ART HISTORY (ARTH)

ARTH 100 Freshman Seminar
Topic varies. Fall 2017: This course will examine the fascination with ecology in artistic thinking from late Modernism to the present, with a particular attention to the developing interest in social and environmental systems in the late 1960’s and early 1970’s. From Robert Smithson’s Spiral Jetty to Rachel Carson’s Silent Spring, artists, scholars and activists of this generation were deeply invested in the interconnectedness of life in all its forms. This new sensitivity to the affinities that bind individuals, and our vulnerability to social, political and economic environments, enabled new aesthetic approaches that have continued relevance today. As part of the course, we will meet with a range of artists, curators and institutions in Philadelphia who are continuing these investigations, including the Colored Girls Museum in Germantown and the Health Ecologies Lab here at Penn. No familiarity with contemporary art is required.
One-term course offered either term
Also Offered As: AFRC 100, CIMS 016, ENGL 016, URBS 106
Activity: Seminar
1 Course Unit
Notes: For Freshmen Only

ARTH 101 Prehistory to Renaissance: Introduction to Western Art from its Beginning to 1400
This is a double introduction: to looking at the visual arts; and, to the ancient and medieval cities and empires of three continents - ancient Egypt, the Middle East and Iran, the Minoan and Mycenae Bronze Age, the Greek and Roman Mediterranean, and the early Islamic, early Byzantine and western Medieval world. Using images, contemporary texts, and art in our city, we examine the changing forms of art, architecture and landscape architecture, and the roles of visual culture for political, social and religious activity.
For BA Students: Arts and Letters Sector
Taught by: Ousterhout
Course usually offered in fall term
Activity: Lecture
1 Course Unit

ARTH 102 Renaissance to Contemporary: Introduction to Western Art, 1400 to the Present
This course is an introduction to the visual arts including painting, sculpture, print culture, and new media such as photography, film, performance and installation art in Europe and the United States from 1400 to the present. It offers a broad historical overview of the key movements and artists of the period, as well as an investigation into the crucial themes and contexts that mark visual art production after the middle ages. Such themes include the secularization of art; the (gendered) role of the artist in society; the sites of art production and consumption such as the artist’s studio, the royal courts and the art exhibition; the materials of art; the import of technology and science to art’s making, content and distribution; the rise of art criticism; and the socio-political contexts of patronage and audience; among others.
For BA Students: Arts and Letters Sector
Taught by: Dombrowski, Kim, Shaw
Course usually offered in spring term
Also Offered As: VLST 232
Activity: Lecture
1 Course Unit

ARTH 103 Arts and Civilizations of 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 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
Taught by: Meister
Course not offered every year
Also Offered As: SAST 200, SAST 500, VLST 234
Activity: Lecture
1 Course Unit

ARTH 105 Wonders of the Ancient World
This course presents a comparative overview of the ancient civilizations around the world. It is designed as a gateway course for the many specialized courses available at Penn. Its focus is two fold: first, the various forms that ancient cultures have developed are explored and compared and second, the types of disciplines that study these courses are examined. The course has a number of guest lecturers, as well as visits to museums and libraries to examine original documents. This course meets the requirement for the Ancient Studies Minor.
Taught by: Pittman
Course not offered every year
Activity: Lecture
1 Course Unit
**ARTH 106 Architect and History**

Human experience is shaped by the built environment. This course introduces students to the interrelated fields of architecture, art history, and engineering and explores great architectural monuments from the ancient to the modern period, from India across the Mediterranean and Europe to the US. The focus will be on understanding these works in their structure and function, both as products of individual ingenuity and reflections of Zeitgeist. Questioning these monuments from a present-day perspective across the cultures will be an important ingredient, as will be podium discussions, guest lectures, excursions, and all kinds of visualizations, from digital walk-throughs to practical design exercises. Regularly taught in fall term, this course fulfills Sector IV, Humanities and Social Science, and it satisfies History of Art 100-level course requirements. This course cannot be taken on a pass/fail level. There is only ONE recitation in this course, attached directly to Friday's class at 2-3 p.m., in order to provide sufficient time for practica and field trips. For BA Students: Humanities and Social Science S

Taught by: Haselberger

Course usually offered in fall term

Activity: Lecture

1 Course Unit

Notes: This course cannot be taken pass/fail and must be taken for a normal grade.

**ARTH 209 African Art**

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

Course not offered every year

Also Offered As: AFRC 209, AFST 209, AFST 218, ARTH 609

Activity: Lecture

1 Course Unit

**ARTH 211 Art in India**

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

Taught by: Meister

Course not offered every year

Also Offered As: ARTH 611

Activity: Lecture

1 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 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 Course Unit

**ARTH 214 Arts of China**

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

Taught by: Steinhardt, Davis

Course not offered every year

Also Offered As: ARTH 614, EALC 127, EALC 527

Activity: Lecture

1 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 Course Unit

**ARTH 218 Greek and Roman Art**

A selective survey of the sculpture, painting and architecture of the Greek and Roman worlds, from the Neolithic period to the present, with emphasis on the major centers, the styles and themes of the period, and the fundamental methods of the discipline of art history. Special attention will be given to the artistic traditions of the Aegean Bronze Age. The art and architecture of Crete, the Cyclades and the Mainland of Greece are examined in chronological order, with an emphasis on materials and techniques. In addition, larger issues such as the development of social complexity and stratification, and the changing balance of power during the Aegean Bronze Age are examined.

Taught by: Shank

Course not offered every year

Also Offered As: AAMW 620, ARTH 620

Activity: Lecture

1 Course Unit
ARTH 221 Greek Vase Painting
Spring 2015: 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 vase-painting from the 10th to the 5th century BC, with particular emphasis on the pottery of the Archaic and Classical periods that was produced in the cities of Athens and Corinth. An object-based learning course, this class will focus on the close study of Greek vases in the collection of the University of Pennsylvania Museum, and a number of class sessions will meet in the Museum. Several guest lecturers will discuss the conservation and ancient repair of Greek vases and the ceramic analysis of Greek pottery. We will also learn about the making of ceramics in a session in the Addams Hall pottery studio. Some background in art history or classical studies is helpful but not required.
Taught by: Brownlee, A.
Course not offered every year
Also Offered As: AAMW 621, ARTH 621
Activity: Lecture
1 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 Course Unit

ARTH 224 Art of Mesopotamia
A survey of the art of Mesopotamia from 4000 B.C. through the conquest of Alexander the Great.
Taught by: Pittman
Course not offered every year
Also Offered As: AAMW 424, ARTH 624
Activity: Lecture
1 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 viewer’s emotions and served both domestic and the public aims. We discuss how art and space was considered, along with ideas of invention and progress, 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 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 Course Unit

ARTH 228 Greek Architecture and Urbanism
Introduction to the art of building and city planning in the ancient Greek world, 7th-1st c. BC. Emphasis on concepts of organizing space, on issues of structure, materials, decoration, proportion, and the Mycenean and eastern heritage as well as on theory and practice of urbanism as reflected in ancient cities (Athens, Pergamon, Alexandria) and writings (Plato, Aristotle, and others). Excursions to the Penn Museum and Philadelphia. No prerequisites.
Taught by: Haselberger
Course not offered every year
Also Offered As: AAMW 628, ARTH 628
Activity: Lecture
1 Course Unit

ARTH 229 Roman Architecture and Urbanism
Introduction to the art of building and city planning in the Roman world, 6th c. BC - 2nd c. AD. Emphasis on concepts of organizing space, on issues of structure, materials, decoration, proportion, and the Etruscan and Greek heritage as well as on theory and practice of urbanism as reflected in ancient cities (Rome, Ostia, Roman Alexandria, Timgad) and writings (Vitruvius, and others). Excursions to the Penn Museum and Philadelphia. No prerequisites.
Taught by: Haselberger
Course not offered every year
Also Offered As: AAMW 629, ARTH 629
Activity: Lecture
1 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 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 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
Taught by: Holod
One-term course offered either term
Also Offered As: AAMW 635, ARTH 635, NELC 285, NELC 685, VLST 235
Activity: Lecture
1 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 Course Unit

ARTH 241 Introduction to Medieval Architecture
This course provides an introduction to the built environment of the Middle Ages. From the fall of Rome to the dawn of the Renaissance, a range of architectural styles shaped medieval daily life, religious experience and civic spectacle. We examine the architectural traditions of the great cathedrals, revered pilgrimage churches, and reclusive monasteries of Western Europe, as well as castles, houses, and other civic structures. We integrate the study of the architecture with the study of medieval culture, exploring the role of pilgrimage, courts and civil authority, religious reform and radicalism, crusading and social violence, and rising urbanism. In this way, we explore the ways in which the built environment profoundly affected contemporary audiences and shaped medieval life.
Course not offered every year
Also Offered As: AAMW 641, ARTH 641
Activity: Lecture
1 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 usually offered in fall term
Also Offered As: ARTH 650
Activity: Lecture
1 Course Unit
ARTH 252 Venice and the Mediterranean
This course explores the art and architecture of Venice and her mainland and overseas colonies, with emphasis upon the Dalmatian coast and Aegean islands. Topics include cartography and empire, diffusion of Byzantine icons, and the ship as a mediator of cultural exchange.
Taught by: Kim
One-term course offered either term
Also Offered As: ARTH 652
Activity: Lecture
1 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
One-term course offered either term
Also Offered As: ARTH 654
Activity: Lecture
1 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 Course Unit

ARTH 259 Early Prints
History of prints in the period from about 1400 to Albrecht Durer (d 1528). Relation of early Northern and Italian woodcuts, engravings, and etchings to contemporary art forms - sculpture, painting.
Taught by: Silver
Course not offered every year
Also Offered As: ARTH 659
Activity: Lecture
1 Course Unit

ARTH 261 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.
Taught by: Silver
Course not offered every year
Also Offered As: ARTH 661
Activity: Lecture
1 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.
Taught by: Silver
Course not offered every year
Also Offered As: ARTH 662, DTCH 261
Activity: Lecture
1 Course Unit

ARTH 263 German Art
This course will focus on paintings, prints, and sculptures produced in Germany around 1600. Principal attention will focus on the changing role of visual culture and altarpieces but evolves into an era of “art,” and collecting of pictures. German politics and religion will be examined in relation to the images. Cultural exchange with neighboring regions of Italy and the Low Countries is considered.
Taught by: Silver
Course not offered every year
Also Offered As: ARTH 663, DTCH 230
Activity: Lecture
1 Course Unit

ARTH 264 Bruegel to Vermeer
Historical overview of the principal developments in Dutch painting and visual culture across the period of the Dutch Revolt (1568-1648) and beyond. Principal pictorial types, including landscape, portraits and group portraits, genre painting, still-life. Principal artists, including: Bruegel, Goltzius, Hals, Rembrandt, and Vermeer, as well as leading practitioners of each pictorial category. Consideration of cultural values inherent in such imagery, particularly against the background of Dutch society and religious diversity, along with the court culture and Catholic religiosity rejected by the national independence movement.
Taught by: Silver
Course not offered every year
Also Offered As: ARTH 664
Activity: Lecture
1 Course Unit
ARTH 265 Northern Baroque Art
Northern Baroque art comprises seventeenth-century paintings and prints from Flanders and Holland. Featured artists include: Pieter Bruegel, Hendrick Goltzius, Peter Paul Rubens, Anthony van Dyck, Frans Hals, Rembrandt, and Vermeer. Topics considered include innovations of various kinds—starting with portraits and society, landscapes, still-life, and scenes of daily life (genre pictures).
Taught by: Silver
Course not offered every year
Also Offered As: ARTH 665
Activity: Lecture
1 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. Petersberg, Washington, Boston, Paris, Vienna and Philadelphia.
Taught by: Brownlee, D.
One-term course offered either term
Also Offered As: ARTH 670
Activity: Lecture
1 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 Course Unit

ARTH 273 History of Photography
A history of world photography from 1839 to the present and its relation to cultural contexts as well as to various theories of the functions of images. Topics discussed in considering the nineteenth century will be the relationship between photography and painting, the effect of photography on portraiture, photography in the service of exploration, and photography as practiced by anthropologists; and in considering the twentieth century, photography and abstraction, photography as "fine art", photography and the critique of art history, and photography and censorship.
Course not offered every year
Also Offered As: ARTH 673
Activity: Lecture
1 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
Course not offered every year
Also Offered As: AFRC 294, ARTH 674, ASAM 294, CIMS 293
Activity: Lecture
1 Course Unit
Notes: Satisfies Cultural Diversity in the U.S. requirement.

ARTH 275 Revolution to Realism: European Art, 1770-1870
This course surveys the major trends in European art of the tumultuous decades stretching from French Revolution of 1789 to the rise of realism in the mid-nineteenth century. Starting with Jacques-Louis David's revolutionary history paintings, we study Napoleonic representations of empire, Goya's imagery of violence, romantic representations of madness and desire, Friedrich's nationalist landscapes, as well as the politicized realism of Courbet. Some of the themes that are addressed include: the revolutionary hero, the birth of the public museum, the anxious masculinity of romanticism, the rise of industry and bourgeois culture, the beginnings of photography, the quest for national identity and, not least, the origins of the modernist painting. Throughout, we recover the original radicalism of art's formal and conceptual innovations at times of political and social crisis. We focus on the history of French painting, but include sculpture, photography, visual culture and the development of the modern city, in England, Germany and Spain.
Taught by: Dombrowski
One-term course offered either term
Also Offered As: ARTH 675
Activity: Lecture
1 Course Unit

ARTH 276 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 676
Activity: Lecture
1 Course Unit
ARTh 277 The Rise of Modernity: Arts of the 19th Century
The nineteenth century is often considered as fast-paced, politically volatile and new-media obsessed as our own age. This course explores the nineteenth century’s claim to have produced the first truly modern culture, focusing on the visual arts and metropolitan spaces of Europe and North America in their intellectual and social contexts. Stretching from the American and French Revolutions to the eve of World War I, topics to be covered include: the rise of capitalist and industrialist culture, art and revolutionary upheaval, global travel and empire, the origins of modernist art and architecture, and new media such as stereoscopes, iron and glass construction, and photography. Major artistic personalities of the age, from Jacques-Louis David and Gustave Courbet to Claude Monet and Vincent Van Gogh, and from Friedrich Schinkel and, Baron Haussmann to Frank Furness and Frank Lloyd Wright, are discussed. Each lecture will be followed by a brief period of discussion, and regular field trips take students to examine art and architecture first hand, in the museums and on the streets of Philadelphia.
Taught by: Brownlee, Dombrowski
Course not offered every year
Also Offered As: ARTH 677
Activity: Lecture
1 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, professionalization and popularity, celebrating modern life and criticizing it.
Taught by: Leja, Shaw
Course not offered every year
Also Offered As: ARTH 678
Activity: Lecture
1 Course Unit
Notes: Satisfies Cultural Diversity in the U.S. requirement.

ARTh 280 20th Century East Asian Art
This course reconsiders modern and contemporary art in China, Japan and Korea over the course of the twentieth century. The confrontations between modernity and tradition, state and self, the colonizer and the colonized, and collecting and the market are among its themes. The course begins with a study of the way modern art was defined at the turn of the 20th century, the promotion of oil painting and the call to preserve national styles, and the use of art at world’s fairs. The avant-garde pursuit of individuality, state-sponsored modernism, the use of art as propaganda in WWII and Communist Revolution, and the place of Chinese, Korean and Japanese art in the contemporary market are also topics covered in this course.
Taught by: Davis
Course not offered every year
Also Offered As: ARTH 680
Activity: Lecture
1 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 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.
Taught by: Poggi
One-term course offered either term
Also Offered As: ARTH 686
Activity: Lecture
1 Course Unit
ARTh 288 Modern Design
Modern Design surveys the development of useful and decorative objects from the rise of modernism at the beginning of the nineteenth century to its rejection in postmodernism toward the end of the century, from the early stages of industrial technology to recent advances in digital technology, from Tiffany glass and tubular-metal furniture to the iPhone and other products of today. Its overall approach focuses on the aesthetics of designed objects and on their designers, as well as on how we talk about and critique them, but the course also investigates the relationship of design and industrialization, technology, sustainability, individual needs, and the expression of societal values.
Taught by: Marcus
Course not offered every year
Also Offered As: ARTH 688
Activity: Lecture
1 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
Activity: Lecture
1 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, ENGL 278
Activity: Seminar
1 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: AFRC 296, CIMS 295, COML 295, ENGL 295
Activity: Seminar
1 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 059, GSWS 294, VLST 236
Activity: Lecture
1 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.
Taught by: Poggi
Course usually offered in spring term
Also Offered As: ARTH 696
Activity: Lecture
1 Course Unit

ARTh 300 Undergraduate Methods Seminar
Topic varies.
Activity: Seminar
1 Course Unit
ARTH 301 Undergraduate Seminar
Topic varies. Spring 2017: Architecture, wrote Walter Gropius in 1935, grows "from the house to...the street; from the street to the town; and finally to the still vaster implications of regional and national planning." An unusual claim for today, but think of a modernist architect and the image of Le Corbusier's hand mid-flight over a model of his radical plans for Paris comes easily to mind. This seminar will excavate and critically examine modern architecture's quest for control over the urban fabric. While we will review some key urban proposals, advanced primarily between the 1920s and the 1950s in Europe and America (among these will be projects by Le Corbusier, Walter Gropius, Frank Lloyd Wright, Louis Kahn, and the Smithsons), our main concern will be to trace how architects attempted to redefine and expand their professional role so as to encompass planning at all scales. We will set the theories of modern "masters" against the daily work of average practitioners, and pay close attention to turf wars among architecture, planning, and engineering as specialized disciplines. We will also consider how conceptual links between urban design and social engineering were invented and challenged in the context of broader developments in social, political, and economic history.
Taught by: History of Art Faculty
One-term course offered either term
Also Offered As: CIMS 263, ENGL 263, GSWS 301, ITAL 300
Activity: Seminar
1 Course Unit
Notes: Undergraduate Major Preference.

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 Course Unit

ARTH 304 Rise of Image Culture
Images are ubiquitous in the cultural life of the 21st century, yet only two centuries ago they were rare. When and how did pictures come to permeate daily life? How has ordinary experience—psychological, social, cultural, intellectual—changed as a result? This seminar addresses these questions through close reading of influential historical and theoretical writings about the rise of image culture and its effects, including Benjamin, Debord, McLuhan, Mitchell.
Also Offered As: VLST 303
Activity: Seminar
1 Course Unit

ARTH 313 Topics in East Asian Art
Topic varies.
Taught by: Davis
Course not offered every year
Also Offered As: EALC 353, GSWS 313
Activity: Seminar
1 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 Course Unit

ARTH 328 Topics in Greek Architecture
Topic varies.
Taught by: Haselberger
Course not offered every year
Also Offered As: CLST 342
Activity: Seminar
1 Course Unit

ARTH 329 Topics in Roman Art and Architecture
Topic varies. Fall 2016: In this seminar we will examine key episodes in the development of architecture and urban design in ancient Rome. We will proceed chronologically so that changes to the city and its physical remains can be seen in the broader political, economic, and social context. We will also examine the effect that the landscape and geology had on building materials and architectural expression and how this changed as trade networks focused on Rome expanded during the imperial period. Whenever possible we will take advantage of materials in collection of the University of Pennsylvania Museum.
One-term course offered either term
Also Offered As: CLST 325
Activity: Seminar
1 Course Unit

ARTH 312 Topics in Indian Art
Topic Varies. Spring 2015: Using resources of the Philadelphia Museum of Art's exceptional collection, this workshop will explore India's remarkable traditions of sculpture produced for singular narrative and iconic ends.
Taught by: Meister
Also Offered As: SAST 312
Activity: Seminar
1 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 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, 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
Also Offered As: RELS 332
Activity: Seminar
1 Course Unit

ARTH 333 Topics in Byzantine Architecture
Topic varies.
Taught by: Ousterhout
Course not offered every year
Activity: Seminar
1 Course Unit

ARTH 335 Topics in Islamic Art
Topic varies.
Taught by: Holod
One-term course offered either term
Activity: Seminar
1 Course Unit

ARTH 340 Topics in Medieval Art
Topic varies.
Course not offered every year
Activity: Seminar
1 Course Unit

ARTH 350 Topics in Southern Renaissance Art
Topic varies.
Taught by: Kim
Course not offered every year
Activity: Seminar
1 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 Course Unit

ARTH 360 Topics in Jewish Art
Topic varies.
Taught by: Silver
Course not offered every year
Activity: Seminar
1 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.
Taught by: Silver
Course not offered every year
Also Offered As: DTCH 262
Activity: Seminar
1 Course Unit

ARTH 371 Topics in 19th Century Architecture
Topic varies.
Taught by: Brownlee, D.
One-term course offered either term
Activity: Seminar
1 Course Unit

ARTH 375 Topics in 19th Century Art
Topic varies. Spring 2016: This seminar will place Edouard Manet’s influential paintings within the context of modern Paris, the French Empire and the city’s increasingly global reputation in the late 19th century. We will study the most prominent Parisian sites associated with the rise of modernity as well as the global reach of the “myth” of modern Paris throughout the world, in Japan, the U.S., Latin America, the Middle East, among other destinations. The Eiffel Tower, shopping arcades, department stores (like the Bon Marche), boulevards, sewers, catacombs and world’s fair grounds (including their artistic and popular representations) will be analyzed, as well as their global reception. We will study paintings by Manet, Monet and others, in order to get a better understanding of why the city of Paris is often named the birthplace of modernist art. Students are expected to have at least some background in art history, visual studies and French.
Taught by: Dombrowski
Activity: Seminar
1 Course Unit

ARTH 381 Topics in 20th Century Architecture
Topic varies.
Taught by: Brownlee, D.
Course not offered every year
Activity: Seminar
1 Course Unit

ARTH 386 Topics in 20th Century Art
Topic Varies.
Taught by: Poggi
Course not offered every year
Activity: Seminar
1 Course Unit
**ARTH 388 Topics in Modern and Contemporary Art**
Topic varies. Fall 2017: The Venice Biennale for contemporary art is held every two years in that Italian city. It features a large, themed group show in two spaces (at the Giardini and the Arsenale venues) and nearly one hundred other exhibitions mounted by different countries from around the world. This class will focus on issues of identity and difference, including race, class, gender, and sexuality, in art on view in the various exhibitions of the Biennale. The class will travel to Venice for four days over Fall break, with travel expenses and lodging paid by Penn. Pre-registration interview and permission of instructor required. Priority is given to History of Art majors and minors.
Taught by: Shaw
Course not offered every year
Activity: Seminar
1 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, ENGL 392, SLAV 392
Activity: Seminar
1 Course Unit

**ARTH 391 Topics in Cinema and Media**
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, ENGL 291
Activity: Seminar
1 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.
Weekly, 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, GSWS 395
Activity: Seminar
1 Course Unit

**ARTH 394 Topics in Contemporary Art**
Topic varies.
Taught by: Silverman
Course not offered every year
Activity: Seminar
1 Course Unit

**ARTH 396 Topics in Gender and Sexuality in Modern and Contemporary Art**
Topic varies.
Taught by: Poggi
Course not offered every year
Also Offered As: ENGL 290, GSWS 395
Activity: Seminar
1 Course Unit

**ARTH 398 Senior Thesis**
Two terms. student must enter first term.
Prerequisites: Permission of instructor required.
Activity: Independent Study
1 Course Unit
Notes: See department for appropriate section numbers.

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

**ARTH 417 Later Islamic Art and Architecture**
Istanbul, Samarkand, Isfahan, Cairo and Delhi as major centers of art production in the fourteenth to seventeenth centuries. Attention will be given to urban and architectural achievement as well as to the key monuments of painting and metalwork. The visual environment of the "gunpowder empires".
Taught by: Holod
One-term course offered either term
Activity: Lecture
1 Course Unit

**ARTH 427 Roman Sculpture**
Survey of the Republican origins and Imperial development of Roman sculpture - free-standing, relief, and architectural - from ca. 150 BC to 350 AD. We concentrate on sculpture in the capital city and on court and state arts, emphasizing commemorative public sculpture and Roman habits of decorative display; genres examined include relief, portraits, sarcophagi, luxury and minor arts(gems, metalwork, coinage). We evaluate the choice and evolution of styles with reference to the functions of sculptural representation in Roman culture and society.
Taught by: Kuttner, Rose
Course not offered every year
Also Offered As: AAMW 427, CLST 427
Activity: Lecture
1 Course Unit
ARTH 428 Hellenistic Art and Spectacle
Hellenistic usually names art in the age of Mediterranean culture from the 4th century BCE and the rise of Alexander the Great's Macedon, and the Greco-Macedonian conquest of the Persian Empire, to Cleopatra of Egypt's defeat by Rome at the end of the Republic. Our course looks also at the age of Augustus and his successors, 1st century CE. While Greek and Macedonian practice in city-states and kingdoms is our launching point, this course also looks at international culture and cultural interaction among peoples from North Africa and Etrusco-Roman Italy, Egypt, Anatolia, the Mideast and Central Asia. We probe art, artifacts, and visual display from a range of settings, from sanctuary to house, palace and parade, and in all media, from marble monuments to pottery and jewelry. Our archaeology of Hellenistic visual culture also looks at the rich body of Hellenistic and Roman texts of art history, art criticism, and the description of objects and image, to better understand the Hellenistic maker, patron, and viewer. No prerequisites.
Taught by: Kuttner
Course not offered every year
Also Offered As: AAMW 428
Activity: Lecture
1 Course Unit

ARTH 432 Early Christian and Byzantine Architecture
Architecture and its decoration from Early Christian times in East and West until the sixth century A.D., and in the Byzantine lands until the Turkish Conquest.
Taught by: Ousterhout
One-term course offered either term
Also Offered As: AAMW 432
Activity: Lecture
1 Course Unit

ARTH 435 Medieval Islamic Art & Architecture
An introduction to the major architectural monuments and trends, as well as to the best-known objects of the medieval (seventh-to fourteenth-century) Islamic world. Attention is paid to such themes as the continuity of late antique themes, architecture as symbol of community and power, the importance of textiles and primacy of writing. Suitable for students of literature, history, anthropology as well as art history.
Taught by: Holod
Course not offered every year
Also Offered As: AAMW 435, COML 415, NELC 489
Activity: Lecture
1 Course Unit

ARTH 436 Later Islamic Art and Architecture
Istanbul, Samarkand, Isfahan, Cairo and Delhi as major centers of art production in the fourteenth to seventeenth centuries. Attention is given to urban and architectural achievement as well as to the key monuments of painting and metalwork. The visual environment of the "gunpowder empires" is discussed.
Taught by: Holod
Course not offered every year
Also Offered As: AAMW 531, COML 417, NELC 436, RELS 440
Activity: Lecture
1 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. Fall 2017: This curatorial seminar, culminating in an exhibition at the Arthur Ross Gallery in spring/summer 2018, will present novelties and curiosities first displayed at the 19th and early 20th century's world fairs. Such events chronicled the period's innovations in art, technology, and science. Many of the most crucial inventions were first shown to the public at world fairs: electricity, the telephone, and the bicycle, among other innovative artistic techniques and everyday objects like the ice cream cone. While analyzing the appeal of such objects and their place within practices of modern consumption and display, students will study the period definitions of innovation in industrial production promoted by these large-scale spectacles. The global ambitions of universal expositions, and the image of the world they helped construct, will come under scrutiny for its frequent imperial overreach. During the semester students will collectively design the exhibition and thereby get hands-on knowledge of curation; we will produce a catalog as well.
Course not offered every year
Also Offered As: AAMW 509
Activity: Seminar
1 Course Unit

ARTH 503 Proseminar in Art History
Topic varies.
One-term course offered either term
Also Offered As: CIMS 530, COML 529, GRMN 580
Activity: Seminar
1 Course Unit

ARTH 504 Proseminar in Art History
Topic varies
One-term course offered either term
Also Offered As: CIMS 530, COML 529
Activity: Seminar
1 Course Unit

ARTH 505 Masters in Liberal Arts Proseminar
Topic varies. Fall 2017: This course examines they way that issues of universal, global, and national identity have been negotiated and challenged in art and visual culture. It also aims to give students an introduction to the various theories and methodological practices that have been used to critique and explain these images and objects since the end of WWII.
Course not offered every year
Also Offered As: AFRC 573, CIMS 502, COML 510, GSWS 574
Activity: Lecture
1 Course Unit

ARTH 510 Topics in Indian Architecture
Topic varies.
Taught by: Meister
Course not offered every year
Activity: Seminar
1 Course Unit
ARTH 511 Topics in Indian Art  
Topic varies. Fall 2016: Important as texts have been to South Asia's history, 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.  
Taught by: Meister  
One-term course offered either term  
Also Offered As: SAST 505  
Activity: Seminar  
1 Course Unit

ARTH 513 Ukiyo-e: Japanese Prints and Paintings  
Topic varies.  
Taught by: Davis  
Course not offered every year  
Also Offered As: AFRC 516  
Activity: Seminar  
1 Course Unit

ARTH 518 Topics in African Art  
Topic varies.  
Course not offered every year  
Also Offered As: AFRC 516  
Activity: Seminar  
1 Course Unit

ARTH 520 Topics in Aegean Bronze Age  
Topic varies. Fall 2016: Minoan and Cycladic Wall Paintings are considered a hallmark of the Aegean Bronze Age Civilization. Often, these paintings are discussed in terms of their iconography but in isolation of their archaeological contexts. In this class, we will examine both with the goal of determining what types of paintings are used in houses, palaces, defensive structures, and buildings of undetermined function, as well as examining their pictorial programs and iconographic interpretations. With the recent study of Minoan-style wall paintings in Egypt and the Ancient Near East, the question of the spread of Minoan and Cycladic techniques and motifs must also be considered, along with the archaeological contexts at these non-Aegean sites. We will have class discussions of assigned readings.  
Course not offered every year  
Also Offered As: AAMW 520  
Activity: Seminar  
1 Course Unit

ARTH 522 Topics in Ancient Iranian Art  
Topic varies.  
Taught by: Pittman  
Course not offered every year  
Also Offered As: AAMW 522  
Activity: Seminar  
1 Course Unit

ARTH 523 Topics in Art of Ancient Near East  
Topic varies.  
Taught by: Pittman  
Course not offered every year  
Also Offered As: AAMW 523  
Activity: Seminar  
1 Course Unit

ARTH 525 Topics in Greek and Roman Art  
Topic varies. Summer 2017: 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 often highly striking 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. (The Roman world staged spectacles of real violence in the arena, which we can look to for comparison.) 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 history help us in this interdisciplinary project?  
Taught by: Kuttner  
Course not offered every year  
Also Offered As: AAMW 525, CLST 521  
Activity: Seminar  
1 Course Unit

ARTH 528 Topics in Classical Architecture  
Topic varies.  
Taught by: Haselberger  
Course not offered every year  
Also Offered As: AAMW 528  
Activity: Seminar  
1 Course Unit

ARTH 529 Topics in Roman Architecture  
Topic varies.  
Taught by: Haselberger  
Course not offered every year  
Also Offered As: AAMW 529, CLST 528  
Activity: Seminar  
1 Course Unit

ARTH 530 Vitruvian Studies  
Topic varies.  
Taught by: Haselberger  
Course not offered every year  
Also Offered As: AAMW 530  
Activity: Seminar  
1 Course Unit

ARTH 531 Topics in Neoclassical Architecture  
Topic varies.  
Taught by: Haselberger  
Course not offered every year  
Activity: Seminar  
1 Course Unit

ARTH 532 Topics in Byzantine Art  
Topic varies.  
Taught by: Ousterhout  
Course not offered every year  
Activity: Seminar  
1 Course Unit
ARTH 535 Topics in Islamic Epigraphy
Topic varies.
Taught by: Holod
Course not offered every year
Also Offered As: AAMW 535
Activity: Seminar
1 Course Unit

ARTH 536 Topics in the Islamic City
Topic varies.
Taught by: Holod
Course not offered every year
Activity: Seminar
1 Course Unit

ARTH 537 Topics in the Art of Iran
Topic varies. Spring 2018: The pro-seminar will examine aspects of continuity and rupture in the visual culture(s) of the Iranian world. This is an opportunity for students whose preparations may be centered on other contiguous periods or regions to consider the manner in which Middle Asia and its rich visual cultures contributed to the forging of Late Antique and medieval/ Islamic visual expressions of kingship, territory and religion. The seminar will consider a range of materials from archaeological sites, rock reliefs and wall paintings to textiles, silver vessels, coins and ceramics, with special attention to materials excavated or otherwise held by the Penn Museum.
Taught by: Holod
Course not offered every year
Also Offered As: AAMW 537
Activity: Seminar
1 Course Unit

ARTH 538 Topics in the Art of Andalusia
Spring 2016: This pro-seminar will investigate the nature of Cordoba as the capital of the Umayyad realm in Iberia. Topics discussed will include: city and its suburbs, villas as loci of cultural production, the role of the congregational mosque, the city vs. the palace city of Madina al-Zahra. Knowledge of Spanish and/or Arabic desirable, but not necessary.
Taught by: Holod
Course not offered every year
Also Offered As: AAMW 538
Activity: Seminar
1 Course Unit

ARTH 540 Topics in Medieval Art
Topic varies.
Course not offered every year
Also Offered As: HIST 536, RELS 536
Activity: Seminar
1 Course Unit

ARTH 541 Topics in Early Medieval Architecture
Topic varies.
Course not offered every year
Also Offered As: AAMW 541
Activity: Seminar
1 Course Unit

ARTH 550 Topics in Southern Renaissance Art
Topic Varies. Fall 2017: What is painting? Is it art or mere craft? In this class we will explore how artists and critics responded to these questions in the Italian Renaissance, specifically through looking at the work of Andrea Mantegna, Giovanni Bellini, Titian, and Tintoretto. In addition to reading some of the most recent scholarship on these artists, we will also visit select paintings in PMA as well as local ateliers and galleries where we will gain insight into the enduring practice of such crafts as goldwork, textiles, and glasswork.
Taught by: Kim
Course not offered every year
Activity: Seminar
1 Course Unit

ARTH 551 Topics in Early Modern Art Theory
Topic varies.
Taught by: Kim
Course not offered every year
Activity: Seminar
1 Course Unit

ARTH 553 Topics in Southern Baroque Art
Topics vary.
Taught by: Holod
Course not offered every year
Activity: Seminar
1 Course Unit

ARTH 561 Topics in Northern Renaissance
Topic varies. Spring 2017: This seminar will focus on the history and interpretation of Dutch and Flemish painting, particularly the seeming "realism" of landscape, still-life, and genre scenes as well as some of the major figures of the period for their distinctive contributions (including Rubens and Rembrandt, but not dominated by them): Jan Brueghel, Frans Hals, Jan Steen, Jacob van Ruisdael, David Teniers, Jan Vermeer, and others. Who were the consumers of such works? How did the burgeoning market for inexpensive art in the form of paintings on canvas and prints affect production and types of art? How can we understand these works in their original urban, middle-class setting?
Taught by: Silver
Course not offered every year
Also Offered As: GRMN 578
Prerequisite: ARTH 102
Activity: Seminar
1 Course Unit

ARTH 562 Northern Renaissance Art
Topic varies.
Taught by: Silver
Course not offered every year
Activity: Seminar
1 Course Unit

ARTH 563 Topics in German Art
Topic varies
Taught by: Silver
Course not offered every year
Also Offered As: GRMN 542
Activity: Seminar
1 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.
Taught by: Silver
Course not offered every year
Also Offered As: DTCH 579, GRMN 589
Activity: Seminar
1 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
One-term course offered either term
Activity: Seminar
1 Course Unit

ARTH 572 Topics in Visual Culture
Topic varies.
Taught by: Leja
Course not offered every year
Also Offered As: VLST 540
Activity: Seminar
1 Course Unit

ARTH 574 Topics in American Visual Culture
Topic varies.
Taught by: Shaw
Course not offered every year
Activity: Seminar
1 Course Unit

ARTH 575 Topics in 19th Century Art
Topic varies. Spring 2016: This seminar considers the concepts of time crucial to the rise of modern painting in the 19th century, from historical time, leisure time and perceptual time to labor and mechanical time. Too rarely has the history of time and time-keeping, from the industrialization of time to the advent of universal time been used as a tool in the study of modernist painting (as opposed to say the moving image) except perhaps in terms of chronology. To that end, we will think through, as aesthetic categories, the concept of the moment, the instant, the impression, the now, the shock, and also seriality and narrative sequence, and consider painting's oft-cited competition with the camera's evolving shutter speeds. Beside the key art historical literature, we will read extensively in both the cultural history of time and perception (Kern, Galison, Koselleck, Crary) and the aesthetic philosophy of time from Lessing to Deleuze (including Nietzsche, Blanqui, Bergson, Durkheim, Benjamin, Kubler, among others).
Taught by: Dombrowski
Activity: Seminar
1 Course Unit

ARTH 578 Topics in 19th Century American Art
Topic varies. Fall 2015: This course will provide a survey of media traditionally grouped under the category of decorative arts furniture, silver, ceramics, glass made in the United States from the beginnings of European settlement to the end of the nineteenth century. The class format will be part lecture and part discussion, the latter centered on close examination of objects from the collection of the Philadelphia Museum of Art. When possible, the discussion will focus on objects made in Pennsylvania and especially Philadelphia, emphasizing the city and region's central role over three centuries of American art history. Different methodologies of approaching object study will also be explored. No prior knowledge of the subject is expected.
Taught by: Leja, Shaw
Course not offered every year
Activity: Seminar
1 Course Unit

ARTH 581 Topics in 20th Century Architecture
Topic varies.
Taught by: Brownlee
Course not offered every year
Also Offered As: ARCH 712
Activity: Seminar
1 Course Unit

ARTH 586 Topics in 20th Century Art
Topic varies.
Taught by: Poggi
One-term course offered either term
Also Offered As: CIMS 500, COML 586
Activity: Seminar
1 Course Unit

ARTH 588 Topics in 20th Century American Art
Topic varies.
Taught by: Shaw
Course not offered every year
Activity: Seminar
1 Course Unit
ARTH 593 Topics in Cinema & 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: Beckman
Course not offered every year
Also Offered As: CIMS 590, COML 599, ENGL 593, GSWS 594
Prerequisites: Permission of Instructor for Undergraduates.
Activity: Seminar
1 Course Unit

ARTH 594 Topics in Contemporary Art
Topic varies.
Taught by: Silverman
Course not offered every year
Also Offered As: CIMS 594, COML 594, ENGL 797
Activity: Seminar
1 Course Unit

ARTH 596 Topics in Contemporary Art
Topic varies. Spring 2017: Our lives depend on our receptivity: from the very beginning, to the air we breathe, to the food we ingest, to the sleep we submit to. We will consider modes of receptivity to both external and internal stimuli. - Sexual receptivity: sex and love; sex and exchange; pleasure in suffering pain and inflicting pain. - Receiving our identity from networks of power. Agreeing to being psychically and socially named. Resistance. - How might receptivity function outside the subject-object model of relations with the world? - Receiving death. What do we gain by continuing to live? - Plato, Freud, Bourdieu, Sloterdijk; Proust, H. James, Duras, Melville; films: Bergman (Persona), Dumont (Humanite), von Trier (Breaking the Waves and Meloncholia); Pasolini (Salò).
Taught by: Poggi, Bersani
One-term course offered either term
Also Offered As: CIMS 596, ENGL 596
Activity: Seminar
1 Course Unit

ARTH 602 Mycenae, Pylos, and Troy
The Iliad of Homer recounts the tale of a great war fought by Greek and Trojan armies before the walls of Troy’s lofty citadel. This foundation epic of Western literature tells of gods, heroes, and magical places already part of deep past when Homer’s work was set to writing, ca. 700 B.C. Does the Homeric story of the Trojan War have a basis in real events? Scholars have long pointed to the Mycenaean civilization, which flourished on the mainland of Greece in the Late Bronze Age (ca. 1600-1200 B.C.), as the inspiration for the Homeric stories. In this course, we examine the archaeology of the great centers of the Late Bronze Age in Greece and Anatolia, particularly Mycenae, Pylos, and Troy. Our main aim is to better understand the social, political, and economic context of this Late Bronze Age world, which may shed light on the possibility that a “Trojan War” of some kind actually occurred. The primary focus on archaeology is supplemented by readings from Homer’s Iliad and Odyssey.
Course not offered every year
Activity: Seminar
1 Course Unit

ARTH 609 African Art
This selective survey examines a variety of the circumstances of sub-Saharan African art, ranging from imperial to nomadic cultures and from ancient times to contemporary participation in the international market. Iconography, themes and style will be considered, as will questions of modernity, religious impact, tradition and colonialism.
Course not offered every year
Also Offered As: AFST 218, ARTH 209
Activity: Lecture
1 Course Unit

ARTH 611 Art in India
A survey of sculpture, painting and architecture in the Indian subcontinent from 2300 B.C. to the nineteenth century. An attempt to explore the role of tradition in the broader history of art in India.
Taught by: Meister
Course not offered every year
Also Offered As: ARTH 211
Activity: Seminar
1 Course Unit

ARTH 612 Cities and Temples in Ancient India
The wooden architecture of ancient India’s cities is represented in relief carvings from Buddhist religious monuments of the early centuries A.D. and replicated in remarkable excavated cave cathedrals. This course will trace that architectural tradition, its transformation into a symbolic vocabulary for a new structure, the Hindu temple, and the development of the temple in India from ca. 500-1500 A.D.
Taught by: Meister
Course not offered every year
Also Offered As: ARTH 212, SAST 201, SAST 501
Activity: Lecture
1 Course Unit
ARTH 613 Arts of Japan
This course introduces the major artistic traditions of Japan, from the Neolithic period to the present, and teaches the fundamental methods of the discipline of art history. Special attention will be given to the places of Shinto, the impact of Buddhism, and their related architectures and sculptures; the principles of narrative illustration; the changing roles of aristocratic, monastic, shogunal and merchant patronage; the formation of the concept of the artist over time; and the transformation of tradition in the modern age.
Taught by: Davis
Course not offered every year
Also Offered As: ARTH 213, EALC 157, EALC 557
Activity: Lecture
1 Course Unit

ARTH 614 Arts of China
The goals of this course are to introduce the major artistic traditions of China, from the Neolithic period to the present and to teach the fundamental methods of the discipline of art history. Our approaches will be chronological, considering how the arts developed in and through history, and thematic, discussing how art and architecture were used for philosophical, religious and material ends. Topics of study will include: Shang bronzes; Han concepts of the afterlife; the impact of Buddhism; patronage and painting; the landscape tradition; the concept of the literatus; architecture and garden design; the "modern" and 20th-century artistic practices; among others.
Taught by: Steinhardt, Davis
Course not offered every year
Also Offered As: ARTH 213, EALC 157, EALC 557
Activity: Lecture
1 Course Unit

ARTH 615 Japanese Painting
An investigation of Japanese painting and practice from the earliest pictorial representations through the late twentieth century. Painting style and connoisseurship form the basis of analysis and themes such as landscape, narrative, and the expression of cultural identities in painting are considered in the context of larger social and cultural issues. Topics include: tomb painting, Heian development of "yamato-e," ink painting and the adaptation of Chinese styles, the expansion of patronage in the 18th century, and the turn toward internationalism in the late 19th and 20th centuries. May include visits to the PMA or other local collections, as available.
Taught by: Davis
Course not offered every year
Also Offered As: ARTH 214, EALC 127, EALC 527
Activity: Lecture
1 Course Unit

ARTH 616 Chinese Painting
Study of Chinese painting and practice from the earliest pictorial representation through the late twentieth century. Painting style forms the basis of analysis, and themes such as landscape and narrative are considered with regard to larger social and cultural issues. The class pays particular attention to the construction of the concepts of the "artist" and "art criticism" and their impact on the field into the present.
Visits to look at paintings at the University of Pennsylvania Museum, PMA and/or local collections.
Taught by: Steinhardt
Course not offered every year
Also Offered As: ARTH 217, EALC 227, EALC 627
Activity: Lecture
1 Course Unit

ARTH 618 Egyptian Art
Fall 2017: 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.
Course not offered every year
Also Offered As: ARTH 218
Activity: Lecture
1 Course Unit

ARTH 620 Minoan, Cycladic and Mycenaean Art
This course is designed to give the an overview of the cultures of the Aegean Bronze Age. The art and architecture of Crete, the Cyclades and the Mainland of Greece are examined in chronological order, with an emphasis on materials and techniques. In addition, larger issues such as the development of social complexity and stratification, and the changing balance of power during the Aegean Bronze Age are examined.
Taught by: Shank
Course not offered every year
Also Offered As: AAMW 620, ARTH 220
Activity: Lecture
1 Course Unit

ARTH 621 Greek Vase Painting
Spring 2015: 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 vase-painting from the 10th to the 5th century BC, with particular emphasis on the pottery of the Archaic and Classical periods that was produced in the cities of Athens and Corinth. An object-based learning course, this class will focus on the close study of Greek vases in the collection of the University of Pennsylvania Museum, and a number of class sessions will meet in the Museum. Several guest lecturers will discuss the conservation and ancient repair of Greek vases and the ceramic analysis of Greek pottery. We will also learn about the making of ceramics in a session in the Addams Hall pottery studio. Some background in art history or classical studies is helpful but not required.
Taught by: Brownlee, A.
Course not offered every year
Also Offered As: AAMW 621, ARTH 221
Activity: Lecture
1 Course Unit

ARTH 622 Art of Ancient Iran
This course offers a survey of ancient Iranian art and culture from the Mainland of Greece are examined in chronological order, with an emphasis on materials and techniques. In addition, larger issues such as the development of social complexity and stratification, and the changing balance of power during the Aegean Bronze Age are examined.
Taught by: Shank
Course not offered every year
Also Offered As: AAMW 620, ARTH 220
Activity: Lecture
1 Course Unit

ARTH 624 Art of Mesopotamia
A survey of the art of Mesopotamia from 4000 B.C. through the conquest of Alexander the Great.
Taught by: Pittman
Course not offered every year
Also Offered As: AAMW 424, ARTH 224
Activity: Lecture
1 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 viewer’s emotions and served both domestic and the public aims. We discuss how art and space was considered, along with ideas of invention and progress, 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 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 Course Unit

ARTH 628 Greek Architecture and Urbanism
Introduction to the art of building and city planning in the ancient Greek world, 7th-1st c. BC. Emphasis on concepts of organizing space, on issues of structure, materials, decoration, proportion, and the Mycenean and eastern heritage as well as on theory and practice of urbanism as reflected in ancient cities (Athens, Pergamon, Alexandria) and writings (Plato, Aristototle, and others). Excursions to the Penn Museum and Philadelphia. No prerequisites.
Taught by: Haselberger
Course not offered every year
Also Offered As: AAMW 628, ARTH 228
Activity: Lecture
1 Course Unit

ARTH 629 Roman Architecture and Urbanism
Introduction to the art of building and city planning in the Roman world, 6th c. BC - 2nd c. AD. Emphasis on concepts of organizing space, on issues of structure, materials, decoration, proportion, and the Etruscan and Greek heritage as well as on theory and practice of urbanism as reflected in ancient cities (Rome, Ostia, Roman Alexandria, Timgad) and writings (Vitruvius, and others). Excursions to the Penn Museum and Philadelphia. No prerequisites.
Taught by: Haselberger
Course not offered every year
Also Offered As: AAMW 629, ARTH 229
Activity: Lecture
1 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 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 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.
Taught by: Holod
One-term course offered either term
Also Offered As: AAMW 635, ARTH 235, NELC 285, NELC 685, VLST 235
Activity: Lecture
1 Course Unit
ARTH 640 Medieval Art
An introductory survey, this course investigates painting, sculpture, and the "minor arts" of the Middle Ages. Students become familiar with selected major monuments of the Late Antique, Byzantine, Carolingian, Romanesque, and Gothic periods, as well as primary textual sources. Analysis of works emphasizes the cultural context, the thematic content, and the function of objects. Discussions focus especially on several key themes: the aesthetic status of art and the theological role of images; the revival of classical models and visual modes; social rituals such as pilgrimage and crusading; the cult of the Virgin and the status of women in art; and, more generally, the ideology of visual culture across the political and urban landscapes.
Taught by: Guerin
Course usually offered in fall term
Also Offered As: AAMW 640, ARTH 240
Activity: Lecture
1 Course Unit

ARTH 641 Introduction to Medieval Architecture
This course provides an introduction to the built environment of the Middle Ages. From the fall of Rome to the dawn of the Renaissance, a range of architectural styles shaped medieval daily life, religious experience and civic spectacle. We examine the architectural traditions of the great cathedrals, revered pilgrimage churches, and reclusive monasteries of western Europe, as well as castles, houses, and other civic structures. We integrate the study of the architecture with the study of medieval culture, exploring the role of pilgrimage, courts and civil authority, religious reform and radicalism, crusading and social violence, and rising urbanism. In this way, we explore the ways in which the built environment profoundly affected contemporary audiences and shaped medieval life.
Course not offered every year
Also Offered As: AAMW 641, ARTH 241
Activity: Lecture
1 Course Unit

ARTH 650 Visual Arts of the Italian Renaissance
This course explores the painting, sculpture, architecture, and other media (textiles, prints, and even armor) from the historical eras conventionally known as the Early and High Renaissance, Mannerism, and Counter Reformation. We consider the work of such artists as Cimabue, Duccio, Giotto, and Mantegna as well as the careers, personalities and reception of Leonardo, Raphael, Michelangelo, and Titian. With emphasis placed upon artists cultivation of particular styles, we look closely at works originating from various contexts: political (city-states, princely courts, and the Papal States); spatial / topographic (inner chambers of private palaces, family chapels, church facades, and public squares); and geographic (Florence, Siena, Rome, Naples, Venice, and Milan). 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 analyze contemporary attitudes toward art of this period through study of primary sources.
Taught by: Kim
Course usually offered in fall term
Also Offered As: ARTH 250
Activity: Lecture
1 Course Unit

ARTH 652 Venice and the Mediterranean
This course explores the art and architecture of Venice and her mainland and overseas colonies, with emphasis upon the Dalmatian coast and Aegean islands. Topics include cartography and empire, diffusion of Byzantine icons, and the ship as a mediator of cultural exchange.
Taught by: Kim
One-term course offered either term
Also Offered As: ARTH 252
Activity: Lecture
1 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
One-term course offered either term
Also Offered As: ARTH 254
Activity: Lecture
1 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 Course Unit

ARTH 659 Early Prints
History of prints in the period from about 1400 to Albrecht Durer (d 1528). Relation of early Northern and Italian woodcuts, engravings, and etchings to contemporary art forms - sculpture, painting.
Taught by: Silver
Course not offered every year
Also Offered As: ARTH 259
Activity: Seminar
1 Course Unit
ARTH 660 Jewish Art
Jewish Art provides a survey of art made by and for Jews from antiquity to the present. It will begin with ancient synagogues and their decoration, followed by medieval manuscripts. After a discussion of early modern representation of Jews in Germany and Holland (esp. Rembrandt), it focuses most intently on the past two centuries in Europe, American, and finally Israel and on painting and sculpture as Jewish artists began to pursue artistic careers in the wider culture. No prerequisites or Jewish background assumed.
Taught by: Silver
Course not offered every year
Also Offered As: ARTH 260
Activity: Lecture
1 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.
Taught by: Silver
Course not offered every year
Also Offered As: ARTH 261
Activity: Lecture
1 Course Unit

ARTH 662 Netherlandish Art
Dutch and Flemish painting in the 15th and 16th centuries with special emphasis on the contributions of Robert Campin, Jan van Eyck and Roger van der Weyden, Bosch, and Bruegel.
Taught by: Silver
Course not offered every year
Also Offered As: ARTH 262, DTCH 261
Activity: Lecture
1 Course Unit

ARTH 663 German Art
This course focuses on paintings, prints, and sculptures produced in Germany around 1600. Principal attention will focus on the changing role of visual cult and altar pieces which evolve into an era of "art," and collecting of pictures. German politics and religion will be examined in relation to the images. Cultural exchange with neighboring regions of Italy and the low countries is considered.
Taught by: Silver
Course not offered every year
Also Offered As: ARTH 263
Activity: Lecture
1 Course Unit

ARTH 664 Bruegel to Vermeer
Historical overview of the principal developments in Dutch painting and visual culture across the period of the Dutch Revolt (1568-1648) and beyond. Principal pictorial types, including landscape, portraits and group portraits, genre painting, still-life. Principal artists, including: Bruegel, Goltzius, Hals, Rembrandt, and Vermeer, as well as leading practitioners of each pictorial category. Consideration of cultural values inherent in such imagery, particularly against the background of Dutch society and religious diversity, along with the court culture and Catholic religiosity rejected by the national independence movement.
Taught by: Silver
Course not offered every year
Also Offered As: ARTH 264
Activity: Lecture
1 Course Unit

ARTH 665 Northern Baroque Art
Northern Baroque art comprises seventeenth-century paintings and prints from Flanders and Holland. Featured artists include: Pieter Bruegel, Hendrick Goltzius, Peter Paul Rubens, Anthony van Dyck, Frans Hals, Rembrandt, and Vermeer. Topics considered include innovations of various kinds—starting with portraits and society, landscapes, still-life, and scenes of daily life (genre pictures).
Taught by: Silver
Course not offered every year
Also Offered As: ARTH 265
Activity: Lecture
1 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, D.
One-term course offered either term
Also Offered As: ARTH 270
Activity: Lecture
1 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 Course Unit
**ARTH 673 History of Photography**
A history of world photography from 1839 to the present and its relation to cultural contexts as well as to various theories of the functions of images. Topics discussed in considering the nineteenth century will be the relationship between photography and painting, the effect of photography on portraiture, photography in the service of exploration, and photography as practiced by anthropologists; and in considering the twentieth century, photography and abstraction, photography as "fine art", photography and the critique of art history, and photography and censorship.
Course not offered every year
Also Offered As: ARTH 273
Activity: Lecture
1 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
Course not offered every year
Also Offered As: AFRC 294, ARTH 274, ASAM 294, CIMS 293
Activity: Lecture
1 Course Unit

**ARTH 675 Revolution to Realism: European Art, 1770-1870**
This course surveys the major trends in European art of the tumultuous decades stretching from French Revolution of 1789 to the rise of realism in the mid-nineteenth century. Starting with Jacques-Louis David’s revolutionary history paintings, we study Napoleonic representations of empire, Goya’s imagery of violence, romantic representations of madness and desire, Friedrich’s nationalistic landscapes, as well as the politicized realism of Courbet. Some of the themes that are addressed include: the revolutionary hero, the birth of the public museum, the anxious masculinity of romanticism, the rise of industry and bourgeois culture, the beginnings of photography, the quest for national identity and, not least, the origins of the modernist painting. Throughout, we recover the original radicalism of art’s formal and conceptual innovations at times of political and social crisis. We focus on the history of French painting, but include sculpture, photography, visual culture and the development of the modern city, in England, Germany and Spain.
Taught by: Dombrowski
One-term course offered either term
Also Offered As: ARTH 275
Activity: Lecture
1 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 adaptions throughout the world until World War I. Particular attention is paid to the artists’ critical reception and the historical conditions which allowed one nation, France, to claim the emergence of early Modernism so firmly for itself. The course also analyzes the effects of the rapidly changing social and cultural fabric of Paris, and its affects on artistic developments. We also look outside of France’s borders to Germany and Britain.
Taught by: Dombrowski
One-term course offered either term
Also Offered As: ARTH 276
Activity: Lecture
1 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 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 that 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
Also Offered As: ARTH 278
Activity: Lecture
1 Course Unit

ARTH 680 20th Century East Asian Art
This course reconsiders modern and contemporary art in China, Japan and Korea over the course of the twentieth century. The confrontations between modernity and tradition, state and self, the colonizer and the colonized, and collecting and the market are among its themes. The course begins with a study of the way modern art was defined at the turn of the 20th century, the promotion of oil painting and the call to preserve national styles, and the use of art at world’s fairs. The avant-garde pursuit of individuality, state-sponsored modernism, the use of art as propaganda in WWII and Communist Revolution, and the place of Chinese, Korean and Japanese art in the contemporary market are also topics covered in this course.
Taught by: Davis
Course not offered every year
Also Offered As: ARTH 280
Activity: Seminar
1 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 will also be devoted to Latin American and Asian architecture and to the important issues of modern city planning. Topics to be 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 will be traced throughout the course. Among the important figures to be considered are Frank Lloyd Wright, Walter Gropius, Le Corbusier, Louis Kahn, Rovert 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 Course Unit

ARTH 682 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 will also be devoted to Latin American and Asian architecture and to the important issues of modern city planning. Topics to be 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 will be traced throughout the course. Among the important figures to be considered are Frank Lloyd Wright, Walter Gropius, Le Corbusier, Louis Kahn, Rovert 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 282
Activity: Lecture
1 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.
Taught by: Poggi
One-term course offered either term
Also Offered As: ARTH 286
Activity: Lecture
1 Course Unit

ARTH 688 Modern Design
This survey of modern utilitarian and decorative objects spans the century, from the Arts and Crafts Movement to the present, from the rise of Modernism to its rejection in Post-Modernism, from Tiffany glass and tubular-metal furniture to the Sony Walkman. Its overall approach focuses on the aesthetics of designed objects and on the designers who created them, but the course also investigates such related topics as industrialization, technology, ergonomics, and environmental, postindustrial, and universal design. Among the major international figures whose graphics, textiles, furniture, and other products will be studied are William Morris, Frank Lloyd Wright, Josef Hoffmann, Le Corbusier and Charlotte Perriand, Mies van der Rohe, Alvar Aalto, Raymond Loewy, Charles and Ray Eames, Isamu Noguchi, Eero Saarinen, Paul Rand, Jack Lenor Larsen, Ettore Sottsass, Jr., Robert Venturi, Frank Gehry, and Philippe
Taught by: Marcus
Course not offered every year
Also Offered As: ARTH 288
Activity: Lecture
1 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
Activity: Lecture
1 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 059, GSWS 294, VLST 236
Activity: Lecture
1 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.
Taught by: Poggi
Course usually offered in spring term
Also Offered As: ARTH 296
Activity: Lecture
1 Course Unit

ARTH 697 Art / Contemporary Society
How do you perform freedom? Is it something you have, or is it something you aspire towards and struggle to achieve? What role does art play in this process? This course will explore how artists in the 21st century have constructed newly creative and critical spaces of freedom through art, and how art functions as a mechanism for reflecting on contemporary identity and society. We will be attentive to how our understanding of freedom can change over time, and what happens when our personal and collective definitions come into conflict with others. Emphasis will be given in the syllabus to visual and performance art from the 1960s era to the present. Each week we will engage artists that explore the possibility of freedom in different ways, including William Pope.L, Kara Walker, Glenn Ligon, Ai Weiwei, Krzysztof Wodiczko, Allan Sekula, Laura Poitras, Laura Kurgan, and Fazal Sheikh. In learning about these artists, we will also engage the extensive digital archives of Slought (slought.org), a cultural organization located on campus. Finally, in conjunction with a Spring 2016 exhibition at Slought of the work of photographer Fazal Sheikh, we will engage the artist in conversation about the themes explored in the course. Course requirements also include weekly participation in a discussion forum, two papers, and occasional attendance at cultural events on campus.
Also Offered As: ARTH 297
Activity: Lecture
1 Course Unit

ARTH 701 Proseminar in Methods in the History of Art
The meanings we ascribe to art works of any culture or time period are a direct result of our own preoccupations and methods. This colloquium will give both a broad overview of contemporary debates in the history of art-including such issues as technologies of vision, feminism, gender and sexuality studies, globalism, the pictorial turn or material/vision culture-and locate these methods within art history's own intellectual history, as well as the history of aesthetics. The course will consist of wide-ranging weekly readings and discussion, and also clarify such key terms as iconography, formalism, connoisseurship, and the Frankfurt and Vienna Schools.
Course not offered every year
Also Offered As: AAMW 701, GRMN 578
Activity: Seminar
1 Course Unit

ARTH 710 Topics in Indian Architecture
Topic varies.
Taught by: Meister
Course not offered every year
Activity: Seminar
1 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.
Taught by: Meister
Course not offered every year
Also Offered As: SAST 711
Activity: Seminar
1 Course Unit

ARTH 715 Topics in Japanese Art
Topic Varies.
Taught by: Davis
Course not offered every year
Activity: Seminar
1 Course Unit
ARTH 721 Topics in Archaeological Science
Topic varies.
Course not offered every year
Also Offered As: AAMW 721
Activity: Seminar
1 Course Unit

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

ARTH 723 Topics in the Art of the Ancient Near East
Topic varies. Spring 2015: This team taught class will extend from the lead up to the Neo Sumerian Empire through the Empire and its collapse and reorganization of the political landscape of greater Mesopotamia. It will consider the imperial period internally and from the perspective of the northern and eastern neighbors. This class is an upper level graduate research seminar that will include art historical, anthropological and historical approaches. Class participation and a major research paper are required.
Taught by: Pittman
Course not offered every year
Also Offered As: AAMW 723, NELC 740
Activity: Seminar
1 Course Unit

ARTH 725 Topics in Greek and Roman Art
Topic varies.
Taught by: Kuttner
Course not offered every year
Also Offered As: AAMW 725
Activity: Seminar
1 Course Unit

ARTH 726 Topics in Greek Architecture
Topic varies.
Taught by: Haselberger
Course not offered every year
Activity: Seminar
1 Course Unit

ARTH 729 Topics in Roman Architecture and Topography
Topic varies. Fall 2015: This seminar will investigate two ancient architectural masterpieces, the 2nd c. AD Pantheon in Rome and the 6th c. AD Hagia Sophia in Istanbul. The two monuments stand at the forefront of the architectural trends under Hadrian and Justinian respectively, and are best known for their unique designs and domes of unprecedented scale. The seminar will analyze issues of design, structure, aesthetics, and symbolism. No prerequisites; skills in digital visualization are welcome.
Taught by: Haselberger, Ousterhout
Course not offered every year
Also Offered As: AAMW 729, CLST 728
Activity: Seminar
1 Course Unit

ARTH 730 Vitruvian Studies
Research on Vitruvius’ ten books on architecture, art, and construction. We explore structure, sources, and intended readers of this treatise; formation of art theory and its relation to practice; statics and esthetics; Greek model vs. Italic tradition; discrepancy with the ideals of the "Augustan Revolution"; role and reception during the Renaissance and late Classical revivals (using Penn’s rich collection of 16th to 20th c. Vitruvius editions); latest wave of Vitruvian scholarship. - Working knowledge of Latin, French, German helpful, but not necessary.
Taught by: Haselberger
Course not offered every year
Also Offered As: AAMW 730
Activity: Seminar
1 Course Unit

ARTH 732 Topics in Byzantine Art and Architecture
Topic varies. Spring 2016: The graduate seminar will investigate the dynamics of artistic exchange between Constantinople and its Byzantine provinces, as well as areas under its cultural influence. Both architecture and monumental art will be considered, focusing on the period of 6th-12th centuries. Students will produce two research papers: one addressing a Constantinopolitan monument; the second assessing artistic production in a region outside the Byzantine capital.
Taught by: Ousterhout
Course not offered every year
Also Offered As: AAMW 732
Activity: Seminar
1 Course Unit

ARTH 733 Topics in Early Christian and Byzantine Architecture
Topic varies.
Taught by: Ousterhout
Course not offered every year
Activity: Seminar
1 Course Unit

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

ARTH 736 Topics in the Islamic City
Topic varies.
Taught by: Holod
Course not offered every year
Activity: Seminar
1 Course Unit

ARTH 737 Topics in Islamic Architecture
Topic varies.
Taught by: Holod
Course not offered every year
Activity: Seminar
1 Course Unit
ARTH 738 Topics in Islamic Archaeology  
Topic varies. Spring 2017: This seminar will trace the development of the field from one that was centered largely on the recovery of major monuments to one in which issues of daily life, demography, chronology and the study of settlement patterns have come to play a major role. The seminar will review work in the major zones of the Islamic world: Central Asia, Iran, Iraq, Anatolia, Syria, Palestine, Egypt, North Africa I (Libya-Tunisia), North Africa II (Algeria-Morocco), Spain. Of special interest this semester will be the study of landscape archaeology and settlement patterns. The seminar will discuss changes in patterns of settlement, trade and material culture 650 - 1300 CE in different areas of the Islamic world, concentrating on sites in Iran, Syria and North Africa. 
Taught by: Holod  
Course not offered every year  
Also Offered As: AAMW 738, NELC 731  
Activity: Seminar  
1 Course Unit

ARTH 740 Topics in Medieval Art  
Topic varies. Spring 2017: For the Christians of medieval Europe, pilgrimages were one of the key embodied experiences of faith. Reliquaries, churches with their welcoming portals, manuscripts and music: all were crafted to augment the corporeal experience of the divine. This seminar will take the material culture surrounding the relic and its veneration as a lens for exploring the Middle Ages, from the Early Christian to the High Gothic. Cross-disciplinary methodologies and cross-cultural examples will be considered to advance our understanding of these phenomena. While proceeding chronologically, each week will focus on a distinct strategy for shaping the interaction between faith and matter. 
Taught by: Guerin  
Course not offered every year  
Also Offered As: RELS 702, SPAN 630  
Activity: Seminar  
1 Course Unit

ARTH 741 Topics in Medieval Architecture  
Topic varies.  
Course not offered every year  
Activity: Seminar  
1 Course Unit

ARTH 750 Topics in Southern Renaissance Art  
Topic varies. Fall 2015: One of the most compelling developments in the field of art history has been the turn towards materiality. Drawing upon such diverse fields as material culture, anthropology, and the history of science and technology, materiality as an approach questions how certain substances—be they wood, metal, or glass—constitute the physical makeup of art works. Pushing beyond the distinction between mind and matter (which often manifests itself as mind over matter), materiality interrogates how the process, appearance and metaphorical associations of physical substances bear upon artistic selfhood, the constitution of viewership and the historically-contingent and ever-evolving meaning of art works. In short, materiality calls attention to the semantic potential conveyed by the stuff of art works, privileging it as much as those artists celebrated as geniuses who transcend the lowly sphere of the physical world. This course explores the use and representation of materials as well as the theories of those materials in the art and art theory of the early modern period. Issues to be discussed include the disavowal of material, material and the role of the senses, and material’s capacity to evoke location, either proximate or distant. 
Taught by: Kim  
Course not offered every year  
Activity: Seminar  
1 Course Unit

ARTH 751 Topics in Early Modern Art Theory  
Topic varies.  
Taught by: Kim  
Course not offered every year  
Activity: Seminar  
1 Course Unit

ARTH 753 Topics in Southern Baroque Art  
Topic varies.  
Taught by: Kim  
Course not offered every year  
Activity: Seminar  
1 Course Unit

ARTH 754 Topics in Global Art  
Topic varies.  
Taught by: Kim, Silver  
Course not offered every year  
Activity: Seminar  
1 Course Unit

ARTH 761 Topics in Northern Renaissance Art  
Topic varies. Spring 2016: Curatorial emphasis for graduate students about the rich collections of the Johnson Collection in the Philadelphia Museum of Art. Students will work together with the Johnson Collection curator, Christopher Atkins, researching all aspects of selected works: painting history, condition, bibliography, theme, and significance for sample catalogue entries. Some of these works will eventually go on display a year later in a Johnson Collection Centennial exhibition at the PMA, so the possibility of a publication may accrue to invaluable “insider” museum experience. 
Taught by: Silver  
Course not offered every year  
Also Offered As: DTCH 601, DTCH 661, GRMN 679  
Activity: Seminar  
1 Course Unit
ARTH 762 Topics in Baroque Art
Topic varies.
Taught by: Silver
Course not offered every year
Activity: Seminar
1 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.
Taught by: Silver
Course not offered every year
Also Offered As: DTCH 665
Activity: Seminar
1 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 Course Unit

ARTH 772 Topics in Visual Culture
Topic varies.
Taught by: Leja
Course not offered every year
Activity: Seminar
1 Course Unit

ARTH 775 Topics in 19th Century European Art
Topic varies. Spring 2015: Despite the fact that one exhibition on Impressionism chases the next these days, the academic study of this crucial early modernist movement has slowed since the 1970s and 1980s, when new art historical paradigms (like feminism and the social history of art) were tested on Manet, Monet and their followers. This seminar seeks to understand this development but also countermand it by establishing an account of Impressionism that fits our current global, multimedia and multidisciplinary forms of humanistic thought. To this end, we will read those recent scholars who place Impressionism within new contexts that include the history of science and technology (visual perception, psychology, evolution, chemistry), political history and theory (republicanism, revolution, empire, nationalism), and consumer culture (fashion, capitalism). We will also go back to the movement’s early critics (like Laforgue and Geffroy), in order to appreciate their strange metaphoric languages (which saw in Impressionism, for instance, the seeds of social upheaval or the most advanced eye in human evolution) and make them newly useful for a 21st-century interpretation of Impressionism’s true intellectual heft and radical aesthetics.
Taught by: Dombrowski
Course not offered every year
Activity: Seminar
1 Course Unit

ARTH 778 Topics in 19th Century American Art
Topic varies.
Taught by: Leja, Shaw
Course not offered every year
Activity: Seminar
1 Course Unit

ARTH 781 Topics in 20th Century Architecture
Topic varies.
Taught by: Brownlee
Course not offered every year
Also Offered As: COML 603
Activity: Seminar
1 Course Unit

ARTH 783 Topics in Comparative Art History
Topic Varies. Spring 2015: A recent turn toward global and transnational paradigms is one of the few traits shared by modernist studies across multiple disciplines. Modernism Across Borders will take advantage of this commonality among diverse sites of inquiry, treating modernism as a transborder phenomenon while also probing the limitations and still-latent potential of such an approach. This experimental, interdisciplinary seminar will devote the first two hours of each three-hour class to discussion of readings in the study of modernism. The third hour will be devoted to a presentation and discussion of a work in progress a project either of a member of the course, or of a guest. Seminar discussions will be led by a number of Penn faculty. Conveners of the overall course are Christine Poggi and Kevin M. F. Platt. Students are encouraged to bring work in progress, either on the basis of past seminars or independent projects, to form the basis for their projects in this seminar.
Course not offered every year
Also Offered As: COML 683, ENGL 573, SLAV 683
Activity: Seminar
1 Course Unit
**ARTH 786 Topics in 20th Century Art**
Topic varies.
Taught by: Poggi
Course not offered every year
Also Offered As: COML 786, ITAL 685
Activity: Seminar
1 Course Unit

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

**ARTH 793 Topics in Cinema and Media**
Topic varies.
Taught by: Beckman
Course not offered every year
Also Offered As: CIMS 793, ENGL 797, GSWS 793
Activity: Seminar
1 Course Unit

**ARTH 794 Topics in Contemporary Art**
Topic varies. Fall 2016: 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.
Taught by: Silverman
Course not offered every year
Also Offered As: COML 787, ENGL 778
Activity: Seminar
1 Course Unit

**ARTH 796 Topics in Contemporary Art**
Taught by: Poggi
Course not offered every year
Also Offered As: CIMS 796, ENGL 778
Activity: Seminar
1 Course Unit