Art History and Archaeology

Art history provides the opportunity to explore the fine arts, architecture and visual culture, as well as the social, aesthetic and personal values that help shape it.

Students are introduced to the study of art history and archaeology through general introductory courses that focus on European, Asian and American art, as well as world archaeology. In more advanced courses, students enjoy studying original works of art owned by the Washington University Mildred Lane Kemper Art Museum, the Saint Louis Art Museum, the Pulitzer Foundation and local private collectors. Students also are invited on annual field trips organized by the faculty to visit cities with major museum collections.

A variety of career paths are available to majors in art history and archaeology. Many graduates earn advanced degrees in both related and unrelated fields and work in museums or academia or for art publishers, commercial art galleries, auction houses, nonprofit organizations and other arts-related organizations.

Contact Person: Nancy Rubin
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Departmental website: http://www.artsci.wustl.edu/~artarch/

Chair
Elizabeth C. Childs
Etta and Mark Steinberg Professor of Art History
PhD, Columbia University

Endowed Professor
William E. Wallace
Barbara Murphy Bryant Distinguished Professor of Art History
PhD, Columbia University

Professor
Angela Miller
PhD, Yale University

Associate Professor
John Klein
PhD, Columbia University

Assistant Professors
Marisa Bass
PhD, Harvard University

Nathaniel Jones
PhD, Yale University

Kristina Kleutghen
PhD, Harvard University

Ilia Sheren
PhD, Massachusetts Institute of Technology

Affiliated Faculty
David Freidel
Professor of Archaeology, Department of Anthropology
PhD, Harvard University

Eric Mumford
Professor of Architecture, Sam Fox School of Design & Visual Arts
PhD, Princeton University

Professors Emeriti
Sarantis Symeonoglou
PhD, Columbia University

Mark S. Weil
E. Desmond Lee Professor Emeritus
PhD, Columbia University

Affiliated Curators, Mildred Lane Kemper Art Museum, Washington University
Sabine Eckmann
Director and Chief Curator
PhD, University of Erlangen–Nürnberg

Karen K. Butler
Associate Curator
PhD, Columbia University

Meredith Malone
Associate Curator
PhD, University of Pennsylvania

Affiliated Curators and Directors, Saint Louis Art Museum
Brent Benjamin
MA, Williams College

Nichole Bridges
PhD, University of Wisconsin - Madison

Lisa Cakmak
PhD, University of Michigan

David Conradsen
MA, University of Delaware

Phillip Hu
MA, Institute of Fine Arts, New York University
Simon Kelly  
PhD, Oxford University  

Eric Lutz  
PhD, University of California–Santa Barbara  

Judith Mann  
PhD, Washington University  

Elizabeth Wyckoff  
PhD, Columbia University  

**Guest Scholars, Pulitzer Foundation**  
Kristina Van Dyke  
Director  
PhD, Harvard University  

Tamara Schenkenberg  
PhD, University of Wisconsin–Madison  

**Honorary Scholar**  
Sara Ryu  
MPhil, Yale University  

**The Major in Art History and Archaeology**  

**Total units required:** 30 (33 for those students undertaking Senior Honors)  

**Required courses:**  

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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>Art-Arch 111</td>
<td>Introduction to Asian Art (spring)</td>
<td>3</td>
</tr>
<tr>
<td>Art-Arch 113</td>
<td>History of Western Art, Architecture and Design (fall)</td>
<td>3</td>
</tr>
</tbody>
</table>

* A score of 4 or 5 on the AP Art History exam may be substituted for Art-Arch 113. To substitute a 4 or 5 on the AP Art History exam, a student must earn at least a B in a related upper-division departmental course.

**Elective credits:**  

24 upper-level (300-level or above) art history credits. (Students may substitute one 200-level course for one upper division course). One course at the 300-level or above is required in *three of the five* distribution areas: Ancient/Medieval, Renaissance/Baroque, European and American Modern, non-Western, and Architecture. Students undertaking honors complete 3 additional credits of independent study in the second semester of their senior year. All courses for the major must be taken for a letter grade.

Majors are encouraged to acquire a good reading knowledge of French, Italian or German. For a concentration in ancient Mediterranean art and archaeology or Medieval art, Greek, Latin or both will be useful. Similarly, Chinese, Japanese, Hindi or Arabic, for example, will be useful for a concentration in non-Western art. Majors also are encouraged to take studio courses in art and/or architecture in the Sam Fox School of Design & Visual Arts.

**Prerequisites:** Students should have the proper prerequisites before enrolling in 300- or 400-level courses. Courses in other departments (including courses in the Sam Fox School of Design & Visual Arts) do not count for the major unless they are cross-listed as Art History and Archaeology courses.

**Additional Information**  

**Internships:** Internships in the curatorial and education departments of local museums, arts organizations or commercial galleries are available to undergraduate art history and archaeology majors. Students may enroll in up to 6 credit hours of a voluntary internship, or secure a paid internship for no credit. Such internships provide invaluable experience and may help lead to employment opportunities after graduation. Internship credit may not be applied to the major but does count toward graduation.

**Study Abroad:** Students are encouraged to participate in a variety of international programs available in a number of overseas locations. Although students are strongly encouraged to acquire and use foreign languages, programs based in English also are available in most countries. Students may work with the department’s Study Abroad adviser to find the program that best meets the student’s particular interests and needs.

**Senior Honors:** Exceptional students who hold a 3.65 grade point average or better in advanced courses (300-level or higher) and an overall GPA of 3.65 may apply to work toward honors in the department. Honors are awarded to students for maintaining their GPA during their senior year and writing an honors thesis (enrolling in Art-Arch 4900 in fall and Art-Arch 499 in spring semester of the senior year), which is defended before at least two full-time faculty members, who are both usually from the department. Students completing the thesis accrue 33 (rather than the usual 30) course credits in the major.

**The Minor in Art History and Archaeology**  

**Units required:** 18  

**Required courses:**  

<table>
<thead>
<tr>
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<td>3</td>
</tr>
</tbody>
</table>

* A score of 4 or 5 on the AP Art History exam may be substituted for Art-Arch 113. To substitute a 4 or 5 on the AP Art History exam, a student must earn at least a B in a related upper-division departmental course.
necessary for visual art to be considered public. So we consider
investigation is to inquire into the conditions that seem to be
with special attention to public art in St. Louis. Part of our
The course considers the history and functions of public art,
Publics in St. Louis
L01 Art-Arch 107 Freshman Seminar: Public Art/Art and Its

Elective courses:

Four courses at the 300-level or above must be from at least two
of the following areas:

1. Ancient Mediterranean and Medieval Art and Archaeology
2. European Renaissance and Baroque Art
3. Modern American and European Art
4. Non-Western Art and Archaeology (such as Asian, Islamic,
Oceanic or African)
5. Architecture

Each of these upper-level courses must be taken for a letter
grade.

Additional Information

Courses at the 200-level and courses in the colleges of
Architecture or Art do not count for the minor. Students should
have the proper prerequisites before enrolling in 300- or 400-
level courses. Courses in other departments (including courses
in the Sam Fox School of Design & Visual Arts) do not count
for the minor unless they are cross-listed as Art History and
Archaeology courses at the 300-level or above. At least two
of the 300-level courses must be completed in residence at
Washington University. Space in 400-level seminars is limited,
and majors will be given priority over minors, even from wait
lists. Internship credit may not be applied to the minor but does
count toward graduation. To declare a minor, students must
have completed at least four of the six required courses.

L01 Art-Arch 106 Freshman Seminar: Van Gogh and the
Avant-Garde

This freshman seminar focuses on the art and career of
Vincent Van Gogh, and his relationship to artists of the 1880s
in France. We explore his art in connection to the movements
of Impressionism, Japonism and Symbolism. We examine the
avant-garde world of Paris, and Van Gogh’s relationship to such
figures as Gauguin, Bernard and Toulouse-Lautrec. The larger
current of fin-de-siècle nostalgia for the countryside informs our
study of his work in the south of France. Van Gogh’s life and
the critical reception of his art offer an excellent opportunity to
study how the legends of modern art are formed. Visits to the St.
Louis Art Museum complement our study. Readings include the
artist’s letters, critical studies and biographies of Van Gogh and
key figures in his circle. No prerequisite, but either Art-Arch 112
or co-enrollment with Art-Arch 211 is recommended.
Credit 3 units. A&S: LA BU: HUM FA: AH

L01 Art-Arch 1075 Freshman Seminar: What’s New?
Contemporary Art in St. Louis and Beyond

Freshman seminar. This course introduces a broad range of
practices within the field of contemporary art (art of the past
two to three decades), paying particular attention to museum
collections and exhibitions in St. Louis (Kemper Art Museum,
Saint Louis Art Museum, Contemporary Art Museum, the Pulitzer
Foundation for the Arts and the Museum of Contemporary
Religious Art). Works in both new and traditional media
are discussed (ranging from photography and sculpture to
installation, performance, film and mixed media). Readings
include artists’ statements, theoretical texts, art criticism and
art historical essays. Students with little or no background in
art history are encouraged to register. Class meetings are
complemented by local field trips and some visits to artists’
studios. No prerequisite.
Credit 3 units. A&S: TH BU: HUM EN: H FA: AH

L01 Art-Arch 111 Introduction to Asian Art

Selected topics in the arts of South and East Asia from earliest
times to the present day. Emphasis on the cultural setting and
roles of the arts in Asian societies. Attention to cross-cultural
comparisons and to media and technique. Classroom lectures;
smaller, bi-weekly discussion sections. No prerequisite.
Credit 3 units. A&S: LA, CD A&S: IQ, HUM, LCD BU: HUM, IS
EN: H FA: AH

L01 Art-Arch 113 History of Western Art, Architecture and
Design

A history of the visual arts, including architecture, sculpture,
painting and design, from the ancient world to the present with
emphasis on the relationship of art to society and to political and
cultural events.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH
L01 Art-Arch 1135 Freshman Seminar: The World of Cleopatra
Same as Classics 1135
Credit 3 units.

L01 Art-Arch 116 Pompeii: Uncovering the Past
This course examines the Roman city of Pompeii from archaeological, art historical and literary perspectives. Topics include the city’s public spaces and religious sanctuaries, its grand mansions and common houses, its political systems and leisure activities. Class discussions probe the problems inherent in the interpretation of a city captured in a moment of crisis, and how ancient literary tropes have affected our understanding of the archaeological remains. Students also investigate modern interpretations of the site in the form of novels, exhibitions and documentaries. Freshmen and sophomores only. No prerequisites.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 120 Majors’ Colloquium
This one-credit course provides students the chance to explore opportunities available to majors in the history of art and archaeology both during their time at Washington University and post-graduation. It was developed in response to the suggestion of past graduating seniors, who requested more formal guidance in professional development. Topics discussed include, among others: securing internship and fieldwork experience; preparing for an honors thesis; applying to graduate school in art history and archaeology; preparing for careers in museum, gallery and academic fields; and transferring the undergraduate degree to graduate programs in business, law and medicine. Guest speakers from the university and from the St. Louis community attend various sessions to provide current professional perspective on relevant topics. Prerequisite: a declared major in the Art History and Archaeology. Other students with a strong interest in Art History and Archaeology are admitted at the discretion of the instructor.
Credit 1 unit. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 131 Art and War at the Dawn of Civilization
War is evil and has caused great harm to society. Contrary to commonly held belief, war — as opposed to strife — is neither a natural state of mankind nor has it always been a necessary evil. This course explores the origins, development and impact of warfare by examining works of art. Warfare emerged during the Bronze Age and was documented not in historical treatises but in various works of art and architecture that need art historical interpretation. In this class, we analyze normal strife as documented in pre-dynastic Egypt and the more normal state of affairs in pre-dynastic Mesopotamia where there was no war whatsoever but the society was instead completely matriarchal. We then witness how the discovery of metallurgy ca. 3000 BCE quickly brought about warfare in Mesopotamia and follow the extraordinary developments of warfare in the ancient world that gradually made it the necessary evil we know today. No prerequisites.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 145 Freshman Seminar: Creating the Universe: Ritual and Science in Buddhist Art
Art in Buddhist cultures is frequently created to express well-known ideologies and fill specific, prescribed ritual and religious functions. This class examines the “science” behind the creation of such artworks as a kind of ritual “technology,” which both determines their forms and makes them effective tools for the spread and practice of Buddhism. The course focuses on a few major conceptual areas behind Buddhist art and ritual, especially topics of cosmology and biology, including the Buddhist model of the cosmos, the cycles of life and death of various types of beings, and the construction of sacred space. By the end of the course, students develop an ability not just to see, but to interpret artworks in a specific cultural context, thereby gaining tools to understand a variety of other cultures and their artistic forms. The course involves works of art from the past 2000 years of history in regions of South Asia including northern India, Nepal and Tibet.
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD EN: H FA: AH

L01 Art-Arch 146 Freshman Seminar: Beijing and the Forbidden City
The Forbidden City has been the heart of Beijing for nearly six hundred years, and continues to influence both China and its capital today. Through art, architecture and urban design, this seminar examines the intertwined relationship of the palace and its surrounding city: their origins and constructions, the coded symbolism of their plans, their most influential characters, their modern identities as the backdrops to major political events, and their roles in contemporary art and the Olympics. This discussion-based seminar also aims to help students develop their skills in writing and critical analysis as a foundation for future classes. No previous experience with art history or Asian studies required.
Credit 3 units.
critically about how the past is presented, and why, and the importance of the past as it relates to the present and future.
Same as Anthro 190B

L01 Art-Arch 200C World Archaeology
If we carefully peer beneath the earth's surface, we discover a hidden world that is being rediscovered by archaeologists. A considerable amount of excitement is generated by the discovery of lost civilizations and societies. Archaeologists from every corner of the earth come to Washington University to share their experiences as they use the most sophisticated technology to rediscover those forgotten and sometimes embarrassing aspects of our human past.
Same as ARC 200C
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD BU: IS FA: SSP

L01 Art-Arch 215 Introduction to Modern Art, Architecture and Design
An introduction to major developments in modern art, architecture and design in Europe, the Americas and across the globe from the mid-19th century to the present. Focus is on the history and theories of modernism and its international legacies, and the relationship of the visual arts, architecture and visual culture more generally to the social, cultural and political contexts of the modern era. While the precise topics covered may vary from one instructor to another, foundational movements and trends discussed typically include Beaux-Arts style, the Arts and Crafts Movement, Impressionism, Symbolism, Art Nouveau, Cubism, Dada, Surrealism, Purism, Art Deco, the Bauhaus, the International Style, Abstract Expressionism, Pop Art, Minimalism and Postmodernism. Cross-currents in various media are emphasized as we seek to understand the origins and complexity of modern visual forms in relation to political and cultural history and to critical theory. Students engage a wide range of readings in historical sources, theories composed by artists, architects and designers, critical responses to the arts, and secondary critical literature.
Credit 3 units. A&S: TH WI A&S: IQ, HUM, WI BU: HUM EN: H FA: AH

L01 Art-Arch 225 Matisse and Picasso
These artists are considered individually, and in relation to such artistic movements as Cubism, Fauvism and Surrealism. Examines work in all media (painting, sculpture, decorative arts, theater and printmaking). Explores response to the political environment of modern France, including the two World Wars. Weekly class meetings, plus several required visits to the exhibit and to special lectures at the Saint Louis Art Museum. Class limited to 10. Prerequisite: Art-Arch 112 or 211, or permission of instructor.
Credit 3 units. A&S: TH BU: HUM FA: AH

L01 Art-Arch 232 Myths and Monuments of Antiquity
An introduction to the ancient world (ca. 3500 BC to 400 AD) based on masterpieces of art and architecture from Mesopotamia, Egypt, Greece and the Roman Empire. The monuments are accompanied by a selection of myths and documents representing the cultural life of these ancient societies and constituting their legacy to our modern world.
Credit 3 units. A&S: LA, CD A&S: IQ, HUM, LCD BU: BA EN: H FA: AH

L01 Art-Arch 299 Internship in the Art Community
Prerequisite: a major or minor in Art History; permission of the undergraduate adviser requested in advance; and a letter from the sponsoring institution stating the nature of the internship.
Credit variable, maximum 3 units. FA: AH

L01 Art-Arch 3001 Writing-Intensive in Art History and Archaeology
Selected topics in Art History and Archaeology. Writing-intensive course; topics vary. See current semester listings. Prerequisite: permission of the instructor.
Credit 3 units. A&S: TH WI A&S: IQ, HUM, WI BU: HUM EN: H FA: AH

L01 Art-Arch 307 Northern Renaissance Art
A survey of the major artistic developments in Northern Europe, ca. 1400–1575. The course looks at the production of painting, sculpture, printmaking, drawing, manuscript illumination and architecture in social, political and religious contexts. The major artists covered include Jan van Eyck, Rogier van der Weyden, Albrecht Durer, Hans Holbein, Hieronymus Bosch and Pieter Bruegel the Elder.
Credit 3 units. A&S: TH BU: HUM FA: AH

L01 Art-Arch 311C Ancient Civilizations of the New World
An examination of the Inca empire in Peru, and the Maya and Aztec empires in Mexico, through the inquiry into the roots, development, form, and evolutionary history of pre-Colombian civilization in each region from its earliest times to the rise of the classic kingdoms. Examples of respective artistic accomplishments are presented and discussed.
Same as Anthro 310C
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD BU: HUM FA: AH

L01 Art-Arch 313 Art Restoration: Issues and Techniques
Focuses on the history, concepts and methods of art restoration and conservation. Focuses on construction techniques and the applied science of modern restoration. Emphasis on the importance of photographic documentation and restoration.
L01 Art-Arch 336 Ancient Sanctuaries: The Archaeology of Sacred Space in the Ancient Mediterranean

Like the Vatican today, ancient sanctuaries were both the focus of religious activities and repositories for artistic treasures. Marked off from the secular world by physical boundaries, the sanctuary provided a common ground where gods and humans came together through sacrifice, shared meals and other rituals. Shrines were often spectacularly sited and adorned with splendid architecture with both temples for the divinities and treasuries for the gifts they received. The course focuses on the great shrines of ancient Greece: Eleusis, the setting of the mysteries of Demeter; Olympia, home of the Olympic games.
Credit 3 units. A&S: TH, CD BU: HUM FA: AH

L01 Art-Arch 3415 Early Chinese Art: From Human Sacrifice to the Silk Road
This course examines Chinese art and material culture from the prehistoric period through the end of the medieval Tang dynasty, when the Chinese capital boasted a cosmopolitan population of more than 1 million people. Topics covered include Neolithic ceramics and jades, the bronze casting tradition, funerary art and architecture, the Terracotta Army, the origins of Chinese brush arts, Buddhist painting and sculpture, and the varied exotica of the Silk Road. Each class teaches recent works together with the ancient to demonstrate how the origins of Chinese art and architecture continue to influence contemporary works. Prerequisite: Art-Arch 111 Introduction to Asian Art or permission of instructor.
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD EN: H FA: AH

L01 Art-Arch 3422 Art of the Islamic World
This course surveys the art and architecture of societies where Muslims were dominant or where they formed significant minorities from the 7th through the 20th centuries. It examines the form and function of architecture and works of art as well as the social, historical and cultural contexts, patterns of use, and evolving meanings attributed to art by the users. The course follows a chronological order, by which selected visual materials are treated along chosen themes. Themes include the creation of a distinctive visual culture in the emerging Islamic polity; the development of urban institutions; key architectural types such as the mosque, madrasa, caravanserai, palace and mausoleum; art objects and the arts of the illustrated book; cultural interconnections along trade and pilgrimage routes; Westernization and modernization in art and architecture.
Credit 3 units. A&S: TH A&S: IQ, HUM, LCD EN: H FA: AH

L01 Art-Arch 3425 Classical to Contemporary Chinese Art
Surveying Chinese art and architecture from the 10th century through today, this course examines classical and imperial works as the foundation for modern and contemporary art. Engaging with the theoretical issues in art history, we also pay particular attention to questions of gender, social identity, cultural politics and government control of art. No prerequisites.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 3426 20th-century Chinese Art
This course explores the ways in which Chinese artists of the 20th century have defined modernity and tradition against the complex background of China’s history. Through examining art works in different media along with other documentary materials, we engage with the theoretical issues in art history, such as modernity, cultural politics, and government control of art.
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD EN: H

L01 Art-Arch 3442 Tradition and Innovation: Chinese Painting from the 4th to 20th Centuries
This course examines the representative works by Chinese painting masters from the 4th to 20th centuries, with special emphasis on landscape paintings by scholar painters. We explore the innovations the masters created with the visual traditions from previous artists, to represent the development of Chinese painting in the history of 1,800 years. The course also traces the influence of Western masters on the different genres of modern Chinese paintings from the early 20th century to contemporary period. Readings and discussions cover Chinese traditional ink painting and Chinese oil painting. The development of specific iconographies and issues of Chinese painting masters also are discussed. Prerequisites: Art-Arch 111 Introduction to Asian Art or one course in East Asian Studies recommended.
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD EN: H FA: AH

L01 Art-Arch 3466 Visualizing Buddhism: Art, Religion and Philosophy
One of the most powerful ways that a religion can realize its central beliefs and practices is through art and material culture. Rather than focusing on the historical development of Buddhist artwork itself, this course is organized around conceptual themes concerning the evolution of key philosophies and rituals. By the end of the course, students have a good understanding of the basic religious ideas and history of Himalayan Buddhism, much as they might gain from a standard introductory course on religion. However, students in this class will also understand the inestimable role of art and material culture in Himalayan Buddhism, as well as the ways in which artworks can express philosophical ideas, epitomize esoteric practices, aid in the transmission/propagation of religion, and in short be one of the most meaningful ways to explore and understand another culture. The course involves works of art from the past 2000 years of history in regions of South Asia including northern India, Nepal and Tibet.
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LS EN: H

L01 Art-Arch 3528 Introduction to Early Medieval Art and Architecture
This course surveys the artistic achievements of the medieval era in Western Europe from the fourth to the ninth century and in the eastern Mediterranean from the fourth to the thirteenth century. In addition to early Christian art of the late Roman, Carolingian, Ottonian, Anglo-Saxon and Byzantine worlds, we also consider works of art and architecture from the medieval Islamic and Jewish spheres as well as arts of the Migration Period. A broad geographic and chronological span — from England to the Near East and Constantinople to Spain; from the establishment of Constantinople in the 330s to cross-cultural exchange of the Crusader era — allows for full exposure to the rich variety
of objects and monuments that fall under the rubric of early medieval art.
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD EN: H FA: AH

L01 Art-Arch 353 History of Ancient Architecture
A survey of architectural history in ancient Greece and Italy. Selected groups of monuments illustrate the development of religious and secular buildings during the Minoan-Mycenaean, classical, Hellenistic and Roman periods. Prerequisite: Art-Arch 112 or 113, or permission of the department.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: AH

L01 Art-Arch 3545 The Art and Architecture of Ancient Mesoamerica: Objects of Ritual, Places of Power
This course examines the artistic and architectural achievements of the civilizations of ancient Mesoamerica, a cultural region covering most of modern-day Mexico, Guatemala, Belize and Honduras. From the emergence of complex societies in the second millennium BC through the rise of the spectacular cities of the Maya and ending with the violent fall of the Aztec Empire in the 16th century AD, rulers of ancient Mesoamerica relied on a consistent set of themes, images and media to proclaim their religious and political authority. This class explores how artists, farmers, priests, elites, kings and other community members created a vast array of images and objects that expressed cultural ideals, political and religious narratives, and distinct ethnic and civic identities. Prerequisites: Art-Arch 112, ARCH 200, Anthro 335 or permission of the instructor.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 3591 Rembrandt van Rijn: A Lesson in Connoisseurship
The focus of the course is on modes of studying and understanding the work of Rembrandt van Rijn, one of the dominant artists of the Netherlands in the 17th century. Students are introduced to the history, culture and art of the Netherlands in the 17th century and to the work of Rembrandt as well as the analytical methods art historians have used to explain his work. Class sessions include the study of original Rembrandt etchings in the collections of the Saint Louis Art Museum, The Mildred Lane Kemper Art Museum and a private collection.
Credit 1 unit. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 360 Renaissance Architecture
The modern concept of the architect as creator and genius began with Filippo Brunelleschi, the great innovator of 15th-century Florentine art. The course explores the spread of architecture and architectural theory as it begins in the hands of the innovator and is expressed and changed by other men of genius such as Leon Battista Alberti, Donato Bramante, Michelangelo Buonarroti and Andrea Palladio.
Credit 3 units. A&S: TH BU: HUM FA: AH

L01 Art-Arch 361 Art of Early Italian Renaissance
A survey of Italian Renaissance art from its origins to the end of the 15th century, examining artists such as Giotto, Masaccio, Donatello, Botticelli and Leonardo da Vinci. Prerequisite: Art-Arch 112 or 113.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: AH

L01 Art-Arch 362 High Renaissance Art
A general survey focusing on such outstanding figures of the period as Leonardo da Vinci, Michelangelo and Raphael. Prerequisites: Art-Arch 112, Art-Arch 113, Art-Arch 211, or Art-Arch 215, or permission of instructor.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: AH

L01 Art-Arch 3620 Mannerism in Italy
This course surveys the various embodiments of Mannerism, “maniera,” or what has been called the “stylish style,” in Italian art following in the wake of the High Renaissance. The nature of this self-conscious response to the achievements of the Raphael, Michelangelo and the revival of the antique has resisted easy classification both in contemporary writings and modern scholarship. The works of the “maniera” have been framed both in terms of decadence and refinement. The period was also a time of great social and religious upheaval, leading some to define Mannerism as a style of crisis. On the other hand, the deliberate elegance and grace that characterizes so many works responded to the tastes of court society. The course addresses the conflicting definitions of Mannerism by analyzing the works of art themselves and placing them in their social and cultural contexts.
Credit 3 units. A&S: TH BU: HUM FA: AH

L01 Art-Arch 3632 Renaissance Bodies: Art, Magic, Science
Against the notion of ideal classical form commonly associated with Early Modern art, this course pursues the complex and often contradictory conception of Renaissance bodies at the intersection of aesthetic ideal, empirical study and superstition. Topics include anatomical illustration, pornographic prints, bodily metaphors for the artist, and the corporeal representation of sin, holiness and savagery. Prerequisites: Art-Arch 112, Art-Arch 113, Art-Arch 211 or Art-Arch 215, or permission of instructor.
Credit 3 units. A&S: LA A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 3635 Baroque Art
A survey of the development of painting and sculpture in 17th-century Europe. Emphasis on the works of Caravaggio, Bernini, Poussin, Rubens, Rembrandt and Velazquez. Prerequisite: Art-Arch 112 or permission of the department.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: AH
historical circumstances have shaped artistic and literary photography and film in order to analyze the ways in which travel accounts, fiction painting, ledger drawings, cultures, from the early 19th to the early 20th centuries. We examine representations of the American West and of the frontier encounter between Euro-American and Native American contemporaries.

L01 Art-Arch 370 The American West: The Image In History

Examines representations of the American West and of the frontier encounter between Euro-American and Native American cultures, from the early 19th to the early 20th centuries. We consider travel accounts, fiction painting, ledger drawings, photography and film in order to analyze the ways in which historical circumstances have shaped artistic and literary representations. At the same time, we look at how images and texts have shaped formative myths about the West that in turn leave their impact on history.

Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD BU: HUM FA: AH

L01 Art-Arch 3712 Art and Culture in America’s Gilded Age

Developments in American culture from the end of the Civil War to the turn of the century: novels, buildings, images, public and private spaces of this transitional period — a time of new class formation, of unparalleled social diversity, and of new urban forms. The connections between art, literature and social experience. Representative figures include Henry James, Henry Adams, Louis Sullivan, Stanford White, Thomas Eakins, Louis Tiffany.

Credit 3 units. A&S: TH A&S: IQ, HUM BU: BA: FA: AH

L01 Art-Arch 372 American Art to 1980

The United States, around 1900, to Abstract Expressionism and the Beat aesthetic. Focus on the cultural reception and spread of modernism, native currents of modernist expression, from organicism to machine imagery, the mural movement and the art of the WPA, the creation of a usable past, abstraction and figuration, regionalism and internationalism, photography and advertising.

Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: AH

L01 Art-Arch 376 American Modernism, 1900–1940

American modernism: what is it? What is the nature of its encounter with mass culture? What happened to modernism as it migrated from its “high” European origins to its “middlebrow” version in America between the turn of the century and the eve of World War II? What was the rhetoric of modernism in everyday life — its impact on design, photography, advertising? In addition to the fine arts, we look at popular media, film and photography. Lecture/discussion. Prerequisite: Art-Arch 211 Introduction to Modern Art or permission of the instructor.

Credit 3 units. A&S: TH, WI A&S: IQ, HUM, WI BU: ETH FA: AH

L01 Art-Arch 3762 American Modernisms, 1900–1940

Focus on the cultural reception and spread of modernism, native currents of modernist expression, from organicism to machine imagery, the mural movement and the art of the WPA, the creation of a usable past, abstraction and figuration, regionalism and internationalism, photography and advertising.

Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: AH

L01 Art-Arch 3681 Rembrandt’s Amsterdam: Piety, Profit, Prostitution

Drugs and prostitution may be its catchwords today, but in the 17th century Amsterdam was the most powerful and culturally thriving city in Europe. Rembrandt van Rijn — Amsterdam’s most famous citizen — embodies in his art and biography the fascinating contradictions of a city caught between Calvinist morals and licentiousness, lucrative global trade and fears of worldly vanity. This course surveys the history of Amsterdam and the Dutch Golden Age through the lens of Rembrandt’s works as well as the those of Johannes Vermeer, Frans Hals and other contemporaries.

Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L01 Art-Arch 3671 Michelangelo: Painter, Sculptor, Architect

An examination of his life, his work and his time. A consideration of the artist’s painting, sculpture and architecture in relation to his contemporaries and to the broad historical, political and artistic currents of his day. Prerequisite: Art-Arch 112.

Credit 3 units.

L01 Art-Arch 3653 Physicality, Spirituality and Emotion: Mastering the Messages of Baroque Art

Baroque Art, that is artwork made in Europe between 1580 and 1700, encompasses some of the most moving images ever created, made by artists who were consciously and unconsciously expanding the expressive repertoire available for visual communication. This course examines how artists approached artistic production, ranging from multi-room extravaganzas commissioned by ecclesiastical dignitaries to personal portraits and genre scenes intended for intimate contemplation within a domestic environment. The achievements of personalities such as Michelangelo Merisi da Caravaggio, Gentileschi, Guercino, Rubens, Rembrandt, and Velazquez are discussed and analyzed, together with the accomplishments of lesser-known painters whose contributions are not always acknowledged. Visits to the Saint Louis Art Museum enable students to experience paintings firsthand in order to understand how pictures work. Classroom and museum sessions explore how 17th-century artists combined technical innovation with iconographical invention as they responded to their patrons’ wishes and to the social and political contexts in which they worked. Prerequisites: Art-Arch 112, Art-Arch 113, Art-Arch 211, or Art-Arch 215, or permission of instructor.

Credit 3 units.
L01 Art-Arch 3782 Modern Art 1905–1960
This course investigates topics in European painting, sculpture, architecture, photography and film. Lectures and readings address major artistic developments, including Cubism, De Stijl, Futurism, Expressionism, Dadaism, Constructivism, Surrealism, the Bauhaus and Art Brut. Prerequisite: Art-Arch 211 Introduction to Modern Art or permission of instructor.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: HUM FA: AH

The course surveys major tendencies in painting and sculpture from Fauvism in France and Expressionism in German to the beginnings of Postmodernism in photo-based work in the U.S. About two-thirds of the course treats European art, about one-third treats American art. Photography, architecture and work in other forms are considered selectively when pertinent to the individual class topics. Within the lecture topics, emphasis is on avant-garde innovation; the tension in modernist art between idealism and critique; reaction by artists to current events; relationship between art and linguistics, philosophy, literature, economics and science; the role of geopolitics in art production; intersections of art and society; the role of mass culture; issues of race and gender in the production and reception of art; the challenge to the concept of authorship and creativity posed by Postmodernism at the end of this period. Prerequisites: Art-Arch 112, Art-Arch 113, Art-Arch 211 or Art-Arch 215; one 300-level course in art history preferred; or permission of instructor.
Credit 1 unit. A&S: TH A&S: IQ, HUM BU: HUM FA: AH

L01 Art-Arch 3785 Photography in America
This course considers the practice and use of photography in America from its invention up to the present, offering various ways of thinking about the medium and its relation to society and culture. Students come to understand the ways photographic practices shape public perceptions of national identity, ethnicity and gender, nature, democratic selves, and a host of other concerns. We discuss famous practitioners such as Matthew Brady, Jacob Riis, Lewis Hine, Walker Evans and Robert Frank. We consider not only the social and public uses of the medium through such episodes as the New Deal/FSA and photojournalism, but also the private explorations of “fine art” photographers, and the everyday practices of the snapshot. Prerequisites: Art-Arch 112 Introduction to Western Art or Art-Arch 211 Introduction to Modern Art or one course in American History, American Cultural Studies or permission of the instructor.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 3822 City and Country in Late Impressionism 1880–1905
This course considers the relationship between the Parisian art world and the avant-garde painters who retreated to the countryside between 1880 and 1900 to paint rural landscapes, provincial life and exotic locales. We consider the artistic dialectic of city and country through examining the art and careers of Van Gogh in Provence, Gauguin in Brittany and Tahiti, Cézanne in Aix and Monet in Giverny, among others. We consider such themes as artist colonies, the market for landscape, rural escape as a critique of bourgeois urbanism; and the connections between tourism and the nostalgia for the provincial and the exotic. 
Credit 3 units. A&S: TH BU: HUM FA: AH

L01 Art-Arch 3831 Art in the Age of Revolution: 1789–1848
An examination of the development of European art from approximately 1848 to the mid-1880s, with a focus on the development of Realism and Impressionism in England and France. Issues explored include the breakdown of academic art, the rise of landscape and naturalist themes, the emergence of alternative exhibition spaces and new dealer systems, and the relationship between gender and avant-garde practice.
Prerequisite: Art-Arch 112 or Art-Arch 211 or permission of instructor.
Credit 3 units. A&S: TH BU: HUM FA: AH

L01 Art-Arch 3832 City and Country in Late Impressionism 1880–1905
This course considers the relationship between the Parisian art world and the avant-garde painters who retreated to the countryside between 1880 and 1900 to paint rural landscapes, provincial life and exotic locales. We consider the artistic dialectic of city and country through examining the art and careers of Van Gogh in Provence, Gauguin in Brittany and Tahiti, Cézanne in Aix and Monet in Giverny, among others. We consider such themes as artist colonies, the market for landscape, rural escape as a critique of bourgeois urbanism; and the connections between tourism and the nostalgia for the provincial and the exotic. 
Credit 3 units. A&S: TH BU: HUM FA: AH

L01 Art-Arch 3833 Realism and Impressionism
An examination of the development of European art from approximately 1848 to the mid-1880s, with a focus on the development of Realism and Impressionism in England and France. Issues explored include the breakdown of academic art, the rise of landscape and naturalist themes, the emergence of alternative exhibition spaces and new dealer systems, and the relationship between gender and avant-garde practice. 
Prerequisite: Art-Arch 112 or Art-Arch 211 or permission of instructor.
Credit 3 units. A&S: TH BU: HUM FA: AH

L01 Art-Arch 3835 The Art Museum: History, Theory and Design
The course studies the conceptual basis of the institution of the art museum in the United States and Europe, including its history, theoretical foundations, design and cultural function. We begin with the origins of the modern museum in the 18th century and earlier; trace the development in the 19th century of the earliest national art museums in the U.S. and Europe; consider the opportunities and problems of museums of modern and contemporary art in the 20th century; address the question of appropriate architectural strategies for art museums of the past and the present; and consider a variety of developments in the art museum today. We study and visit art museums in St. Louis and take a field trip to selected art museums in Davenport and Des Moines. Prerequisite: Art-Arch 211 Introduction to
Modern Art or ARCH 2284/ARCH 4284 Architectural History II or permission of instructor. Students in the College of Architecture may register for this course under the assigned College of Architecture course number.

L01 Art-Arch 3838 Modern Art in Fin-de-Siècle Europe, 1880–1907
This course examines artistic production at the turn of the century in France, Belgium, England and Scandinavia. Beginning with the re-evaluation of impressionism and naturalism in France, we examine Neo-Impressionism (Seurat and Signac) and Symbolism (Moreau, Van Gogh, Gauguin, the Nabis, Rodin, Munch), as well as later careers of Impressionists (Cassatt, Monet, Degas, Renoir). Considers cross-national currents of Symbolism in Belgium and Scandinavia; the Aesthetic Movement in Britain; the rise of expressionist painting in French art (particularly with the Fauvism of Matisse and Derain), and the juncture of modernist primitivism and abstraction in early Cubism (Picasso). Prerequisite: Art-Arch 112 or permission of the instructor.

L01 Art-Arch 3862 The Mediterranean and French Modernism
This course surveys the development of the Mediterranean region as an important site of modernist artistic practice. Among the artists considered are Pierre-Auguste Renoir, Henri Matisse, Pablo Picasso, Marc Chagall and Yves Klein. Excursions to museums and other artistic sites.
Credit 1 unit. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 3875 Dada and Surrealism in Europe and the United States
In this multimedia, interdisciplinary course, we consider the history, theory and practice of Dada and Surrealism, from its Symbolist and Expressionist roots at the end of the 19th and the beginning of the 20th centuries through its late expressions in Beat culture and Pop art of the 1950s and 1960s. Dada’s emergence in Zurich and New York in the midst of World War I set the tone for its stress on irrationality as an oppositional strategy. Surrealist research into the domain of the unconscious continued this extreme challenge to dominant culture, but in a revolutionary spirit that proposed new possibilities for personal and collective liberation. The international character of the movements, with substantial cross-transmission between Europe and the United States, are emphasized. Prerequisite: Art-Arch 112 Introduction to Western Art or Art-Arch 211 Introduction to Modern Art or permission of instructor.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 388 Contemporary Art
A survey of global contemporary art from 1970 to the present. Topics: happenings, minimalism, body art and neo-expressionism, placed in their social and political contexts. Prerequisites: Art-Arch 112, Art-Arch 113, Art-Arch 211, or Art-Arch 215, or permission of instructor.
Credit 3 units. A&S: TH A&S: IQ, HUM BU: IS FA: AH

L01 Art-Arch 3888 Museum Theory and Practice
This course explores the history of fine art museums and related debates on the nature of collecting and modes of display. Using historical and theoretical texts as well as select case studies, we focus on how the evolving structure and mission of the museum impact our understanding of art. Topics include the Renaissance “cabinet of curiosities,” the Salon controlled by the French Academy, the rise of the modern art museum, and the proliferation of contemporary curatorial strategies in today’s global art world. In addition to the study of the history of exhibitions and the role of the museum, the course also investigates the various jobs and responsibilities that people hold within museums. Guest speakers include members of the curatorial, publications, registration, education and installation staff at the Mildred Lane Kemper Art Museum. We also take advantage of the distinct art institutions in St. Louis, exploring exhibitions and permanent collection displays at the Kemper Art Museum, Saint Louis Art Museum, the Pulitzer Foundation for the Arts, and the Contemporary Art Museum. Prerequisite: Art-Arch 112 Introduction to Western Art or Art-Arch 211 Introduction to Modern Art or permission of instructor.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 3892 Modern Sculpture: Canova to Koons
This course surveys sculpture in Europe and the United States from about 1800 to the present, with an emphasis on the period 1890–1980. A rapid traverse of Neoclassicism, Realism and the rage for statuary in the later 19th century take us to the work of Rodin and a more systematic exploration of developments in sculpture of the 20th century. Particular emphasis also is given to the work of Brancusi, Picasso, Matisse, Duchamp, Giacometti, Oppenheim, David Smith, Serra, Morris, Judd, Hesse and Bourgeois. An important theme running through the course as a whole, from an age of nationalism and manufacturing to our own time of networks and information, is the changing definition of sculpture itself within its social and political context. We also explore various new artistic practices — video, performance, installations and body art, for instance — and interrogate their relationship to sculptural tradition and innovation. Prerequisite: Art-Arch 112 Introduction to Western Art or Art-Arch 211 Introduction to Modern Art, or permission of instructor.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH
L01 Art-Arch 3972 Alterna-Art
Can contemporary art be truly alternative? What does the term even mean, when the channels for distributing art are available to all? This course presents a survey of art created outside of institutions and official channels. Students are exposed to a variety of different media, from graffiti and muralism to performance and Internet art. The course also deals with questions of agency, “authenticity,” and co-optation of street art by commercial means. Classes consist of a hybrid lecture/discussion format with weekly readings. Prerequisites: Intro to Western, Intro to Modern or permission of the instructor.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L01 Art-Arch 3973 New Media, New Technologies
In summer of 2013, Random International’s Rain Room was installed at the Museum of Modern Art in New York. Lines to experience the sensation of being rained on without getting wet ranged up to seven hours at times. This merging of new technology with the gallery space proved irresistible, but also raises questions as to the uses of technology in contemporary art, and whether or not this could be much more than a gimmick. As one Yelp reviewer put it, “The Rain Room is definitely an experience. Let’s be honest... I’m mostly upset that I didn’t get a cool, new Facebook profile pic out of it.” This course considers technological developments in modern and contemporary art, from photography, video and new media, digital and Internet art, as well as forays into new technology that blur the lines between art and science. Prerequisites: Art-Arch 112, Art-Arch 113, Art-Arch 211, or Art-Arch 215; or permission of the instructor.
Credit 3 units.

L01 Art-Arch 3975 Art and Activism
This course examines political and social activism in art and visual culture, focusing on the role that visual representation has played in social movements and how artists/activists have employed visual media to challenge and resist dominant visual representations and political formations. We explore key theoretical developments in activist discourse, as well as the role of art practices and aesthetic commitments in these developments. This course seeks to represent the development of the relation of art and activism in its broadest intellectual and cultural context within the 20th century and encourage an appreciation of the complex array of disciplinary perspectives that are implicated in this development. Prerequisites: Art-Arch 112, Art-Arch 113, Art-Arch 211 or Art-Arch 215; or permission of instructor.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 4000 Topics in Art History and Archaeology
Prerequisites: Art-Arch 112, Art-Arch 113, Art-Arch 211 or Art-Arch 215; one 300-level course in art history preferred; or permission of instructor.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 4002 The Decorative Aesthetic in Modernism, 1860–1960
In the criticism of modern art, decoration and decorative have often been used as pejorative terms, designating art that has no intellectual basis but is merely pleasing, intended to fill space and delight the eye. But in the late 19th century, these terms carried important cultural value, and opened the door to significant experiments in abstraction. Moreover, the decoration of a public space or surface may have political implications. This course investigates decoration and theories of “the decorative” in modern art in Europe and the United States, with special attention to the evolution of ideas of modernism in both 2-dimensional and 3-dimensional environments. We also consider some of the political meanings that may be borne by both public mural painting and domestic decoration, as well as easel painting that aspires to conditions of the decorative. Key figures include Puvis de Chavannes, Morris, the Nabis, Van de Velde, Monet, Matisse, the Mexican muralists, Pollock and Shapiro.
Prerequisite: Art-Arch 211 Introduction to Modern Art, or any 300-level course in art history, or permission of instructor.
Credit 3 units. A&S: TH FA: AH

L01 Art-Arch 4015 Theories of Modern Art and Architecture
The course presents theories of art and architecture from the 19th to the 21st century in their historical contexts through a set of in-depth investigations of selected topics. Some knowledge of history and theory is integral to contemporary understandings of the disciplines of art, art history and architecture. To foster a historical understanding of theories of modern art and architecture, we discuss a selection of key texts, divided into three sections: theoretical sources of modern art and architectural history in the 19th century; theories of modernism, from the formalist to the Marxist; postmodern critiques of modernism, in such areas as feminist theory and poststructuralism. Class visits to Sullivan and Adler’s Wainwright Building (1890–91), Saarinen’s Arch at the Jefferson National Expansion Memorial (completed 1964), Ando’s Pulitzer Foundation for the Arts (2001), and Maki’s Kemper Museum of Art (2006) are integral to the work of the course.
Prerequisite: Either Art-Arch 112 Introduction to Western Art or Art-Arch 211 Introduction to Modern Art and any 300-level course in art history; or permission of instructors.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 4224 The 1904 St. Louis World’s Fair: German and Austrian Art Exhibited
Same as IAS 4224
Credit 3 units.

L01 Art-Arch 4240 The Plundered Past
Same as Anthro 4240
vases, particularly Attic black-figure and red-figure, provides an
of the 6th and 5th centuries BC . The iconography of Greek
The majority of class time is spent looking at Attic vase-painting
(ca. 800 BC ) to the end of the red-figure style (ca. 350 BC ), but
This seminar examines vase painting from the geometric period
L01 Art-Arch 426 Ancient Athens
Athens was one of the great cities of antiquity. From lavishly
decorated marble temples on the Acropolis, to public office
buildings and inscriptions in the Agora (civic center), to the
houses of the living and the monuments for the dead, the city
has left a rich record of her material culture. These buildings and
objects, together with an exceptionally large number of literary
and historical texts, make it possible to paint a vivid picture of
the ancient city. This course concentrates on the physical setting
and monuments of Athens, as revealed by both archaeology and
texts, and how they functioned within the context of Athenian
civic and religious life. Prerequisites: Classics 345C, Classics
350 or permission of the instructor.
Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD BU: HUM FA: AH

L01 Art-Arch 427 Athenian Vase Painting
From the late 7th to the late 4th century BCE, Athenian
artisans produced pottery of high quality that was particularly
outstanding for its figured decoration. This seminar investigates
the technology and history of this craft, with particular emphasis
on the iconography of the figured scenes. Topics discussed
include the relationship of form, decoration and function; the
relationship between figured decoration and the textual sources;
the role of pottery as an export; and genre scenes as a basis
for investigating ancient Athenian society. Prerequisites: Classics 345C, Classics
350 or permission of the instructor.
Credit 3 units. A&S: TH FA: AH

L01 Art-Arch 430 Topics in Northern Renaissance Art

L01 Art-Arch 4321 Ancient Coins
The seminar is designed to research the rich world of Greek
and society of the ancient Greeks and Romans. Prerequisite:
and comparing it with other similar efforts in Classical Greece.
Prerequisite: junior or senior standing or permission of instructor.
Credit 3 units. A&S: TH A&S: IQ, HUM FA: AH

L01 Art-Arch 433 Ancient Coins
The seminar is designed to research the rich world of Greek
and Roman coinage by using the university's own resource,
the J.M. Wulfing collection of coins. Emphasis on coin typology,
works of art or buildings illustrated on our coins, and the history
of coinage. We use actual coins in the gallery. Due to the
delicate nature of the material, the course is by permission of the
instructor only.
Credit 3 units. A&S: TH FA: AH

L01 Art-Arch 433 Greek Vase Painting
This seminar examines vase painting from the geometric period
(ca. 800 BC) to the end of the red-figure style (ca. 350 BC), but
the majority of class time is spent looking at Attic vase-painting
of the 6th and 5th centuries BC. The iconography of Greek
vases, particularly Attic black-figure and red-figure, provides an
extraordinary view into the culture and beliefs of contemporary
society. Some vases are clearly made as grave offerings,
others as votive offerings at sanctuaries, and still others for
use at home. The focus of this seminar is the relationship of
a vase's images to the context of its use. How much does the
intended use and audience for the vase determine the
images on it? These important questions have not received
much attention by scholars, and class papers may possibly result in publications. Enthusiastic class participation required.
Occasional responsibility for presentation of weekly readings.
Class paper and presentation.
Credit 3 units. A&S: TH FA: AH

L01 Art-Arch 434 The Parthenon
A study of the architectural design, aesthetic principles,
engineering and construction of the greatest Greek building.
Its architecture is considered in conjunction with its immense
sculptural program that revolutionized European art. We
penetrate deeply into the background of this remarkable work
of art and try to understand it by placing it in its proper context
and comparing it with other similar efforts in Classical Greece.
Prerequisite: junior or senior standing or permission of instructor.
Credit 3 units. A&S: TH A&S: IQ, HUM FA: AH

L01 Art-Arch 435 Ancient Greek Sculpture in Context
Sculpture counts among one of the greatest artistic
achievements of ancient Greece, and one that has had the
greatest impact on the art of later periods. This course focuses
on original works of art of the Archaic and Classical periods
(600–300 BCE), placing emphasis on how study of their contexts
—the places in which they were produced, displayed and found
—contributes to our understanding of their place in the ancient

L01 Art-Arch 437 Ancient Greek Sculpture
The development of Greek sculpture from its earliest beginnings
(ca. 800 BC) through the time of Alexander. Early influences
from Egypt and the Near East. Sculpture's relation to changing
artistic concepts and the changing character of Greek society.
Prerequisites: Art-Arch 331, permission of instructor.
Credit 3 units. A&S: TH A&S: IQ, HUM FA: AH

L01 Art-Arch 4371 Greek and Roman Pottery
Pottery is the most commonly found artifact on virtually all
Classical sites. It therefore serves as an essential tool for
the dating and interpretation of monuments and features in
excavation. It also offers evidence for trade, diet, life style and
many other aspects of ancient life. The course examines the
typology and chronology of the major pottery types produced
from the 6th century BCE to the 4th century CE, as well as the
ways in which pottery has been used to throw light on the culture
and society of the ancient Greeks and Romans. Prerequisite:
permission of instructor.
Credit 3 units. A&S: TH FA: AH

L01 Art-Arch 4375 Ancient Greek Sculpture in Context
Sculpture counts among one of the greatest artistic
achievements of ancient Greece, and one that has had the
greatest impact on the art of later periods. This course focuses
on original works of art of the Archaic and Classical periods
(600–300 BCE), placing emphasis on how study of their contexts
—the places in which they were produced, displayed and found
—contributes to our understanding of their place in the ancient
world. Background material, which is covered at the beginning of the semester, includes the origins of monumental Greek sculpture at the beginning of the Archaic period (late 7th to early 6th century BCE), and the stylistic development of the Archaic and Classical periods. We then proceed to discussion of various types of sculpture (architectural, cult statue, votive, commemorative, funerary) and how these works functioned within the context of the Panhellenic sanctuary, the city sanctuary, the secular center of the city, and the necropolis. In a different view of context, we also consider sculpture recovered from ancient shipwrecks, looted art on its way to the ancient Roman art market. Prerequisite: Art-Arch 331 or permission of the instructor.

Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 4376 Pictorial Illusion in the Ancient Mediterranean
Among the many accomplishments in the history of Greco-Roman art, ancient writers especially valued the development of pictorial illusion. Pictorial illusion refers to the techniques of reproducing or approximating aspects of the visual perception of the material world on a two-dimensional surface. These include foreshortening, the application of highlights, and the indication of multiple points of depth in space relative to the picture plane. The purpose of the course is to explore the material, stylistic and technical history of illusionistic painting practices in the ancient Mediterranean world from Classical Greece to Late Antique Rome and to seek to understand the cultural and social significance of those practices. In addition to examining specific historical questions in the development of ancient painting, the course investigates trans-historical connections between vision, visuality and methods of representation. Prerequisites: one of Art-Arch 112, Art-Arch 113, Art-Arch 211, or Art-Arch 215; one 300-level course in art history preferred; or permission of instructor.

Credit 3 units.

L01 Art-Arch 439 Greek Art in Rome: Discourse, Dedication and Reflection
Throughout the modern period, Ancient Greek art has been perceived of as a genuinely original and creative tradition, in which both individual artists and regional schools made some of the most significant advances in the long development of European art. Roman art, by contrast, has been seen as derivative and secondary; Johann Joachim Winckelmann, the founder of modern art history, classified it among the “style of the imitators.” But this traditional dichotomy rests in large part on the Romans’ own reactions to their encounters with the arts of Greece. Through the analysis of textual sources, architecture, statuary and painting, this course investigates the status and influence of Greek art in the city of Rome from the third-century BCE until the late Imperial period, and seeks to understand how Roman responses to and uses of Greek art have come to shape the modern perception of both traditions. Prerequisites: Art-Arch 112, Art-Arch 113, Art-Arch 211, or Art-Arch 215; one 300-level course in art history preferred; or permission of instructor.

Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 4432 Monuments to the Dead: Islamic Funerary Architecture
Despite ostensible disapproval in Islamic law, funerary architecture has been one of the most enduring and impressive manifestations of visual culture in lands governed by Islamic rulers. This course investigates Islamic funerary architecture from its antecedents in late antiquity through the 17th century, the era of the grandiose mausolea of the Mughal rulers of India. Issues to be discussed include the enduring association of the mausolea of this region and the dome; the symbolism and function of funerary architecture, for its patrons and for the societies who lived with and used the monuments; and the relation between major cultural shifts and changes in architectural form.

Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD EN: H FA: AH

L01 Art-Arch 444 The Forbidden City
Home to 24 emperors of the Ming and Qing dynasties (1368–1911), the Forbidden City today occupies the heart of Beijing and comprises the largest ensembles of premodern architecture in China. This seminar examines the origins of the palace, its construction in early Ming, the coded symbolisms of its plan and decoration, the rituals of court, and the lives of its denizens, from emperors (including Pu Yi, the “last emperor”) to concubines, from Jesuit missionaries to eunuchs. The course also considers the 20th-century identity of the site as a public museum and the backdrop to major political events, as well as its role in the urban design and contemporary art of 21st century Beijing.

Prerequisites: Art-Arch 112, Art-Arch 113, Art-Arch 211 or Art-Arch 215; one 300-level course in art history preferred; or permission of instructor.

Credit 3 units. A&S: TH A&S: IQ, HUM, LCD EN: H FA: AH

L01 Art-Arch 4482 Japanese Prints: Courtesans, Actors and Travelers
Woodblock prints of the 18th and 19th centuries and their relationship to literature and popular culture. Topics include the life of the pleasure quarters, sexuality and the “erotic,” parody, kabuki theater and the representation of women. Prerequisite: 3 units in Japanese painting, or permission of instructor.

Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 4489 The Three Emperors: Redefining Chinese Art in the Golden Age
Ruling imperial China during its last Golden Age, the Qing emperors Kangxi, Yongzheng and Qianlong patronized the arts during an unprecedented period of prosperity and international exchange. Many of the works they commissioned are now icons of Chinese culture, but in their time these three Manchus
redefined Chinese art with ideas and styles from Baroque Europe, Tibet, Mongolia and even Islamic Central Asia. This seminar focuses on the ethnically and culturally diverse art, architecture and material culture patronized by these three emperors to examine how they and their multi-ethnic empire changed the definition of Chinese art during the long 18th century. Prerequisites: Art-Arch 111 Introduction to Asian Art; or one 300-level course in Asian art history, history or literature; or permission of instructor. Credit 3 units. A&S: TH, CD A&S: IQ, HUM, LCD

L01 Art-Arch 4494 East, Meet West: Cross-Cultural Aesthetics in Chinese and Japanese Art
This seminar grounded in cross-cultural aesthetics examines East Asian visual responses to European art and science from the 18th through 19th centuries. First introduced by Jesuit missionaries, continued by merchants, and culminating with colonial enterprises, the same Western ideas and works left very different impressions on China and Japan. An introduction to cross-cultural aesthetics from both Western and East Asian perspectives lays the theoretical foundation to engage these works of art, before proceeding thematically through time to cover painting, cartography, woodblock prints, ceramics and photography within transregional and transcultural contexts. Prerequisites: at least one course in Asian art or permission of instructor. Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 4615 Caricature: The Culture and Politics of Satire
This course examines the golden age of caricature. Beginning with the prints of William Hogarth, we look at the caricatural traditions in France and England from the late 18th-century through the early 20th century. Special emphasis is placed on visual satire as a vehicle for social and political critique, on theories of humor (particularly Baudelaire and Bakhtin), and the development of a mass market for this imagery. Other figures discussed include Rowlandson, Cruikshank, Daumier, Gavarni, Philipon, and Gil. We take advantage of a major collection of French caricature in the Mildred Lane Kemper Art Museum at Washington University, as well as collections available for study in Olin Library and at the St. Louis Art Museum. Prerequisites: Art-Arch 112 or Art-Arch 211, or a 300-level course in modern European history or literature, or permission of the instructor. Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 4621 Leonardo da Vinci
Leonardo da Vinci is universally recognized to be one of the greatest artists of all time. But who was Leonardo? Artist or scientist? Master, magus or myth? This seminar explores the reality and fiction of a fascinating, yet enigmatic genius, as well as placing this unique individual in the contexts of Renaissance Italy and the modern imagination.

Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 4624 Michelangelo
An examination of the life and works of Michelangelo. The most important developments in his architecture, painting and sculpture; with special attention to his assistants, friends, family and contemporaries. Prerequisite: permission of instructor. Credit 3 units. A&S: TH A&S: IQ, HUM FA: AH

L01 Art-Arch 4625 Venice
A seminar focusing on the art of Venice, in particular on Bellini, Giorgione and Titian. Special attention to the international reputations of these three artists and to problems of patronage, connoisseurship and interpretation. Prerequisite: Art-Arch 361 or 362, or permission of the instructor. Credit 3 units. A&S: TH A&S: IQ, HUM FA: AH

L01 Art-Arch 4626 The Renaissance and the Ancient World
Few topics in Renaissance cultural studies have attracted as much attention as the encounter with and "revival" of the arts and learning of classical antiquity. Recent scholarship shows, however, that antiquity for Renaissance Italians was neither a historical period nor a monolithic concept, but was an ever-shifting construct which served a variety of agendas. This seminar explores Renaissance conceptions of the ancient world in their many guises, from antiquarian study, artistic style, antiquities collections, forgery and imitation, as well as notions of artistic time and place. Focusing on the major cultural centers of Rome, Florence and Venice, we also consider how regional and civic identity influenced attitudes toward ancient history and monuments. “Antiquity” is defined broadly — as it was during the Renaissance — encompassing the diverse civilizations of Egypt, Greece, Rome and Eturia, as well as Early Christianity and Byzantium. Prerequisites: Art-Arch 112 Introduction to Western Art, one 300-level course in art history preferred, or permission of instructor. Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 4627 Nature and the Non-Human Renaissance Art
The competition between art and nature became a driving obsession of Renaissance artists from the 16th century onward as the plant and animal world came to hold as much fascination as human form and anatomy. The nascent fields of zoology and botany together with the emergence of the collector’s cabinet as a necessary pursuit for any sophisticated connoisseur motivated a flurry of new scientific illustrations and some of the most splendid nature illuminations and curiosities in the history of art. This course explores how artists from Albrecht Dürer to painters of the Dutch Golden Age found in the vibrant non-human world a means not only to display their virtuoso skill but also to convey messages of morality, wisdom, and the divine. Prerequisites: Art-
Arch 112, Art-Arch 113, Art-Arch 211, or Art-Arch 215; one 300-level course in art history preferred; or permission of instructor. Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L01 Art-Arch 4628 Cross-Cultural Exchange in Renaissance Art
The study of cross-cultural artistic exchange in Renaissance art has long been impeded by persistent notions of “exoticism” and “influence,” both of which presume the superiority of one culture over another. We problematize this hegemonic model and pursue instead the intersection of competing aesthetic, political and religious ideals in the encounters between Renaissance Europe, the Americas, Africa and the Muslim world at large. Topics include visual representations of race, physiognomy and human civilization. Admission to this seminar, which has a required field trip sponsored by the department over the weekend before the semester starts, is granted only through an application made directly to Professor Bass. Please sign up on the wait list, and contact her if you are interested in the course. Credit 3 units. A&S: CD A&S: IQ, LCD EN: H FA: AH

L01 Art-Arch 4643 Art in Crisis: The Protestant Reformation from Durer to Michelangelo
How do artists respond when art is forbidden? Or when it is destroyed before their eyes? This course explores the visual impact of the Protestant Reformation through the history of iconoclasm, propaganda prints, censorship and the exploration of new religious iconographies in 16th-century Renaissance art. Artists to be discussed include Albrecht Dürer, Hans Baldung Grien, Lucas Cranach the Elder, Hans Holbein and Michelangelo. Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L01 Art-Arch 4662 Michelangelo the Architect
When, why and how did the great Renaissance sculptor, painter and poet Michelangelo Buonarroti become an architect? This seminar surveys Michelangelo’s built and unbuilt architecture, his methods and extant drawings, and the process and influence of his creations. Credit 3 units. A&S: TH FA: AH

L01 Art-Arch 467 Topics in Baroque Art
Credit 3 units. FA: AH

L01 Art-Arch 4678 Bosch and Bruegel
Humor, monstrosity, violence and vernacular culture pervade the oeuvres of Hieronymus Bosch and Pieter Bruegel the Elder, two of the most seminal artists of the Northern Renaissance. This course addresses the complexity of their oeuvres and the methodological problems raised in the interpretation of their enigmatic imagery, with a particular focus on the dissemination of their artistic personas in print. Prerequisites: Art-Arch 112, Art-Arch 113, Art-Arch 211, or Art-Arch 215; one 300-level course in art history preferred; or permission of instructor. Credit 3 units. A&S: LA A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 4721 American Art and Culture, 1945–1960
The rise and “triumph” of Abstract Expressionism has long dominated the story of American art following World War II. This new seminar puts Abstract Expressionism into context with parallel developments in the arts, photography and film. Among the topics we consider: the conversation between émigré artists and American culture during and after the war; the emergence of a “noir” aesthetic in film and literature; the early work of Jasper Johns and Robert Rauschenberg and the so-called “aesthetic of indifference” in relation to Abstract Expressionism; artistic collaborations at Black Mountain College; New York school photography and photojournalism; and the cultural impact of the A bomb. Prerequisite: a 300-level course on 20th-century art, photography or history; or permission of the instructor. Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 4743 Imagining the West
The historical, visual, literary and scientific encounter of Europeans and European-Americans with the North American frontier. Examines how the West as myth and reality was assimilated into, and imaginatively colonized by, both Europe and America from the pre-discovery period through the end of the 19th-century. Images of the first encounter, cultural dynamics of the colonization process, cultural resistance of native Americans. Field trips, guest lectures. Prerequisite: 100-, 200- or 300-level courses in art history; or 300-level courses in European or American 19th-century comparative literature, history; or permission of instructors. Credit 3 units. A&S: TH FA: AH

L01 Art-Arch 4778 The City in American Arts and Popular Culture, 1910–1940
Using visual media—painting; prints and illustration; film and animation — along with studies of vaudeville, and other forms of popular and mass entertainment — this seminar analyzes the presence of the city as a theme that registers a range of
cultural attitudes toward the modern. Through close readings of visual and verbal texts, we consider such issues as the relationship between work and leisure, and between high culture and popular arts. We look at critiques and celebrations as well as at how the popular arts help the ordinary man and women to negotiate the challenges of the new mechanized and overscaled urban environment. Prerequisites: 300-level course in American 20th-century cultural history, or American art or literature; or permission of instructor.
Credit 3 units. A&S: TH A&S: IQ, HUM FA: AH

L01 Art-Arch 4770 Cosmopolitan and Native Modernisms: The U.S. and Europe between the Wars
This seminar focuses on two contrasting currents within American and European modernism between the two world wars: native and cosmopolitan. Alternating between the United States and France, it begins in the years before World War I and concludes with the rise of virulent forms of cultural nationalism in the late 1930s. We consider the subjects, personalities, aesthetic strategies, and political and social investments associated with these alternative modernisms, linked to a search for roots, on the one hand, and on the other, to a desire for forms of spatial and social mobility. Comparing “homegrown” and expatriate experience, we consider divergent attitudes toward identity, gender, nation, time and nature, analyzing these two fundamental responses to modernity in relation to one another. Prerequisites: Art-Arch 112 Introduction to Western Art or Art-Arch 211 Introduction to Modern Art; one 300-level course in art history preferred; or permission of instructor. Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 4771 Gender in 19th-Century Art
An examination of the representation of gender, i.e. the construction of male and female identities through images, and the role of gender in artistic practice. Readings and class discussion focus on American, French and English art. Prerequisite: Survey of modern art; any 300-level course in 19th-century art, literature or culture; or permission of instructor. Credit 3 units. A&S: TH, SD FA: AH

L01 Art-Arch 4776 Art and Culture in 1930s America
An interdisciplinary look at the production of culture in the United States during the Depression years between the stock market crash and the nation’s entry into World War II. Focus on the evolving dialogue between aesthetic concerns and political commitment. We consider the role of the state as an agent of culture, the relationship between leftist politics and modernism, regionalism and internationalism, debates over the nature of documentary photography, and attitudes toward the past in New Deal art, among other topics. Prerequisite: 300-level course in European or American 20th-century art or cultural history, concurrent enrollment in Art-Arch 372, or permission of the instructor. Credit 3 units. A&S: TH A&S: IQ, HUM FA: AH

L01 Art-Arch 4782 Modern Architecture in St. Louis
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 4785 Art and Culture in 1920s America
This interdisciplinary seminar examines the relationship between art and 1920s culture in the United States: how artists and critics thought about the nature of our cultural heritage — its rich possibilities and its limitations; the potential of technology and urbanization as well as the threats they pose to older cultural values; the nature of a multicultural society and the contributions of minority traditions to the evolution of American culture; the lure of the Southwest; early criticism of popular media; and the conversation between popular culture and high art. Prerequisite: Art-Arch 112 or permission of instructor. Credit 3 units. A&S: TH FA: AH

L01 Art-Arch 4816 Art and Culture in Fin-de-Siècle Europe
An examination of painting, photography and the decorative arts in France during the period between the two World’s Fairs of 1889 and 1900. Artistic movements include Symbolism (Van Gogh, Gauguin, Redon), later Impressionism (Monet and Morisot), Neo-Impressionism (Seurat and Signac) and Art Nouveau. Thematics include urban leisure and café culture; the agrarian ideal; the promises and threats of science and technology; the lure of the primitive; and the impact of nationalism and feminism on the arts. Prerequisites: Art-Arch 211; any 300-level course in 19th-century art, literature or history; or permission of instructor. Credit 3 units. A&S: TH FA: AH

L01 Art-Arch 4818 Matisse and Modernisms
Certain artists generate enormous interest during their lifetimes and long after. Over time the work of such artists is subjected to a variety of interpretive approaches in light of changing trends in art criticism and art history; the influence of contemporary art; the ebb and flow of interest in different aspects of the artist’s production; changes in the political landscape; and the changing sense of how the artist’s work intersects with contemporary cultural developments. This set of intersecting concerns is especially fluid in the modern period, when there is no single dominant idea of the role of art in society. The variety
of interpretive strategies developed from and applied to the work of Henri Matisse demands a critical reading of the extensive literature on the artist, as well as an understanding of the variety of modernisms through which to assess his artistic project. Students gain a thorough familiarity with the work of one of the most influential artists of the 20th century; engage aspects of the historiography of 20th-century art through a survey of developments in the Matisse literature; and develop a specific topic in Matisse’s art, or the writing about his art, into a class presentation and research paper. Prerequisites: Art-Arch 112, Art-Arch 113, Art-Arch 211 or Art-Arch 215; one 300-level course in art history preferred; or permission of instructor. Credit 3 units. A&S: TH A&S: IQ, HUM: EN: H FA: AH

L01 Art-Arch 4856 French Art and Politics in the Belle Epoque
This interdisciplinary seminar addresses the rich intersection of politics, fine arts and visual culture in modern France from the Franco-Prussian War to World War I (1870–1914). We study the political trends, historical events and cultural conditions of the era and their direct influence on the production and reception of a wide range of visual arts, ranging from official paintings and monuments to popular culture such as tourist and documentary photography, commercial posters and political caricature. We also examine the question of what it meant in the Belle Epoque to be an avant-garde artist and how such artists expressed political sentiment in their work. Prerequisite: permission of instructor. Credit 3 units. A&S: TH A&S: IQ, HUM: EN: H FA: AH

L01 Art-Arch 4859 Visualizing Orientalism: Art, Cinema and the Imaginary East 1850-2000
This seminar examines film and modern art within the framework of “Orientalism.” Reading foundational texts by Said, and incorporating theory and historical discourse concerned with race, nationalism and colonialism, we explore artistic practice in European photography, painting and decorative arts from 1850 to recent times, and European and Hollywood film. We study how power and desire have been inscribed in western visual culture across the bodies of nations and peoples through conventions such as the harem, the odalisque, the desert, and the mysteries of ancient Egypt. To that end, we look at artists such as Delacroix, Ingres, Gérôme, Beardsley, and Matisse and screen films such as The Sheik, The Mummy, Salome, Cleopatra, Pepe le Moko, Naked Lunch, Shanghai Gesture, Thief of Bagdad, Princess Tam Tam and The Sheltering Sky. Subjects include the representation of gender, sexuality, desire, race and identity as well as the cultural impact of stereotype and “exotic” spectacle. Students study methods of visual analysis in film studies and art history. All students must attend film screenings. Same as Film 485
Credit 3 units. A&S: TH, SD A&S: IQ, HUM, SD: EN: H

L01 Art-Arch 4861 Paul Gauguin in Context
An examination of the art and career of Paul Gauguin (1848–1903) and the artistic, social and political milieu in which he worked in France and Polynesia. Readings include the artist’s writings; studies of avant-garde culture and primitivism in fin-de-siècle France; and postcolonial theory. Special emphasis is given to the relationship of the artist and his work to indigenous Polynesian and French colonial cultures of the 1890s. Prerequisite: Art-Arch 211 or any 300-level course in art history, or permission of instructor. Reading knowledge of French useful, but not required. Credit 3 units. A&S: TH A&S: IQ, HUM: FA: AH
L01 Art-Arch 4863 The Photographic Muse: The Modern Artist and the Camera
An examination of the interplay of photography with painting and sculpture in European art from 1850 to World War I, with an emphasis on the fin-de-siècle. Readings address the history of the medium; the critical debates (starting with Baudelaire) over photography as a tool of science or of art; the rise of ethnographic photography; the Symbolist ambivalence toward technology; and the development of Pictorialism at the turn of the century. Artists studied include Nadar, Moreau, Degas, Rodin, Steichen, Gauguin, Munch, the Nabis, Brancusi and Picasso. Prerequisite: graduate standing. Credit 3 units. A&S: TH FA: AH

L01 Art-Arch 4864 Exoticism and Primitivism in Modern Art
An interdisciplinary investigation of the development of exoticism and primitivism in European and American art from the Enlightenment to World War II. Topics include exoticist representations of non-Western cultures; the links between colonialism and orientalism; the intersection of discourses on race and gender with exoticism; and the anti-modernist impulse of fin-de-siècle primitivism. Sample artists and authors include Delacroix, Flaubert, Gauguin, LaFarge, Picasso and Matisse. Prerequisites: any 300-level course in art history and permission of the instructor. Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 4867 The Impressionist Landscape: Style, Place and Global Legacies 1870–1920
We consider Impressionism as a dominant style of the Parisian art world, first undertaken as an extension of Barbizon naturalism, but soon expanded into an avant-garde style that objectified sensation and emotion in the name of truth in representation. Our central question is the relationship of individual perception, the physiology of sight, and theories of the natural in relation to the importance of place — both region and nation — in the political imagination of the era. We also address the relationship of the Impressionist landscape to the development of modernist abstraction, and the aesthetic and nationalist motivations of its adaptation as a modernist style around the globe. Particular attention is focused around an exhibition “Impressionist France: Visions of Nation” at the St. Louis Art Museum. This seminar has a required travel component to see related works of art in Kansas City and on the east coast; students’ expenses are covered. Prerequisite: senior major in art history, or graduate student standing and permission of instructor. Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L01 Art-Arch 4868 Impressionism and the Nation in France and Beyond: Painting and Photography 1860-1920
We consider Impressionism as a dominant style of the Parisian art world, first undertaken as an extension of Barbizon naturalism, but soon expanded into an avant-garde style that objectified sensation and emotion in the name of truth in representation. Our central question is the relationship of individual perception, the physiology of sight, and theories of the natural in relation to the importance of place — both region and nation — in the political imagination of the era. We also address the relationship of the Impressionist landscape to the development of modernist abstraction, and the aesthetic and nationalist motivations of its adaptation as a modernist style around the globe. Particular attention is focused around an exhibition “Impressionist France: Visions of Nation” at the St. Louis Art Museum. This seminar has a required travel component to see related works of art in Kansas City and on the east coast; students’ expenses are covered. Prerequisite: senior major in art history, or graduate student standing and permission of instructor. Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L01 Art-Arch 4869 Critical Studies in Portraiture, Ancient to Contemporary
To study portraiture is to confront the complexity of human identity. The central theoretical question of this course is how identity can be expressed in a portrait. Following consideration of theories of portraiture, identity and artistic representation, we treat specific historical and cultural instances of portrait-making, from ancient Greece to the present. Non-Western cultural examples broaden the scope beyond the conventional conceptions of portraiture. We conclude by trying to understand the continuing allure of the portrait today as digital media challenge our conventional ideas of visuality, and perhaps even the urgency of portraiture in the post-human age. Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L01 Art-Arch 4870 Cold War Cultures, United States and Europe, ca. 1945–1955
This seminar examines the art worlds that emerged in France and Germany after the end of World War II, and the ensuing dialogue with the United States, newly established as the most influential center for art and culture. We consider the social and political conditions of the post-war years, along with the aesthetic, cultural and philosophical reactions to the devastating consequences brought about by World War II. We pay particular attention to the intellectual and ideological debates that would — by 1949 — give rise to the extreme polarities between East and West, democracy and communism — in short, the confrontations that distinguish the Cold War. Artists such as Jackson Pollock and Willem de Kooning in the United States, Hans Hartung and K.O. Götz in Germany, and Jean Frautrier and Alberto Giacometti in France are examined, as well as the broader artistic movements that are known under such labels
Finally, we consider the Internet and social networks as globalizing influences that affect the production and distribution of contemporary art. Prerequisites: Art-Arch 111 Introduction to Western Art or Art-Arch 112 Introduction to Modern Art and one 300-level course in art history, or permission of the instructor.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H

L01 Art-Arch 4924 1968 and its Legacy
The events of 1968, including the May riots in Paris, the Tucuman Arde exhibition in Argentina, the Tlatelolco Massacre in Mexico City, and the Prague Spring (and Russian winter) in the Czech Republic, just to name a few, ushered in a new political and social imperative for artists. This class starts with 1968 and traces its legacy to the social and cultural movements of the 1980s, 1990s and early 2000s. We seek to understand the historical underpinnings of contemporary activist art and determine the roles of socially-motivated art in the current political and intellectual climate.
Art-Arch 112, Art-Arch 113, Art-Arch 211, or Art-Arch 215; one 300-level course in art history preferred; or permission of instructor.
Credit 3 units.

L01 Art-Arch 4975 Collecting Cultures: Taste, Passion and the Making of Art Histories
This seminar examines the theory and the cultural history of the collecting of art objects and artifacts from a range of cultures and periods, considering how and why both individuals and institutions create collections. What social and psychological factors drive this passion? What are the various cultural, political and aesthetic priorities that have driven this practice historically? How is cultural patrimony defined, and how do law, the art market and cross-cultural ethics impact the placement, study and display of a culture’s material heritage? We build the seminar around the history of collecting in America, with a focus on Midwestern examples, and particularly, important case studies in St. Louis. We, for example, consider the significant local collections built by Joseph and Emily Rauh Pulitzer (modern art), and Morton May (modern and oceanic art), as well as the histories of both modern and non-Western collections now owned by the St. Louis area museums. This course is complemented by various local field trips (SLAM, Pulitzer, Kemper and Cahokia). Prerequisites: Art-Arch 112, Art-Arch 113, Art-Arch 211 or Art-Arch 215; one 300-level course in art history preferred; or permission of instructor.
Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 4976 The American Trauma: Representing the Civil War in Art, Literature and Politics
This seminar is an interdisciplinary examination of how Americans represented the Civil War during and after the titanic conflict, with special attention given to the period between 1865 and 1915. The course explores how painters, novelists, photographers, sculptors, essayists, journalists, philosophers,
historians and filmmakers engaged the problems of constructing narrative and reconstructing national and individual identity out of the physical and psychological wreckage of a war that demanded horrific sacrifice and the destruction of an enemy that could not be readily dissociated from the self. Thomas Eakins, Walt Whitman, Herman Melville, the Jameses (William and Henry), Mark Twain, Augustus St. Gaudens, Kate Chopin, W.E.B. Du Bois, Frederick Douglass, Henry Adams, Mary Chesnut, Charles Chesnut, George Barnard and Alexander Gardner are some of the figures considered.

Same as History 4976

Credit 4 units. A&S: TH A&S: IQ, HUM EN: H

L01 Art-Arch 4982 Public Art: History, Practice, Theory

The course considers the history and functions of public art, with special attention to public art in St. Louis. We survey not only the obvious forms of public art in urban sculpture and mural painting, but also less traditional intersections of art and public in such sites as the internet. We also examine the operations of institutions — national and local arts agencies, international exhibitions, nonprofit centers and the like — that foster a public engagement with contemporary art. Finally, we consider new priorities and projects in public art, especially socially oriented and environmentally sustainable initiatives. Prerequisites: Art-Arch 112 Introduction to Western Art or Art-Arch 211 Introduction to Modern Art; one 300-level course in art history preferred, or permission of instructor.

Credit 3 units. A&S: TH A&S: IQ, HUM EN: H FA: AH

L01 Art-Arch 499 Honors Art and Archaeology

A major research paper acceptable to the department.

Prerequisite: permission of the department.

Credit 3 units. A&S: TH EN: H FA: AH