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.

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Departmental website: http://arthistory.artsci.wustl.edu

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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  
David W. Mesker Career Development Professor  
PhD, Harvard University

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Postdoctoral Teaching Fellows
Leanne Carroll  
PhD, University of Toronto  
William L. Coleman  
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Korff Postdoctoral Fellow in Oceanic Art  
PhD, Sainsbury Research Unit, University of East Anglia, England

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David Freidel  
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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

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
Majors

The Major in Art History and Archaeology

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

Required courses:

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<tr>
<th>Course</th>
<th>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>
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</tbody>
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Total units 6

* 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, either 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 499 each 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.

Minors

The Minor in Art History and Archaeology

Units required: 18

Required courses:

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

Total units 6

* 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 courses:

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

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

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

Additional Information

One L01 (Art History and Archaeology) course at the 200-level counts toward the minor. 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 Arts & Sciences departments do not count for the minor unless they are cross-listed as L01 (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.

Courses

Visit https://courses.wustl.edu to view semester offerings for L01 Art-Arch.

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 supplement 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: Art: AH BU: HUM

L01 Art-Arch 107 Freshman Seminar: Public Art/Art and Its Publics in St. Louis

The course considers the history and functions of public art, with special attention to public art in St. Louis. Part of our investigation is to inquire into the conditions that seem to be necessary for visual art to be considered public. So we consider not only the obvious forms of public art in urban sculpture and murals, but also less traditional intersections of art and public in such sites as video and 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. After studying aspects of the history of public art, we proceed to selected case studies today, many of them in St. Louis, including projects for Arts in Transit (the MetroLink), the Regional Arts Commission, Grand Center, and Missouri SOS (Save Outdoor Sculpture). This leads us, finally, to theorize the function of public art in a variety of contemporary forms. Local field trips to study important public art; visiting speakers from arts agencies; student projects proposing a work of public art in St. Louis, which acquaint students with procedures in arts administration.

Credit 3 units. A&S: TH: Art: AH BU: HUM EN: H

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 last two to three decades), paying particular attention to museum collections and exhibitions in St Louis (Kemper Art Museum, St 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.


L01 Art-Arch 111 Introduction to Asian Art

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.


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.


L01 Art-Arch 1135 Freshman Seminar: The World of Cleopatra

Cleopatra — the last queen of ancient Egypt — captivated her contemporaries and has fascinated the Western world ever since her famous suicide by asp in 31 BCE. She was a woman of contrasts: Pharaoh of Egypt and Greco-Macedonian queen; seductive woman and shrewd political strategist; a ruthless monarch using every means available to consolidate her position in the face of the encroaching power of the Roman Empire. Through texts and material culture, the seminar seeks
to understand Cleopatra in the context both of her native Egypt and of the wider Mediterranean world. We thus examine the traditions of Pharaonic Egypt; the historical events that brought Egypt under the control of the Macedonian Ptolemies (Cleopatra’s dynasty); the wider stage of East-West tension and conquest in which Cleopatra struggled to maintain her power; her relationships (political and personal) with famous men of her day (Caesar, Herod, Mark Antony); her capital city of Alexandria, the largest metropolis of its day; Cleopatra’s brilliant court and its luxury arts; and finally the many Cleopatræs that have populated art and literature of later times. We emerge with a sense of Cleopatra, both as a unique individual and as a product of her time.

Same as Classics 1135

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 Art: AH EN: H

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 Art: AH EN: H

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 and architecture. 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 Art: AH EN: H

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 backdrop 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. A&S: TH, CD A&S IQ: HUM, LCD BU: IS EN: H

L01 Art-Arch 160 Focus: Going Dutch: Art, Science and Discovery in Amsterdam and Beyond
The Netherlands, despite its geographical scale, was once the most powerful and culturally thriving country in Europe. In the 17th century, the great metropolis of Amsterdam and the surrounding cities of Leiden, Delft, and Haarlem burgeoned as sites of global trade, scientific innovation, and unprecedented achievements in art. The paintings of Rembrandt van Rijn, Frans Hals, Johannes Vermeer and many others embody the fascinating contradictions of a culture caught between Calvinist morals and licentiousness, lucrative commerce and fears of worldly vanity, botanical learning and the tulp craze. The remarkable invention that characterized the Dutch Golden Age led also to the microscope, the fire engine, modernized anatomical dissection, even the founding of New York City. This course surveys the history of the 17th-century Netherlands through the lens of its art and intellectual achievements, ultimately reflecting upon its legacy today.
Same as Focus 160
Credit 3 units. A&S: TH A&S IQ: HUM EN: H

L01 Art-Arch 170 The Color of Modern Life
Color is crucial to modern life. Drawing from a range of disciplines including art history, literature, and history of science, we examine the different meanings and functions of color across the visual arts and architecture, in retail, and even in medicine. We consider different technologies and theories of color developed during the 19th and 20th centuries in Europe and the United States. What industrial developments have influenced chromatic possibilities and varieties? In what ways has color’s impact on the senses been articulated and experienced? How has it been used to transform or to critique economic, political, and social activity? How did modern technology and thought transform color and its uses and how has color transformed modern life?

L01 Art-Arch 180 Freshman Seminar: The American Landscape in Painting and Practice
The art of landscape, including painting, gardening, and contemporary land art, has been particularly bound up with issues of national identity in the United States. For this reason, there has been a rich body of writing about the landscape...
that provides the source material for this course. By analyzing major examples by artists like Thomas Cole, Frederick Law Olmsted, and Nancy Holt and the works of landscape writers like Nathaniel Parker Willis, Susan Fenimore Cooper, and William Cronon, participants in this freshman seminar learn to analyze not only texts and images but also the messages that the physical landscapes around us convey. Regular use of museum collections and the eloquent built landscapes of St. Louis provide a chance to apply these skills beyond the classroom’s walls. No prerequisites.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM

L01 Art-Arch 190B Introduction to Archaeology
Archaeology plays a critical and unique role in understanding the human past. Through study of the methods and theories of archaeology, and a survey of important firsts in the human past, this course introduces students to the way archaeologists use material culture to reconstruct and understand human behavior. Chronologically ordered case studies from around the globe are used to look at social, ecological and cultural issues facing humans from the earliest times to the present. Students gain practice reconstructing the past through hands-on participation in two one-hour labs focusing on lithics and animal bones. By the end of the course, students are expected to be able to think 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
Credit 3 units. A&S: SS A&S IQ: SSC Arch: SSC Art: SSC BU: BA EN: S

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 Arch: HUM Art: AH, HUM

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 be 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 A&S IQ: HUM Art: AH EN: H

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 Art: AH BU: HUM

L01 Art-Arch 260 Introduction to the Arts of Oceania
Covering one third of the earth’s surface, the Pacific Ocean is home to hundreds of different island groups and cultures. The diversity of these islands and their peoples has resulted in an astounding array of cultural traditions, languages, art forms and material culture. This lecture course offers an introduction to the arts of Oceania, which includes Polynesia, Melanesia, Micronesia and Australia. We consider the initial settlement of the Pacific followed by the Western “discovery” of these islands. Art forms and cultural practices from Polynesia and Micronesia are considered, followed by Melanesia, and finally Australia. Each section surveys artistic and cultural practices of the material culture of island groups. Thematic considerations include carving traditions, body ornamentation/wrapping, animal iconography, trade and exchange of objects, warfare, funerary/ mortuary displays, manifestations of power and religious/ritual objects and displays.

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

L01 Art-Arch 270 Women, Art and Culture: Early Modern to Contemporary
In this lecture and discussion course, we analyze the broad themes of women in the arts — as architects, artists, designers and patrons — in order to expand our ideas of what art can be and who can make it. Setting the stage with medieval craftswomen, we begin in earnest with female artists during the Renaissance and Baroque periods, when the idea of the male artist-genius emerged. As we survey periods leading up to the contemporary art of the present, we examine a wide range of creative production by diverse women. Artists include: Artemisia Gentileschi, Judith Leyster, Elisabeth Vigee-Lebrun, Rosa Bonheur, Mary Cassatt, Paul Mordersohn-Becker, Georgia O’Keeffe, Frida Kahlo, Faith Ringgold, Lorna Simpson, Cindy Sherman and Shirin Neshat. Of particular interest is how women have responded to and reinvented stereotypical images of women in art and in the media.

Credit 3 units. A&S: TH A&S IQ: HUM Arch: HUM Art: AH EN: H

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. Art: AH

L01 Art-Arch 3001 Writing-Intensive Topics 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.
L01 Art-Arch 3003 Writing-Intensive in Ancient Studies
Study of selected topics in Classics. This is a Writing-Intensive Course.
Same as Classics 3003
Credit 3 units. A&S: TH, WI A&S IQ: HUM, WI Arch: HUM Art: AH BU: HUM EN: H

L01 Art-Arch 3010 Topics in Art History
Credit 3 units. A&S: TH A&S IQ: HUM Art: AH, GFAH BU: HUM

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 A&S IQ: HUM Art: AH, GFAH BU: HUM

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 Art: AH BU: HUM

L01 Art-Arch 3161 Special Topics in Printmaking: History and Practice of Printmaking
This course focuses on the history and creation of prints. We examine the specificities of the medium, historically and in the present, that contribute to its particular meaning, and that render it distinct from other forms of visual culture. Ideas of expression, interpretation and ideological investment are seen on the continuum that ranges from the highly personal relationship of a print to its maker, to the commodification of the print within popular culture. Weekly lectures on the history of prints complement the studio sessions, as do field trips to studios of St. Louis artists, and visits to local museums. We look at prints in their historical role as reproductions in a pre-photographic age, as representations of shared religious and social values, and as vehicles of social or political critique. Artists discussed include, among others, Durer, Rembrandt, Daumier, Degas, Gauguin, Kirchner, Kollwitz, Warhol, Spero, Rauschenberg, Gonzales-Torres and Kiki Smith. All students make prints, and all write critical and historical analyses. Prerequisite: Art-Arch 112 or Art-Arch 113.
Credit 3 units. A&S: TH Art: AH, GFAH BU: HUM EN: H

L01 Art-Arch 331 Greek Art and Archaeology
A survey of the artistic achievements and material culture of the Greeks in the first millennium BCE (Iron Age through the Hellenistic period). Development of architecture, sculpture, and painting, as well as minor arts and utilitarian objects, with emphasis on the insights they offer into Greek society and interactions with the wider Mediterranean world.
Credit 3 units. A&S: TH A&S IQ: HUM Art: AH, GFAH BU: HUM

L01 Art-Arch 3330 Greek and Roman Painting
This course provides a survey of the major achievements of ancient Greek and Roman painting, broadly understood and encompassing wall painting, panel painting, painted pottery, and mosaic. We study monuments ranging over a millennium in time and located throughout the ancient Mediterranean. Particular attention is paid to the social, political, and religious aspects of ancient Greco-Roman painting, and to questions of innovation in artistic practice. Special emphasis is placed on students' cultivation of the tools of art-historical analysis, and of the presentation of that analysis in written form. Readings appear in the course textbook or are supplied as PDFs; extracts of primary sources are occasionally distributed as photocopies in class. Prerequisites: Intro to Western Art (L01 Art-Arch 113) or Intro to Modern Art (L01 Art-Arch 215) or permission of instructor.
Credit 3 units. A&S: TH A&S IQ: HUM Art: AH BU: HUM

L01 Art-Arch 334 Roman Art and Archaeology
The art and archaeology of the Romans, with emphasis on the late Republic and the Imperial period. Major monuments of sculpture and architecture, as well as town planning, domestic architecture and the minor arts are used as evidence for reconstructing ancient life.
Credit 3 units. A&S: TH A&S IQ: HUM Art: AH BU: HUM

L01 Art-Arch 3342 Japanese 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.

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 Art: AH EN: H

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 Art: AH EN: H

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 Art: AH 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 Art: AH EN: H

L01 Art-Arch 3455 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 Art: AH EN: H

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 Art A&S IQ: HUM Art: AH BU: HUM

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 Art: AH BU: HUM

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 Art: AH BU: HUM

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 Art: AH BU: HUM

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.

L01 Art-Arch 3633 Game of Thrones: Art and Power at the Renaissance Court
Dragons, dwarves and incest:Were they really part of life at the courts of the Renaissance? How was power won and lost among the European nobility? The current HBO show Game of Thrones and George R.R. Martin's bestselling series A Song of Ice and Fire, on which the show is based, are the most recent manifestation of popular culture's longstanding obsession with the medieval and Renaissance court, but to what extent do they reflect the visual and historical reality of the cultural institution they portray? This course uncovers the actual scandals, modes of decorum, dynastic struggles, and decadent practices that characterized the court culture of early modern Europe through close study of its art and material culture, including paintings, goldsmith work, tapestry, "dragon" eggs, and the works of artists from Jan van Eyck to Diego Velázquez. Knowledge of the Game of Thrones series welcome but not required. Prerequisites: Intro to Western Art (L01 Art-Arch 113) or Intro to Modern Art (L01 Art-Arch 215) or permission of instructor. Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM

L01 Art-Arch 365 Baroque Art

L01 Art-Arch 3653 Physicality, Spirituality and Emotion: Mastering the Messages of Baroque Art
Baroque Art, that is artwork made in Europe between 1650 and 1750, encompasses some of the most moving images ever created, made by artists who were consciously and unconsciously expanding the expressive repertoire available for human 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 Velázquez 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. A&S: TH A&S IQ: HUM Art: AH BU: HUM

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. A&S: TH Art: AH BU: HUM

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 Art: AH EN: H

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 Art: AH BU: HUM

L01 Art-Arch 371 American Art to 1900
A survey of broad social, cultural and nationalist themes in the visual arts from European contact with the New World to 1900. Topics include the encounter of New World cultures with European colonizers and the ongoing relationship between America and Europe; the changing image of the artist; the role of art in the formation of national identity. Prerequisite: Art-Arch 113 or permission of instructor.
Credit 3 units. A&S: TH A&S IQ: HUM Art: AH BU: BA EN: H

L01 Art-Arch 372 American Art to 1980
From the beginnings of modernism in the visual arts of 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 Art: AH BU: BA

L01 Art-Arch 373 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 Art: AH BU: ETH

L01 Art-Arch 3752 American Modernisms, 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
ev 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 112, Art-Arch 113, Art-Arch 211 or Art-Arch 215, or permission of instructor.

L01 Art-Arch 3782 Modern Art 1905–1960
This course investigates topics in European painting, sculpture,
arquitecture, 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 Art: AH BU: HUM

L01 Art-Arch 3783 The Modernist Project: Art in Europe and the
United States, 1905–1980
The course surveys major tendencies in painting and sculpture from Fauvism in France and Expressionism in Germany 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 3 units. A&S: TH A&S IQ: HUM Art: AH EN: H

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
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 Art: AH, GFAH BU: HUM
EN: H

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 1 unit. A&S: TH A&S IQ: HUM Art: AH EN: H

L01 Art-Arch 3831 Art in the Age of Revolution: 1789–1848
European painting, sculpture and printmaking from the French
Revolution to the mid-19th century; French, English, German and Spanish artists discussed in social and aesthetic context,
with a focus on links between art and ideology in times of
political turmoil. The styles of classicism and romanticism, the
rise of history painting, and the development of realism in both
landscape and genre painting. Prerequisite: Art-Arch 112 or
permission of the instructor.
Credit 3 units. A&S: TH Art: AH BU: HUM

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 Art: AH BU: HUM

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 19th
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, 1890–1907
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 Art: AH EN: H

L01 Art-Arch 3875 Rejecting Reason: 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.


L01 Art-Arch 3877 Cubism and Its Global Legacies
During the early 20th century, Cubism marked a radical break in the European representation of three-dimensional space in painting through a bold reconsideration of atmospheric and linear perspective. Early Cubists such Pablo Picasso achieved this formal breakthrough in part through studying African and Oceanic art. Between the summer of 1908, when Braque and Picasso developed the style collaboratively in France, and the advent of WWI in summer 1914, Cubism became the most influential style in the international art world. This course examines the development of Cubism in France, and analyzes how artists throughout Europe and the world adapted Cubism for their own purposes. Of particular interest is how artists from outside Europe and the U.S. have responded to Cubism’s appropriation of non-Western art. Class format is lecture and discussion. Prerequisites: L01 Art-Arch 113 Introduction to Western Art or L01 Art-Arch 215 Introduction to Modern Art, or permission of instructor.

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

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 Art: AH BU: IS

L01 Art-Arch 3884 Modern Design and Modern Culture
This course explores key issues of modernity (industrialization, consumerism, mass culture, nationalism, etc.) through the study of material culture. Focusing primarily on modern design in Europe and North America from William Morris to Charles Eames and Aleksander Rodchenko to Bruce Mau, we examine major developments in design thinking and practice as both reactive to and generative of broader political, economic, and social concerns. The course is organized around important and influential exhibitions, from World’s Fairs to storefront shows, where design professionals, institutions, and publics came together to reflect on topics of urgency, identify alternatives, and imagine the implications of design on everyday life. Wherever possible, class discussions/lectures and assignments make use of objects and archives in area collections. Prerequisite: Intro to Western Art (L01 Art-Arch 113) or Intro to Modern Art (L01 Art-Arch 215) or permission of instructor.

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

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 Art: AH, GFAH EN: H

L01 Art-Arch 3889 The Architectural Imaginary: Dialogues Between Art and Architecture in the 20th Century
The 20th century introduced new ways of thinking about architecture that fired the imaginations of artists. Modern ideas on space, community and city formed a shared architectural imaginary, the site of diverse new encounters between art and architecture. This course explores how architectural concepts and ideas about the built environment inspired artistic
production, and how, in turn, concerns originating in vanguard artistic practice informed architecture, throughout the 20th century and into the present. Projects to be addressed include collaborations between artists and architects; conceptual design practices and utopian or "paper" architectures; artistic movements guided by spatial or environmental concepts; and artists who explore buildings and urban spaces. Prerequisites: L01 Art-Arch 113 Introduction to Western Art, Architecture and Design, or L01 Art-Arch 215 Introduction to Modern Art, Architecture and Design, or permission of instructor. Credit 3 units. A&S: TH A&S IQ: HUM EN: H

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 Art: AH EN: H

L01 Art-Arch 3972 Altern-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. BU: HUM

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 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 Art: AH EN: H

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 Art: AH EN: H

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 Art: 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 Art: AH EN: H

L01 Art-Arch 4103 African Art: A User’s Guide
This seminar offers an introduction to the methodologies of African art history, exploring a range of approaches to objects from an examination of their original contexts; accessed through oral and archival sources; to their lives in a Western context, including collecting histories and market valuation over time. It considers new means of knowing African objects through methods such as CT scanning and algorithm-based databases and poses the question: Of what value is this corpus outside of art history or African studies? Through course meetings and projects, students are introduced to various research methodologies, including the production of oral history records for the St. Louis Art Museum, provenance research, and valuation. The course culminates in a final paper and presentation based on an object in SLAM’s African collection. Prerequisites: Intro to Western Art (L01 113) or Intro to Modern Art (L01 215); one 300-level course in art history preferred; or permission of instructor.
Credit 3 units. A&S: TH, CD A&S IQ: HUM, LCD EN: H

L01 Art-Arch 4105 Power, Authority and Spirituality in Oceanic Art
Focusing on the material culture of the Pacific, this seminar considers the similarities and differences in political and spiritual power and authority throughout Polynesia, Melanesia and Micronesia. The seminar examines how material forms embodied the immaterial divine and spiritual power associated with gods and ancestors and considers how objects understood to contain these powers were used in local contexts and with neighboring communities and Westerners. Included in the discussions are objects (both ritual and utilitarian), body modification and decoration/ornamentation, dress, architecture, religion/ritual, warfare and exchange. We consider what the materials used in these categories tell us about local concepts of ancestral or divine power, about indigenous understandings of the local environment and its importance, and also how objects were understood as mediators of the relationships between humans and ancestors or divine beings. Prerequisites: Intro to Western Art (L01 Art-Arch 113) or Intro to Modern Art (L01 Art-Arch 215); one 300-level course in art history preferred; or permission of instructor.
Credit 3 units. A&S: TH, CD A&S IQ: HUM, LCD EN: H

L01 Art-Arch 4240 The Plundered Past
The public imagination thrills at the fantastic adventures of Indiana Jones and Laura Croft, Tomb Raider; but the reality of archaeology is more complex, ethically challenging and interesting than a simple treasure hunt. In the U.S. and Canada, our science museums and museums of anthropology still display artifacts that are regarded as sacred and culturally definitive by Indian nations, although such holdings are now subject to negotiation and repatriation. Art museums in Europe and the U.S. are still stocked with looted ancient masterpieces that are revered as vital heritage by the nations from which they were stolen. We display looted art alongside a much smaller number of legitimately excavated artifacts of masterpiece quality, so it is no surprise that our popular images of archaeologists as avaricious and undiscerning collectors raise little concern. But modern archaeologists are not extractors of art or even of scientific information, from places as passive and inert as the museums’ objects ultimately occupy. Archaeologists work with living people inhabiting societies and states that care deeply about their pasts and the relics of it. They are active agents engaged with many other people in the production of knowledge about the past. In our rapidly shrinking world, educated sensitivity to the many ancient cultural legacies that shape the values of modern global society is more than a moral imperative; it is a basic form of collaboration in the common project of survival. Archaeologists are ethically charged to advance that project through education about the complex contemporary arena of artifacts, sites, and information they occupy. Same as Anthro 4240
Credit 3 units. A&S: TH, CD A&S IQ: HUM, LCD Art: HUM EN: H

L01 Art-Arch 428 The Invention of the Image: From Classical Art History to Modern Visual Studies
The scholarly field of Image or Visual Studies has developed in response to the widespread proliferation of images, both still and moving, in contemporary life. It distinguishes itself from traditional art history by examining visual representations of all types, not only works of high art, and by concentrating on the role those representations play in the formation of culture. Though most of the scholarship produced in this field focuses on the modern world, it depends upon ideas first developed in Mediterranean antiquity. This course has two primary goals.
We conduct an historical examination of practices and theories of image making from Near Eastern antiquity to modernity. In so doing, we also carry out an historiographical survey of the major works in Image/Visual Studies, thereby gaining an appreciation for the wide range of methods of inquiry employed in this important field of research. Prerequisites: Intro to Western Art (L01 Art-Arch 113) or Intro to Modern Art (L01 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 430 Topics in Northern Renaissance Art
Credit 3 units. A&S: TH Art: AH

L01 Art-Arch 4321 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 Art: 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 monument 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 Art: AH EN: H

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 illusionist 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 transhistorical 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 Wincklemann, 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 Art: AH EN: H

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 symbolism 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 Art: AH EN: H

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 Art: AH EN: H

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 16th 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 Art: AH EN: H

L01 Art-Arch 4461 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, Philpom, 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 Art: AH EN: H

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 Art: 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 Art: 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 Art: 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 Etruria, 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 Art: AH EN: H

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 virtuosic 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 Art: AH EN: H

L01 Art-Arch 4643 Art in Crisis: The Protestant Reformation from Dürer 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 Art: AH

L01 Art-Arch 4676 Topics in Baroque Art
Credit 3 units. Art: 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 Art: AH EN: H

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
L01 Art-Arch 474 Art and Culture in Fin-de-Siècle America
The particular climate of the fin-de-siècle and its expression in art, architecture and letters. Concurrent development in Vienna, Paris and London as basis for comparison. Themes include new theories of mind and perception, the fate of rationalism, the “crisis in bourgeois values,” and redefinitions of gender. Prerequisite: permission of instructor. Credit 3 units. A&S: TH; Art: AH

L01 Art-Arch 4744 TransAmerica: The US and Mexico 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; Art: AH

L01 Art-Arch 4747 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; Art: 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 State 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; Art: 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 American/European art or culture; or permission of instructor. Credit 3 units. A&S: TH; SD Art: 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; Art: AH
L01 Art-Arch 4782 Modern Architecture in St. Louis
Credit 3 units. A&S: TH A&S IQ: HUM Art: AH EN: H

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 Art: 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 Art: AH

L01 Art-Arch 4817 Paris ca. 1900: Art, Leisure and Spectacle
Paris at the turn of the 20th century was a vibrant international center for the development of the visual arts, including painting, photography, film, and the graphic arts, particularly in the exploding domains of posters and illustrated journals. In this seminar, we study the period 1880 to 1910, and examine how diverse modes of urban visuality were at the heart of the development of French modern art. The place of graphic arts in promoting popular entertainments such as ballet, opera, and café concerts is considered. Another focus is the powerful role of Parisian satirical journals and caricature in debating matters of class, race and national identity. We examine diverse modes of displaying and selling the visual arts, particularly in the spheres of World’s Fairs, annual salons, and in the avant-garde spaces of gallery and café exhibitions. Theoretical and historical readings include Bourdieu, Debord and Simmel; artists of central concern include Lautrec, Cheret, Mucha, Degas, Pissarro, the Nabis, Vallotton, and early filmmakers such as the Lumière brothers and Méliès. Special focus is given to works owned by the Kemper Art Museum and other local collections, in preparation for a possible exhibition in two years. Prerequisites: L01 Art-Arch 215 or permission of instructor; one 300-level course in modern art history, or a course in modern French history or literature preferred. French language reading skills not required.
Credit 3 units. A&S: TH IQ: HUM

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 Art: AH EN: H

L01 Art-Arch 4819 The Century of Picasso
The art of Pablo Picasso (1881-1973) spanned three-quarters of the 20th century, and posthumous critical response to his work shows no sign of abating. Picasso was a leading figure in the European primitivist trends at the beginning of the last century, and with Georges Braque, he developed the aesthetic system of Cubism, which rewrote the rulebook of artistic representation. Although he was not an activist, his art routinely engaged momentous political events. Toward the end of his career, he strove to shape his legacy through artistic dialogues with artists of the past by appropriating their styles or subjects, and making them his own. Such eclectic activity, coupled with his creativity and prolific output, has ensured his place among the most influential artists of his century. Prerequisites: one 300-level course in modern art or permission of instructor; junior, senior or graduate standing.
Credit 3 units. A&S: TH A&S IQ: HUM EN: H

L01 Art-Arch 4854 Gauguin in Polynesia: The Late Career
This seminar focuses on the late career of Paul Gauguin, in Tahiti and the Marquesas. This course examines closely the colonial context of fin-de-siècle French Polynesia, Gauguin’s response to indigenous culture, his ongoing interests in European currents of ethnology and anarchism, the development of his primitivist style in response to the French avant-garde, and Gauguin’s legacy to modern art and culture in the early 20th century. Readings range from primary texts (literature and journals read by the artist, his letters, his satirical articles and caricatures produced for a Tahitian newspaper, his treatises on religion), to postcolonial theory and recent critiques of primitivism. French reading skills are useful, but not required for the course. We visit the Saint Louis Art Museum to view both the Oceanic collection, and prints and paintings by Gauguin. Prerequisite: at least one upper-level course in modern art history, or permission of the instructor.
Credit 3 units. A&S: TH A&S IQ: HUM Art: AH EN: H
L01 Art-Arch 4856 French Art and Politics in the Belle Epoque
This interdisciplinary seminar addresses the rich intersection of politics, fine art 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 Art: AH EN: H

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 Art: 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 Art: 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 Art: AH EN: H

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. We examine the place of individual perception, the physiology of sight, and theories of the natural in the development of the Impressionist landscape, through the consideration of style, genre, artistic theory and these artists' investment in particular sites. Furthermore, the social, commercial and critical networks that supported the movement are analyzed. Particular attention is given to Monet, and a special exhibition of his water lily paintings on view at the Saint Louis Art Museum. Other key artists include Degas, Morisot, Renoir and Cassatt. We also discuss the relationship of the Impressionist landscape to the development of modernist abstraction, and the aesthetic and nationalist motivations for its appropriation across the globe. Prerequisite: Art-Arch 112 Introduction to Western Art, Art-Arch 211 Introduction to Modern Art, or permission of instructor.
Credit 3 units. A&S: TH A&S IQ: HUM, LCD Art: AH 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 expanded into an avant-garde style that objectified sensation and emotion in the name of truth in representation. Our central question is the relationships 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
that their relationship would become more problematic and different from their counterparts in the past in ways that ensured Art and war have always been intertwined, whether in glory L01 Art-Arch 4918 Obscene as Cancer: Modern War in Art Credit variable, maximum 4 units. A&S : TH  A&S IQ : HUM  EN : H

three-unit course fulfills a departmental capstone requirement for programs for the exhibition which usually opens in April. Fall museum's Teaching Gallery. They also research and write a Department and a curator in the Mildred Lane Kemper Art supervision of a faculty mentor in the Art History & Archaeology in the fall semester, and one credit in the spring. Under the Arthur Greenberg program offers students the experience before they enroll in the course. Students sign up for 3 credits selected through a competitive application process the year of curating an exhibition. A small team (of two or three) are The Arthur Greenberg program offers students the experience as Abstract Expressionism, Informel, Tachisme or Un art autre. Hans Hartung and K.O. Götz in Germany, and Jean Fraudrier and Alberto Giacometti in France are examined, as well as the broader artistic movements that are known under such labels as Abstract Expressionism, Informel, Tachisme or Un art autre. Prerequisites: Art-Arch 112 Introduction to Western Art, Art-Arch 211 Introduction to Modern Art, or Art-Arch 215 Introduction to Modern Art, Architecture and Design; one 300-level course in art history preferred; or permission of instructor. Credit 3 units. A&S : TH  A&S IQ : HUM  Art : AH  EN : H

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 Fraudrier and Alberto Giacometti in France are examined, as well as the broader artistic movements that are known under such labels as Abstract Expressionism, Informel, Tachisme or Un art autre. Prerequisites: Art-Arch 112 Introduction to Western Art, Art-Arch 211 Introduction to Modern Art, or Art-Arch 215 Introduction to Modern Art, Architecture and Design; one 300-level course in art history preferred; or permission of instructor. Credit 3 units. A&S : TH  A&S IQ : HUM  Art : AH  EN : H

L01 Art-Arch 4900 Independent Study and Research Credit variable, maximum 3 units. Art: AH

L01 Art-Arch 4905 Greenberg Curatorial Study The Arthur Greenberg program offers students the experience of curating an exhibition. A small team (of two or three) are selected through a competitive application process the year before they enroll in the course. Students sign up for 3 credits in the fall semester, and one credit in the spring. Under the supervision of a faculty mentor in the Art History & Archaeology Department and a curator in the Mildred Lane Kemper Art Museum, students plan and curate an exhibition for the museum’s Teaching Gallery. They also research and write a short brochure, prepare educational materials, and offer related programs for the exhibition which usually opens in April. Fall three-unit course fulfills a departmental capstone requirement for the major. Credit variable, maximum 4 units. A&S : TH  A&S IQ : HUM  EN : H

L01 Art-Arch 4918 Obscene as Cancer: Modern War in Art Art and war have always been intertwined, whether in glory or revulsion. But modern art and modern war are qualitatively different from their counterparts in the past in ways that ensured that their relationship would become more problematic and oppositional. The challenge of finding new artistic languages to express the new conditions of mechanized combat led many artists to explore abstraction, fragmentation, absurdity or arbitrariness to convey the energy, impersonality and nihilism of modern war. Special emphasis is placed on World War I and its artistic legacy owing to the ongoing centenary recognitions of that war, including the special exhibition to be held at WU’s Kemper Art Museum: World War I: War of Images, Images of War. When the British soldier and poet Wilfred Owen (1893–1918) wrote of the human devastation of World War I as “obscene as cancer, bitter as the cud,” he strained for metaphoric language appropriate to its magnitude. We consider the same challenge to visual artists throughout the modern period. Prerequisites: Intro to Western Art (L01 Art-Arch 113) or Intro to Modern Art (L01 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  Art : HUM

L01 Art-Arch 4921 Theory for Art History: Modernism/ Modernity/Postmodernism This course introduces key modern theories. Considering diverse thinkers, this seminar focuses on concepts that have framed and re-framed the study and interpretation of aesthetic modernism and postmodernism over the past century. We read and discuss primary theories and probe their application through close visual readings of individual works of art. Discussions seek a better understanding of the role and meaning of the aesthetic object within a variety of theoretical contexts, extending from an investment in the universalist modern artistic subject, to the shifting role of the contingent viewer within modernity to an expansion of the traditional boundaries of the discipline of art history into visual studies. Prerequisites: advanced undergraduate standing, permission of the Instructor. Credit 3 units. A&S : TH  A&S IQ : HUM  Art : AH  EN : H

L01 Art-Arch 4922 From the Death of the Author to the Birth of YouTube: Identity in Contemporary Art What constitutes an artist today, when anyone can upload his or her musings to the entire world? Is the question even relevant? This course introduces students to the construction of artistic identity in contemporary art. Students consider major themes governing the production of contemporary art. We cover such topics as the death of the author and the end of art, identity politics and "authenticity," and the effects of new media on the construction of artistic persona. This course assumes a basic familiarity with the methods of art history, as well as general knowledge of art history before 1960. Prerequisites: Introduction to Western Art or 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 4923 Globalization and Contemporary Art What does globalization mean for contemporary art? And what do we even mean when we use the term? This upper-level seminar course considers recent art (1985—present) in the context of theories of development, postcolonialism and globalization. We focus on the tensions between the global and the local, as well what it means for an artist to be national or international. We also consider the impact of neoliberal economic policies on art production and the art market, as well as the role museums play in this international context. Finally, we consider the Internet and social networks as globalizing influences that affect the production and distribution of contemporary art. Prerequisites: Introduction to Western Art
or 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. A&S: TH A&S IQ: HUM EN: H

L01 Art-Arch 4925 The Persona of the Artist: Contemporary Visual Artists and their Writings
An art movement is located as much in the writing that "surrounds" it as in the body of objects that apparently "comprise" it. In the art world today, it is generally accepted that artists are also artist-writers. This course explores this phenomenon by examining the writings of late 20th- and early 21st-century visual artists. In addition to studying social and political contexts, we analyze the various modes of writing that artists employ, look for specific points of intersection between their art and writing, consider the circumstances and venues of the writings' publication, study how the writings figure into the contemporary reception of the artists' visual practices, and evaluate art historians' uses of artists' writings. In exploring a range of case studies, we contemplate the motivations and critical function of writing versus or in combination with art-making as well as the role that the practice of writing plays in forming the identity of the contemporary artist-subject. Prerequisites: Intro to Western Art (L01 Art-Arch 113) or Intro to Modern Art (L01 Art-Arch 215); one 300-level course in art history preferred; or permission of instructor.  
Credit 3 units. A&S IQ: HUM

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

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 which 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 Chesnutt, George Barnard and Alexander Gardner are some of the figures considered. Same as History 4976  
Credit 3 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 Art: AH EN: H

L01 Art-Arch 499 Honors Art History and Archaeology
A major research paper acceptable to the department. Prerequisite: permission of the department. Max. 6 units.  
Credit 3 units. A&S: TH Art: AH EN: H