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/xs’ 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 devoted to a significant intellectual endeavor. Specific topics to 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

ARTH 101 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.
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.
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 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 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 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
Activity: Lecture
1.0 Course Unit

**ARTH 224 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 624, NELC 224, NELC 624
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: Kuttner
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 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 seventeenth century, and the unification of the small towns of Berlin and Koeln 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

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 the 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
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 Durer 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 imagination; 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 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, and bourgeois 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 adoptions 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 firsthand, 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 cosmopolitanism, individualism and collectivity, the past and the future, professionalism 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

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

ARTh 285 Modern Art
The story 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 685
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 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 of sites 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 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.
Taught by: Silverman
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 a weekly film screening for this course. No knowledge of film theory is presumed. Course requirements: attendance at lecture and participation in lecture and section discussions; canvas postings; 1 in-class mid-term; 1 final project.
Taught by: Redrobe
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 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 receive training in curatorial practices, as well as close observation and precise descriptive terminology for materials and techniques, and examine essential tools of conservation and technical analysis. For the Spring 2020 semester, this immersive course will stress the importance of developing the visual literacy essential for connoisseurship of works of art on paper. Students will learn to use close observational skills to understand artist's choice, the subtle inherent characteristics of the material and physical aspects of works on paper, their context and significance. The focus will be on examination and discussion of works in the Philadelphia Museum of Art collection and the study of the materials and techniques used by artists from the fifteenth through twenty first centuries. We will begin by considering what questions to ask about a work of art on paper and approaches and tools for looking and informing our answers. Throughout the semester students will engage in direct examination, study, and discourse about the physical characteristics of papers, dry drawing materials, watercolors, inks, and print processes, and their implications for the completed artwork. Condition and other conservation considerations will be addressed. Most sessions will take place in the paper conservation laboratory at the Philadelphia Museum of Art. Brief readings for each session will be chosen to educate about the physical aspects of the materials and to stimulate discussion, which will be an important part of the course. Several trips to off-site workshops may be included. Each student will carry out technical examination of two works for written and class presentation. 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 305 Spiegel-Wilks Seminar**
Topic varies from semester to semester. For the Fall 2020 semester, the topic will be: Elijah Pierce's America: 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 syllabus will engage the permanent collection at the museum, where the course will meet weekly. As part of the course, students will also conduct research and contribute to the temporary exhibition opening at the Barnes Foundation that semester, which will feature the work of Elijah Pierce (1892-1984), a self-taught woodcarver whose handcrafted works reacted to life in 20th-century America. One of the first generations of African Americans born into freedom, his remarkable narratives depict religious parables, autobiographical scenes, episodes from American politics, and figures from popular culture.
Course not offered every year  
Also Offered As: ENGL 205, SAST 305  
Activity: Seminar  
1.0 Course Unit

**ARTH 308 Blackness in Latin American Visual Culture, 16th-19th Centuries**
The presence of Africans and their descendants produced a complex visual culture in colonial and 19th century Latin America. This course introduces students to a rich body of imagery from the Spanish and Portuguese-speaking Americas in order to explore the multiplicity of meanings ascribed to Blackness across the region; from colonial conceptions rooted in lineage and bloodlines, to the construction of race as an material and biological 'fact' in the 19th century. Sources include the casta paintings of colonial Mexico, fashion and material culture, the popular iconography and print culture forged by costumbrismo, and late 19th century photography. Focusing on several countries including Brazil, Cuba, Mexico and Peru, this seminar provides a thematic exploration of these sources through topics including slavery, citizenship, national identities, religion, self-fashioning and resistance. The aim is to explore how ideas of Blackness were configured, imposed and remade, through representations of Afrodescendants in the visual arts, and the production and use of visual and material culture in Black self-fashioning and collective identities.
Taught by: Melling  
Course usually offered in spring term  
Also Offered As: AFRC 382, LALS 382  
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 rapidly, 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 time scale 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 Fall 2020 semester, the topic will be “Luxury Items.” Artifacts from the Aegean Bronze Age (3,000-1,100 BCE) such as gold jewelry and vessels, carved stone vases and seals of exotic materials as well as fine pottery and carved ivory are just some of the luxury items recovered from archaeological sites in Greece that clearly demonstrate the cosmopolitan nature of this society. In this class we will examine these luxury items and discuss how these masterpieces were made, the craftspeople who made them, what they may have meant in the context of Aegean society, and what they tell us about trade in this early period with Egypt and the Ancient Near East. From the Shaft Grave items recovered by Heinrich Schliemann at Mycenae to the artifacts from Akrotiri on the island of Thera, the so-called ‘Pompeii of the Aegean’, it is obvious that luxury was a concept familiar to the prehistoric Greek people.
Taught by: Shank
Course not offered every year
Activity: Seminar
1.0 Course Unit

ARTH 323 Origins of Art / Origins of Writing
Each of the earliest systems of writing had intimate and enduring ties to pictorial traditions. This seminar addresses the fundamental relationship between texts and visual imagery in the Mesopotamian, Egyptian, Chinese, and Maya traditions. The class will take a comparative approach to examine the parallel development of scripts and images, extending from their earliest beginnings to their on-going lives as mature systems. As the individual scripts became more capable of representing speech, the subject matter, composition, and function of images changed, and one goal of this class is to identify these processes. Emphasis will be put on seeing text and image as collaborative and interactive constructions, in which parts of a single message can be encoded and presented in different ways. The class will make extensive use of the collections and the curatorial expertise of the Penn Museum.
Taught by: Pittman
Course not offered every year
Also Offered As: ANTH 323, NELC 323
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

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 332 Topics in Byzantine Art
Topic varies. Fall 2017: This undergraduate 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: Ousterhout, Drpic
Course not offered every year
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: Schaefer
One-term course offered either term
Also Offered As: ANTH 112, RELS 102
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 Rosso 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 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 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 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 397 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 televisual 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 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 disidence. 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: Katz
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. Spring 2018: In 1913, Marcel Duchamp posed a nebulous question central to much of the art of the twentieth century. As a young painter in Paris, he wrote in a private note: "Is it possible to make works that are not of art?" What are the possibilities of making in a modern world that has alienated labor from its products and commodified the work of art? What is the artist's role amidst forces of rapid industrialization, mechanization, and automation? Duchamp would continuously explore these questions in a career that stretched into the 1960s, pushing painting, sculpture, and film in new directions through the use of objects not traditionally associated with art: a porcelain urinal, a collection of settled dust, a tuft of human hair. This course examines issues of materiality and media in Duchamp's art and in modernism more broadly. Meetings will include visits to the Duchamp collection at the Philadelphia Museum of Art. Readings will draw from art history, literature, and social and political theory.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ARTh 388 Topics in Modern and Contemporary Art
Topic varies. Spring 2019: 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; film 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

ARTH 399 Independent Study
One-term course offered either term
Activity: Independent Study
1.0 Course Unit

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: AAWM 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: AAWM 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: AAWM 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: AAWM 435, NELC 489
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 511 Topics in Indian Art
This course examines various aspects of the history of Indian art, perceptions of the physical world dominate experience within South Asian cultures. Seeing and being seen, vocalizing and hearing, contribute to the construction of meaning. This pro-seminar will approach South Asia’s perceptual world as expressed and tested by art, and methods to frame art as a source of knowledge.
Course not offered every year
Also Offered As: EALC 559
Activity: Seminar
1.0 Course Unit

ARTH 513 Ukiyo-e: Japanese Prints and Paintings
Topic varies.
Taught by: Davis
Course not offered every year
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’ll 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 trade 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 and 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 521 Topics in Ancient Mediterranean Art
Topic varies. Fall 2017: Painted vases constitute the most important and comprehensive collection of visual evidence that survives from ancient Greece. In this course, we will examine the development of Greek painted vases, with particular emphasis on the pottery of Corinth and Athens in the late 7th and 6th centuries BC. The extensive collection of Greek vases in the University of Pennsylvania Museum will be an important resource for this course.
Course not offered every year
Also Offered As: AAMW 521
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 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: Drpic  
Course not offered every year  
Also Offered As: AAMW 530  
Activity: Seminar  
1.0 Course Unit

ARTH 529 Topics in Roman Architecture
Topic varies. Spring 2018: This seminar offers a critical assessment of digital Roman architecture studies. What has been accomplished and learned over the last generation since the Digital Turn, and where is the field of Roman architecture being taken? Points of focus include several landmark case studies, such as digital reconstructions of the city of ancient Rome, and threatened cultural heritage sites in Syria. The course will involve readings of significant texts, in class discussions and presentations lead by the seminar s participants, and testing and critiquing of a limited set of digital tools. 
Taught by: Stinson  
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 gardener's art. This seminar explores the history of garden design 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 540 Topics in Medieval Art
Topic varies from semester to semester. For the Fall 2020 semester, the topic will be Migrating Materiality: Ivory Carving Around the Mediterranean. The craft of ivory carving around the Mediterranean is contingent upon the availability of imported elephant tusks, from either South East Asia or, more frequently, from the African continent. The shifting winds of trade routes offer an interpretive paradigm with which to analyze ivory objects from a variety of different cultural groups: the lack or abundance of ivory and the resulting desire for or surfeit of the material shapes its meaning and use around the Mediterranean basin. The study of ivory objects as they migrate around the Mediterranean allows us to investigate the rich intercultural interactions between Eastern and Western Christians, and both of these with the Islamic world. This course focuses on an object-oriented knowledge of ivory artifacts, with a strong emphasis on the collections at the Penn Museum, the Philadelphia Museum of Art, and other area collections.  
Taught by: Guerin  
Course not offered every year  
Also Offered As: AAMW 540, AFRC 538  
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 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 occasions for personal reflection, and how do they construct social bonds? The burgeoning art market of the Dutch Golden Age 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 have engaged and poetic minds. We will address these matters in a focused study of the exhibition at the Arthur Ross Gallery, An Inner World: Seventeenth-Century Dutch Genre Painting, which gathers together works of artists such as Gerrit Dou, Gabriel Metsu, Dominicus van Tol, Willem van Mieris, and Jacob Toorenvliet from the Leiden Collection in New York, the Clark Art Institute, as well as printed books and manuscripts from the Kislak Center. Along with a trip to New York to study drawings and paintings from the period, we will also engage closely with objects at the Philadelphia Museum of Art—both on view and off. In writing assignments, we will attend to the representation of space, considering domestic interiors, urban settings, church architecture, imperial arenas, and 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 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 Major Issues in Baroque Art
Topic for Fall 2017: “Object Theory”. This seminar will investigate the rise of and ongoing scholarly concern with "objects" and "things," which has emerged from fields such as anthropology and art history as a category of renewed interest for literary scholars, too. We will investigate key contributions to theories of the object by thinkers such as: Mauss, Barthes, Heidegger, Latour; Benjamin, Bill Brown, Jane Bennett, among others. Literary readings will accompany these theoretical texts.

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 579 Topics in American Art
Topic varies from semester to semester. In Fall 2019, this seminar will treat the United States as a case study for in-depth examination of the conditions and operations from which a mass visual culture emerged. Our focus will be on the period from 1830 to 1860, when the infrastructure, labor force, institutions, and audiences took shape and when paradigmatic examples of exceptionally successful works were developed. We will compare our empirical findings with some of the influential theories of mass culture developed by Walter Benjamin, Theodor Adorno, Janice Radway, Lauren Berlant, Stuart Hall, and others.

Our investigations will excavate the foundations of the image-saturated culture we experience in the 21st century. The development of a mass visual culture was among the epochal changes in the 19th century that made the United States a modernized nation. This involved the industrialization of picture production and the formation of markets large enough to consume print editions in the tens or hundreds of thousands. Despite the fragmentation of the population and the initial absence of an artistic infrastructure, the U. S. proved a fertile ground for mass art. The country rapidly became an innovative locus for advances in the commodification of pictures and in their instrumentalization for purposes of marketing, political persuasion, the circulation of information, education, and entertainment.

Course not offered every year
Activity: Seminar
1.0 Course Unit
ARTh 580 The Sexuality of Postmodern Art
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, as the above quotes underscore, 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

ARTh 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 postmodernity. 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 feminism, 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

ARTh 584 Topics in Cultural History
Topic for Spring 2016: 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 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 spurts? Such contemplations on time have deeply influenced writers. Marcel Proust was a reader of Henri Bergson and translated his theories of time into a concept of memory. Thomas Mann has tried to navigate timeless 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) while early 20th century Italian Futurists made the contemplation of time part of their manifestos. With them, and with expressionist writers in Germany or writers from the DADA movement there elsewhere in Europe, a reckoning with time would also influence their choice of genre and form, writerly practice, and technique. Parallel to these literary experimentation, pictures were set into motion in scholarly studies by Eadweard Muybridge and finally in the new medium film; Impressionist painters insisted on picturing fleeting moments, and composers experimented with temporal sequences. We may be able to understand a reconsideration of time as driving force for the modern movement, or simply "modernity." In this seminar, we will study a selection of literary texts of the late 19th century and the modernist movement, consider the philosophical background and changes in historiography, and integrate a consideration of the visual arts and music.
Taught by: Weissberg
Course not offered every year
Also Offered As: COML 537, ENGL 563, GRMN 541
Activity: Seminar
1.0 Course Unit

ARTh 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

ARTh 586 Topics in 20th Century Art
Topic varies.
Course not offered every year
Activity: Seminar
1.0 Course Unit
ARTH 593 Topics in Cinema and Media
Spring 2016: Taking its title from a recent special issue in the journal Framework, this seminar will engage the where of film and media theory. At a moment when this discourse, often presumed to have roots in Anglo and Western European traditions, is purportedly undergoing a global turn, we will consider how some of film and media theory’s key terms and preoccupations including realism, documentary, genre, identity, sound, spectatorship, nation, auteur, and screens are being inflected by expanded geographic, linguistic, aesthetic and cultural frames. We will grapple with some of the logistical challenges, motivations, resistances, and questions that scholars encounter as they attempt to shift film and media theory’s borders; compare contemporary efforts to broaden the discourse’s geographic horizon with earlier efforts to do the same; and consider what happens to the viewer’s sense of space and place in different media environments. Course requirements: full participation in readings, screenings, discussion, and class presentations; 20-25 page research paper + annotated bibliography. Permission of instructor required for advanced undergraduates.
Taught by: Redrobe
Course not offered every year
Also Offered As: CIMS 590, COML 599, ENGL 593
Activity: Seminar
1.0 Course Unit

ARTH 596 Topics in Contemporary Art
Topic varies. Spring 2018: An experimental class for artists and scholars. Organized around a series of case studies of artists, collectives, infrastructures, and curatorial projects, the course includes: in-class discussion and viewing; workshops with class visitors; site visits; participation in small reading groups. In the first half of the class, students will complete some short assignments. In addition, students will complete a final project that is intentionally open in terms of form. The project, which can be collective or individual in nature, will enable an in-depth material investigation of one of the threads of the class.?
Course not offered every year
Also Offered As: CIMS 596, ENGL 596, FNAR 605, GSWS 596
Activity: Seminar
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
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 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: 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: Kuttner
Course not offered every year
Also Offered As: AAMW 626, ARTH 226, CLST 221
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
One-term course offered either term
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 role of visual modes, and social rituals such as pilgrimage and crusading; and the role 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
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 Northern Renaissance 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 663 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 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 294, ARTH 274, ASAM 294, CIMS 293, LALS 274
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, Cezanne, 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, professionalization and popularity, 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.
One-term course offered either term
Also Offered As: ARTH 286
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 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.
Taught by: Silverman
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 no screenings for this course. No knowledge of film theory is presumed. Course requirements: attendance at lecture and participation in lecture and section discussions; canvas postings; 1 in-class midterm; 1 take-home final.
Taught by: Redrobe
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**
Spring 2019: This course introduces theories and methods of the history of art and architecture, as well as classical archaeology, that have played a major role in the formation of these disciplines from the later eighteenth century to the present day. Classical archaeology is usually said to begin as art history with J.J. Winckelmann (1717-68) and the course will map the intellectual geographies of these disciplines. Our aim will be to shed light on the epistemological underpinning of Winckelmann’s History of Art of Antiquity, the shakiness of subsequent understandings of historical processes but foremost to consider other approaches. The seminar will give a broad overview of theories and methods in relation to relevant developments in other disciplines, such as philosophy, aesthetics, history, and anthropology. Topics include antiquarianism, idealism, formalism, iconography and iconology, semiotics, technologies of vision and the period eye, theories of space and place, gender and sexuality studies, the social history of art, and neuroaesthetics among others. Readings include key texts by major art and architecture theorists and historians and tackle approaches that range from early connoisseurship and the Frankfurter and Vienna Schools to recent questions of “affect” and discourses of eco-aesthetics.
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’s 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
Topic varies. Fall 2018: This seminar will examine the intersection between technique, medium and desire in the Middle Ages. The questions of what spurs or instigates technical change, what means an artist/artisan deploys to achieve the longed-for result, and what happens in the face of failure will organize our discussions. In order to interrogate these topics, we will read rather broadly across the history of art and the history of science, touching on periods adjacent to the Middle Ages. The course will incorporate selective hands-on learning experiences to enrich our inquiry.
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 Fall 2020 semester, the topic will be "Figure and Ground." We owe the Renaissance picture more than the idealized human figure. For figure, depends on ground, here defined in at least three senses: 1) the ground as the material preparation of the support; 2) the plane where figures anchor their place in the pictorial world; and 3) the field in and against which figuration occurs, namely the background. In this graduate seminar, we will attempt to discuss, debate, and formulate ideas and methods to interpret the Renaissance picture according to these three semantic areas of ground. We will begin with gold grounds in the fourteenth century and conclude with the darkened grounds of tenebrist painters such as Caravaggio. In addition to reading current art historical scholarship grappling with several “turns” (material, global, ecocritical) as well as Anne Cheng’s notion of “ornamentalism” that draws from critical race and gender theory, we will also focus our attention on those Renaissance writers who described and prescribed the look of the picture in ways not usually accommodated by standard art historical approaches. Rather than recuperating the ground as an integral category, we will instead consider the acute dilemma of the ground’s theoretical exception.
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 consequentially 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 Spring 2020, this course will cover ‘Cezanne, Alienation, and Modern Portraiture.’ In the process of advancing modern art, Cézanne is often said to have subjugated the modern individual to the painting. Lost in conspicuous brushwork and vibrant coloration, the sitter had a difficult time making their presence felt in his work (not least his wife, Hortense Fiquet, who he portrayed most frequently). With the help of new scholarship on the artist and the period, this course will reassess this old saw of modernist art history, and instead place Cezanne’s innovations carefully within the contemporary emergence of psychology and modern urban consciousness. We will discuss the various ways in which the birth of modernist representation coincided with the birth of the modern subject, and develop new means to analyze modernist portraiture more broadly. Along the way, this seminar will look carefully at Cezanne’s entire career and oeuvre (and that of several of his colleagues as well), and we will study in particular the ways in which writers, philosophers and art historians—from Zola, Rilke, Heidegger and Merleau-Ponty to Jonathan Crary, Tamar Garb and T. J. Clark more recently—have used the artist to write their histories of modernism and modernity since the turn of the last century.
Taught by: Dombrowski
Course not offered every year
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

2020-21 Catalog | Generated 06/12/20
**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 help 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.” Escaping 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 origin, 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 during 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. Fall 2019: “When industry erupts in the sphere of art;” Baudelaire famously wrote in 1859, “it becomes the latter’s mortal enemy, and in the resulting confusion of functions none is well carried out...If photography is allowed to deputize for art in some of art’s activities, it will not be long before it has supplanted or corrupted art altogether...Photography must, therefore, return to its true duty, which is handmaid of the arts and sciences.” History has not been kind to this argument. First, Henry Fox Talbot and many of his contemporaries attributed the photographic image to nature, not industry, and the same is true of a number of contemporary artists. Second, by 1842–three years after the official invention of photography—photographers had already begun hand-coloring their daguerreotypes, and a century and a half later Richter started smearing and spattering paint onto small photographs, and exhibiting them along with his abstract and figurative paintings. By the mid-1850’s, many artists were also painting from photographs, sometimes by projecting them onto their canvases, and treating these projections as preparatory drawings. They called the resulting images photo-paintings. And although it became increasingly “disreputable” to work in this way as the century progressed, Eugene Delacroix, Gustave Courbet, Edouard Manet, Henri Fantin-Latour, Edgar Degas and Edouard Vuillard all made paintings that are in one way or another photographic. Some of them also saw photography as the gateway to a new kind of figurative painting. Abstraction hardened the distinction between art and photography, and brought these medium-crossings to an end, but photo-painting resurfaced in the 1950s and 1960s, and although it initially seemed ironic, it has outlived the movements that made this reading possible. As we can now see, it is a far more complex and multi-faceted way of making pictures than those generally associated with Pop, Institutional Critique and Appropriation—one in which the world participates, and from which we have much to learn. We will explore work by Gerhard Richter, Richard Hamilton, Corinne Wasmuht, Luc Tuymans, Marlene Dumas, and others.

Taught by: Silverman

Course not offered every year

Also Offered As: COML 787, ENGL 793

Activity: Seminar

1.0 Course Unit