modern art is not easily defined. Among its manifold practices, we find the rise of abstraction, paintings that pretend to show nothing but an instant, dreams and erotic desires set free for everyone to see, and everyday objects elevated to the status of sculpture. At key moments, "Art" itself was declared dead, then resurrected as the solution to the social problems of the era, forming a highly ambivalent relationship to the sphere of politics and history. Paper was cut and glued, oil paint dripped and thrown, and every thinkable material marshalled into the processes of fabrication, including the artist's body itself. Artistic training became less relevant, and the novelty of idea was elevated over skill. We will cover the development of Modernism broadly, from the 1860s to the 1960s, introducing many of the best-known figures (like Monet, Van Gogh, Duchamp, and Picasso) and movements (like Impressionism, Cubism, Dada, and Surrealism). Europe and North America will be the focus, but we will frequently look to global developments as well and analyze art made in colonial and diasporic conditions. The standard narratives of Modernism will be questioned at every turn, and artists of color, diverse gender and sexual orientations, as well as national and economic backgrounds studied in depth as well.
Taught by: Dombrowski
Activity: Lecture
1.0 Course Unit

ARTH 127 The Material Past in a Digital World
The material remains of the human past -objects and spaces- provide tangible evidence of past people's lives. Today's information technologies improve our ability to document, study, and present these materials. But what does it mean to deal with material evidence in a virtual context? In this class, students will learn basic digital methods for studying the past while working with objects, including those in the collections of the Penn Museum. This class will teach relational database design and 3D object modeling. As we learn about acquiring and managing data, we will gain valuable experience in the evaluation and use of digital tools. The digital humanities are a platform both for learning the basic digital literacy students need to succeed in today's world and for discussing the human consequences of these new technologies and data. We will discuss information technology's impact on the study and presentation of the past, including topics such as public participation in archaeological projects, educational technologies in museum galleries, and the issues raised by digitizing and disseminating historic texts and objects. Finally, we will touch on technology's role in the preservation of the past in today's turbulent world. No prior technical experience is required, but we hope students will share an enthusiasm for the past.
Also Offered As: ANTH 127, CLST 127, HIST 127, NELC 187
Activity: Lecture
1.0 Course Unit

ARTH 180 Introduction to Queer Art
It's no exaggeration to note that queers have long been at the forefront of innovation in the arts, and that the arts, generally, have been a comfortable home for queers, even at moments when society at large was distinctly hostile. In fact the concepts of modern art and homosexuality that we use today are twins, for they were both founded in the third quarter of the 19th century and grew up together. Introduction to Queer Art thus begins with the coining of the word "homosexual" in 1869, and surveys how painting, sculpture, poetry, music, and film shifted in response to that development. Along the way, we will work towards answering two related questions: 1) Why were queers creators largely responsible for the introduction of modernity in the arts, and 2) why do we find so often that queer social and political dissent found form in, and as, aesthetic dissent as well? In creating new forms for art that often seem far removed from any traditional definition of sexuality, queer artists pushed the boundaries of normativity, leading to new ways of seeing, hearing, feeling and thinking that often dared to encode queer meanings as part of their formal innovation. Were queer artists driven by a utopian hope that in a more modern world, the egregious homophobia/transphobia of the past would finally be no more? And finally we will ask about the social and political usefulness of forms of queer political dissent if those forms still remain illegible as queer to a wider audience. Throughout, new methods informed by queer, gender, and critical race theory will be utilized.
Taught by: Katz
Course usually offered in fall term
Also Offered As: GSWS 180
Activity: Lecture
1.0 Course Unit

ARTH 212 Cities and Temples in Ancient India
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.
Taught by: Meister
Course not offered every year
Also Offered As: ARTH 612, SAST 201, SAST 501
Activity: Lecture
1.0 Course Unit

ARTH 213 Arts of Japan
This course introduces the major artistic traditions of Japan, from the Neolithic period to the present, and teaches the fundamental methods of the discipline of art history. 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.
Taught by: Davis
Course not offered every year
Also Offered As: ARTH 613, EALC 157, EALC 557
Activity: Lecture
1.0 Course Unit
ARTH 214 Arts of China
A broad survey of Chinese architecture, sculpture, and painting from the Neolithic age through the nineteenth century. Topics include excavated material from China's Bronze Age, Chinese funerary arts, Buddhist caves and sculpture (including works in the University Museum), the Chinese city, the Chinese garden, and major masterpieces of Chinese painting. Prerequisite: Graduate students may take this course as EALC 527 and should see the instructor to discuss additional requirements for graduate credit.
Taught by: Steinhardt, Davis
One-term course offered either term
Also Offered As: ARTH 614, EALC 127, EALC 527
Activity: Lecture
1.0 Course Unit

ARTH 217 Chinese Painting
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 are considered with regard to larger social and cultural issues. The class pays 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.
Taught by: Steinhardt
Course not offered every year
Also Offered As: ARTH 617, EALC 227, EALC 627
Activity: Lecture
1.0 Course Unit
Notes: Also fulfills General Requirement in History & Tradition for Class of 2009 and prior.

ARTH 218 Art and Architecture in Ancient Egypt
This course will be an introduction to the art, architecture and minor arts that were produced during the three thousand years of ancient Egyptian history. This material will be presented in its cultural and historical contexts through illustrated lectures and will include visits to the collection of the University Museum.
Taught by: Silverman
Course not offered every year
Also Offered As: AAMW 618, ANCH 068, ARTH 618, NELC 068, NELC 668
Activity: Lecture
1.0 Course Unit

ARTH 220 The Ancient Maya: Integrating Material, Text, and Image
Ancient Maya studies is one of the most dynamic and innovative fields in world archaeology today. Emerging as a true historical archaeology only in the past three decades, the decipherment of Maya script now provides a powerful complement and counterpoint to both traditional excavation data and new remote sensing technologies. Equally, the reading of images, and their interaction with texts and artifacts, forms a vital part of our interest in the broader humanistic concerns of worldview and the transcendent—where our primary interest lies in gaining access to past mentalities. This course will provide a comprehensive introduction into current knowledge of the Ancient Maya, with a recurring methodological focus on how different types of evidence are integrated to assemble a persuasive "portrait of the past." This scope of this process is unique in the ancient Americas, since only the Maya offer us the opportunity to read their own descriptions of the world two millennia or more in the past. Geographically, we will be looking at the greater Yucatan Peninsula, which today covers parts of southeastern Mexico, the whole of Guatemala and Belize, and the western extremities of Honduras and El Salvador. Since archaic times (before 1200 BCE) this has been occupied by speakers of the Mayan language group, and millions of people identified as Maya by that means continue to do so today (despite popular notions to the contrary, they have never "disappeared"). No prior knowledge of archaeology or art history is necessary. The course structure is one 3-hour session per week, consisting of a lecture followed by group discussion in seminar-style. Additionally, in Week 6 there will be a virtual tour of the new Mexico and Central American Gallery at Penn Museum. This will introduce the class to the issues of disseminating scholarship and building narratives that are accessible to the wider public.
Taught by: Martin
Course not offered every year
Also Offered As: ANTH 215, LALS 215
Activity: Lecture
1.0 Course Unit

ARTH 222 Art of Ancient Iran
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. Particular emphasis is placed on the Early Bronze Age.
Taught by: Pittman
Course not offered every year
Also Offered As: AAMW 622, ARTH 622, NELC 222, NELC 622
Activity: Lecture
1.0 Course Unit
**ARTH 225 Greek Art and Artifact**
This course surveys Greek art and artifacts from Sicily to the Black Sea from the 10th century BCE to the 2nd century BCE, including the age of Alexander and the Hellenistic Kingdoms. Public sculpture and painting on and around grand buildings and gardens, domestic luxury arts of jewelry, cups and vases, mosaic floors, and cult artefacts are discussed. Also considered are the ways in which heroic epic, religious and political themes are used to engaged viewers' emotions and served both domestic and the public aims. We discuss the relationships of images and things to space and structure, along with ideas of invention and progress, and the role of monuments, makers and patrons in Greek society.
Taught by: Bowes
Course not offered every year
Also Offered As: AAMW 625, ARTH 625, CLST 220
Activity: Lecture
1.0 Course Unit

**ARTH 226 Hellenistic and Roman Art and Artifacts**
This course surveys the political, religious and domestic arts, patronage and display in Rome's Mediterranean, from the 2nd c. BCE to Constantine's 4th-c. Christianized empire. Our subjects are images and decorated objects in their cultural, political and socio-economic contexts (painting, mosaic, sculpture, luxury and mass-produced arts in many media). We start with the Hellenistic cosmopolitan culture of the Greek kingdoms and their neighbors, and late Etruscan and Republican Italy; next we map Imperial Roman art as developed around the capital city Rome, as well as in the provinces of the vast empire.
Taught by: Kuttner
Course not offered every year
Also Offered As: AAMW 626, ARTH 626, CLST 221
Activity: Lecture
1.0 Course Unit

**ARTH 227 Introduction to Mediterranean Archaeology**
The cultures of Greece and Rome, what we call classical antiquity, span over a thousand years of multicultural achievement in the Mediterranean. This course tells the story of what it was like to live in the complex societies of ancient Greece and Rome. This story is told principally using the art, architecture, pottery and coins produced by these societies. We will examine both the bold and sexy, and the small and humble, from the Parthenon to wooden huts, from the Aphrodite of Knidos to the bones of a fisherman named Peter.
For BA Students: History and Tradition Sector
Taught by: Bowes
Course usually offered in fall term
Also Offered As: ANTH 111, ARTH 627, CLST 111
Activity: Lecture
1.0 Course Unit

**ARTH 229 Roman Architecture and Urbanism**
Architecture is the most striking legacy of Rome and the well-preserved remains of Roman buildings dominate our vision of the empire. Although Roman architecture has been studied since the Renaissance, it is only since the middle of the 20th century that it has come to be appreciated for the developments in concrete construction, which led to a revolution in the treatment of interior space and landscape architecture. Indeed, Rome's architectural revolution radically changed both cities and countryside. Romans developed a wide range of new architectural forms and technological innovations in order to meet the increasingly sophisticated and diverse needs of their society. The purpose of the course is to shed light on Roman architectural and urban projects within their social, political, religious, and physical contexts. Throughout, the emphasis will be on concepts of organizing space, issues of structure, materials, decoration and proportion, the role of architecture in Roman society, and on the varied ways that architecture was employed by individuals and communities to express and enhance their status.
Taught by: Zarmakoupi
Course not offered every year
Also Offered As: AAMW 629, ARTH 629, CLST 229
Activity: Lecture
1.0 Course Unit

**ARTH 232 Byzantine Art and Architecture**
This course offers a wide-ranging introduction to the art, architecture, and material culture of Byzantium—a Christian, predominantly Greek-speaking civilization that flourished in the Eastern Mediterranean for over a thousand years. Positioned between the Muslim East and the Latin West, Antiquity and the Early Modern era, Byzantium nurtured a vibrant and highly sophisticated artistic culture. With emphasis placed upon paradigmatic objects and monuments, we will examine an array of artistic media, from mosaic and panel painting to metalwork, ivory carving, book illumination, and embroidery. We will consider the making, consumption, and reception of Byzantine art in a variety of contexts: political, devotional, ritual, and domestic. Topics include the idea of empire and its visual articulation; court culture; the veneration of images and relics; patronage, piety, and self-representation; authorship and artistic agency; materiality and the sensory experience of art; the reception of the pagan Greco-Roman past; and the changing nature of Byzantium's interactions with neighboring cultures.
Taught by: Drpic
One-term course offered either term
Also Offered As: AAMW 632, ARTH 632
Activity: Lecture
1.0 Course Unit

**ARTH 233 Eastern Medieval Architecture**
This lecture course examines major architectural developments in the eastern Mediterranean between the 4th and 14th centuries CE. The focus is on the Byzantine Empire, with its capital at Constantinople. Lectures also devoted to related developments in the Caucasus (Armenia and Georgia), early Russia, the Balkans (Bulgaria and Serbia), Sicily and under the Normans, the Crusader states. Parallel developments in early Islamic architecture are used for comparative purposes. The course examines evidence for religious and secular buildings, as well as urbanism and settlement patterns.
Taught by: Ousterhout
Course not offered every year
Also Offered As: AAMW 633, ARTH 633
Activity: Lecture
1.0 Course Unit
ARTH 235 Introduction to Visual Culture of the Islamic World
A one-semester survey of Islamic art and architecture which examines 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 are available in English translation. For BA Students: Humanities and Social Science S
Course not offered every year
Also Offered As: AAMW 635, ARTH 635, NELC 285, NELC 685, VLST 235
Activity: Lecture
1.0 Course Unit

ARTH 237 Berlin: History, Politics, Culture
What do you know about Berlin's history, architecture, culture, and political life? The present course will offer a survey of the history of Prussia, beginning with the eighteenth century, and the unification of the small towns of Berlin and Koelln to establish a new capital for this country. It will tell the story of Berlin's rising political prominence in the eighteenth century, and its position as a center of the German and Jewish Enlightenment. It will follow Berlin's transformation into an industrial city in the nineteenth century, its rise to metropolis in the early twentieth century, its history during the Third Reich, and the post-war cold war period. The course will conclude its historical survey with a consideration of Berlin's position as a capital in reunified Germany. The historical survey will be supplemented by a study of Berlin's urban structure, its significant architecture from the eighteenth century (i.e. Schinkel) to the nineteenth (new worker's housing, garden suburbs) and twentieth centuries (Bauhaus, Speer designs, postwar rebuilding, GDR housing projects, post-unification building boom). In addition, we will read literary texts about the city, and consider the visual art and music created in and about Berlin, and focus on Berlin's Jewish history. The course will be interdisciplinary with the fields of German Studies, history, history of art, urban studies, and German-Jewish studies. It is also designed as a preparation for undergraduate students who are considering spending a junior semester with the Penn Abroad Program in Berlin. All readings and lectures in English. For BA Students: Humanities and Social Science S
Taught by: Weissberg
Course not offered every year
Also Offered As: COML 237, GRMN 237, HIST 237, URBS 237
Activity: Lecture
1.0 Course Unit
Notes: All readings and lectures in English.

ARTH 240 Medieval Art
An introductory survey, this course investigates architecture, painting, sculpture, and the "minor arts" of the Middle Ages. Students become familiar with selected major monuments of the Romanesque and Gothic periods, primarily in Western Europe as well as relevant sites around the Mediterranean. Analysis of works emphasizes the cultural context, the thematic content, and the function of objects and monuments. Discussions focus especially on several key themes: the role of luxury in the medieval west; 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. Taught by: Guerin
Course not offered every year
Also Offered As: AAMW 640, ARTH 640
Activity: Lecture
1.0 Course Unit

ARTH 245 Gothic Architecture: Gold and Stone
Key monuments of the Middle Ages, the Gothic cathedrals of Western Europe present a synthesis of the theological, economic, and social developments of the twelfth through fourteenth centuries. A harmonious marriage between technology and aesthetics, of political power and imagination, these immense and ingenious structures are as famous for their sculptural programs as they are for liturgies that animated their spaces. Students will also be introduced to local uses of Gothic in Philadelphia architecture to better understand the lived experiences of these built manifestations of transcendence. Taught by: Guerin
Course not offered every year
Also Offered As: AAMW 645, ARTH 645
Activity: Lecture
1.0 Course Unit

ARTH 250 Michelangelo and the Art of the Italian Renaissance
An introduction to the work of the Renaissance artist Michelangelo (1475-1564)-his sculptures, paintings, architecture, poetry, and artistic theory-in relation to his patrons, predecessors, and contemporaries, above all Leonardo and Raphael. Topics include artistic creativity and license, religious devotion, the revival of antiquity, observation of nature, art as problem-solving, the public reception and function of artworks, debates about style, artistic rivalry, and traveling artists. Rather than taking the form of a survey, this course selects works as paradigmatic case studies, and will analyze contemporary attitudes toward art of this period through study of primary sources. Taught by: Kim
Course not offered every year
Also Offered As: ARTH 650, ITAL 250, ITAL 650
Activity: Lecture
1.0 Course Unit
ARTH 254 Global Renaissance and Baroque
An introduction to transcultural encounters within and beyond early modern Europe, 1450-1600. Topics include: the theory and historiography of global art; artistic relations between Venice, the Byzantine and Ottoman Empires, and islands in the Eastern Mediterranean; Portugal’s overseas mercantile network in Africa and Asia; and the Baroque in Latin America, with emphasis upon Brazil. Our discussions focus on these paradigmatic case studies so as to question the language and terms we use to characterize confrontations between native and foreign, the self and the other.
Taught by: Kim
Course not offered every year
Also Offered As: ARTH 654
Activity: Lecture
1.0 Course Unit

ARTH 258 Early Modern Japanese Art and the City of Edo
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 will be raised. May include some visits to PMA, Penn Museum, or other local collections.
Taught by: Davis
Course not offered every year
Also Offered As: ARTH 658, EALC 150, EALC 550
Activity: Lecture
1.0 Course Unit

ARTH 261 Northern Renaissance Art
This course critically examines concepts traditionally associated with the Renaissance by focusing on the exchange of artistic ideas throughout the Holy Roman Empire and across different media, such as the altarpieces of Jan van Eyck, the expressive drawings of Albrecht Dürer and Hans Baldung Grien, the peasant studies of Pieter Bruegel and the prints of satirists who wished to remain anonymous. The material is organized thematically around four topics: religious art as piety and politics; antiquity as a source of tradition and imitation; the formulation of a public discourse that exposed social threats; and the distinctiveness of artistic claims of individual achievement. A motif throughout the course is the question of how the survival of fragments may be presented in museum contexts as parts standing in for an absent whole. We will also consider how historians approach designs for works of art now lost or never completed. Encouraging encounters with art and artifacts around the city, assignments focus on objects in Philadelphia collections.
Taught by: Brisman
Course not offered every year
Also Offered As: ARTH 661
Activity: Lecture
1.0 Course Unit

ARTH 262 Netherlandish Art
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. Also included are topics on the development of prints as well as the dialogue with Italian art.
Course not offered every year
Also Offered As: ARTH 662, DTCH 261
Activity: Lecture
1.0 Course Unit

ARTH 267 Latin American Art
The numerous traditions of Latin American art have been formed from the historical confluence of Indigenous, European, African, and Asian cultural traditions, each one impacting the others. This course serves as an introduction to these hybrid New World art forms and movements by both providing a large chronological sweep (1492-present) and focusing on several specific countries, including Brazil, Mexico, Cuba, Peru, and Argentina.
Taught by: Shaw, Kim
Course not offered every year
Also Offered As: ARTH 667, LALS 267, LALS 667
Activity: Lecture
1.0 Course Unit

ARTH 268 Art and Empire in India, 1750-1900
This course surveys transformations in visual culture between the Mughal and British empires in India from the mid-eighteenth through the nineteenth centuries. We shall consider changes in artistic production, patronage, publics, and viewing protocols in the contexts of the court and bazaar. We shall examine the emergence of new technologies and its impact on visual forms, media, and genres, focusing on the interplay of photography, print, and painting. We shall explore the role of institutions -the art school, the museum, and the archeological survey- and the professions and practices they engendered. We shall analyze how architecture and urban planning created new built environments and social relationships in colonial India. We shall view objects first-hand in the Penn Museum, Penn Libraries, and Philadelphia Museum of Art. This is a reading- and writing-intensive course. Students with a background in related disciplines such as literature, history, religion, anthropology, and South Asian Studies are welcome.
Taught by: Khullar
Also Offered As: ARTH 668, SAST 268, SAST 668
Activity: Lecture
1.0 Course Unit

ARTH 270 The Modern City
A study of the European and American city in the eighteenth, nineteenth, and twentieth centuries. Emphasis is placed on the history of architecture and urban design; political, sociological, and economic factors also receive attention. The class considers the development of London, St. Petersburg, Washington, Boston, Paris, Vienna and Philadelphia.
Taught by: Brownlee, D.
Course not offered every year
Also Offered As: ARTH 670, URBS 276
Activity: Lecture
1.0 Course Unit

ARTH 271 Modern Architecture, 1700-1900
The history of western architecture, ca. 1700-1900, when architecture was transformed to serve a world that had been reshaped by political and industrial revolutions. Topics to be considered include the Rococo, the English Garden, Palladianism, Romanticism, neo-classicism, the picturesque, the Greek and Gothic Revivals, and the search for a new style.
Taught by: Brownlee, D.
One-term course offered either term
Also Offered As: ARTH 671
Activity: Lecture
1.0 Course Unit
**ARTH 273 History of Photography**
A history of photography and theories of photography from 1839 to the present. Photography’s origins are rooted both in artistic desire and technological ingenuity. Some of photography’s inventors identified more as artists than engineers. At many points in the history of the medium, the question remains open whether new forms of artistic expression are driven by new technologies, or whether new technologies emerge to fulfill the desires of artistic imagination. This class will address photography’s relationship with painting, print, and drawing. It will examine the effect of photography on portraiture, landscape, depictions of motion, and abstraction. We will also investigate the changing cultural perception of photography as an artistic medium from the 19th to the 21st century.
Taught by: Vershbow
Course not offered every year
Also Offered As: ARTH 673, VLST 273
Activity: Lecture
1.0 Course Unit

**ARTH 274 Facing America**
This course explores the visual history of race in the United States as both self-fashioning and cultural mythology by examining the ways that conceptions of Native American, Latino, and Asian identity, alongside ideas of Blackness and Whiteness, have combined to create the various cultural ideologies of class, gender, and sexuality that remain evident in historical visual and material culture. We also investigate the ways that these creations have subsequently helped to launch new visual entertainments, including museum spectacles, blackface minstrelsy, and early film, from the colonial period through the 1940s.
Taught by: Shaw, Staff
Course not offered every year
Also Offered As: AFRC 294, ARTH 674, ASAM 294, CIMS 293, LALS 274
Activity: Lecture
1.0 Course Unit

**ARTH 276 Impressionism**
Impressionism opened the pictorial field to light, perception, science, modernity, bourgeoisie leisure and famously the material qualities of paint itself. This course will survey the movement’s major contexts and proponents—Manet, Monet, Morisot, Cezanne, Gauguin, Van Gogh, Rodin—from its origins in the 1860’s to its demise in the 1890’s, as well as its subsequent adaptions throughout the world until World War I. Particular attention is paid to the artists’ critical reception and the historical conditions which allowed one nation, France, to claim the emergence of early Modernism so firmly for itself. The course also analyzes the effects of the rapidly changing social and cultural fabric of Paris, and its affects on artistic developments. We also look outside of France’s borders to Germany and Britain.
Taught by: Dombrowski
One-term course offered either term
Also Offered As: ARTH 676
Activity: Lecture
1.0 Course Unit

**ARTH 277 The Rise of Modernity: Arts of the 19th Century**
The nineteenth century is often considered as fast-paced, politically volatile and new-media obsessed as our own age. This course explores the nineteenth century’s claim to have produced the first truly modern culture, focusing on the visual arts and metropolitan spaces of Europe and North America in their intellectual and social contexts. Stretching from the American and French Revolutions to the eve of World War I, topics to be covered include: the rise of capitalist and industrialist culture, art and revolutionary upheaval, global travel and empire, the origins of modernist art and architecture, and new media such as stereoscopes, iron and glass construction, and photography. Major artistic personalities of the age, from Jacques-Louis David and Gustave Courbet to Claude Monet and Vincent Van Gogh, and from Friedrich Schinkel and, Baron Haussmann to Frank Furness and Frank Lloyd Wright, are discussed. Each lecture will be followed by a brief period of discussion, and regular field trips take students to examine art and architecture first hand, in the museums and on the streets of Philadelphia.
Taught by: Brownlee, Dombrowski
Course not offered every year
Also Offered As: ARTH 677
Activity: Lecture
1.0 Course Unit

**ARTH 278 American Art**
This course surveys the most important and interesting art produced in the United States (or by American artists living abroad) up through the 1950s. This period encompasses the history of both early and modern art in the U.S., from its first appearances to its rise to prominence and institutionalization. While tracking this history, the course examines art’s relation to historical processes of modernization (industrialization, the development of transportation and communications, the spread of corporate organization in business, urbanization, technological development, the rise of mass media and mass markets, etc.) and to the economic polarization, social fragmentation, political conflict, and the cultural changes these developments entailed. In these circumstances, art is drawn simultaneously toward truth and fraud, realism and artifice, science and spirituality, commodification and ephemerality, nationalism and cosmpolitanism, individualism and collectivity, the past and the future, professionalization and popularity, celebrating modern life and criticizing it.
Taught by: Leja, Shaw
One-term course offered either term
Also Offered As: ARTH 678
Activity: Lecture
1.0 Course Unit
Notes: Satisfies Cultural Diversity in the U.S. requirement.
ARTH 281 Modern Architecture, 1900-Present

The architecture of Europe and America from the late nineteenth century until the present is the central subject of this course, but some time is also devoted to Latin American and Asian architecture and to the important issues of modern city planning. Topics discussed include the Arts and Crafts movement, Art Nouveau, Expressionism, Art Deco, the International Style, and Post-modernism. The debate over the role of technology in modern life and art, the search for a universal language of architectural communication, and the insistent demand that architecture serve human society are themes that are traced throughout the course. Among the important figures to be considered are Frank Lloyd Wright, Walter Gropius, Le Corbusier, Louis Kahn, Robert Venturi, and Denise Scott Brown. The course includes weekly discussion sessions and several excursions to view architecture in Philadelphia.

Taught by: Brownlee
One-term course offered either term
Also Offered As: ARTH 681
Activity: Lecture
1.0 Course Unit
Notes: Fulfills Cross-Cultural Analysis Requirement

ARTH 285 Modern Art

The history of modern art is closely tied to and largely unfolds from the history of Western Imperialism. While the technologies made possible by colonial resource extraction produced new ways of looking, modern conceptions of the self and how to represent it developed in dialogue with racialized notions of the other. This course focuses on encounters between the cultures of Africa and Europe, from 1880 to 1960, and on the visual practices that emerged on both continents as a result. Topics of special interest will include racial difference and the birth of photography, colonial masquerade, impressionism, symbols of power in royal arts, cubism, mass marketing and colonial self-fashioning, West African studio photography, world’s fairs and the Musee de l’Homme, Dada and surrealism, Negritude and interwar Paris, anti-aesthetics, colonial arts education, National art schools in the age of African independence, humanism and South African photography under Apartheid.

Taught by: Roach
Course not offered every year
Also Offered As: ARTH 286
Activity: Lecture
1.0 Course Unit

ARTH 286 Modern Art: Picasso to Pollock

Early twentieth-century art in Europe is marked by a number of exciting transformations. This period witnessed the rise of abstraction in painting and sculpture, as well as the inventions of collage, photomontage, constructed sculpture, the ready made and found object, and performance art. Encounters with the arts of Africa, Oceania and other traditions unfamiliar in the West spurred innovations in media, technique, and subject matter. Artists began to respond to the challenge of 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 exhibiting and selling art, and artists took on new roles as publicists, manifesto writers, and exhibition organizers. This course examines these developments, with attention to formal innovations as well as cultural and political contexts.

One-term course offered either term
Also Offered As: ARTH 686
Activity: Lecture
1.0 Course Unit

ARTH 287 Postwar Art

At a time of seismic shifts in the American polity, postwar art has too often seemed above the fray. Even as New York came to replace Paris as the epicenter of art world in the post war period, the rapid succession of styles and movements from Abstract Expressionism to Neo-Dada, Pop Art, Minimalism, Conceptual Art and Happenings can seem to have their own internal logic, severed from the historical backdrop of the time. Some of the artists we'll consider include Pollock, Krasner, Rauschenberg, Johns, Warhol, Kosuma, Martin, Lichtenstein, Bearden, Oldenburg, LeWitt, Chicago and Judd. In this course, we'll reexamine American art and art criticism in the postwar period alive to everything from the Cold War's virulent anti-communism to the rise of progressive liberation movements around race, ethnicity, sexuality, and gender. In the process, we will repeatedly underscore how art both served, and bit, the hand that fed it.

Taught by: Katz
Also Offered As: ARTH 687, GSWS 287, GSWS 687
Activity: Lecture
1.0 Course Unit

ARTH 289 Topics in Film Studies

This course is an exploration of multiple forces that explain the growth, global spread and institutionalization of international film festivals. The global boom in film industry has resulted in an incredible proliferation of film festivals taking place all around the world, and festivals have become one of the biggest growth industries. A dizzying convergence site of cinephilia, media spectacle, business agendas and geopolitical purposes, film festivals offer a fruitful ground on which to investigate the contemporary global cinema network. Film festivals will be approached as a site where numerous lines of the world cinema map come together, from culture and commerce, experimentation and entertainment, political interests and global business patterns. To analyze the network of film festivals, we will address a wide range of issues, including historical and geopolitical forces that shape the development of festivals, festivals as an alternative marketplace, festivals as a media event, programming/agenda setting, prizes, cinephilia, and city marketing. Individual case studies of international film festivals-Cannes, Berlin, Venice, Rotterdam, Karlovy Vary, Toronto, Sundance among others-will enable us to address all these diverse issues but also to establish a theoretical framework with which to approach the study of film festivals. For students planning to attend the Penn-in-Cannes program, this course provides an excellent foundation that will prepare you for the on-site experience of the King of all festivals.

Course not offered every year
Also Offered As: CIMS 202, COML 292, ENGL 292
Activity: Seminar
1.0 Course Unit

ARTH 290 Post War Japanese Cinema

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 places their films in period context, and pays particular attention to the connections to other visual media, and to how "art" and "history" are being defined in the cinematic context. How other directors also took up these issues, and referred to the "big three" is also be discussed.

Taught by: Davis
Course not offered every year
Also Offered As: ARTH 690, CIMS 223, EALC 156, EALC 556
Activity: Lecture
1.0 Course Unit
**ARTH 291 East Asian Cinema**
This survey course introduces students to major trends, genres, directors, and issues in the cinemas of East Asian countries/regions, including Japan, Korea, China, Hong Kong, and Taiwan. Charting key developments over more than a hundred years from the early twentieth century to the present, this course examines films as aesthetic objects, asking questions about film form, narrative, and style. It also pays attention to the evolution of cinema as an institution (e.g., modes of production, circulation, and exhibition) in different cultural and political contexts. Weekly course materials will include both films (primary sources) and analytical readings (secondary sources). By the end of the course, students are expected to gain broad knowledge of East Asian cinema, develop skills of film analysis, and apply these skills to perform historically informed and culturally sensitive analysis of cinema. Prior knowledge of East Asian languages is NOT required.
Taught by: Zhou
Also Offered As: ARTH 691, CIMS 291, EALC 106, EALC 506
Activity: Lecture
1.0 Course Unit

**ARTH 292 Topics in Digital/New Media**
Topic varies. Spring 2015: Documents are written texts, evidence, inscriptions, and much more. Documentary films have been used to tell stories, share experiences, spread propaganda, resist exploitation, invoke memories, and much more. How can we think of information and meaning in relation to the shared histories of document and documentary? Database management systems based on digital technologies have technically transformed ways of classifying, storing, and aggregating data, but have they really changed our experiences of mediating with our past, present, and future? Issues of agency, memory, representation, performativity, interactivity, and posthumanism are entangled in discussions of databases and archives and our engagement with them. In this course we will relate and juxtapose readings connecting documents, documentaries, and archives. We will read media and cultural theorists such as Lisa Gitelman, Akira Lippit, and Wendy Chun alongside novelists like Franz Kafka and Ismail Kadare. Assignments include one assigned/selected report from field visits to libraries and museums, one reading presentation and blogging assignment, and a final paper or practice-based art project.
Course not offered every year
Also Offered As: CIMS 278, COML 066, ENGL 278, REES 066
Activity: Seminar
1.0 Course Unit

**ARTH 293 Topics in Cultural Studies**
This topic course explores aspects of Film Cultural Studies intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Taught by: Beckman, Corrigan
Course not offered every year
Also Offered As: CIMS 295, COML 295, ENGL 295
Activity: Seminar
1.0 Course Unit

**ARTH 294 Art Now**
One of the most striking features of today's art world is the conspicuous place occupied in it by the photographic image. Large-scale color photographs and time-based installations in projections are everywhere. Looking back, we can see that much of the art making of the past 60 years has also been defined by this medium, regardless of the form it takes. Photographic images have inspired countless paintings, appeared in combines and installations, morphed into sculptures, drawings and performances, and served both as the object and the vehicle of institutional critique. They are also an increasingly important exhibition site: where most of us go to see earthworks, happenings and body-art. This course is a three-part exploration of our photographic present. Course usually offered in spring term
Also Offered As: ARTH 694, ENGL 063, GSWS 294, VLST 236
Activity: Lecture
1.0 Course Unit

**ARTH 295 Cinema and Media**
This course will provide an introduction to some of the most important film theory debates and allow us to explore how writers and filmmakers from different countries and historical periods have attempted to make sense of the changing phenomenon known as "cinema," to think cinematically. Topics under consideration may include: spectatorship, authorship, the apparatus, sound, editing, realism, race, gender and sexuality, stardom, the culture industry, the nation and decolonization, what counts as film theory and what counts as cinema, and the challenges of considering film theory in a global context, including the challenge of working across languages. There will be an asynchronous weekly film screening for this course. No knowledge of film theory is presumed.
Taught by: Redrobe/Mazaj
Course not offered every year
Also Offered As: ARTH 695, CIMS 305, COML 299, ENGL 305, GSWS 295
Activity: Lecture
1.0 Course Unit

**ARTH 296 Contemporary Art**
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.
Course not offered every year
Also Offered As: ARTH 696
Activity: Lecture
1.0 Course Unit

**ARTH 300 Undergraduate Methods Seminar**
Topic varies. This course, required for history of art majors, acquaints students with a wide variety of historical and contemporary approaches to studying art, architecture, material culture, and visual culture.
Activity: Seminar
1.0 Course Unit
ARTH 302 Methods of Object Study
This seminar introduces students to methods of analyzing the material, physical, and visual aspects of objects in a museum, gallery, or library context. Students will learn to carry out technical examination of objects for written and class presentations. The instructors will be available before or after class or by appointment to continue the discussion and to discuss student projects.
Taught by: Ash/Primeau
Course not offered every year
Activity: Seminar
1.0 Course Unit

ARTH 303 Introduction to Museums
This course introduces students to the history, theory and modern practice of museums. Using the resources of the Penn Museum, the course discusses curatorial practice, education, exhibition design and conservation, while exploring the theoretical and ethical issues confronted by museums. Particularly relevant for those interested in archaeology, anthropology, art history, cultural heritage and public education.
One-term course offered either term
Also Offered As: CLST 303
Activity: Seminar
1.0 Course Unit

ARTH 304 Southwestern Native Art
This course explores Navajo and Pueblo pottery, textiles and jewelry within the historical and contemporary socio-political contexts of its making and use. Students will learn to look closely at art and materials, artistic practice, and histories in Native community contexts. Topics will explore indigenous perspectives, practices, and values, anthropological perspectives, Native American history, Native American resistance and reclamation, representation, and art sovereignty. Guest artists will be a part of the course instruction. Some classes will meet at the Barnes Foundation and we will take full advantage of scheduled exhibit programs. Some classes will be held at the Penn Museum where students will engage in hands-on learning with Native American art. The course is taught by Dr. Lucy Fowler Williams, Associate Curator in the American Section of the Penn Museum and Co-curator of the Barnes’ 2022 exhibition. She is a cultural anthropologist. Some video lecture segments will likely be prepared in advance and available asynchronously and augmented by group discussion and in person meetings.
Taught by: Williams
Activity: Seminar
1.0 Course Unit

ARTH 305 Spiegel-Wilks Seminar
Topic varies from semester to semester. For the Fall 2021 semester, the topic will be: Rx/Museum: Barnes Foundation Curatorial Seminar. This Spiegel-Wilks Curatorial Seminar is offered in collaboration with the Barnes Foundation. Students will be provided with an immersion in curatorial and museum studies and will have the opportunity to interact with curators, scholars, and staff at Penn and the museum, including Executive Director and President Thom Collins, who will co-teach the course. The course will meet weekly at the Barnes Foundation in a classroom inside the permanent collection. The syllabus will explore topics such as the history of the collection, Barnes’ perspectives on art and education, and the cultural politics of art and institutions today. As part of the course, students will also conduct research and contribute to a digital platform, Rx/Museum, a partnership between Penn Medicine, the Barnes Foundation, the Philadelphia Museum of Art and Slought Foundation. Through a week ‘dose’ of art, the project brings the museum experience to the hospital and seeks to foster a humanistic approach to health and healing through visual art and reflective pedagogy.
Course not offered every year
Also Offered As: ENGL 205
Activity: Seminar
1.0 Course Unit

ARTH 306 Spiegel-Wilks Seminar
Topic varies from semester to semester. For the Spring 2022 semester, the topic will be: Southwest Native Art In Community. This undergraduate seminar looks closely at the impacts of settler colonialism to uncover Pueblo and Navajo art’s enduring engagement in supporting health and wellbeing among its practitioners and home communities. Study and discussion will be oriented around the new exhibition of Albert Barnes’ Southwest Native art at the Barnes Foundation, Water, Wind, Breath: Southwest Native Art in Community (February 20 - May 15, 2022) and related collections in the Penn Museum of archaeology and anthropology. The course explores Navajo and Pueblo pottery, textiles and jewelry within the historical and contemporary socio-political contexts of its making and use. Students will learn to look closely at art and materials, artistic practice, and histories in Native community contexts. Topics will explore indigenous perspectives, practices, and values, anthropological perspectives, Native American history, Native American resistance and reclamation, representation, and art sovereignty. Guest artists will be a part of the course instruction. Some classes will meet at the Barnes Foundation and we will take full advantage of scheduled exhibit programs. Some classes will be held at the Penn Museum where students will engage in hands-on learning with Native American art. The course is taught by Dr. Lucy Fowler Williams, Associate Curator in the American Section of the Penn Museum and Co-curator of the Barnes’ 2022 exhibition. She is a cultural anthropologist. Some video lecture segments will likely be prepared in advance and available asynchronously and augmented by group discussion and in person meetings.
Taught by: Williams
Activity: Seminar
1.0 Course Unit
ARTH 313 Topics in East Asian Art
Topic varies from semester to semester. This seminar focuses on issues confronting artists from East Asia working in today's contemporary art world. We will begin by considering the terms that constitute the definition of the "modern" and the "contemporary", asking how, by whom, and for whom these terms have been configured. By gaining a familiarity with the major styles, media, institutions, artists, and concepts over the twentieth century in East Asia, we will develop tools to analyze how contemporary artists are crossing boundaries, challenging the limits of nationalism, and dealing with shifting political and social grounds. We will take our analysis on site at the Venice Biennale, looking closely at how East Asian artists are participating in, as well as contesting, this influential international exposition. Students will make close studies of national pavilions as well as the international exhibition, generating analyses of these display spaces, and will produce a group website in response to the Biennale as an alternative virtual exhibition. By permission only
Taught by: Davis
Course not offered every year
Activity: Seminar
1.0 Course Unit

ARTH 315 Topics in Japanese Art
Topics vary from semester to semester. For the Fall 2020 semester, the topic will be: From Edo to Tokyo. How did a fishing village with a ramshackle castle become an early modern megalopolis over the course of a century? How did that city modernize, rebuild, and rebuild again to become one of the most technologically advanced urban environments in the world? In this course we will study the development of the city of Edo and its transformation into Tokyo through its urban planning, architecture, and visual arts. Starting with the formation of the shogun's city, Edo, we'll look at castles, mausolea, paintings, and other works to track the uses of architecture and art in the service of political power. At the same time, the long-time imperial capital of Kyoto (Miyako) and other regions actively expanded artistic modes, making this one of the most dynamic eras in Japanese art history, and a new urban population supported other forms of architecture and visual arts, including gardens, paintings, ceramics, and prints. In the final weeks of the course, we will consider how Edo became Tokyo, and how the city was rebuilt through modernization and land reclamation as well as after the 1923 earthquake and the Allied firebombing of WWII. And how did the postwar boom once more transform Tokyo, while also retaining traces and spaces of this earlier part of the city? Finally, we'll think about the ways in which the Olympics in 1964 and 2020 put the city on display.
Taught by: Davis
Course not offered every year
Also Offered As: EALC 154, EALC 554
Activity: Seminar
1.0 Course Unit
Notes: Application for Penn Global Seminars is required. Please use the link above, after "Additional course information."

ARTH 318 Topics in African Art
Topic varies. Spring 2017: The dynamic, multi-media character of African art makes it particularly compelling as part of new art historical methodologies. Digital media—photographs, music, video, global mapping systems and 3-D printing—is reshaping understandings of African art history. This seminar critically explores how African art history has been taking shape through digital means, particularly online among professional arts institutions and as employed by contemporary African and African diasporic artists. As we consider how the digital world is shaping African art history we will encounter important issues in regards to ethics, cultural studies, performance theory, race, gender and global definitions of modernity. We will cover a very broad geography and timescale in this course in order to consider different movements of African art through the lens of the digital humanities. Students should bring a laptop to class as we work with WordPress to create web-based galleries, timelines and related critical writing.
Course not offered every year
Also Offered As: AFRC 318
Activity: Seminar
1.0 Course Unit

ARTH 320 Aegean Bronze Age Art
Topics vary from semester to semester. For the Spring 2022 semester, the topic will be: Religion. Religion in the Aegean Bronze Age is an extremely evocative topic in the study of Prehistoric Greek society, and in this class we will examine what art and architecture can tell us about religion in a prehistoric culture. Several questions will help to frame our exploration: 1) How does religion evolve in Greece from 3,000-1,100 BC? 2) In what ways do the Minoan palaces and Mycenaean citadels function as religious centers? 3) What can iconographically rich scenes from wall paintings, carved seals, ivory, stone vessels, and gold signet rings tell us about religious activities? 4) How can burial practices reveal important themes in the lives and beliefs of the living? We will also study theories that have been proposed about Aegean Bronze Age religion, including the first appearances of later Classical Greek gods and goddesses. Readings will be assigned for each class to help fuel topics for discussion. Students will write and present two papers to the class. The papers will examine an aspect of Aegean Bronze Age Religion (circa 15-25 pages long with footnotes, a bibliography, and images. You will turn these papers in when you present them to the class. Images in the paper should be illustrated with PowerPoint.
Taught by: Shank
Course not offered every year
Activity: Seminar
1.0 Course Unit
**ARTH 325 Topics in Greco-Roman Art**

Topic varies. Fall 2017: The dwelling place – house, apartment, villa, palace - was central to Roman understanding of self and society. The domus was a major site of artifice - architecture, landscape architecture, fine objects, statuary and paintings. The very structure was often decorated with wall-paintings, stuccowork, or mosaics, like those which survive from sites like Pompeii and Antioch. Even modest establishments might aim to impress with a mythological painting or two: opening house to visitors was fundamental to social structures, business and politics. This course looks at Roman dwellings in city and country, and explores their arts in cultural and socio-political contexts. Besides evidence of archaeology, we can use the wealth of Roman texts about the arts of living. Since the Renaissance, graphic media have responded to interest in Roman house sites and their art; we consider how new tools of virtual reconstruction affect understanding of the Roman domus and villa, and the roles museums (like our own), exhibitions and curated sites still play in that understanding.

Taught by: Kuttner

Course not offered every year

Also Offered As: CLST 341

Activity: Seminar

1.0 Course Unit

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**ARTH 329 Topics in Roman Art and Architecture**

Topic varies from semester to semester. For the Fall 2020 semester, the topic will be “The Last Days of Pompeii.” Pompeii is one of the most famous archaeological sites in the world. Not fully excavated and only partially understood, it seems to offer a tantalizing cross-section of Roman architecture, art and society, preserved as it was when the volcano Mount Vesuvius erupted on 24 August 79 CE. At the same time, the rediscovery of Pompeii since the eighteenth century has had a profound impact on western culture. This course will look at the discovery, reception and reinvention as well as “original” character of Pompeii and other settlements around Vesuvius destroyed at the same time as Pompeii, such as Herculaneum and Stabiae. We will examine the evidence that these Campanian sites provide for Roman architecture, art and society, and the difficulties we face in trying to use it. The course will include a range of material, from the architecture of houses and public areas of the city, tackling the notions of public and private in Roman society, the wall painting in Pompeian houses, examining the forms and functions of Roman frescoes as well as the ways in which they have been viewed in antiquity and modern times, to the shops, workshops and taverns that populated the ancient city and provide evidence for its economy. The approach is thematic, addressing the urban planning and development of the city, the domestic spaces and activities, the public spaces and buildings, and economy of the city, concentrating on case studies, such as the Forum, the House of the Vettii, the textile industry and the Villa of the Papyri. No special prior knowledge of antiquity is assumed.

Taught by: Zarmakoupi

One-term course offered either term

Also Offered As: CLST 325

Activity: Seminar

1.0 Course Unit
ARTH 333 Material Christianities
What can objects tell us about Christianity? How might a lavish mosaic, a withered body part, a dark crypt, or a pilgrim’s oil lamp challenge and complicate visions of the past extracted from texts? This course investigates the first thousand years of Christianity through the lens of material culture. The history of Christianity - from its nebulous beginnings in Palestine to its recognition as the official religion of the Roman Empire and subsequent expansion - is often narrated from a perspective that privileges the writings of elite men. To capture the rich diversity in Christian experience and expression, we will turn to the material practices of religion and explore how things, places, and bodily acts shaped what it meant to be Christian. Building on insights drawn from archaeology, art history, anthropology, and religious studies, we will seek to recover the experiences of diverse and often marginalized subjects and communities, and in the process, problematize the categories of religion, authority, and identity. Regular visits to the Penn Museum and other collections in Philadelphia will complement lectures and group discussions.
Taught by: Drpic, Durmaz
Also Offered As: RELS 333
Activity: Seminar
1.0 Course Unit

ARTH 339 Sacred Stuff: Religious Bodies, Places, and Objects
Does religion start with what’s in our heads? Or are religious commitments made, shaped and strengthened by the people, places, and things around us? This course will explore how religion happens in the material world. We’ll start with classical and contemporary theories on the relationship of religion to stuff. We’ll then consider examples of how religion is animated not just by texts, but through interactions with objects, spaces, bodies, monuments, color, design, architecture, and film. We’ll ask how these material expressions of religion move beyond private faith and connect religion to politics and identity.
Taught by: Schafer
One-term course offered either term
Also Offered As: ANTH 112, RELS 102
Activity: Seminar
1.0 Course Unit

ARTH 340 Topics in Medieval Art
Topics vary from semester to semester. For the Spring 2021 semester, the topic will be: Art in the Time of Dante. 2021 marks the 700th anniversary of the death of Dante Alighieri (1265-1321). While his Divine Comedy is the pinnacle of medieval literary arts, Dante was himself interested in the material culture. The history of Christianity - from its nebulous beginnings in Palestine to its recognition as the official religion of the Roman Empire and subsequent expansion - is often narrated from a perspective that privileges the writings of elite men. To capture the rich diversity in Christian experience and expression, we will turn to the material practices of religion and explore how things, places, and bodily acts shaped what it meant to be Christian. Building on insights drawn from archaeology, art history, anthropology, and religious studies, we will seek to recover the experiences of diverse and often marginalized subjects and communities, and in the process, problematize the categories of religion, authority, and identity. Regular visits to the Penn Museum and other collections in Philadelphia will complement lectures and group discussions.
Taught by: Guerin
Activity: Seminar
1.0 Course Unit

ARTH 343 Topics in Medieval Renaissance Art
Topics vary from semester to semester. In Fall 2019, this course will examine the commission, production, and display of art at the Valois courts from the start of the Hundred Years War with England 1330s to the death of Francis I in 1547. During these two centuries, conflict and conquest shaped the making of artwork in profound and sometimes unexpected ways: precarious dynastic claims could be substantiated through carefully crafted images, while foreign artists (including Rossio Fiorentino, Francesco Primaticcio, and Leonardo da Vinci) could be called upon to boost the monarch’s prestige. Investigating the role played by objects in cultural diplomacy and propaganda, this course will examine works in a wide variety of techniques including easel painting, manuscript illumination, tapestry, armor, and metalwork, without neglecting less tangible art forms such as feasting, chivalric tournaments, and royal processions. Topics will include the art of the gift, female patronage, the interaction between text and image, and the role of artists in shaping a royal visual identity. The course will include visits to the Philadelphia Museum of Art and an illuminated manuscript handling session at the Free Library of Philadelphia.
Taught by: Herman
Activity: Seminar
1.0 Course Unit

ARTH 350 Topics in Southern Renaissance Art
Topic varies from semester to semester. For the Spring 2021 semester, the topic will be: Chiaroscuro. In this seminar we will explore the artistic technique known as “chiaroscuro,” the contrast between light and shadow so as to produce effects of volume and relief. While we will grapple with chiaroscuro as deployed in architecture, drawings, and prints, our focus will be all the tenebriist paintings of Caravaggio. If the lit bodies in Caravaggio’s paintings project out boldly in relief, does anything remain and speak in the surrounding darkness?
Taught by: Kim
Activity: Seminar
1.0 Course Unit

ARTH 351 Topics in Early Modern Art Theory
Topic varies. Spring 2016: What does it mean to write about art? What are the historical origins of this undertaking? How does language mediate the intellectual, somatic, and cultural rapport between the viewing self and the physical object? As an initial response to these questions we will examine the writings of the Tuscan artist and critic Giorgio Vasari (1511-1574), the biographer of such renowned artists as Leonardo, Raphael, Donatello, and Michelangelo. In addition to considering works of art described in Vasari’s accounts, we will pay close attention to his language and its relationship with other types of writing: saints lives, chronicles, legends, guidebooks, anecdotes, jokes, gossip, and sermons. Issues to be explored include: the process of craft and handwork, notions of genius and inspiration, and the relationship between the visual arts and natural environment.
Taught by: Kim
Course not offered every year
Activity: Seminar
1.0 Course Unit
ARTH 356 Freud's Objects
How do we look at objects? And which stories can objects tell? These are questions that have been asked quite regularly by Art Historians or Museum Curators, but they take a central place within the context of psychoanalytic studies as well. The seminar "Freud's Objects" will offer an introduction to Sigmund Freud's life and times, as well as to psychoanalytic studies. We will focus on objects owned by Freud that he imbued with special significance, and on of Freud's writings that focus on specific objects. Finally, we will deal with a re-interpretation of the "object" in psychoanalytic theory, via a discussion of texts by British psychoanalysts such as Melanie Klein and Donald Winnicott.
Taught by: Weissberg
Course not offered every year
Also Offered As: CLST 254, COML 252, ENGL 095, GRMN 254
Activity: Seminar
1.0 Course Unit

ARTH 362 Topics in Northern Baroque
Topic varies. Spring 2016: Undergraduate seminar focusing on all aspects of the life and works of Rembrandt van Rijn (1606-1669). Students will produce a research paper on any aspect of the artist's life and times, and course sessions will explore self-portraits, artistic development, specific painting types (figure studies, landscapes, portraits), case study individual works (the Paris Bathsheba and the Philadelphia Museum Head of Christ), mythologies, religious works, and the etchings of Rembrandt. Weekly discussions--one short analysis paper in addition to the term research paper.
Course not offered every year
Also Offered As: DTCH 262
Activity: Seminar
1.0 Course Unit

ARTH 373 Topics in American Art
Topic varies from semester to semester. For the Spring 2021 semester, the topic will be: Jackson Pollock and Abstract Expressionism. Jackson Pollock is widely considered one of the most important artists of the 20th century. This seminar will examine reasons why his paintings are held in such high regard. We will look closely at his work; study important primary documents - letters, statements, interviews, etc. - and discuss influential interpretations that emerged during his lifetime and since. We will also examine the larger artistic phenomenon that emerged in New York during the 1940s - Abstract Expressionism - in which Pollock's art was central. The paintings of other artists associated with this classification, including Mark Rothko, Barnett Newman, Willem de Kooning, Lee Krasner, and others, will be studied.
Taught by: Leja
Course not offered every year
Activity: Seminar
1.0 Course Unit

ARTH 374 Material History of Photography
Photography is a young medium and yet its history can be traced through differing narratives. Was the medium born in a French patent office, when the sun burned a handprint in silver salt, or when human eyes saw an inverted image projected into a dark space? Does photography reflect the perspective and biases of its inventors and users, or does it re-invent how we see the world? This seminar will take theoretical and material approaches to understanding the histories of photography. In addition to lectures and readings, students will handle original materials and make photographs using historic chemical-processes and styles.
Taught by: Vershbow
Course offered fall; even-numbered years
Also Offered As: VLST 237
Activity: Seminar
1.0 Course Unit

ARTH 375 Topics in 19th-Century Art
Topic varies from semester to semester. For the Spring 2022 semester, the topic will be: World's Fairs. This seminar will study the manifold novelties first displayed at the nineteenth and early-twentieth century World's Fairs, stretching from 1851 to 1915. Such events-first held in cities like London and Paris, but eventually all over the world-chronicled the period's innovations in art, technology, ethnography, and science. Many of the most crucial inventions were first shown to the public at World's Fairs: electricity, the telephone, and the bicycle, among other innovative artistic techniques and everyday objects. The fairs brought a community of millions of tourists from all over the world together, thereby encoding complex structures of empire and international relations within a pretense to entertainment. The "global" ambitions of universal expositions, and the image of the "world" they helped construct, will come under close scrutiny for its frequent imperial overreach, not least in the controversial practice of human displays. We will also test the thesis that the universal expositions engendered new ways of seeing and engaging with the material world. Finally, we will study the period definitions of "innovation" in industrial production promoted by such large-scale events.
Taught by: Dombrowski
Activity: Seminar
1.0 Course Unit
ARTH 379 Global Media
This course explores a broad media landscape through new critical and conceptual approaches. It is designated as a Benjamin Franklin Seminar. This course maps the footprints of television at a global scale. Adopting comparative approaches, we will be studying TV’s formation of national and global discourses, and thereby recognizing not only television’s impact on processes of globalization, but also the ability of television to matter globally. Working through concepts of “broadcasting,” “flow,” “circulation,” and “circumvention,” the course examines the movement of (and blocks encountered by) television programs and signals across national borders and cultures. The course particularly focuses on how global television cultures have been transformed due to shifts from broadcasting technologies to (Internet) streaming services? Navigating from United States and Cuba to India and Egypt, the readings in the course illuminate how particular televisual genres, institutions, and reception practices emerged in various countries during specific historical periods. We shall be addressing a range of questions: what kind of global phenomenon is television? Can we study television in countries where we do not know the existing local languages? In what different ways (through what platforms, interfaces, and screens) do people in different continents access televiual content? What explains the growing transnational exports of Turkish and Korean TV dramas? What is the need to historically trace the infrastructural systems like satellites (and optical fiber cables) that made (and continue to make) transmission of television programming possible across the world? How do fans circumvent geo-blocking to watch live sporting events? Assignments include submitting weekly discussion questions and a final paper. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Taught by: Mukherjee
One-term course offered either term
Also Offered As: CIMS 378, ENGL 378
Activity: Seminar
1.0 Course Unit

ARTH 381 Cinema and Socialism
Films from socialist countries are often labeled and dismissed as “propaganda” in Western democratic societies. This course complicates this simplistic view, arguing for the value in understanding the ties between socialist governments, the cinematic arts, and everything in between. We will examine films from past and present socialist countries such as the Soviet Union, China, North Korea, and Cuba, as well as films made with socialist aspirations. As this course will argue, the formal features of socialist films cannot be understood without reference to how cinema as an institution is situated: both in relation to socialism as ideology, and the lived experiences of socialism. We will consider topics such as socialist cultural theory, film exhibition, and reception, tracing over 100 years of film history: from 1917 to the present day. This course connects different global traditions of socialism, as well as disparate global regions, arguing for a transnational and transhistorical connection that cuts against the grain of most North American cultural discourse.
Taught by: Katz
Course not offered every year
Also Offered As: CIMS 310, EALC 104, ENGL 310, REES 269
Activity: Seminar
1.0 Course Unit

ARTH 382 Film Exhibition and Moviegoing
Cinema has always had an audience. From its first appearances in cafes, tea houses, and variety shows to today’s fragmented, digital consumption, cinema continues to exist in relation to different ways of looking and experiencing. This course examines how films have been shown and how audiences have watched films in diverse historical and cultural contexts. We will explore how the ways in which film screenings were organized shape both the films being shown and audiences’ moviegoing experiences. Based on historical and site-specific investigations, we will also reflect on how our modes of engaging with cinema impact conceptions of what cinema is, what it will be, and what it can be. Unlike most film courses, this course does not focus on analyzing films, but look into the operations of cinema as an institution. There will be field trips to local movie theaters and a final collective project that asks students to curate a special film screening (in-person or online) using innovative formats.
Taught by: Zhou
Also Offered As: CIMS 381
Activity: Seminar
1.0 Course Unit

ARTH 383 Queer Modernisms
This course tracks the development of Modernism in America, Western Europe, and specific other locations around the globe, with particular emphasis as to how and why dissident sexualities so often found expression in and as aesthetic dissent. Creating new expressive forms and theories that often seem far removed from any traditional definition of sexuality, queer modernist artists often replaced dangerous forms of social dissent with more prudent forms of formal dissidence. In pursuing these questions, we will place art in its broader social context, seeking to answer such significant problems as how and why forms of artistic representation that were once transparent, eminently legible to all strata of society, increasingly became, under the avant garde, designed to speak only to an elect, to a select few in our culture. We will ask what happens when art deliberately narrows its audience, and how that narrowing is related to questions of sexual difference. What is the relationship between queerness and cultural elitism, a connection generally presumed in popular culture, but rarely examined academically? And finally we will ask about the utility of forms of queer political dissent if those forms remain illegible as queer to a wider audience. Throughout, new methods informed by queer, gender, and critical race theory will be utilized.
Taught by: Zhou
Also Offered As: GSWS 315
Activity: Seminar
1.0 Course Unit

ARTH 384 Cuban Visual Culture
This course will focus on the urban history and cultural politics of contemporary Cuba with an emphasis on contemporary art and contemporary developments in the city of Havana. Students will learn about the Spanish influence on early colonial art, the development of formal academic art training and the changes to art instruction and the form and content of art created since the Revolution.
Taught by: Shaw, Schmenner
Course not offered every year
Also Offered As: AFRC 384, LALS 384
Activity: Seminar
1.0 Course Unit
ARTh 386 Topics in 20th Century Art
Topic varies from semester to semester. For the Fall 2021 semester, the topic will be: Modern Design. This course examines modern design from the turn of the 20th century through the present, including furniture, metalwork, ceramics, glass, plastics, lighting, electronics, and design environments. Our study focuses on design objects in museum collections as well as period journals and criticism. Topics include influential designers and movements of Europe and North America as well as counterparts in Asia, Africa, and South America. We will use design exhibitions at galleries and museums as resource for discussion and writing throughout the term.
Taught by: Moqtaderi
Course not offered every year
Activity: Seminar
1.0 Course Unit

ARTh 388 Topics in Modern and Contemporary Art
Topic varies from semester to semester. For the Spring 2021 semester, the topic will be: Postmodern, Postcolonial, Post-Black. The end of the last century saw a shift in the way contemporary artistic practice was conceived. This class will consider the work and writings of key artists and thinkers of the last 50 years who have tackled issues of race, class, consumption, marginality, nationality, and modernism.
Taught by: Shaw
Course not offered every year
Also Offered As: AFRC 388, LALS 389
Activity: Seminar
1.0 Course Unit

ARTh 389 Topics in Film Studies
This topic course explores aspects of Cinema Studies intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Course not offered every year
Also Offered As: CIMS 392, COML 391, ENGL 392
Activity: Seminar
1.0 Course Unit

ARTh 391 Topics in Film History
Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Course not offered every year
Also Offered As: CIMS 201, COML 201, ENGL 291
Activity: Seminar
1.0 Course Unit

ARTh 393 Topics in Film Studies
Topic varies. Spring 2017: This course will examine key moments in the history of civil rights through a cinematic lens. Over the course of the semester, we will explore how filmmakers have depicted the lives, aspirations, and strategies of those who have struggled for equal rights; how different struggles have intersected with each other; what aesthetic strategies have been adopted to represent freedom and the denial of it; and how effective cinematic efforts to contribute to increased freedom have been as well as what criteria we use to evaluate success or failure in the first place. Each week, we will watch a film and read a series of texts that will be drawn from a variety of arenas, including histories of civil rights; civil rights pamphlets and speeches; filmmaker interviews; films and media theory; memoirs; and theories of race, gender and sexuality.
Course requirements: mutual respect; completion of all readings and screenings; participation in class discussion; weekly online responses; a final project that can be a research paper, film, art project, or community-based initiative.
Taught by: Redrobe
Course not offered every year
Also Offered As: AFRC 393, CIMS 393, ENGL 301, GSWS 394
Activity: Seminar
1.0 Course Unit

ARTh 398 Senior Thesis
Independent research. See department for appropriate section numbers.
Taught by: Faculty
Two terms. student must enter first term.
Activity: Senior Thesis
1.0 Course Unit
Notes: See department for appropriate section numbers.

ARTh 399 Independent Study
One-term course offered either term
Activity: Independent Study
1.0 Course Unit
Notes: See department for appropriate section numbers

ARTh 425 Late Antique Arts
What is 'Late Antiquity'? In 312 when Roman emperor Constantine inaugurated a Christian empire, 'Roman' culture was centuries old. The period ca. 200-650 CE saw profound transformations that launched Medieval, Byzantine and Islamic traditions. In this epoch of economic and political upheaval destruction was frequent but partial: Rome long survived, Constantine's 'new Rome,' Constantinople flourished, and around the Empire both proto-global visual culture and local forms prospered. Roman cultural models authorized both innovation and passion for tradition, in forms and styles: we critique art-historical models for Late Antique 'decline,' analyse habits of material reuse and curation, and look at new Christian and Jewish roles for Roman things as well as polytheist visual survival. Foreign allies and enemies, and new peoples invading an already polyethnic Empire, interacted with Greco-Roman Late Antiquity: we visit arts of Sasanian and Islamic empires east and south, and 'barbarian' domains in Africa, Europe, Britain. Media discussed, for sacred, courtly, domestic, funerary, political and civic spaces and structures include not just 'monumental' painting, mosaic, sculpture, but also objects of silver, ceramic, ivory, figural textile, glass; painted books; jewelry; mass-media artifacts like coins and pilgrimage tokens. We also study Late Antique texts on art, objects, space and viewership.
Taught by: Ann Kuttner
Course not offered every year
Also Offered As: AAMW 425, CLST 425
Activity: Lecture
1.0 Course Unit
ARTH 426 Late Antique Roman Art
Taught by: Kuttner
Course not offered every year
Activity: Lecture
1.0 Course Unit

ARTH 427 Roman Sculpture
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.
Taught by: Kuttner, Rose
Course not offered every year
Also Offered As: AAMW 427, CLST 427
Activity: Lecture
1.0 Course Unit

ARTH 428 Hellenistic Art and Spectacle
Hellenistic usually names art in the age of Mediterranean culture from the 4th century BCE and the rise of Alexander the Great's Macedon, and the Greco-Macedonian conquest of the Persian Empire, to Cleopatra of Egypt's defeat by Rome at the end of the Republic. Our course looks also at the age of Augustus and his successors, 1st century CE. While Greek and Macedonian practice in city-states and kingdoms is our launching point, this course also looks at international culture and cultural interaction among peoples from North Africa and Etrusco-Roman Italy, Egypt, Anatolia, the Mideast and Central Asia. We probe art, artifacts, and visual display from a range of settings, from sanctuary to house, palace and parade, and in all media, from marble monuments to pottery and jewelry. Our archaeology of Hellenistic visual culture also looks at the rich body of Hellenistic and Roman texts of art history, art criticism, and the description of objects and image, to better understand the Hellenistic maker, patron, and viewer. No prerequisites.
Taught by: Kuttner
Course not offered every year
Also Offered As: AAMW 428
Activity: Lecture
1.0 Course Unit

ARTH 435 Medieval Islamic Art & Architecture
An introduction to the major architectural monuments and trends, as well as to the best-known objects of the medieval (seventh-to fourteenth-century) Islamic world. Attention is paid to such themes as the continuity of late antique themes, architecture as symbol of community and power, the importance of textiles and primacy of writing. Suitable for students of literature, history, anthropology as well as art history.
Taught by: Holod
Course not offered every year
Also Offered As: AAMW 435, NELC 489
Activity: Lecture
1.0 Course Unit

ARTH 440 African Art, 600-1400
This course examines the flourishing civilizations of the African continent between the Fall of the Roman Empire and the dawn of the "Age of Discovery." Although material remains of the complex cultures that created exceptional works of art are rare, current archaeology is bringing much new information to the fore, allowing for the first time a preliminary survey of the burgeoning artistic production of the African continent while Europe was building its cathedrals. Bronze casting, gold work, terracotta and wood sculpture, and monumental architecture - the course takes a multi-media approach to understanding the rich foundations of African cultures and their deep interconnection with the rest of the world before the disruptive interventions of colonialism.
Taught by: Guerin
Also Offered As: AFRC 440
Activity: Lecture
1.0 Course Unit

ARTH 501 Curatorial Seminar
Curatorial seminars expose students to the complexity of studying and working with objects in the context of public display. With the guidance of faculty and museum professionals, students learn what it means to curate an exhibition, create catalogues and gallery text, and/or develop programming for exhibitions of art and visual/material culture. Students in this curatorial seminar will participate in planning the exhibition of Japanese illustrated books from the Tress collection to be held in the Kislak Center in spring 2021. Japanese illustrated books are celebrated for their high technical and aesthetic achievements and the collection spans all genres and formats over more than three hundred years. In this course, students will be thinking through how we can tell the story of the illustrated book in Japan in the space of the exhibition. We will think through how these materials related to their broad and largely literate audiences, and we'll pay close attention to artists, genres, technologies, and subjects. Students will conduct research, prepare didactic labels, write entries for the catalogue, and develop the website and symposium as part of their curatorial practice. There will be extensive hands-on engagement with examples from the Kislak collections as well as practical training in papermaking, materials, and binding. By permission only.
Course not offered every year
Also Offered As: AAMW 509, NELC 501
Activity: Seminar
1.0 Course Unit

ARTH 505 Masters in Liberal Arts Seminar
This MLA course in the history of art explores an aspect of Art History and Theory, specific course topics vary. Please see the College of Liberal and Professional Studies Course Guide for a description of current offerings.
Course not offered every year
Also Offered As: CIMS 502, COML 510, GSWS 574
Activity: Seminar
1.0 Course Unit

ARTH 507 MLA Proseminar
This MLA Proseminar course in the history of art explores an aspect of Art History and Theory; specific course topics vary. Proseminars are taught by Penn Standing Faculty and fulfill a core MLA Program requirement. Please see the College of Liberal and Professional Studies Course Guide for a description of current offerings.
Activity: Seminar
1.0 Course Unit
ARTH 511 Topics in South Asian Art
Topic varies from semester to semester. For the Fall 2021 semester, the topic will be: Arts of the Book in South Asia. This course critically surveys the history of books in South Asia from 1100 to the present, focusing on the relationship between the visual arts and book form. Beginning with palm-leaf manuscripts in the pothi format and their repositories, we consider material and cultural shifts in the idea, use, and practice of the book with the widespread use of paper and production of codices in Sultanate, Mughal, Deccani, and Rajput courts painting from the fifteenth century onward. Then we analyze transformations of the book in colonial South Asia with the rise of photography and print technologies, and a changing public for art, printed books, and illustrated manuscripts. We conclude by examining the revival and resurgence of books, including artists’ books and artistic projects about book culture, in the twentieth and twenty-first centuries. Throughout we attend to physical and social contexts for the book, including workshops, libraries, storehouses, schools, and museums. We explore multiple modalities that bear upon book use, that is, orality, aurality, textuality, performativity, and visuality, and various practices that books generate, that is, making, collecting, gifting, junking, cutting, pasting, binding, inscribing, translating, publishing, curating, venerating, and recycling. We shall view objects first-hand in the Penn Libraries and Philadelphia Museum of Art. This is a reading- and writing-intensive course. Students with a background in related disciplines such as literature, history, religion, architecture, anthropology, geography, cinema studies, and feminist studies are welcome.
Taught by: Khullar
Course not offered every year
Also Offered As: SAST 505
Activity: Seminar
1.0 Course Unit

ARTH 514 Topics in East Asian Art
Topic varies. Spring 2017: In this seminar, led by Hiromi Kinoshita, The Hannah L. and J. Welles Henderson Associate Curator of Chinese Art, Philadelphia Museum of Art, students will learn about the considerations of a gallery reinstallation relating to the presentation of the Chinese collections at the Philadelphia Museum of Art. With more than 7,000 objects spanning from the Neolithic to the present, the reinstallation aims to display highlights and strengths of the collection that include early ceramics, porcelains, sculpture, furniture and architectural interiors with paintings and textiles. Students will study original objects of different media from the collection and learn about curatorial practices that include examination and analysis, connoisseurship, exhibition layout and label writing. Previous knowledge of Chinese art history and culture would be advantageous.
Taught by: Davis, Steinhardt
One-term course offered either term
Activity: Seminar
1.0 Course Unit

ARTH 515 Topics in Japanese Art
Topic varies. Fall 2018: This course will consider Japanese woodblock prints, illustrated books, and paintings from the seventeenth through the twentieth century. Topics include: the formation of “ukiyo-e” or “the pictures of the floating world” as a genre; the development of the publishing system and its audience; specific artists and their works; the reception of Japanese prints in Europe and America; the modern reinvention of the woodblock print; and others. We will also make extensive use of the collections held in the Kislak Center, the Philadelphia Museum of Art, and in other local collections. Assignments may include: close study of a single work; web page development; research paper; regular participation in discussions.
Taught by: Davis
Course not offered every year
Also Offered As: EALC 559
Activity: Seminar
1.0 Course Unit

ARTH 517 History of the Book in East Asia
Spring 2018: From handscrolls to manga, books play a vital role in East Asian societies. In this course we will introduce the spread of book cultures across East Asia and reconsider the role and impact of material texts on societies in China, Korea, and Japan. Among the questions we will engage are: What is a book, an author, or an edition? How do readers affect books? How do publishers decide when to use illustrations, woodblock printing, or movable type? How has the history of books differed in China, Japan, and Korea from the history of the book in the West? We will consider various media (bamboo, paper, silk, and the digital), formats (scrolls, folded books, bound books, small to oversize), and the tensions between handwritten manuscript and printed pages. Hands-on sessions may include paper-making, bookbinding, and printing. This is an Objects-Based Learning course, using materials from the Kislak Center for Special Collections, Rare Books and Manuscripts, and the Penn Museum, with visits to the Philadelphia Museum of Art and the Free Library of Philadelphia. Requires no knowledge of any Asian language.
Taught by: Davis, Chance
Course not offered every year
Also Offered As: EALC 260, EALC 661
Activity: Seminar
1.0 Course Unit
ARTH 519 Archiving Jazz: Visuality And Materiality In The Phila Jazz Community 1945-2019
This seminar will be organized around three distinct pathways. First, it will serve as an introduction to Jazz Studies and thus be attentive to the ways that jazz music has sparked an interdisciplinary conversation that is wide-ranging and ongoing. Second, we will be partnering with the African American Museum of Philadelphia to consider jazz within the realm of visual art. In light of efforts to map the "black interior," how have visual artists (e.g. painters, sculptors, filmmakers, and photographers) sought to represent jazz? Third, we will endeavor to develop partnerships with the Philadelphia (and beyond) jazz community, especially as it pertains to creating and sustaining an archive that serves as way to understand jazz as an instrument of placemaking and also as a vehicle for jazz musicians to take ownership of their narratives. The seminar will meet at the African American Museum of Philadelphia and be team taught with members of the Museum staff. The course will culminate with a virtual exhibit of visual works and archival materials centering on Philadelphia's jazz community and (if funding is available) a free concert to be held at AAMP. Undergraduates are welcome to register for the course with permission of the instructor.
Taught by: Beavers
Course not offered every year
Also Offered As: AFRC 542, ENGL 541, MUSC 542, URBS 542
Activity: Seminar
1.0 Course Unit

ARTH 520 Topics in Aegean Bronze Age
Topic varies from semester to semester. This Fall 2019 seminar will discuss The Architecture of Akrotiri, Thera. Around 3,500 years ago a culture thrived on the small island of Thera in the Cycladic islands of Greece. Excavations have revealed a portion of a sophisticated town with multi-storied buildings decorated with elaborate fresco programs and equipped with all the necessities to support a cosmopolitan community with travel contacts reaching throughout the Mediterranean, Egypt, and the Ancient Near East. Due to the Bronze Age eruption of the volcano at the center of the island, Akrotiri is known as the best-preserved Late Cycladic site in the Aegean. In this class, we will examine the architecture frescoes, or wall paintings, of Akrotiri and explore what they reveal to us about this unique group of people. Students will write and present two research papers to the class.
Course not offered every year
Also Offered As: AAMW 520
Activity: Seminar
1.0 Course Unit

ARTH 522 Topics in Ancient Iranian Art
Topic varies. Spring 2018: This seminar will focus on the environmental, archaeological and textual record for settlement in the Persian/Arabian Gulf region from the Neolithic to the pre-Islamic Late Antique. Emphasis will be on the settlement history and material culture. Special attention will be paid to the close interaction of the local communities on the Arabian side of the Gulf with those on the Iranian/Indus valley side. The patterns of sea faring trade and interaction from Mesopotamia, Iran, Indus Valley and beyond will be considered. It is possible that this class will take a site trip to the UAE during the spring break, if the logistics can be arranged. Instructors: Professors Holly Pittman (Penn), Peter Magee (Bryn Mawr College).
Taught by: Pittman
Course not offered every year
Also Offered As: AAMW 522
Activity: Seminar
1.0 Course Unit

ARTH 523 Narrative in Ancient Art
Art history, and its cousins in religious, social, political and literary studies, have long been fascinated with the question of narrative: how do images engage time, tell stories? These are fundamental questions for ancient Near Eastern, Egyptian and Mediterranean art history and archaeology, whose rich corpus of narrative images is rarely considered in the context of "Western" art. Relations between words and things, texts and images, were as fundamental to the ancient cultures we examine as they are to modern studies. As we weigh classic modern descriptions of narrative and narratology, we will bring to bear recent debates about how (ancient) images, things, monuments, and designed spaces engage with time, space, and event, and interact with cultural memory. We will ask "who is the story for, and why?" for public and private narratives ranging from political histories to mythological encounters. Our case studies will be drawn from the instructors' expertise in Mesopotamian visual culture, and in the visual cultures of the larger Mediterranean world from early Greek antiquity to the Hellenistic, Roman, and Late Antique periods. One central and comparative question, for instance, is the nature of recording history in pictures and texts in the imperial projects of Assyria, Achaemenid Persia, the Hellenistic kingdoms, and Rome.
Taught by: Kuttner/Pittman
Also Offered As: AAMW 523, CLST 523, NELC 523
Activity: Seminar
1.0 Course Unit

ARTH 524 Mesopotamia 2200-1600 BCE
This seminar style class will focus on two canonical periods of Mesopotamian history from 2100-1600 BCE. It is structured to examine fundamental institutions of kingship, religion, economy, law and literature. Practices well established in Sumer by the end of the third millennium evolved during the first half of the second millennium BCE when Amorite speaking peoples assume central roles in Mesopotamian institutions. The class will be structured around case studies engaging key monuments of art, architecture and literature. It will be team-taught by Prof. Pittman, focusing on material remains and visual arts and by Prof. Steve Tinney who brings expertise to the rich cuneiform textual traditions.
Taught by: Pittman, Tinney
Also Offered As: AAMW 521, ANTH 524, NELC 502
Activity: Seminar
1.0 Course Unit
**ARTH 525 Topics in Greek and Roman Art**

Topics varies from semester to semester. For the Spring 2020 semester, the topic will be Violence and Ancient Mediterranean Art. The Greek and Roman world was fascinated by representing humans and beasts enduring physical and psychological pain, and images of violence inflicted by mortal and supernatural beings alike. These images occur in art of all kinds, consumed both privately and publicly, emerging in the domestic, religious, military and political sphere. They had a range of aims, from affording emotional catharsis, building political cohesion or enforcing social norms, to generating religious awe or confidence in empire – and giving entertainment. As we explore this corpus, we can ask: what might be the roots of such preoccupation with the art of violence and pain in the ‘Classical tradition’ and its post-antique legacy? Many modern cultures exhibit similar fascination: how far can modern reactions to and theories about such images be guides to reconstructing ancient viewership? How can ancient texts and histories help us in this interdisciplinary project?

Taught by: Kuttner
Course not offered every year
Also Offered As: AAMW 525, CLST 521
Activity: Seminar
1.0 Course Unit

**ARTH 529 Topics in Greek and Roman Architecture**

Topic varies from semester to semester. For the Fall 2021 semester, the topic will be: Eco-critical Approaches to Roman Ideas of Landscape. In the Roman period, landscape was singled out as a theme for the first time in Greco-Roman visual culture. Writers described it accurately in texts and treatises, its qualities were praised and sought out in everyday life, and images of the natural world permeated the public and private spheres. This attention to landscape found an architectural expression in Roman luxury villas. It is primarily in the luxurious country-house residences that ideas about landscape were fully explored and shaped. In designing for luxury, Romans engaged in a sophisticated interplay of architecture and landscape - an interplay that Renaissance architects discovered and reinvented, and which persists to this day. This course will analyze the architectural design and wall-painting decoration of Roman villas, the cultivated landscapes around them, and their literary representations in order to address the ways in which ideas about and the idealization of landscape contributed to the creation of a novel language of architecture and landscape architecture. And while Roman luxury villa architecture and decoration showcase sophisticated ideas about landscape, they silenced and beautified the dependence of their surrounding cultivated landscapes and agricultural estates on enslaved labor. Moving beyond post-Renaissance ideas of landscape and canonical considerations of Roman wall-painting, the course will adopt an eco-critical lens to shed light on the ideas and idealization of landscape that were shaped in this period. It will draw on a diverse body of evidence (archaeological, art historical, and literary) in order to prioritize perceptions of ecology, environment and human-nature relationships and uncover a broader relationship between architecture, landscape architecture and design.

Taught by: Zarmakoupi
Course not offered every year
Also Offered As: AAMW 529
Activity: Seminar
1.0 Course Unit

**ARTH 532 Topics in Byzantine Art**

Topic varies from semester to semester. For the Fall 2020 semester, the topic will be: The Icon. This seminar explores the Byzantine icon and its legacy. Spanning nearly two millennia, from the emergence of Christian sacred portraiture to the reception of icon painting by the early twentieth-century Russian avant-garde, the seminar will introduce you to the history, historiography, and theories of the icon. While our focus will be on Byzantium and the wider world of Orthodox Christianity, especially in the Slavic Balkans and Eastern Europe, the seminar will also engage with fundamental questions concerning the nature, status, and agency of images across cultures. Topics to be addressed include iconoclasm and the problem of idolatry; the social and ritual lives of icons; authorship, originality, and replication; viewer response and the cultural construction of vision; the frontier between art and the sacred image; and the afterlife of the icon in modernity.

Taught by: Drpic
Course not offered every year
Also Offered As: AAMW 530
Activity: Seminar
1.0 Course Unit

**ARTH 536 Manuscript Arts in the Islamic World**

This hands-on seminar will explore the long tradition of manuscript-making and manuscript-makers in the Islamic world, using the extensive collections of Arab, Persian, Turkish and Indian volumes at the University of Pennsylvania and the Free Library of Philadelphia. These include copies of the Qur'an (Islam's holy text) and other religious, scientific, historical and literary texts. Emphasis will be placed on traditional materials and artistic techniques, specifically calligraphy, binding, illumination and illustration, as well as on production methods and the historical, social, and economic contexts in which manuscripts were made, used and collected from early Islamic times to the early modern period. Also at issue will be the ways that Islamic manuscripts were transformed over the centuries as they journeyed from their diverse places of origin (Egypt, Morocco, Syria, Iran, India, etc.) to Philadelphia. The goal is the art historical skills involved in the study of Islamic codices, through close examination, discussion and presentation, and to recognize that every manuscript has a story. Most of the class sessions will be held either at the Kislak Center in Van Pelt Library or at the Free Library on the Parkway.

Taught by: Simpson
Also Offered As: NELC 538
Activity: Seminar
1.0 Course Unit

**ARTH 540 Topics in Medieval Art**

Topic varies from semester to semester. For the Spring 2022 semester, the topic will be: Facing Fragments. So many traces of the medieval past come to us in fragmentary form, either literally broken, partial and incomplete, or figuratively, having been ripped from its program or findsite and shipped across the world. This course focuses on the strategies art historians and curators adopt to confront the realities of decontextualized museum collections - of how to face fragments. Considering approaches that range from research methodologies, conservation, installation, and preservation, we will also touch upon questions of restitution and ethics. Co-taught between Penn and the PMA, this course will constitute much hands-on learning.

Taught by: Guerin
Course not offered every year
Also Offered As: AAMW 540, AFRC 538
Activity: Seminar
1.0 Course Unit
ARTH 543 Topics In Medieval and Renaissance Art
Topic varies from semester to semester. For the Spring 2022 semester, the topic will be: Manuscript Illumination. This course will provide an overview of the history, materials, and techniques of manuscript illumination through the lens of Philadelphia’s rich and varied holdings. The course will also chart the sometimes surprising means by which such objects arrived in North American collections from the nineteenth century through to the present. Handling sessions will form a key part of the course. We will begin by examining items at the Kislak Center before venturing to other local institutions including the Free Library and the Philadelphia Museum of Art, with possible study-day excursions to New York and Baltimore. Student research assignments will involve the close individual study of a single illuminated manuscript.
Taught by: Herman
Activity: Seminar
1.0 Course Unit

ARTH 550 Topics in Southern Renaissance Art
Topic Varies. Spring 2019: This course explores the art of composition in two respects: first, composition as the arrangement of words and sentences into prose; second, composition as the organization of visual elements into a painting. Through the writings of key Renaissance writers, we will explore such issues as the mythical origins of the portrait, the role of precious materials in art, the relationship between figure and ground, and the mechanics of describing a painting into words. Some knowledge of a Romance language (Italian, French, Spanish, or Portuguese) helpful though by no means required.
Taught by: Kim, Staff
Course not offered every year
Activity: Seminar
1.0 Course Unit

ARTH 552 High Renaissance
One Italian poet called his garden "the blending of art and nature." In a garden, he claimed, "one cannot discern whether a thing is the work of one or the other; whether it is a piece of natural artifice or artificial nature." Around the same time, the Italian humanist Jacopo Bonfadio invented the term, terza natura, for gardens seemed to be a "third nature" somehow in between wild first nature and the second built or manipulated world of human endeavor. The history of landscape architecture is a history of man’s sometimes misguided efforts to "improve" his surroundings in the search for a beauty that harnessed natural forms through the application of human reason. This seminar will address changing tastes in garden design in Early Modern Europe but will also extend our study further into the past, beyond Europe and forward to the present day. The seminar will introduce themes in garden design and examples from garden history and, in the process, the course will ask the participants to consider different cultural visions of the "beautiful" or "appropriate" landscape and ultimately better understand the history of the gardener’s art.
Taught by: Pastore
Activity: Seminar
1.0 Course Unit

ARTH 559 Myth Through Time and In Time
The textual and physical remains of Greek and Roman culture and belief as ‘myth’ entranced the post-antique European world and its neighbors. Makers, patrons and viewers manipulated those survivals to challenge and speak to a contemporary world. This course focuses on how and why artists and their patrons engaged the mythic and examines the various areas of political and religious life that sought animation through an evocation of narratives from the past. Readings and case studies will engage with very late antique, medieval, and early modern art, turning to the modern and contemporary as well. Moving to the modern lets us examine, among other things, how artists address the exclusionary histories of the past, to enable critiques of myths of supremacy by one gender, race, or culture over others.
Taught by: Kuttner, Brisman
Also Offered As: AAMW 559, CLST 559, COML 559, GRMN 559
Activity: Seminar
1.0 Course Unit

ARTH 560 Topics in Aesthetics
Topic title for Spring 2018: Walter Benjamin. Walter Benjamin (1892-1940) is a philosopher whose writings on art, literature, and politics have had tremendous influence on many disciplines in the Humanities and Social Studies. He has been variously described as one of the leading German-Jewish thinkers, and a secular Marxist theorist. With the publication of a four-volume collection of this works in English, many more of his writings have been made accessible to a wider public. Our seminar will undertake a survey of his work that begins with his studies on language and allegory, and continues with his autobiographical work, his writings on art and literature, and on the imaginary urban spaces of the nineteenth-century.
Taught by: Weissberg, MacLeod
Course not offered every year
Also Offered As: COML 582, GRMN 580, JWST 582, PHIL 480
Activity: Seminar
1.0 Course Unit
ARTH 561 Topics in Northern Renaissance
Topic varies from semester to semester. For the Fall 2020 semester, the topic will be: Privacy and Society: Dutch Painting in the Seventeenth Century. How do paintings offer ocassions for personal reflection, and how do they construct social bonds? This course will promote new critical approaches to interrogate three areas of Dutch "Golden Age" painting: the development of landscape tradition; the pictorialization of interior domestic spaces; the concept of group portraiture. The burgeoning art market of the seventeenth offered both new forms of intimacy--inviting the beholder into domestic interiors to observe the events of everyday life--and public statements about leadership, social structures, and national identity. Freed from the patronage of churches and courts, Dutch artists produced pictures that could be purchased for the home--landscapes, moralizing genre scenes, still lifes, and portraits. They also made paintings for public spaces such as guild halls and charitable organizations, which map the relationships between members of civic organizations. The aim of this course is to develop a set of critical skills for analyzing the different ways in which seventeenth-century Dutch paintings drew upon shared social values, national identity and economic pride, how they appealed to individual buyer tastes, and how they established ideologies of land rights and concepts of gendered space that may today be critiqued as exclusionary. We will use our current circumstance of "social distancing" as a way to look anew at the question of how paintings of this period used art to construct social bonds. Online in format, this course will address these matters by pairing recent interventions in art history with foundational texts. Part of our ongoing collective work will be the construction of a checklist of paintings, drawings, and prints in the Philadelphia area and its environs in the hopes that we may eventually view these works together or have a shared plan of which works to observe in person as time and access permits. In writing assignments, we will attend to the representation of space, considering domestic interiors, urban settings, church architecture, imperial arenas, and the politicization of landscapes both real and imagined.

Taught by: Brisman

Course not offered every year

Also Offered As: GRMN 578

Activity: Seminar

1.0 Course Unit

ARTH 565 Topics in Northern Baroque Art
Topic varies. Fall 2015: Built around an exhibition at the Philadelphia Museum of Art, focused on the "Prometheus" by Peter Paul Rubens, this seminar will investigate the range of painted and sculpted works on Greco-Roman myths in European art and will also investigate the career of Peter Paul Rubens, particularly concerning myths.

Course not offered every year

Activity: Seminar

1.0 Course Unit

ARTH 568 18th-century Visual Cultures of Race & Empire
This course approaches the Western history of race and racial classification (1600-1800) with a focus on visual and material culture, natural history, and science that connected Atlantic and Pacific worlds. Across the long eighteenth century, new knowledges about human diversity and species distinctions emerged alongside intensifications of global trade with Asia. The course will include case studies of chinoiserie textiles, portraits of consuming individuals, natural history prints and maps, Chinese export porcelain and furnishings, and "blackamoor" sculpture. Objects of visual and material culture will be studied alongside readings on regional and world histories that asserted universal freedoms as well as hierarchies of human, animal, and plant-kind. Keeping in mind that the idea of race continues to be a distributed phenomenon across color, gender, class, religion, speech, culture - we will explore changing vocabularies of difference, particularly concerning skin color, across a range of texts and images. Knowledge often does not take written or literary form, and for this reason, we will study examples of visual and material culture as well as forms of technology that were critical to defining human varieties, to use the eighteenth-century term. Although we will be reading texts in English, some in translation, we will also account for European and non-European knowledge traditions - vernacular, indigenous - that informed scientific and imaginative writings about the globe. Topics may include cultural and species distinction, global circulations of commodities between the East and West Indies, the transatlantic slave trade, the casta system of racial classification in the Americas, religious and scientific explanations of blackness and whiteness, and visual representations of non-European people.

Taught by: Yang

Course usually offered in spring term

Also Offered As: COML 541, ENGL 544

Activity: Seminar

1.0 Course Unit

ARTH 569 Inside the Archive
What is an archive, and what is its history? What makes an archival collection special, and how can we work with it? In this course, we will discuss work essays that focus on the idea and concept of the archive by Jacques Derrida, Michel de Certeau, Benjamin Buchloh, Cornelia Vismann, and others. We will consider the difference between public and private archives, archives dedicated to specific disciplines, persons, or events, and consider the relationship to museums and memorials. Further questions will involve questions of property and ownership as well as the access to material, and finally the archive's upkeep, expansion, or reduction. While the first part of the course will focus on readings about archives, we will invite curators, and visit archives (either in person or per zoom) in the second part of the course. At Penn, we will consider four archives: (1) the Louis Kahn archive of architecture at Furness, (2) the Lorraine Beitler Collection of material relating to the Dreyfus affair, (3) the Schoenberg collection of medieval manuscripts and its digitalization, and (4) the University archives. Outside Penn, we will study the following archives and their history: (1) Leo Baeck Institute for the study of German Jewry in New York, (2) the Sigmund Freud archive at the Library of Congress, Washington, D.C., (3) the German Literary Archive and the Literaturmuseum der Moderne in Marbach, Germany, and (4) the archives of the National Library of Israel in Jerusalem.

Taught by: Weissberg

Course not offered every year

Also Offered As: COML 573, ENGL 671, GRMN 577, JWST 577

Activity: Seminar

1.0 Course Unit
ARTH 571 Modern Architectural Theory
A survey of architectural theory from the mid-eighteenth century to the present. The discussion of original writings will be emphasized.
Taught by: Brownlee
Course not offered every year
Also Offered As: CPLN 572
Activity: Seminar
1.0 Course Unit

ARTH 573 Topics in Criticism & Theory
Topic for Spring 2023: Cultures of Reading in Imperial Russia: What did it mean to be a reader in imperial Russia? What did people read, and to what ends? How was literacy cultivated, and what were the social implications? In this course, students will read several canonical works of nineteenth-century Russian literature that thematize and foreground the act of reading: as a pursuit undertaken for the betterment of self, society, nation, and world; as a light pastime for the bored or underemployed; but also as an enterprise fraught with potential for moral or civic ruin. In addition to closely investigating allusions to the specific texts and authors read by literary characters, we will also examine the reading habits of our own authors as both consumers and producers of literary culture. We will consider these dynamics against a backdrop of constant fluctuations in educational policies, the book market, and the circulation of texts within and beyond Russia as we work together to develop an understanding of the imperial Russian reading public(s).
Taught by: Kim, Brian
Course not offered every year
Also Offered As: CIMS 515, COML 570, ENGL 573, GRMN 573, REES 683
Activity: Seminar
1.0 Course Unit

ARTH 577 Ecological Thinking in Art and Architecture
This seminar will address the diverse narratives of ecological thinking in the history of art, architecture, and urban planning during the 20th century. The course will contextualize and interrogate contemporary disciplinary discourses as well as historical assumptions related to ecological thinking in art and architectural history and environmentally-conscious practices. By mapping received trajectories of Eco Art, Ecocritical Art History, and Ecological Histories of Architecture and Urban Planning, the course will work from a subtly hidden foundation of eco-historical knowledge that connects these fields of inquiry, while also critiquing these trajectories and seeking to provide more focused and robust alternatives for knowledge production in the present. It aims to attract students from the School of Arts and Sciences and the Weitzman School of Design in a discussion on the interconnected histories of art and architecture during the 20th century.
Taught by: Zarmakoupi
Also Offered As: ARCH 713
Activity: Seminar
1.0 Course Unit

ARTH 579 Topics in American Art
Topic varies from semester to semester. For the Spring 2023 semester, the topic will be: Arts & Crafts Decorative Arts, 1875-1900. This seminar will offer an overview of American decorative arts of the Arts & Crafts Movement, broadly conceived. It would explore the role of British antecedents, the Centennial Exposition as a catalyst for design reform, the growth of different regional centers (New England, the Midwest, the South, California), the movement's relationship to modernism in the first decades of the 20th century, and its relationship to the Studio Craft movement of the post-World War II era. Issues to be addressed include the challenge of defining Arts & Crafts "style(s)," disconnects between theory and practice, relationships between handicraft and factory production, roles of women and amateurs, and tensions between artistic elites and advocates for social and political reform. Major firms and figures to be highlighted include Rookwood Pottery, Louis Comfort Tiffany, Gustav Stickley, and Frank Lloyd Wright. Special attention will be paid to Arts & Crafts artists in the Philadelphia area: William L. Price and Rose Valley, Henry Chapman Mercer and the Moravian Tile Works, the New Hope School, and Wharton Esherick.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ARTH 580 Sexuality of Postmodernism
This course is fundamentally concerned with why so many of the defining artists of the postwar generation were queer, indeed such that one could plausibly claim that postmodernism in American art was a queer innovation. Centrally, most of these artists raise the problem of authoriality and its discontents. Deploying a combination of social-historical and theoretical texts, we will approach the problem of the disclaiming of authoriality in post war American art, focusing on the works of John Cage, Robert Rauschenberg, Jasper Johns, Cy Twombly, Robert Indiana, Louise Nevelson, Ellsworth Kelly, Agnes Martin, Leon Polk Smith and not least Andy Warhol. Central to this course will be the continuing salience of the "death of the author" discourse, pioneered in literature by Barthes and Foucault, and in art by every one of the artists we will be examining. What, in short, is the relationship between the rise of an anti-biographical, anti-authorial theoretical framework, and the lived histories of so many queer authors? In asking this question, we are of course self-consciously violating the very premise of one key strand of postmodernist critique--and in so doing attempting to historicize a theoretical frame that is strikingly resistant to historical analysis. (Undergraduates interested in the course should contact Professor Katz.)
Taught by: Katz
Course not offered every year
Also Offered As: GSWS 578
Activity: Seminar
1.0 Course Unit

ARTH 582 Modern and Contemporary Design
This seminar will provide a brief overview of the history of modern and contemporary design, from the beginning of the Industrial Revolution to today, and engage students in the hands-on analysis of objects through the collections of the Philadelphia Museum of Art, the consideration of the presentation of objects in museums, and the discussion of several important contemporary topics in the study of material culture.
Taught by: Brownlee
Course not offered every year
Activity: Seminar
1.0 Course Unit
ARHT 583 Art, Sex and the Sixties
With a distinct emphasis on post World War II performance, film, sculpture and painting, this course explores the conjunction of the period’s systematic revamping of our social/sexual schema with the equally revolutionary ascendency of an artistic modernity. And it seeks to explore this dynamic not only within the familiar confines of North America and Europe but towards Latin America and Asia, too, in what was a nearly simultaneous emergence of the erotic as a political force in the 60s. Reading a range of key voices from Brazilian theorist and poet Oswald de Andrade to Frankfurt School philosopher Herbert Marcuse, performance artists Carolee Schneemann, and Yoko Ono, Neo-Freudian theorist Norman O. Brown and lesbian feminist author Monique Wittig, we will examine how and why sex became a privileged form of politics at this historical juncture in a range of different contexts across the globe. Students interested in feminist, gender or queer theory, social revolution, performance studies, post war art and Frankfurt School thought should find the course particularly appealing, but it assumes no background in any of these fields.
Taught by: Katz
One-term course offered either term
Also Offered As: GSWS 520
Activity: Seminar
1.0 Course Unit

ARHT 584 Topics in Cultural History
Topic for Fall 2021: Making and Marking Time. What is time? In the late 19th century, the questions of how to define time, how to slow down time, and, above all, how to accelerate movement have become a focus of the work by many European philosophers who have tried to come to terms with what is now termed as the Industrial Revolution, and the idea of “progress.” And can time be understood as something continuous, or is it fragmented, proceeding in fits and burst? Such contemplations on time have deeply influenced writers and visual artists alike. Marcel Proust was a reader of Henri Bergson and translated his theories of time into a concept of memory. Impressionist painters insisted on picturing fleeting moments, and composers experimented with temporal sequences. Thomas Mann has tried to navigate timelessness in a novel set on a “Magic Mountain.” Virginia Woolf and James Joyce have pictured an entire universe in a single day (Mrs. Dalloway, Ulysses). Early 20th century Italian Futurists made the contemplation of time part of their manifestoes, and expressionist writers and artists, as well as the supporters of the DADA movement in Germany or elsewhere in Europe were theorizing about time as well. This would influence their choice of genre and form, their writerly practice and technique. Pictures were set into motion in scholarly studies by photographer Eadweard Muybridge and finally in the new medium film. Warhol revolutionized fields far beyond the fine arts. In his magazines, books, concerts, TV programs, films, advertisements, computer-generated imagery, installations, paintings, sculptures, and, not least, persona, Warhol promoted an ever thinner divide between art and life. But in so doing, he claimed that he wasn’t advocating his own particular take on the culture of his moment, but rather the exact obverse, that he was a blank, merely mirroring what existed all around him. Indeed, his most famous quote is perhaps “People are always calling me a mirror and if a mirror looks into a mirror what is there to see?” In this seminar we will both historicize and contextualize Warhol’s mirror claim, while exploring the contiguity between his mirroring and the legal and discursive expectations for queers before Stonewall - all towards understanding how an ostensibly passivity became the most aggressive social and cultural position of Warhol’s time.
Taught by: Katz
Course not offered every year
Activity: Seminar
1.0 Course Unit

ARHT 585 Topics in 19th Century Art
Topic Varies. Spring 2015: Birthplace of the nation, industrial metropolis-Philadelphia is the definitive American "place." This seminar will explore the visual history of the city as a symbolic site described and defined by painters, printmakers and photographers as well as politicians and capitalists and most importantly, its residents. How and why were certain sites selected and exploited within an evolving civic iconography? How did Philadelphia's visual culture influence approaches to placemaking? And how did artists navigate the increasingly complex political and social as well as aesthetic conflicts between myth and reality?
Course not offered every year
Activity: Seminar
1.0 Course Unit

ARHT 586 Topics in 20th Century Art
Topic varies from semester to semester. For the Spring 2022 semester, the topic will be: Andy Warhol and the Mirror of Culture. Arguably the most significant artist of the last half of the 20th century, Warhol revolutionized fields far beyond the fine arts. In his magazines, books, concerts, TV programs, films, advertisements, computer-generated imagery, installations, paintings, sculptures, and, not least, persona, Warhol promoted an ever thinner divide between art and life. But in so doing, he claimed that he wasn’t advocating his own particular take on the culture of his moment, but rather the exact obverse, that he was a blank, merely mirroring what existed all around him. Indeed, his most famous quote is perhaps “People are always calling me a mirror and if a mirror looks into a mirror what is there to see?” In this seminar we will both historicize and contextualize Warhol’s mirror claim, while exploring the contiguity between his mirroring and the legal and discursive expectations for queers before Stonewall - all towards understanding how an ostensibly passivity became the most aggressive social and cultural position of Warhol’s time.
Taught by: Katz
Course not offered every year
Activity: Seminar
1.0 Course Unit

ARHT 591 Cinema and the Museum
Cinema and the museum are both important modern cultural institutions that have global relevance. How do cinema and the museum interact with each other conceptually, artistically, and spatially? In this graduate seminar, we will cross the disciplinary boundaries between film and media studies, museum studies, visual studies, and art history. A wide range of phenomena at the intersection of cinema and the museum will be considered, including the museum in films, the museum as an institution of cinema, video arts and moving images in museums, museum exhibitions that interrogate the cinematic medium, and film museums. Examples will be drawn from diverse historical periods and cultural contexts. This course is supported by Spiegel-Wilks funding and will include at least one class field trip.
Taught by: Zhou
Also Offered As: CIMS 591
Activity: Seminar
1.0 Course Unit
ARTH 597 The Future of Arts Audiences
Demographic, political, social and generational changes in the U.S. have given rise to new and often unprecedented changes in the expectations audiences have for the role cultural organizations should play in society. Extending beyond traditional definitions of purpose rooted in the type of art or experience offered, cultural organizations are increasingly being held accountable to new or different standards of behavior, beliefs and engagement with the world in order to gain the support of the very audiences necessary for their survival. Adding to this complex combination of factors are the ongoing effects of recent health and social justice crises, including changes in technological usage and shifting patterns of social interaction. Using the latest audience research, and first-person accounts from cultural leaders who will be guest speakers for this course, The Future of Arts Audiences will pose a series of challenging yet essential questions necessary for navigating the road ahead for arts participation.
Taught by: Cohen
Activity: Seminar
1.0 Course Unit

ARTH 612 Cities and Temples in Ancient India
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.
Taught by: Meister
Course not offered every year
Also Offered As: ARTH 212, SAST 201, SAST 501
Activity: Lecture
1.0 Course Unit

ARTH 613 Arts of Japan
This course introduces the major artistic traditions of Japan, from the Neolithic period to the present, and teaches the fundamental methods of the discipline of art history. 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.
Taught by: Davis
Course not offered every year
Also Offered As: ARTH 213, EALC 157, EALC 557
Activity: Lecture
1.0 Course Unit

ARTH 614 Arts of China
This course introduces 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.
Taught by: Steinhardt, Davis
Course not offered every year
Also Offered As: ARTH 214, EALC 127, EALC 527
Activity: Lecture
1.0 Course Unit

ARTH 617 Chinese Painting
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 are considered with regard to larger social and cultural issues. The class pays 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.
Taught by: Steinhardt
Course not offered every year
Also Offered As: ARTH 217, EALC 227, EALC 627
Activity: Lecture
1.0 Course Unit
**ARTH 618 Art and Architecture in Ancient Egypt**
This course will be an introduction to the art, architecture and minor arts that were produced during the three thousand years of ancient Egyptian history. This material will be presented in its cultural and historical contexts through illustrated lectures and will include visits to the collection of the University Museum.

Taught by: Silverman
Also Offered As: AAMW 618, ANCH 068, ARTH 218, NELC 068, NELC 668
Activity: Lecture
1.0 Course Unit

**ARTH 622 Art of Ancient Iran**
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. Particular emphasis is placed on the Early Bronze Age.

Taught by: Pittman
Course not offered every year
Also Offered As: AAMW 622, ARTH 222, NELC 222, NELC 622
Activity: Lecture
1.0 Course Unit

**ARTH 624 Art of Mesopotamia**
The class presents a survey of the art and archaeology of Mesopotamia beginning with the appearance of the first cities and ending with the fall of the Assyrian Empire in the seventh century BCE. It presents the major artistic monuments of Mesopotamian culture, embedding them in their historical context. Focus is placed in particular on the interactions with surrounding cultures of Iran, Central Asia, the Caucasus, the Persian Gulf and Anatolia in order to decenter the discourse from a strictly Mesopotamian perspective. The format is lecture; assignments involve reading response papers; there are in class midterm and final exams.

Taught by: Pittman
Course not offered every year
Also Offered As: AAMW 624, ARTH 224, NELC 224, NELC 624
Activity: Lecture
1.0 Course Unit

**ARTH 625 Greek Art and Artifact**
This course surveys Greek art and artifacts from Sicily to the Black Sea from the 10th century BCE to the 2nd century BCE, including the age of Alexander and the Hellenistic Kingdoms. Public sculpture and painting on and around grand buildings and gardens, domestic luxury arts of jewelry, cups and vases, mosaic floors, and cult artefacts are discussed. Also considered are the ways in which heroic epic, religious and political themes are used to engage viewers' emotions and served both domestic and the public aims. We discuss the relationships of images and things to space and structure, along with ideas of invention and progress, and the role of monuments, makers and patrons in Greek society.

Taught by: Kuttner
Course not offered every year
Also Offered As: AAMW 625, ARTH 225, CLST 220
Activity: Lecture
1.0 Course Unit

**ARTH 626 Hellenistic and Roman Art and Artifacts**
This course surveys the political, religious and domestic arts, patronage and display in Rome's Mediterranean, from the 2nd c. BCE to Constantine's 4th-c. Christianized empire. Our subjects are images and decorated objects in their cultural, political and socio-economic contexts (painting, mosaic, sculpture, luxury and mass-produced arts in many media). We start with the Hellenistic cosmopolitan culture of the Greek kingdoms and their neighbors, and late Etruscan and Republican Italy; next we map Imperial Roman art as developed around the capital city Rome, as well as in the provinces of the vast empire.

Taught by: Zarmakoupi
Course not offered every year
Also Offered As: AAMW 626, ARTH 226, CLST 221
Activity: Lecture
1.0 Course Unit

**ARTH 628 Greek Architecture and Urbanism**
As the locus of classical architecture and urbanism, the Greek world occupies an important place in the history of architecture and urbanism. This course explores the various periods and different moments of architectural creation during the first two millennia, from the palace complexes of Minoan Crete to the cities of the Hellenistic world (1600-100 BCE), and tackles major concepts, theories and practices of architectural and urban design. In studying a variety of sources - both ancient and modern - lectures examine concepts of organizing space, issues of structure, materials, decoration and proportion. The purpose of the course is to shed light on Greek architectural and urban projects within their social, political, religious, and physical contexts.

Taught by: Zarmakoupi
Course not offered every year
Also Offered As: AAMW 628, ARTH 228, CLST 245
Activity: Lecture
1.0 Course Unit

**ARTH 629 Roman Architecture and Urbanism**
Architecture is the most striking legacy of Rome and the well-preserved remains of Roman buildings dominate our vision of the empire. Although Roman architecture has been studied since the Renaissance, it is only since the middle of the 20th century that it has come to be appreciated for the developments in concrete construction, which led to a revolution in the treatment of interior space and landscape architecture. Indeed, Rome's architectural revolution radically changed both cities and countryside. Romans developed a wide range of new architectural forms and technological innovations in order to meet the increasingly sophisticated and diverse needs of their society. The purpose of the course is to shed light on Roman architectural and urban projects within their social, political, religious, and physical contexts. Throughout, the emphasis will be on concepts of organizing space, issues of structure, materials, decoration and proportion, the role of architecture in Roman society, and on the varied ways that architecture was employed by individuals and communities to express and enhance their status.

Taught by: Zarmakoupi
Course not offered every year
Also Offered As: AAMW 629, ARTH 229, CLST 229
Activity: Lecture
1.0 Course Unit
**ARTH 632 Byzantine Art and Architecture**
This course offers a wide-ranging introduction to the art, architecture, and material culture of Byzantium—a Christian, predominantly Greek-speaking civilization that flourished in the Eastern Mediterranean for over a thousand years. Positioned between the Muslim East and the Latin West, Antiquity and the Early Modern era, Byzantium nurtured a vibrant and highly sophisticated artistic culture. With emphasis placed upon paradigmatic objects and monuments, we will examine an array of artistic media, from mosaic and panel painting to metalwork, ivory carving, book illumination, and embroidery. We will consider the making, consumption, and reception of Byzantine art in a variety of contexts: political, devotional, ritual, and domestic. Topics include the idea of empire and its visual articulation; court culture; the veneration of images and relics; patronage, piety, and self-representation; authorship and artistic agency; materiality and the sensory experience of art; the reception of the pagan Greco-Roman past; and the changing nature of Byzantium's interactions with neighboring cultures.

Taught by: Drpic
Course not offered every year
Also Offered As: AAMW 632, ARTH 232
Activity: Lecture
1.0 Course Unit

**ARTH 633 Eastern Medieval Architecture**
This lecture course examines major architectural developments in the eastern Mediterranean between the 4th and 14th centuries CE. The focus is on the Byzantine Empire, with its capital at Constantinople. Lectures also devoted to related developments in the Caucasus (Armenia and Georgia), early Russia, the Balkans (Bulgaria and Serbia), Sicily and under the Normans, the Crusader states. Parallel developments in early Islamic architecture are used for comparative purposes. The course examines evidence for religious and secular buildings, as well as urbanism and settlement patterns.

Taught by: Ousterhout
Course not offered every year
Also Offered As: AAMW 633, ARTH 233
Activity: Lecture
1.0 Course Unit

**ARTH 635 Introduction to Visual Culture of the Islamic World**
A one-semester survey of Islamic art and architecture which examines 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 are available in English translation.

Course not offered every year
Also Offered As: AAMW 635, ARTH 235, NELC 285, NELC 685, VLST 235
Activity: Lecture
1.0 Course Unit

**ARTH 640 Medieval Art**
An introductory survey, this course investigates painting, sculpture, and the "minor arts" of the Middle Ages. Students 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.

Taught by: Guerin
Course not offered every year
Also Offered As: AAMW 640, ARTH 240
Activity: Lecture
1.0 Course Unit

**ARTH 650 Michelangelo and the Art of the Italian Renaissance**
An introduction to the work of the Renaissance artist Michelangelo (1475-1564)—his sculptures, paintings, architecture, poetry, and artistic theory—in relation to his patrons, predecessors, and contemporaries, above all Leonardo and Raphael. Topics include artistic creativity and license, religious devotion, the revival of antiquity, observation of nature, art as problem-solving, the public reception and function of artworks, debates about style, artistic rivalry, and traveling artists. Rather than taking the form of a survey, this course selects works as paradigmatic case studies, and will analyze contemporary attitudes toward art of this period through study of primary sources.

Taught by: Kim
Course not offered every year
Also Offered As: ARTH 250, ITAL 250, ITAL 650
Activity: Lecture
1.0 Course Unit

**ARTH 654 Global Renaissance and Baroque**
An introduction to transcultural encounters within and beyond early modern Europe, 1450-1600. Topics include: the theory and historiography of global art; artistic relations between Venice, the Byzantine and Ottoman Empires, and islands in the Eastern Mediterranean; Portugal's overseas mercantile network in Africa and Asia; and the Baroque in Latin America, with emphasis upon Brazil. Our discussions focus on these paradigmatic case studies so as to question the language and terms we use to characterize confrontations between native and foreign, the self and the other.

Taught by: Kim
Course not offered every year
Also Offered As: ARTH 254
Activity: Lecture
1.0 Course Unit
ARTH 658 Early Modern Japanese Art and the City of Edo
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 will be raised. May include some visits to PMA, Penn Museum, or other local collections.
Taught by: Davis
Course not offered every year
Also Offered As: ARTH 258, EALC 150, EALC 550
Activity: Lecture
1.0 Course Unit

ARTH 661 Northern Renaissance Art
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.
Course not offered every year
Also Offered As: ARTH 261
Activity: Lecture
1.0 Course Unit

ARTH 662 Netherlandish Art
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.
Course not offered every year
Also Offered As: ARTH 262, DTCH 261
Activity: Lecture
1.0 Course Unit

ARTH 667 Latin American Art
The numerous traditions of Latin American art have been formed from the historical confluence of Indigenous, European, African, and Asian cultural traditions, each one impacting the others. This course serves as an introduction to these hybrid New World art forms and movements by both providing a large chronological sweep (1492-present) and focusing on several specific countries, including Brazil, Mexico, Cuba, Peru, and Argentina.
Taught by: Shaw, Kim
Course not offered every year
Also Offered As: ARTH 267, LALS 267, LALS 667
Activity: Lecture
1.0 Course Unit

ARTH 668 Art and Empire in India, 1750-1900
This course surveys transformations in visual culture between the Mughal and British empires in India from the mid-eighteenth through the nineteenth centuries. We shall consider changes in artistic production, patronage, publics, and viewing protocols in the contexts of the court and bazaar. We shall examine the emergence of new technologies and its impact on visual forms, media, and genres, focusing on the interplay of photography, print, and painting. We shall explore the role of institutions -the art school, the museum, and the archeological survey- and the professions and practices they engendered. We shall analyze how architecture and urban planning created new built environments and social relationships in colonial India. We shall view objects first-hand in the Penn Museum, Penn Libraries, and Philadelphia Museum of Art. This is a reading- and writing-intensive course. Students with a background in related disciplines such as literature, history, religion, anthropology, and South Asian Studies are welcome.
Taught by: Khullar
Also Offered As: ARTH 268, SAST 268, SAST 668
Activity: Lecture
1.0 Course Unit

ARTH 670 The Modern City
A study of the European and American city in the eighteenth, nineteenth, and twentieth centuries. Emphasis is placed on the history of architecture and urban design; political, sociological, and economic factors also receive attention. The class considers the development of London, St. Petersburg, Washington, Boston, Paris, Vienna and Philadelphia.
Taught by: Brownlee
Course not offered every year
Also Offered As: ARTH 270, URBS 276
Activity: Lecture
1.0 Course Unit

ARTH 671 Modern Architecture, 1700-1900
The history of western architecture, ca. 1700-1900, when architecture was transformed to serve a world that had been reshaped by political and industrial revolutions. Topics to be considered include the Rococo, the English Garden, Palladianism, Romanticism, neo-classicism, the picturesque, the Greek and Gothic Revivals, and the search for a new style.
Taught by: Brownlee
One-term course offered either term
Also Offered As: ARTH 271
Activity: Lecture
1.0 Course Unit

ARTH 673 History of Photography
A history of photography and theories of photography from 1839 to the present. Photography’s origins are rooted both in artistic desire and technological ingenuity. Some of photography’s inventors identified more as artists than engineers. At many points in the history of the medium, the question remains open whether new forms of artistic expression are driven by new technologies, or whether new technologies emerge to fulfill the desires of artistic imagination. This class will address photography’s relationship with painting, print, and drawing. It will examine the effect of photography on portraiture, landscape, depictions of motion, and abstraction. We will also investigate the changing cultural perception of photography as an artistic medium from the 19th to the 21st century.
Taught by: Vershbow
Course not offered every year
Also Offered As: ARTH 273, VLST 273
Activity: Lecture
1.0 Course Unit
**ARTH 674 Facing America**
This course explores the visual history of race in the United States as both self-fashioning and cultural mythology by examining the ways that conceptions of Native American, Latino, and Asian identity, alongside ideas of Blackness and Whiteness, have combined to create the various cultural ideologies of class, gender, and sexuality that remain evident in historical visual and material culture. We also investigate the ways that these creations have subsequently helped to launch new visual entertainments, including museum spectacles, blackface minstrelsy, and early film, from the colonial period through the 1940s.
Taught by: Shaw, Staff
Course not offered every year
Also Offered As: AFRC 283, ARTH 285
Activity: Lecture
1.0 Course Unit

**ARTH 676 Impressionism**
Impressionism opened the pictorial field to light, perception, science, modernity, bourgeois leisure and famously the material qualities of paint itself. This course will survey the movement's major contexts and proponents—Manet, Monet, Morisot, Cézanne, Gauguin, Van Gogh, Rodin—from its origins in the 1860's to its demise in the 1890's, as well as its subsequent adaptations throughout the world until World War I. Particular attention is paid to the artists' critical reception and the historical conditions which allowed one nation, France, to claim the emergence of early Modernism so firmly for itself. The course also analyzes the effects of the rapidly changing social and cultural fabric of Paris, and its affects on artistic developments. We also look outside of France's borders to Germany and Britain.
Taught by: Dombrowski
One-term course offered either term
Also Offered As: ARTH 276
Activity: Lecture
1.0 Course Unit

**ARTH 677 The Rise of Modernity: Arts of the 19th Century**
The nineteenth century is often considered as fast-paced, politically volatile and new-media obsessed as our own age. This course explores the nineteenth century's claim to have produced the first truly modern culture, focusing on the visual arts and metropolitan spaces of Europe and North America in their intellectual and social contexts. Stretching from the American and French Revolutions to the eve of World War I, topics to be covered include: the rise of capitalist and industrialist culture, art and revolutionary upheaval, global travel and empire, the origins of modernist art and architecture, and new media such as stereoscopes, iron and glass construction, and photography. Major artistic personalities of the age, from Jacques-Louis David and Gustave Courbet to Claude Monet and Vincent Van Gogh, and from Friedrich Schinkel and, Baron Haussmann to Frank Furness and Frank Lloyd Wright, are discussed. Each lecture will be followed by a brief period of discussion, and regular field trips take students to examine art and architecture first hand, in the museums and on the streets of Philadelphia.
Taught by: Brownlee, Dombrowski
Course not offered every year
Also Offered As: ARTH 277
Activity: Lecture
1.0 Course Unit

**ARTH 678 American Art**
This course surveys the most important and interesting art produced in the United States (or by American artists living abroad) up through the 1950s. This period encompasses the history of both early and modern art in the U.S., from its first appearances to its rise to prominence and institutionalization. While tracking this history, the course examines art’s relation to historical processes of modernization (industrialization, the development of transportation and communications, the spread of corporate organization in business, urbanization, technological development, the rise of mass media and mass markets, etc.) and to the economic polarization, social fragmentation, political conflict, and the cultural changes these developments entailed. In these circumstances, art is drawn simultaneously toward truth and fraud, realism and artifice, science and spirituality, commodification and ephemerality, nationalism and cosmopolitanism, individualism and collectivity, the past and the future, professionalism and popularly, celebrating modern life and criticizing it.
Taught by: Leja, Shaw
One-term course offered either term
Also Offered As: ARTH 278
Activity: Lecture
1.0 Course Unit

**ARTH 681 Modern Architecture, 1900-Present**
The architecture of Europe and America from the late nineteenth century until the present is the central subject of this course, but some time is also devoted to Latin American and Asian architecture and to the important issues of modern city planning. Topics discussed include the Arts and Crafts movement, Art Nouveau, Expressionism, Art Deco, the International Style, and Post-modernism. The debate over the role of technology in modern life and art, the search for a universal language of architectural communication, and the insistent demand that architecture serve human society are themes that are traced throughout the course. Among the important figures to be considered are Frank Lloyd Wright, Walter Gropius, Le Corbusier, Louis Kahn, Robert Venturi, and Denise Scott Brown. The course includes weekly discussion sessions and several excursions to view architecture in Philadelphia.
Taught by: Brownlee
One-term course offered either term
Also Offered As: ARTH 281
Activity: Lecture
1.0 Course Unit

**ARTH 685 Modern Art**
The history of modern art is closely tied to and largely unfolds from the history of Western Imperialism. While the technologies made possible by colonial resource extraction produced new ways of looking, modern conceptions of the self and how to represent it developed in dialogue with racialized notions of the other. This course focuses on encounters between the cultures of Africa and Europe, from 1880 to 1960, and on the visual practices that emerged on both continents as a result. Topics of special interest will include racial difference and the birth of photography, colonial masquerade, impressionism, symbols of power in royal arts, cubism, mass marketing and colonial self-fashioning, West African studio photography, world’s fairs and the Musee de l'Homme, Dada and surrealism, Negritude and interwar Paris, anti-aesthetics, colonial arts education, National art schools in the age of African independence, humanism and South African photography under Apartheid.
Taught by: Roach
Course not offered every year
Also Offered As: AFRC 283, ARTH 285
Activity: Lecture
1.0 Course Unit
ARTh 686 Modern Art: Picasso to Pollock
Early twentieth-century art in Europe is marked by a number of exciting transformations. This period witnessed the rise of abstraction in painting and sculpture, as well as the inventions of collage, photomontage, constructed sculpture, the ready made and found object, and performance art. Encounters with the arts of Africa, Oceania and other traditions unfamiliar in the West spurred innovations in media, technique, and subject matter. Artists began to respond to the challenge of 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 exhibiting and selling art, and artists took on new roles as publicists, manifesto writers, and exhibition organizers. This course examines these developments, with attention to formal innovations as well as cultural and political contexts. This course requires permission from the instructor.

1.0 Course Unit
Also Offered As: ARTH 286
Activity: Lecture

ARTh 687 Postwar Art
At a time of seismic shifts in the American polity, postwar art has too often seemed above the fray. Even as New York came to replace Paris as the epicenter of art world in the post war period, the rapid succession of styles and movements from Abstract Expressionism to Neo-Dada, Pop Art, Minimalism, Conceptual Art and Happenings can seem to have their own internal logic, severed from the historical backdrop of the time. Some of the artists we’ll consider include Pollock, Krasner, Rauschenberg, Johns, Warhol, Kusama, Martin, Lichtenstein, Bearden, Oldenburg, LeWitt, Chicago and Judd. In this course, we’ll reexamine American art and art criticism in the postwar period alive to everything from the Cold War’s virulent anti-communism to the rise of progressive liberation movements around race, ethnicity, sexuality, and gender. In the process, we will repeatedly underscore how art both served, and bit, the hand that fed it.

Taught by: Katz
Also Offered As: ARTH 287, GSWS 287, GSWS 687
Activity: Lecture
1.0 Course Unit

ARTh 690 Post War Japanese Cinema
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 places their films in period context, and pays particular attention to the connections to other visual media, and to how “art” and “history” are being defined in the cinematic context. How other directors also took up these issues, and referred to the “big three” is also be discussed.

Taught by: Davis
Course not offered every year
Also Offered As: ARTH 290, CIMS 223, EALC 156, EALC 556
Activity: Lecture
1.0 Course Unit

ARTh 691 East Asian Cinema
This survey course introduces students to major trends, genres, directors, and issues in the cinemas of East Asian countries/regions, including Japan, Korea, China, Hong Kong, and Taiwan. Charting key developments over more than a hundred years from the early twentieth century to the present, this course examines films as aesthetic objects, asking questions about film form, narrative, and style. It also pays attention to the evolution of cinema as an institution (e.g. modes of production, circulation, and exhibition) in different cultural and political contexts. Weekly course materials will include both films (primary sources) and analytical readings (secondary sources). By the end of the course, students are expected to gain broad knowledge of East Asian cinema, develop skills of film analysis, and apply these skills to perform historically informed and culturally sensitive analysis of cinema. Prior knowledge of East Asian languages is NOT required.

Taught by: Zhou
Also Offered As: ARTH 291, CIMS 291, EALC 106, EALC 506
Activity: Lecture
1.0 Course Unit

ARTh 694 Art Now
One of the most striking features of today’s art world is the conspicuous place occupied in it by the photographic image. Large-scale color photographs and time-based installations in projections are everywhere. Looking back, we can see that much of the art making of the past 60 years has also been defined by this medium, regardless of the form it takes. Photographic images have inspired countless paintings, appeared in combines and installations, morphed into sculptures, drawings and performances, and served both as the object and the vehicle of institutional critique. They are also an increasingly important exhibition site: where most of us go to see earthworks, happenings and body-art. This course is a three-part exploration of our photographic present.

Course usually offered in spring term
Also Offered As: ARTH 294, ENGL 063, GSWS 294, VLST 236
Activity: Lecture
1.0 Course Unit

ARTh 695 Cinema and Media
This course will provide an introduction to some of the most important film theory debates and allow us to explore how writers and filmmakers from different countries and historical periods have attempted to make sense of the changing phenomenon known as “cinema,” to think cinematically. Topics under consideration may include: spectatorship, authorship, the apparatus, sound, editing, realism, race, gender and sexuality, stardom, the culture industry, the nation and decolonization, what counts as film theory and what counts as cinema, and the challenges of considering film theory in a global context, including the challenge of working across languages. There will be an asynchronous weekly film screening for this course. No knowledge of film theory is presumed.

Taught by: Redrobe/Mazaj
Course not offered every year
Also Offered As: ARTH 295, CIMS 305, COML 299, ENGL 305, GSWS 295
Activity: Lecture
1.0 Course Unit
ARTH 696 Contemporary Art
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.
Course not offered every year
Also Offered As: ARTH 296
Activity: Lecture
1.0 Course Unit

ARTH 701 Proseminar in Methods in the History of Art
This course is designed to build skills of analysis and argumentation essential to the conduct of creative and responsible work in History of Art. Its goals include presenting the history of the field in a manner attentive to the complexities of its institutional and professional formations, purposes, and effects; encouraging appreciation of historiography, specifically the time, place, and political and social circumstances in which a given text was composed; promoting awareness of the ethics of scholarship (inclusive and expansive in every sense); familiarizing students with the strengths and weaknesses of distinct methodological traditions that have shaped the field; considering the audiences served by art historical scholarship (the academy, the museum, local and global publics) and the forms scholarship might take to effectively reach those audiences. The course is required for first-year graduate students in History of Art and open to others with permission of the instructor.
Taught by: History of Art Faculty
Course not offered every year
Also Offered As: AAMW 701
Activity: Seminar
1.0 Course Unit

ARTH 711 Topics in Indian Art
Topic varies. Fall 2017: We will examine the practice and symbolism of South Asian Architecture with case studies of how to build and how to make buildings meaningful.
Course not offered every year
Also Offered As: SAST 711
Activity: Seminar
1.0 Course Unit

ARTH 714 Topics in East Asian Art
Curatorial Seminar Spring 2015: This course will be offered in association with the exhibition, Representing Place: Landscape and Imagination in Modern Japanese Prints, to be held at the Arthur Ross Gallery in spring 2015. The seminar proposes to expand our discussion of landscape as a larger theme in the visual arts, with examples drawn from Europe, America, East Asia, and other locations. We will further consider how some sites became known as famous places, and how that act is tied up to issues of local, regional and national identity and often implicated in the promotion of specific places. This course will feature the opportunity to study works in the PMA collection, travel to "famous sites" around Philadelphia, and participate in the final preparations and installation of the exhibition.
Taught by: Davis
Course not offered every year
Activity: Seminar
1.0 Course Unit

ARTH 720 Topics in Aegean Art
Topic varies. Fall 2018: The choices made by groups of people with regard to the treatment of their dead can be reflective of a society's beliefs and social structure. In this course, we will examine the burial traditions of the people of the Prehistoric Aegean from the Neolithic through the end of the Bronze Age, circa 7,000-1,100 BCE. We will focus on burial architecture, grave goods, burial rituals, mortuary variability, and the symbolic meaning of death and burial in Prehistoric Greece. Particular attention will be paid to recent discoveries on Crete, the Mainland, and the Cycladic islands. Students will write two papers, and these papers will be presented to the class. The first paper will be circa 15 pages long with footnotes, bibliography, and images (presented via powerpoint) and the second will be a 20-25 page paper with footnotes, bibliography, and images presented via powerpoint.
Taught by: Shank
Course not offered every year
Also Offered As: AAMW 720, CLST 720
Activity: Seminar
1.0 Course Unit

ARTH 722 Topics in the Art of Ancient Iran
Topic varies.
Taught by: Pittman
Course not offered every year
Activity: Seminar
1.0 Course Unit

ARTH 723 Topics in the Art of the Ancient Near East
Topic varies. Fall 2019: During the short period of the Neo Sumerian Empire at the end of the third millennium BCE, Mesopotamian concepts of kingship were crystallized through images, buildings, and textual creations. This seminar will examine this central institution from many points of view that invite cross historical and cross-cultural consideration.
Taught by: Pittman
Course not offered every year
Also Offered As: AAMW 723, NELC 740
Activity: Seminar
1.0 Course Unit

ARTH 724 Seminar in Ancient Near Eastern Art
Topic varies.
Taught by: Pittman
Course not offered every year
Activity: Seminar
1.0 Course Unit
ARTH 732 Topics in Byzantine Art and Architecture
Topic varies. Spring 2018: The recent "return" to the object across the humanities and social sciences has brought to the fore concerns with the nature of material things, their operation in the world, and their entanglement with humans. This seminar will introduce you to some of the key theoretical writings on the object and material culture and will ask you to interrogate their relevance for the discipline of art history. Our focus will be on the Middle Ages, but depending on the specific interests of the seminar participants, we may venture into other historical periods and cultural domains. Topics to be addressed include the social life of things; agency; materiality; the relic; the gift; the miniature; and the question of the human/nonhuman divide.
Taught by: Drpic
Course not offered every year
Also Offered As: AAMW 732
Activity: Seminar
1.0 Course Unit

ARTH 735 Topics in Islamic Art
Topic varies.
Taught by: Holod
Course not offered every year
Activity: Seminar
1.0 Course Unit

ARTH 737 Islamic Architecture
This seminar will address the problems of studying architecture in the Islamic world. Considered will be issues of architectural design, regional and trans-regional constructional traditions, structural know-how and innovation, patronage and use. The examples discussed will be mainly religious and social service complexes. Attention will be paid to the manner of transmission of architectural design knowledge and constructional skill.
Taught by: Holod
Course not offered every year
Also Offered As: AAMW 737
Activity: Seminar
1.0 Course Unit

ARTH 738 Topics in Islamic Archaeology
Topic varies. Fall 2019’s seminar will address the problems of studying architecture in the Islamic world. Considered will be issues of architectural design, regional and trans-regional constructional traditions, structural know-how and innovation, patronage and use. The examples discussed will be mainly religious and social service complexes. Attention will be paid to the manner of transmission of architectural design knowledge and constructional skill.
Taught by: Holod
Course not offered every year
Also Offered As: AAMW 738, NELC 731
Activity: Seminar
1.0 Course Unit

ARTH 740 Topics in Medieval Art
Topics vary from semester to semester. For the Fall 2021 semester, the topic will be: Medieval Art Now. How has the field of medieval art history, here understood in the ecumenical sense to include the Byzantine and Islamicate worlds, changed since the 1990s and the methodological reorientations brought about by the so-called "new art history"? Indeed, what is happening in medieval art now? This graduate seminar will introduce students to the key developments and theoretical interventions that have shaped the field over the past twenty years. Topics will include: vision and visuality; materiality; thing theory; phenomenology; art’s intersection with science; ecocriticism; the global turn; critical race theory; and the rise of the digital humanities. By critically engaging with some of the most invigorating recent scholarship, we will reflect on the state of medieval art history and consider what its future might or should look like.
Taught by: Guerin
Course not offered every year
Also Offered As: AAMW 740, RELS 702
Activity: Seminar
1.0 Course Unit

ARTH 750 Topics in Southern Renaissance Art
Topic varies from semester to semester. For the Spring 2022 semester, the topic will be: Early Modern Art Theory. What does it mean to write about art? What are the historical origins of this undertaking? How does language mediate the intellectual, somatic, and cultural rapport between the viewing self and the physical object? As an initial response to these questions we will examine the writings of the Tuscan artist and critic Giorgio Vasari (1511-1574), the biographer of such renowned artists as Leonardo, Raphael, Donatello, and Michelangelo. In addition to considering works of art described in Vasari’s accounts, we will pay close attention to his language and its relationship with other types of writing: saints’ lives, chronicles, legends, guidebooks, anecdotes, jokes, gossip, and sermons. Issues to be explored include: the process of craft and handwork, the practice of religious devotion, notions of "ethnic" style, the history of gender and sexuality, and the relationship between the visual arts and natural environment.
Taught by: Kim
Course not offered every year
Also Offered As: ITAL 641
Activity: Seminar
1.0 Course Unit
ARTH 761 Topics in Northern Renaissance Art  
Topic varies from semester to semester. Fall 2019: One of the primary concerns of those who study works of art is who made it. In the early modern period, artists were also concerned with this question, and found innovative ways to assert authorship by stamping their works with monograms and signatures, securing rights to intellectual property, and launching lawsuits against each other. While the death of the author has long been asserted in literary theory and has consequently urged art historical approaches to think beyond concepts of artistic genius and authorial voice, questions of authorship and workshop practice are still necessary to the establishment of the basic biographies of objects. This seminar explores how these various approaches may work together by combining close readings of primary-source documents, theoretical approaches to concepts of authorship, and object-based studies in different media represented in the Philadelphia Museum of Art: paintings, prints, drawings, textiles, architecture, decorative arts, and armor. 
Taught by: Brisman  
Course not offered every year  
Also Offered As: DTCH 661  
Activity: Seminar  
1.0 Course Unit

ARTH 762 Topics in Baroque Art  
Topic varies.  
Course not offered every year  
Activity: Seminar  
1.0 Course Unit

ARTH 765 Topics in Northern Baroque Art  
Topic varies. This seminar will consider major themes in Northern art of the 16th and 17th centuries, essentially from Bruegel to Vermeer. The premise is that the Reformation altered certainties in knowledge and even in perception, especially in the wake of wars, newly discovered lands, changing science and collecting of Wonders. Among new imagery topics would include: melancholy, vanitas, witchcraft, travel images, and the status of the emblem as well as allegory. Students will select a topic for semester-long investigation and co-present a class with the instructor. No prerequisites; graduate students only.  
Course not offered every year  
Also Offered As: DTCH 665  
Activity: Seminar  
1.0 Course Unit

ARTH 771 Topics in 19th Century Architecture  
Topic varies. Fall 2017: This seminar will explore the exhilarating architectural environment of the period ca. 1750-1900, when a ferocious appetite for artistic invention was let loose in kitchen filled with new knowledge about the entire history of human architecture. Focusing on French, German, and English architecture, the seminar will examine major texts and study important monuments, all considered in their cultural and political contexts. 
Taught by: Brownlee  
Course not offered every year  
Activity: Seminar  
1.0 Course Unit

ARTH 775 Topics in 19th Century European Art  
Topic varies from semester to semester. For Fall 2021, the topic will be: The Paris Commune - A Revolution Recorded. The year 2021 marks the 150th anniversary of the Paris Commune, the revolutionary, radically socialist government that ruled the city of Paris briefly, from March to May 1871. Not the first, but in fact the last of the French revolutions of the 18th and 19th centuries, the Commune is arguably the best recorded, most mediated, and most modern one among them. Photography became a tool in revolutionary action, and a mass press reported and illustrated events, receiving global attention. A new tourist economy traded on access and proximity to revolutionary spectacle and trafficked in political souvenirs. An avant-garde art scene developed that responded to the upheaval in novel ways, including artists and writers like Courbet, Manet, Rimbaud, among others. The Communards themselves often saw their political actions as performance and conceived of their acts in aesthetic terms - a fact that continued, for those that survived, into their exile in New Caledonia after the revolution ended abruptly in the aptly-named Bloody Week. The Paris Commune, this is to say, was one of the more performative and artistic revolutions in history and is therefore worth analyzing art historically. Along the way, this seminar will engage the broader question as to how we best study the import of discrete political events through the lens of art history more generally. 
Taught by: Dombrowski  
Course not offered every year  
Activity: Seminar  
1.0 Course Unit

ARTH 777 The Long Nineteenth Century: Literature, Philosophy, Culture  
The present course will discuss German literature and thought from the period of the French Revolution to the turn of the twentieth century, and put it into a European context. In regard to German literature, this is the period that leads from the Storm and Stress and Romanticism to the political period of the Vormarz, Realism, and finally Expressionism; in philosophy, it moves from German Idealism to the philosophy of Schopenhauer, Nietzsche, and neo-Kantian thought. It is also the period that saw the rise of the novel, and new forms of dramatic works. Painting moved out of the studio into plein air; the invention of photography made an imprint on all arts, and the rise of the newspaper led to new literary genres such as the feuilleton. Economically, Germany experienced the industrial revolution; politically, it was striving for a unification that was finally achieved in 1871. The nineteenth century saw the establishment of the bourgeoisie, the emergence of the German working class, and the idea of the nation state; it also saw Jewish emancipation, and the call for women's rights. Readings will focus on a variety of literary, political, and philosophical texts; and consider a selection of art works. 
Taught by: Weissberg  
Course not offered every year  
Also Offered As: COML 566, GRMN 558  
Activity: Seminar  
1.0 Course Unit

ARTH 781 Topics in 20th Century Architecture  
Topic varies. For the Fall 2019 semester, this research seminar will be devoted to the writing, architecture, and city planning of two of the most important designers of recent history. Full use will be made of their papers in the Penn architectural Archives. Open to graduate students only. 
Taught by: Brownlee  
Course not offered every year  
Activity: Seminar  
1.0 Course Unit
**ARTH 786 Topics in 20th Century Art**  
Topic varies.  
Course not offered every year  
Also Offered As: COML 786, ITAL 685  
Activity: Seminar  
1.0 Course Unit

**ARTH 788 Topics in 20th Century American Art**  
Topic varies.  
Taught by: Leja, Shaw  
Course not offered every year  
Activity: Seminar  
1.0 Course Unit

**ARTH 791 African Film and Media Pedagogy**  
This graduate seminar offers an intensive, critical, and collaborative study of contemporary African film and media production. The past three decades have seen an unprecedented shift in the African media landscape. Not only has the wide availability of satellite media across the continent made international film and television programming part of African popular culture, but moreover the growing film industries within the continent, most notably Nollywood, have altered how Africans are carving an image of themselves on the big and small screens. In partnership with local, regional, and international film and media centers, we will study a range of films—features, shorts, documentaries, and television shows—paying close attention to the means and sites of production as well as the formal qualities that distinguish these works. Many of the films we will analyze stand out both for their exceptional aesthetic quality as well as their remarkable ability to confront pressing political and social themes. But we will also think about trash: what counts as trashy media, and for whom? Who watches it, where, and why? Other questions we will ask include: What particular indigenous modes of storytelling do African films employ? What categories begin to emerge under the umbrella category of “African film and media,” and where do diasporan film and media practitioners and critics fit in this landscape? How are these films tackling some of the urgent questions of our times, including migration and globalization; ethnic, political, and economic polarization; gender and sexuality; and massive urbanization and industrialization sweeping Africa and other parts of the Global South? What role do festivals in various countries play in shaping media production and distribution? How important is the concept of authorship in this context? And how do these films challenge the dominant western trope of Africa as a spectacle, instead offering novel ways of picturing everyday African experiences that we rarely glimpse in western media? To explore these questions, we will visit multiple sites of film production, distribution, exhibition, and education, including Scribe Video Center in Philadelphia, Sankofa Films in Washington, D.C., and the College of Performing and Visual Art at Addis Ababa University in Ethiopia. Location and knowledge production are inextricably connected, and by considering African media production from these multiple sites, and collaborating with multiple stakeholders, this course offers a directly engaged pedagogy of the complex artistic, cultural, social, and political dynamics of African audiovisual creation. The travel component of this course entails a day trip to Washington, D.C. during the semester (tentative date: April 2, 2020) and a week-long trip to Addis Ababa at the end of the spring term (students applying for this course should be prepared to travel to Addis Ababa May 30, 2020-June 7, 2020). All expenses for travel, accommodation, and food will be covered, but students will need to hold a passport. Ultimately, this course aims to use film and media production to intervene in a larger discourse on how Africa is figured in the global humanities, not as an absent or passive actor but one actively engaged in producing art and humanistic knowledge that has much to teach us and the world. Admission to the course will be by permission only and students are required to submit a short statement of interest (max. 250 words) to dagw@english.upenn.edu and redkaren@sas.upenn.edu. Students must be prepared to travel to Addis Ababa and Washington D.C. as described in the syllabus, and must hold a passport.  
Taught by: Redrobe/Woubshet  
Course not offered every year  
Also Offered As: AFRC 791, CIMS 791, COML 791, ENGL 777  
Activity: Seminar  
1.0 Course Unit
ARTH 792 Reading Against Racism
This course takes as its starting point Audre Lorde's 1981 Keynote presentation at the National Women's Studies Association Conference, "The Uses of Anger: Women Responding to Racism." Lorde, critiquing white feminists, states, "I cannot hide my anger to spare you guilt, nor hurt feelings, nor answering anger; for to do so insults and trivializes all our efforts. Guilt is not a response to anger; it is a response to one's own actions or lack of action. If it leads to change then it can be useful, since it is then no longer guilt but the beginning of knowledge. Yet all too often, guilt is just another name for impotence, for defensiveness destructive of communication; it becomes a device to protect ignorance and the continuation of things the way they are, the ultimate protection for changelessness." Eschewing defensiveness, ignorance, and innocence, and opening to meaningful change by engaging the writings of anti-racist and anti-imperialist thinkers, including those focused on the transformation of higher education, this course examines the responsibilities scholars take on when we affirm that "Black Lives Matter," and acknowledges that higher education, including the humanities, is actively implicated in the structures and operations of white privilege and anti-black racism as well as in other intersectional modes of exclusion, including all forms of discrimination based on race, ethnicity, national original, ability, class, sexuality, gender, and beliefs. The course aims to approach these urgent but longstanding issues in ways that help us to understand some of the complexities, practicalities, and temporalities of the work of change; to grapple with what Rosalyn Deutsche in Hiroshima After Iraq (2011) describes as "the inseparability of the social and the psychic," and to seek out effective alternatives to the tendency of politicized academic writing in time of conflict to regress to what Deutsche calls "heroic masculinism." "Reading Against Racism" is imagined as a way of catalyzing active, collective, and long-term anti-racist, anti-imperialist intellectual work. It seeks to participate in the development of more just and inclusive academic modes and spaces by fostering time and structure for thought and self-reflection, by generating ideas for implementation, and by learning from our readings as well as from each other. All students, white and BIPOC, are welcome to participate, but we will begin this course by working together to establish a community agreement that takes account of the different ways in which such a course is likely to be experienced by white and BIPOC people. For example, recognizing that discussions about race and racism require immense emotional labor from BIPOC people in particular, BIPOC students should not be asked to use their personal experiences to frame questions under discussion or to represent any group. We will establish together other guidelines to create as safe and supportive a space (or spaces) for reading, thinking, and acting against racism as we can muster, including deciding how we would like to include in our process tools like trigger warnings, opt-out mechanisms, smaller subgroups, etc. Requirements: Weekly reading; weekly journal for self-reflection (required, but not for submission); participation in discussion; design a syllabus for an introductory course in your field. Thanks to all the students who have generously participated in developing this course and to the scholars who have written the materials we will read.
Taught by: Redrobe
Also Offered As: CIMS 792
Activity: Seminar
1.0 Course Unit

ARTH 793 Topics in Cinema and Media
Topic varies
Taught by: Beckman
Course not offered every year
Also Offered As: CIMS 793
Activity: Seminar
1.0 Course Unit

ARTH 794 Topics in Contemporary Art
Topic varies from semester to semester. For the Spring 2021 semester, the topic will be: Portraiture Now. This graduate seminar examines approaches to portraiture by contemporary artists in the United States and beyond, with a focus on artists of color. We will consider painting, sculpture, photography, prints, drawings, time based media, and conceptual portraiture.
Course not offered every year
Activity: Seminar
1.0 Course Unit