

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 helped to shape these disciplines.

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 Washington University's Mildred Lane Kemper Art Museum, the Saint Louis Art Museum, the Pulitzer Arts Foundation, and local private collectors. Students are also invited on annual field trips organized by the faculty to visit cities with major museum collections.

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

Contact: Sarah Weinman
Phone: 314-935-5270
Email: artarch@wustl.edu
Website: <http://arthistory.artsci.wustl.edu>

Faculty

Chair

Elizabeth C. Childs (<http://arthistory.artsci.wustl.edu/people/elizabeth-c-childs/>)
Etta and Mark Steinberg Professor of Art History
PhD, Columbia University

Endowed Professor

William E. Wallace (<http://arthistory.artsci.wustl.edu/people/william-wallace/>)
Barbara Murphy Bryant Distinguished Professor of Art History
PhD, Columbia University

Professors

John Klein (<http://arthistory.artsci.wustl.edu/people/john-klein/>)
PhD, Columbia University

Angela Miller (<http://arthistory.artsci.wustl.edu/people/angela-miller/>)
PhD, Yale University

Associate Professors

Nathaniel Jones (<http://arthistory.artsci.wustl.edu/people/nathaniel-jones/>)
PhD, Yale University

Kristina Kleutghen (<http://arthistory.artsci.wustl.edu/people/kristina-kleutghen/>)

David W. Mesker Associate Professor
PhD, Harvard University

Ila Sheren (<http://arthistory.artsci.wustl.edu/people/ila-sheren/>)
PhD, Massachusetts Institute of Technology

Assistant Professor

Nicola Aravecchia (<http://arthistory.artsci.wustl.edu/people/nicola-aravecchia/>)
PhD, University of Minnesota

Lecturer

Esther Gabel (<http://arthistory.artsci.wustl.edu/people/esther-gabel-0/>)
PhD, University of Cambridge

Postdoctoral Fellow

Joe Sheppard
PhD, Columbia University

Affiliated Faculty

David Freidel (<https://anthropology.wustl.edu/people/david-freidel/>)
Professor of Archaeology, Department of Anthropology
PhD, Harvard University

Rebecca Messbarger (<https://rll.wustl.edu/people/rebecca-messbarger/>)
Professor of Italian; History; and Women, Gender and Sexuality Studies
PhD, University of Chicago

Eric Mumford (http://samfoxschool.wustl.edu/portfolios/faculty/eric_mumford/)
Rebecca and John Voyles Professor of Architecture
PhD, Princeton University

Professors Emeriti

Susan Rotroff
Jarvis Thurston & Mona Van Duyn Professor Emerita
PhD, Princeton University

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
Director
MA, Williams College

Nichole Bridges
PhD, University of Wisconsin–Madison

David Conradsen
MA, University of Delaware

Philip Hu
MA, Institute of Fine Arts, New York University

Simon Kelly
PhD, University of Oxford

Hannah Klemm
PhD, University of Chicago

Eric Lutz
PhD, University of California, Santa Barbara

Judith Mann
PhD, Washington University in St. Louis

Alexander Brier Marr
PhD, University of Rochester

Melissa Wolfe
PhD, Ohio State University

Elizabeth Wyckoff
PhD, Columbia University

Guest Scholars, Pulitzer Foundation

Tamara Schenkenberg
Curator
PhD, University of Wisconsin–Madison

Cara Starke
Director
MA, Williams College

Majors

The Major in Art History and Archaeology

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

Required introductory courses:

Code	Title	Units
Art-Arch 111	Introduction to Asian Art (spring)	3
Art-Arch 113	History of Western Art, Architecture & Design (fall) *	3
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-level 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. Majors are required to take two 400-level seminars in any field, as long as they are home-based in the department and have different instructors; this is considered the Art History Capstone Experience. Students may substitute one studio course of 3 or more credits taken at any level in the Sam Fox School (or at another institution, with prior permission) for a 300-level course. Students undertaking honors complete 3 additional credits of independent study during 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, reading knowledge of Greek, Latin or both is recommended. Similarly, reading proficiency in Chinese, Japanese, Hindi or Arabic, for example, is recommended for a concentration in non-Western art. Majors are also 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 taken in other departments 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 units of a voluntary or paid internship. Such internships provide invaluable experience and may help lead to employment opportunities after graduation. Internship credit may not be applied to the major, but it does count toward graduation. Students seeking academic credit should make arrangements with the department before the internship begins.

Study Abroad: Students are encouraged to participate in a variety of international programs, which are available in a number of overseas locations. Although students are strongly encouraged to acquire and use foreign languages, programs based in English are also 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 (300-level or higher) courses 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); this thesis is then defended before at least two full-time faculty members, who are usually both from the department. Students completing the thesis accrue 33 course credits (rather than the usual 30) in the major.

Minors

The Minor in Art History and Archaeology

Units required: 18

Required introductory courses:

Code	Title	Units
Art-Arch 111	Introduction to Asian Art (spring)	3
Art-Arch 113	History of Western Art, Architecture & Design (fall)	3
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 chosen from at least two of the following areas:

- Ancient Mediterranean and Medieval Art and Archaeology
- European Renaissance and Baroque Art
- Modern European and American Art
- Non-Western Art and Archaeology (e.g., Asian, Islamic, Oceanic or African)
- 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. Alternatively, students in Arts & Sciences, the Olin School of Business, and the McKelvey School of Engineering may substitute one studio course of 3 or more credits taken at any level in the Sam Fox School (or at another institution, with prior permission) for a 300-level course. Other 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 toward 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 it does count toward graduation.

Courses

Visit online course listings to view semester offerings for L01 Art-Arch (<https://courses.wustl.edu/CourseInfo.aspx?sch=L&dept=L01&crslvl=1:4>).

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

This first-year 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 Saint Louis Art Museum complement our study. Readings include the artist's letters, critical studies and biographies of Van Gogh and key figures in his circle. No prerequisite, but either Art-Arch 112 or co-enrollment with Art-Arch 211 is recommended. Credit 3 units. A&S: FYS Art: AH BU: HUM

L01 Art-Arch 107 First-Year 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: FYS Art: AH BU: HUM EN: H

L01 Art-Arch 1076 A Big Beautiful Wall: Contemporary Art of the U.S.-Mexico Border and Beyond

Over the course of the last U.S. election cycle, the nation's border with Mexico proved to be a galvanizing issue. The exhortation to build a "big, beautiful wall," however, is nothing new in the history of U.S.-Mexican international relations. Since its establishment by the 1853 Gadsden Purchase, the border has loomed large in both the U.S. and Mexican cultural imaginaries, and in the post-Chicano period, spurring the production of politically engaged art. This course considers the U.S.-Mexico border and its artistic production in-depth, as well as the art of other border regions around the world.

Credit 3 units. A&S: FYS A&S IQ: HUM Arch: HT Art: AH BU: HUM, IS EN: H

L01 Art-Arch 1095 First-Year Seminar: Art in the Golden Age of Venice

The art and architecture of Venice are inextricably linked to the city's distinct sociopolitical structure, cultural past, and geography. This freshman seminar will consider the arts in Renaissance Venice within the city's unique context. Exploring the influence of the "Myth of Venice," we will examine the styles of painting, sculpture, and architecture that were specific to Venice — and very different from contemporaneous developments in Rome or Florence. We will also study the unique physical characteristics of Venice, its economy and society, its political and religious life, and its cultural culture. We will also learn about its food and music while we study the magnificent works of its most celebrated artists, including Titian, Tintoretto and Veronese, to name a few. The course will address issues such as the family workshop, the introduction of oil paint, the role of antiquity in a city without ancient ruins, domesticity, and the ceiling painting. From the private patronage of its confraternities, or scuole, to public programs sponsored by the Great Council, the course will examine the reflections of the "ideal state" in the art and architecture of the Serenissima, the most serene Republic. Course is for first-year, non-transfer students only.

Credit 3 units. A&S: FYS A&S IQ: HUM, LCD Art: AH BU: HUM, IS EN: H

L01 Art-Arch 1096 First Year Seminar: Spectacle! Popular Entertainment in Ancient Greece and Rome

The grand spectacles of the Greco-Roman world still resonate today as some of the most familiar and celebrated images of antiquity, including Athenian tragedy, the Olympic Games, chariot-racing, and gladiatorial combat, among many other forms

of visually arresting rituals staged before public audiences. In this seminar students will analyze a range of paintings, mosaics, sculpture, coins, graffiti and other media depicting these spectacular performances, as well as their specific archaeological and cultural contexts, in order to reach a better understanding of how each society defined themselves through such complex and ephemeral phenomena. Drawing on recent work in history, media studies, and political theory, we will also explore together scholarly debates about the function of spectacles in each society, from moral instruction or expressions of communal identity to social control or negotiations for power. By the end of the semester students will be equipped to compare the highly artificial and theatrical aesthetics characteristic of Julio-Claudian Rome with spectacular modes of expression in our own age of mass production and global telecommunications, including modern protest movements and blockbuster films such as Ben-Hur and Gladiator.

Credit 3 units.

L01 Art-Arch 111 Introduction to Asian Art

Beginning with the birth of the Buddha and continuing through the present, this course introduces the most influential art and architecture from all across Asia. Each class covers both historic and modern works to emphasize the continuing dialogue between past and present in Asian art today. Classroom lectures; smaller, bi-weekly discussion sections. No prerequisite. Credit 3 units. A&S IQ: HUM, LCD Art: AH, HUM BU: HUM, IS EN: H UColl: CD

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

This course presents 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. Classroom lectures and smaller, biweekly discussion sections.

Credit 3 units. A&S IQ: HUM Arch: HT Art: AH BU: HUM, IS EN: H

L01 Art-Arch 1135 First-Year 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 Cleopatras 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 L08 Classics 1135

Credit 3 units. A&S: FYS A&S IQ: HUM, LCD Art: CPSC BU: IS
EN: H

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 IQ: HUM Art: AH BU: HUM, IS EN: H

L01 Art-Arch 125 First-Year Seminar: Body Images in the Ancient Americas

In this seminar, students will examine how the human body was understood, manipulated, and represented in a variety of ancient American cultures, including the Olmec, Maya, Aztec, Moche, and Inka. Through analysis of various arts (e.g., stone sculpture, ceramics, murals, metalwork, textiles, architecture) and archaeological evidence, we will explore the physical body as locus for culturally specific ideals, political ideologies, and the maintenance of social order. Discussion and scholarly readings will cover topics including facial piercing, cranial modification, bloodletting, costume, gender, and disease. Assignments and class meetings will incorporate multisensory, digital, and active learning methods in recognition of the diverse ways that individuals and ancient cultures accumulated knowledge. The course includes an in-depth research project of an object of the student's choice on view at the Saint Louis Art Museum.

Credit 3 units. A&S: FYS A&S IQ: HUM, LCD Arch: HUM Art:
AH, HUM BU: BA EN: H

L01 Art-Arch 146 First-Year 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 symbolisms of their plans, their most influential characters, their modern identities as the backdrops to major political events, and their roles in contemporary art and the Olympics. This discussion-based seminar also aims to help students develop their skills in writing and critical analysis as a foundation for future classes. No previous experience with art history or Asian studies required.

Credit 3 units. A&S: FYS A&S IQ: HUM, LCD Art: AH BU: HUM,
IS EN: H

L01 Art-Arch 175 Mythologies of Modern Art: Fact, Fiction and Film

The history of art -- and its translation into other media -- has celebrated the cutting-edge, the experimental, and the controversial, especially in its examination of modern artists and their work. This course introduces students to the life and work of modern artists Paul Gauguin, Vincent van Gogh, Paul Cézanne, Henri Matisse, and Pablo Picasso. From this introduction, students will then interrogate the representation of

these artists' lives and works in multiple media, including fiction literature and film. This course includes visits to the Saint Louis Art Museum and required film screenings. Students will work to collaboratively transform their research into a dramatization of two artists' lives and works as part of their final project.

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

L01 Art-Arch 185 First-Year Seminar: American Monuments: Memory, Identity, and Ideology

This seminar examines public monuments in the United States through the lenses of collective memory, identity, and ideology. It surveys an evolving tradition from Americans' early and short-lived reluctance to fund public monuments -- John Quincy Adams famously declared that "democracy has no monuments" -- up to the recent controversies over Confederate monuments. The course defines "monument" broadly to encompass a range of commemorative forms, including traditional structures like statues, arches, and obelisks; utilitarian "living memorials" like parks and libraries; and "countermonuments" that challenge core premises of the monument, such as its fixed meaning and permanence. Readings and class discussions will explore how these projects have shaped Americans' cultural beliefs and social relations as well as how they failed to achieve consensus or to reconcile the diverse and competing points of view of varied groups and individuals. We will interrogate the impact of monuments on the nation's historically disempowered communities, including those of African Americans, Native Americans, women, immigrants, and the poor. We will also consider more inclusive modern memorials and evaluate strategies for grappling with outmoded monuments in changing times. This course is for first-year, non-transfer students only.

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

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 L48 Anthro 190B

Credit 3 units. A&S IQ: LCD, SSC Arch: SSC Art: SSC BU: BA
EN: S

L01 Art-Arch 214 American Art and Material Culture of the Gilded Age

This sophomore seminar explores American art and material culture from the aftermath of the Civil War to the dawn of the 20th century. Readings and classroom discussions consider the interplay between artworks and complex cultural and historical developments of the period, including the rise of international travel and trade, rapid industrialization and urbanization, mass consumerism, growing income inequality, immigration, the crisis of faith, the closing of the West, and the changing status of women and African Americans. Key artists to be considered include James McNeill Whistler, John Singer Sargent, William

Merritt Chase, Thomas Eakins, Mary Cassatt, and Henry Ossawa Tanner. We will end the semester with a sustained consideration of the work of Winslow Homer, in which major concerns of the Gilded Age -- about truth and falsehood, the boundaries of citizenship, and the power of art -- converge. Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H

L01 Art-Arch 215 Introduction to Modern Art, Architecture and Design

This course provides 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 will be on the history and theories of modernism and its international legacies as well as the relationship of the visual arts, architecture and visual culture more generally to the social, cultural and political contexts of the modern era. Although the precise topics covered may vary from one instructor to another, foundational movements and trends to be discussed will typically include the 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 Post-Modernism. Cross-currents in various media will be 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 will 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 IQ: HUM Art: AH BU: HUM EN: H

L01 Art-Arch 225 Matisse and Picasso

Matisse and Picasso will be considered individually as well as in relation to such artistic movements as Cubism, Fauvism, and Surrealism. This course examines their work in all media (painting, sculpture, decorative arts, theater, and printmaking) and explores their response to the political environment of modern France, including the two World Wars. The course is timed to coincide with a major exhibition at the Saint Louis Art Museum in the spring of 1999, which will include key works by Picasso and Matisse. Weekly class meetings plus several required visits to the exhibit and to special lectures at the Saint Louis Art Museum. Class size limited to 10. Prerequisite: Art-Arch 112E or Art-Arch 211E or permission of instructor.

Credit 3 units. Art: AH BU: HUM

L01 Art-Arch 232 Myths and Monuments of Antiquity

An introduction to the ancient world (circa 3500 BC to AD 400) based on masterpieces of art and architecture from Mesopotamia, Egypt, Greece, and the Roman Empire. The monuments are accompanied by a selection of myths and documents representing the cultural life of these ancient societies and constituting their legacy to our modern world.

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

L01 Art-Arch 236 Cities and Towns of the Ancient World

This course is an introduction to ancient urbanism in the Mediterranean region, the Near East, and the Indus Valley. The chronological span is wide, ranging from the Neolithic era to the Late Roman/Early Byzantine period. The archaeological evidence of some of the earliest known cities will be presented

and discussed, with the aim of understanding the formation process of urban centers and how these shaped and influenced their sociopolitical, economic, and cultural life. Broad issues that will be considered in class concern the origin of urban life and its different manifestations; the relationship between the natural landscape and the built environment and how the former affected the development of the latter; and the ways in which ancient civilizations constructed and used space in order to shape social relations. The course will also highlight the available evidence of monuments and artworks in context as integral parts of the urban landscape of ancient cities and towns. When available, ancient documentary sources will be introduced in order to present a more comprehensive picture of those urban centers and of the communities that created and inhabited them. The readings assigned for each session (and discussed in class) will also provide a broad sample of primary and secondary sources, the latter consisting of relevant scholarship on the topic of ancient urbanism.

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

L01 Art-Arch 3001 Writing Intensive Topics

TBD

Credit 3 units. A&S IQ: HUM, LCD, WI Arch: HUM Art: AH, GFAH, HUM BU: HUM, IS EN: H

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 IQ: HUM Art: AH, GFAH BU: HUM, IS EN: H

L01 Art-Arch 3090 African Art in Context: Patronage, Globalisms, and Inventiveness

This course offers an introduction to principal visual arts from Africa, prehistoric to contemporary. It explores traditions-based and contemporary arts made by African artists from across the continent in conjunction with their various contexts of creation, use, understanding and social history. Theoretical perspectives on the collection, appropriation and exhibition of African arts in Europe and North America will be examined. Course work will be complemented by visits as a group or independent assignments at the Saint Louis Museum, the Pulitzer Arts Foundation, and possibly a local private collection.

Credit 3 units. A&S IQ: HUM, LCD BU: HUM, IS EN: H UColl: CD

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-Columbian 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 L48 Anthro 310C

Credit 3 units. A&S IQ: HUM, LCD Arch: SSC BU: HUM

L01 Art-Arch 3212 Art & Archaeology of Cleopatra's Egypt

This course is an introduction to the art and archaeology of Egypt from its conquest by Alexander the Great (332 BCE) to the early fourth century CE. It will examine the rich and multi-faceted history and artistic legacy of Egypt under the Ptolemies and their last queen Cleopatra, followed by the Roman conquest under Emperor Augustus up to the flourishing of Egyptian Christianity. Students will become familiar with a wide range of ancient sources, including documentary and literary texts, coins, architecture, paintings and sculpture. Prerequisites: Intro to Western Art (L01 113) or Intro to Modern Art (L01 215), or permission of instructor.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, GFAH, HUM BU: IS 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 IQ: HUM Arch: HUM Art: AH, GFAH, HUM BU: HUM, IS EN: H

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 will study monuments ranging over a millennium in time and located throughout the ancient Mediterranean. Particular attention will be paid to the social, political, and religious aspects of ancient Greco-Roman painting and to questions of innovation in artistic practice. Special emphasis will be placed on students' cultivation of the tools of art-historical analysis and of the presentation of that analysis in written form. Prerequisite: Intro to Western Art (L01 113) or Intro to Modern Art (L01 215) or permission of instructor.

Credit 3 units. A&S IQ: HUM Art: AH, CPSC, GFAH, HUM BU: HUM, IS EN: H

L01 Art-Arch 3412 Japanese Art

Surveying the arts of Japan from prehistory to present, this course focuses especially on early modern, modern, and contemporary art. Emphasizing painting, sculpture, architecture and print culture, the course also explores the tea ceremony, fashion, calligraphy, garden design and ceramics. Major course themes include collectors and collecting, relationships between artists and patrons, the role of political and military culture or art, contact with China, artistic responses to the West, and the effects of gender and social status on art.

Credit 3 units. A&S IQ: HUM, LCD Art: AH, GFAH BU: HUM, IS EN: H

L01 Art-Arch 3415 Early Chinese Art: From Human Sacrifice to the Silk Road

This course examines Chinese art and material culture from the prehistoric period through the end of the medieval Tang dynasty, when the Chinese capital boasted a cosmopolitan population of more than 1 million people. Topics covered include Neolithic ceramics and jades, the bronzecasting tradition, funerary art and architecture, the Terracotta Army, the origins of Chinese brush arts, Buddhist painting and sculpture, and the varied exotica of the Silk Road. Each class teaches recent works together with the ancient to demonstrate how the origins of Chinese art and architecture continue to influence contemporary works. Prerequisite: Art-Arch 111 Introduction to Asian Art or permission of instructor.

Credit 3 units. A&S IQ: HUM, LCD Art: AH, GFAH, HUM BU: HUM, IS EN: H

L01 Art-Arch 3422 Art of the Islamic World

This course surveys the art and architecture of societies in which Muslims were dominant or in which they formed significant minorities from the seventh 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, and 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; and westernization and modernization in art and architecture.

Credit 3 units. A&S IQ: HUM, LCD Art: AH, GFAH BU: IS EN: H UColl: CD

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 IQ: HUM, LCD Art: AH, GFAH BU: HUM, IS EN: H

L01 Art-Arch 3426 Modern & Contemporary Chinese Art

This course will explore the ways in which Chinese artists of the 19th, 20th, and 21st centuries have defined modernity and tradition against the complex background of China's history. By examining art works in different media along with other documentary materials, we will also engage with theoretical issues in art history, such as modernity, cultural politics, and government control of art.

Credit 3 units. A&S IQ: HUM, LCD Art: AH, GFAH, HUM BU: HUM, IS EN: H

L01 Art-Arch 3442 Chinese Painting, Then and Now

Tracing the unbroken history of Chinese painting from the first through 21st centuries, we explore the full evolution of its traditions and innovations through representative works, artists, genres and critical issues. From its ancient origins to its current

practice, we will cover topics such as classical landscapes by scholar painters, the effects of Western contact on modern painting, the contemporary iconography of power and dissent, and theoretical issues such as authenticity, gender, and global art history. Prerequisites: Intro to Asian Art (L01 111) or one course in East Asian Studies recommended.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, GFAH, HUM BU: HUM, IS EN: H

L01 Art-Arch 3482 The Floating World of Japanese Prints

The relationship between Japanese printmaking and popular culture from 1600 to 1900. Woodblock and copperplate printmaking techniques, key masters, kabuki drama, pleasure quarters, fiction, travel, modernization will be explored. Prerequisite: Art-Arch 111EQ, or background in printmaking or Japanese culture.

Credit 3 units. A&S IQ: HUM, LCD Art: AH, GFAH BU: HUM

L01 Art-Arch 3545 The Art and Architecture of Ancient Mesoamerica: Objects of Ritual, Places of Power

This course will examine 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 during 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 course will explore 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: L01 112, A46 200, L48 335, or permission of the instructor.

Credit 3 units. A&S IQ: HUM Art: AH, GFAH BU: HUM EN: H

L01 Art-Arch 3546 Art and Archaeology of the Ancient Andes

This course chronologically surveys the arts and archaeology of the Andean region of western South America from approximately 3000 BCE to 1532 CE. We will examine the material culture of selected cultures as our point of entry into the understanding of ancient social, political, and religious life. Visual analysis of architecture, metalwork, sculpture, ceramics, textiles, and other art forms will be supplemented by archaeological evidence, colonial documents, theories of religions, and the natural sciences. We will also critically read contemporary scholarship in order to address class themes of power structures, regional interaction, sacred landscape, and materiality. Prerequisite: Intro to Western Art (L01 113) or Intro to Modern Art (L01 215) or permission of instructor.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, GFAH, HUM BU: IS EN: H

L01 Art-Arch 3549 The Art of Mexico: From Aztec to Contemporary

This survey course draws from selected examples of art and architecture to tell the changing story of Mexico. Beginning with the Aztec and ending with contemporary works, this course chronologically traces artistic manifestations of beliefs, politics, and placemaking. Through movements, revolutionary moments, individuals, and trends, the course creates a portrait of Mexico

that is multicultural, dynamic, and creative. Course themes include international relationships, diversity, identity, and politics. Prerequisites: L01 113, L01 215, L45 165, or permission of instructor.

Credit 3 units. A&S IQ: HUM, LCD Art: AH, GFAH BU: IS 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. Art: AH, GFAH BU: HUM

L01 Art-Arch 3602 Italian Renaissance and Baroque Architecture

This course will survey the development of architecture in Italy from 1400 to 1700. From long-established medieval models we will explore the reintroduction and reinterpretation of Antiquity from the late 14th-century onward. The course will then explore how these foundational Renaissance ideals evolved to become Mannerism and found their ultimate expression in Bernini's Baroque. Following a chronological progression, the course will address the structures and theories of the period through its leading architects, Brunelleschi, Alberti, Michelangelo, Palladio and Bernini, among others. The course will explore a wide range of architectural types, from the centralized church to private palaces and villas. Further themes to be considered will include: the development of the architect as a professional, regional styles and their relationship with antiquity, patterns of patronage, and the interior. Prerequisites: L01 113 Intro to Western Art, Architecture and Design.

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

L01 Art-Arch 361 Art of the 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 1113.

Credit 3 units. A&S IQ: HUM Art: AH, GFAH BU: HUM EN: H

L01 Art-Arch 3612 Rome in the Renaissance

Renaissance Rome, called by many the Caput Mundi or capital of the world, was the cultural capitol of Europe. It was a tumultuous, vibrant city characterized by ancient structures, medieval foundations and new artistic and architectural projects that were bigger and more luxurious than anywhere else in Europe. These new structures and masterpieces were incorporated into, and built on top of, the extant classical and medieval city. We will take a journey through the Renaissance city, using Andrea Palladio's two guidebooks of Rome, written in the 1550s. Maps, guides and artists' renderings of the city will contribute to the journey. We will discuss chapels, churches, palaces, monuments and piazzas as we encounter them. In addition to works of art and architecture, we will encounter legends (ranging from feasible to preposterous) and popular traditions associated with specific sites. Prerequisites: L01 113, L01 215, or permission of instructor.

Credit 3 units. A&S IQ: HUM Art: AH, GFAH, HUM BU: HUM, IS EN: H

L01 Art-Arch 3635 19th-Century Art and Visual Culture

This course introduces students to 19th-century art and visual culture. The story of the long 19th century (1789-1914) has tended to be taught as a series of -isms: Neoclassicism, Romanticism, Realism and Naturalism, Impressionism, and Symbolism, ending in fauvism. This course studies canonical artists and artworks in tandem with counter- or alter-histories of art in order to paint a more nuanced picture of the approximately 100 years (1814-1914) under exploration. This course questions how current stories of 19th-century art have been produced and codified. It highlights the continued relevance of 19th-century art and visual culture to contemporary artists working today. Prerequisite: Intro to Western Art (L01 113) or Intro to Modern Art (L01 215) or permission of instructor. Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, GFAH, HUM BU: HUM EN: H

L01 Art-Arch 365 Baroque Art

A survey of the development of painting and sculpture in 17th-century Europe. Emphasis on the works of Caravaggio, Bernini, Poussin, Rubens, Rembrandt, and Velázquez. Prerequisite: Art-Arch 112 or permission of the department. Credit 3 units. A&S IQ: HUM Art: AH, GFAH BU: HUM EN: H

L01 Art-Arch 3655 The Baroque: Art in an Age of Crisis

The late 16th century was a time of crisis and conflict, and change echoed across Europe and its empires. Religious reform, scientific discovery, and political upheaval shook the foundations of early modern society. Yet from this turbulent time, an era of extraordinary artistic achievement emerged, defined by a dynamic new visual language. This course will examine how "the Baroque" became a global language, from its early beginnings in Rome to Spain, France, Flanders and the Dutch Republic, even extending beyond the borders of Europe to Asia and the Americas. In addition to studying leading artists such as Caravaggio, Bernini, Rubens, Vermeer and Velázquez, important themes to be considered will include space and spectacle in urban planning; the mundane and profane in still life and genre; collections and curios; the church triumphant; and the portrait. Prerequisite: Intro to Western Art (L01 113). Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, GFAH, HUM BU: HUM, IS EN: H

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

An examination of the life, work, and time of Michelangelo. 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. Art: AH BU: HUM

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 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; and the role of art in the formation of national identity. Prerequisite: Art-Arch 113 or permission of instructor. Credit 3 units. A&S IQ: HUM Art: AH, GFAH BU: HUM EN: H

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

This course covers developments in American culture from the end of the Civil War to the turn of the century, including the novels, buildings, images, and public and private spaces of this transitional period. The Gilded Age was a time of new class formation, of unparalleled social diversity, and of new urban forms. The connections between art, literature, and social experience will be addressed. Representative figures include Henry James, Henry Adams, Louis Sullivan, Stanford White, Thomas Eakins, and Louis Tiffany. Credit 3 units. A&S IQ: HUM Art: AH BU: BA, HUM

L01 Art-Arch 372 American Art to 1970

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 IQ: HUM Art: AH, HUM BU: HUM EN: H

L01 Art-Arch 376 American Modernism, 1900–1940

American modernism: What is it? What is the nature of its encounter with mass culture? What happened to modernism as it migrated from its "high" European origins to its "middlebrow" version in America between the turn of the century and the eve of World War II? What was the rhetoric of modernism in everyday life, and what was its impact on design, photography, and advertising? In addition to the fine arts, we will look at popular media, film, and photography. Lecture/discussion. Prerequisite: L01 211 or permission of the instructor. Credit 3 units. A&S IQ: HUM, WI Art: AH, HUM BU: ETH, HUM

L01 Art-Arch 3782 Modern Art 1905–1960

This course investigates topics in European painting, sculpture, architecture, photography, and film. Lectures and readings will address major artistic developments, including Cubism, De Stijl, Futurism, Expressionism, Dadaism, Constructivism, Surrealism, the Bauhaus, and Art Brut. Prerequisite: Art-Arch 211 or permission of instructor. Credit 3 units. 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 United States. About two thirds of the course will treat European art, and about one third will treat American art. Photography, architecture and work in other forms will be 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; the relationship between art and linguistics, philosophy, literature, economics and science; the role of geopolitics in art production; the intersections of art and society; the role of mass culture; issues of race and gender in the production and reception of art; and the challenge to the concept of authorship and creativity posed by Postmodernism at the end of this period. Prerequisites: L01 112, L01 113, L01 211, or L01 215; one 300-level course in Art History preferred; or permission of instructor.

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

L01 Art-Arch 3785 Photography in America

This course will consider the practice and use of photography in America, from its invention up to the present, and it will offer various ways of thinking about the medium and its relation to society and culture. Students will come to understand the ways photographic practices shape public perceptions of national identity, ethnicity and gender, nature, democratic selves, and a host of other concerns. We will 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: Intro to Western Art (L01 112), Intro to Modern Art (L01 211), or one course in American History or American Cultural Studies, or permission of the instructor.

Credit 3 units. A&S IQ: HUM Art: AH, GFAH, HUM BU: HUM EN: H

L01 Art-Arch 3795 Global Contemporary Photography

This course explores contemporary photographic traditions from around the world. We begin by grappling with a few of the theoretical issues that lie at the heart of the medium's power, such as the aura of a photograph and its potential evidentiary value. We examine how photography emerged as distinct from other artistic forms such as painting and was deployed in unique ways across the globe to assert power, counter claims of hegemony, and express identity. The scope of the class is not limited to high-art photography, but also explores the family photography and vernacular traditions, focusing on a range of genres including portraiture, narrative, and performance. Finally, we end by exploring how contemporary photographers have stretched the potential of the medium by experimenting with digital technology and non-traditional modes of display. Prerequisites: Intro to Western Art (L01 113) or Intro to Modern Art (L01 215), or permission of instructor.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, GFAH, HUM BU: HUM, IS EN: H

L01 Art-Arch 3815 Rococo to Revolution: Art in 18th-Century Europe

The Long 18th Century serves as a bridge between two fundamentally different times. The Europe of 1700 was dominated by absolutism and the ancien régime. The Europe of 1800 was in an age of revolution. This course will explore the dramatic shift in artistic representation and individual self-conception that occurred throughout the century to usher in our modern age. Important topics to be considered include: the rise of the Academy; the Enlightenment and the Encyclopédie;

the Grand Tour; Art and Science; and the French Revolution. Focusing on the development of artistic trends, the course will address transformations in painting, sculpture and architecture throughout Europe.

Credit 3 units. A&S IQ: HUM Art: AH, GFAH, HUM BU: HUM, IS 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 instructor.

Credit 3 units. 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 to be 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, Art-Arch 211, or permission of instructor.

Credit 3 units. Art: AH BU: HUM

L01 Art-Arch 3835 The Art Museum: History, Theory, and Design

This course will study 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 will begin with the origins of the modern museum in the 18th century and earlier; trace the development in the 19th century of the earliest national art museums in the United States 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. Prerequisite: Introduction to Modern Art (L01 211), Architectural History II (A46 2284/4284), or permission of instructor. Students in the College of Architecture may register for this course under the assigned College of Architecture course number.

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

L01 Art-Arch 3836 The Art Museum from the Louvre (Paris) to the Louvre Abu Dhabi

This course explores the cultural politics of modern and contemporary art museums in the nexus of London-Paris-New York from the late-18th century to today. It analyzes important works of art collected, displayed, and studied in the museum context as well as the politics, philosophies, and people who shaped the history of modern and contemporary art via museums and exhibitions. Students will interrogate institutions and spaces that condition the experience and reception of modern and contemporary art. Prerequisites: Intro to Western Art (L01 113), Intro to Modern Art (L01 215), or permission of instructor.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, GFAH, HUM
BU: HUM EN: H

L01 Art-Arch 3838 Modern Art in Fin-de-Siècle Europe, 1880–1907

This course examines artistic production at the turn of the century in France, Belgium, England and Scandinavia. Beginning with the reevaluation 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). We will consider 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 instructor. Credit 3 units. A&S IQ: HUM Art: AH BU: HUM

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 IQ: HUM Art: AH BU: HUM, IS EN: H

L01 Art-Arch 3875 Rejecting Reason: Dada and Surrealism in Europe and the United States

In this multimedia interdisciplinary course, we will consider the history, theory, and practice of Dada and Surrealism, from its Symbolist and Expressionist roots at the end of the 19th century and the beginning of the 20th century through its late expressions in the beat culture and pop art of the 1950s and 1960s. Dada's emergence in Zürich 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 -- will be emphasized. Prerequisites: Intro to Western Art (L01 112), Intro to Modern Art (L01 211), or permission of instructor. Credit 3 units. A&S IQ: HUM Art: AH, HUM BU: HUM EN: H

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 as 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 IQ: HUM BU: HUM EN: H

L01 Art-Arch 388 Contemporary Art

A survey of global contemporary art from 1970 to the present. Topics include happenings, minimalism, body art, and neo-expressionism, placed in their social and political contexts. Prerequisite: L01 112, L01 113, L01 211, L01 215, or permission of instructor.

Credit 3 units. A&S IQ: HUM Art: AH, GFAH BU: HUM, IS EN: H

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 Aleksandr 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. 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 IQ: HUM BU: 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 will focus on how the evolving structure and mission of the museum impact our understanding of art. Topics will 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 will also investigate the various jobs and responsibilities that people hold within museums. Guest speakers will include members of the curatorial, publications, registration, education, and installation staff at the Mildred Lane Kemper Art Museum. We will also take advantage of exhibitions and permanent collection displays at the Kemper Art Museum, the Saint Louis Art Museum, the Pulitzer Foundation for the Arts, and the Contemporary Art Museum. Prerequisite: Intro to Western Art (L01 112), Intro to Modern Art (L01 211), or permission of instructor.

Credit 3 units. A&S IQ: HUM Art: AH, GFAH BU: HUM EN: H

L01 Art-Arch 3892 Modern Sculpture: Canova to Koons

This course will survey sculpture in Europe and the United States from about 1800 to the present, with an emphasis on the period from 1890 to 1980. A rapid traverse of Neoclassicism, Realism, and the rage for statuary in the later 19th century will take us to the work of Rodin and a more systematic exploration of developments in the sculpture of the 20th century. Particular emphasis will also be 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 will also explore various new artistic practices (e.g., video, performance, installations, body art) and interrogate their relationship to sculptural tradition and innovation. Prerequisite: Art-Arch 112 (Intro to Western Art), Art-Arch 211 (Intro to Modern Art), or permission of instructor. Credit 3 units. A&S IQ: HUM Art: AH, GFAH BU: HUM EN: H

L01 Art-Arch 3972 Alterna-Art

Can contemporary art be truly alternative? What does the term even mean, when the channels for distributing art are available to all? This course presents a survey of art created outside of institutions and official channels. Students are exposed to a variety of different media, from graffiti and muralism to performance and internet art. The course also deals with questions of agency, "authenticity," and co-optation of street art by commercial means. Classes consist of a hybrid lecture/discussion format with weekly readings. Prerequisites: Intro to Western, Intro to Modern or permission of the instructor. Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L01 Art-Arch 3973 New Media, New Technologies

In the 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 it 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 will consider technological developments in modern and contemporary art -- including photography, video and new media, and digital and Internet art -- as well as forays into new technology that blur the lines between art and science. Prerequisite: L01 112, L01 113, L01 211, L01 215, or permission of instructor. Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

L01 Art-Arch 3975 Art and Activism

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

L01 Art-Arch 4000 Topics in Art History and Archaeology

Prerequisites: L01 113, L01 215; one 300-level course in Art History preferred; or permission of instructor. Credit 3 units. 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. However, 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 will investigate decoration and theories of "the decorative" in modern art in Europe and the United States, with special attention paid to the evolution of ideas of modernism in both two-dimensional and three-dimensional environments. We will 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: L01 211 (Introduction to Modern Art), any 300-level course in Art History, or permission of instructor. Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, HUM BU: HUM EN: H

L01 Art-Arch 4005 Time, Work, Play: Art, Design, Urban Practice

This seminar, co-taught by faculty in two different schools (Arts & Sciences and Sam Fox School/College of Architecture), investigates the interrelations of three of the key categories of experience — time, work and play — in the 20th century and into the 21st. It does so through the lens of historians, artists, theorists and philosophers, and urbanists. Using a variety of visual forms — from painting to film, animation, found objects, performance, and conceptual art — and spatial and design practices, we will test, analyze, and possibly reconfigure specific propositions and practices over the past century concerning the relationship of time, work and play. The seminar begins with a historical prelude on pre-industrial time forms and on the impact of mechanization and industry on older habits and experiential forms shaped around pre-modern conceptions of time, and proceeds through a series of case studies, organized topically. Bringing together students from design, urban planning, art history, and other fields, we seek to pry apart fixed ideas about time, labor, productivity, leisure and play, and to see aesthetic and spatial practices as fields of radical experimentation in new social forms. 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 IQ: HUM Arch: HUM Art: HUM EN: H

L01 Art-Arch 4015 Theories of Modern Art and Architecture

This course will present theories of art and architecture from the 19th to the 21st centuries 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 will 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; and 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) will be integral to the work of the course. Prerequisite: Either L01 112 (Introduction to Western Art) or L01 211 (Introduction to Modern Art) and any 300-level course in art history; or permission of instructor.

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

L01 Art-Arch 4045 Beyond Painting: Innovation in Prints and Sculpture in Early Modern Europe

Prints and sculpture are frequently overlooked in the study of early modern European art, yet the issues they raise are critical to our understanding of the period. Both categories, too often seen as secondary to painting, entail frequently complex technical and intellectual innovations that were fundamental to their time. This course will focus on these two important media in order to offer a fuller and richer picture of how artists of the Renaissance and baroque periods reinterpreted and expanded their visual vocabularies in response to, and in participation with, changing technologies and ideologies. Beyond Painting is based on direct interaction with works of art with the aim of facilitating enhanced looking and evaluation skills essential to the study of art history. Held at the Saint Louis Art Museum, each session will focus on the Museum's collection as well as the objects in the exhibition "Learning to See: Renaissance and Baroque Masterworks from the Phoebe Dent Weil and Mark S. Weil 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 IQ: HUM, LCD Arch: HUM Art: AH, GFAH, 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 IQ: HUM Arch: HUM Art: AH, GFAH, HUM, HUM EN: H

L01 Art-Arch 429 Art and Death in Ancient Rome

Perhaps more than any other phenomenon, death spurred the creation of art in the ancient Roman world. The practice of materially commemorating the deceased -- of perpetuating the memory of the dead through the creation of funerary monuments designed to appeal to both intimate familial relations and the public at large -- stretched across Roman social boundaries and endured for many centuries. But death also frequently provided the subject matter of art even outside the confines of

the funerary realm. The goal of this course will be to explore the complex relationship between art and death in the Roman world. It will range from early Rome to the end of the empire and the changes brought about by widespread conversion to Christianity. In conjunction with historical readings, the course will also engage with theoretical texts in the anthropology and philosophy of death. 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 IQ: HUM EN: H

L01 Art-Arch 430 Topics in Northern Renaissance Art

Credit 3 units. 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 monumental Greek sculpture at the beginning of the Archaic period (late 7th to early 6th century BCE), and the stylistic development of the Archaic and Classical periods. We then proceed to discussion of various types of sculpture (architectural, cult statue, votive, commemorative, funerary) and how these works functioned within the context of the Panhellenic sanctuary, the city sanctuary, the secular center of the city, and the necropolis. In a different view of context, we also consider sculpture recovered from ancient shipwrecks, looted art on its way to the ancient Roman art market. Prerequisite: Art-Arch 331 or permission of the instructor.

Credit 3 units. A&S 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 illusionistic painting practices in the ancient Mediterranean world from Classical Greece to Late Antique Rome and to seek to understand the cultural and social significance of those practices. In addition to examining specific historical questions in the development of ancient painting, the course investigates trans-historical connections between vision, visuality and methods of representation. Prerequisites: one of Art-Arch 112, Art-Arch 113, Art-Arch 211, or Art-Arch 215; one 300-level course in art history preferred; or permission of instructor.

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

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." However, 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 will investigate the status and influence of Greek art in the city of Rome from the third-century BCE until the late Imperial period, and it will seek to understand how Roman responses to and uses of Greek art have come to shape the modern perception of both traditions. Prerequisites: L01 112, L01 113, L01 211, or L01 215; one 300-level course in Art History preferred; or permission of instructor. Credit 3 units. A&S IQ: HUM Art: CPSC, GFAH, HUM BU: HUM EN: H

L01 Art-Arch 444 The Forbidden City

Home to twenty-four emperors of the Ming and Qing dynasties (1368-1911), the Forbidden City today occupies the heart of Beijing and comprises the largest ensembles of premodern architecture in China. This seminar examines the origins of the palace, its construction in early Ming, the coded symbolisms of its plan and decoration, the rituals of court, and the lives of its denizens, from emperors (including Pu Yi, the "last emperor") to concubines and 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: L01 112, L01 113, L01 211, or L01 215; one 300-level course in Art History preferred; or permission of instructor. Credit 3 units. A&S IQ: HUM, LCD Art: AH, GFAH, HUM BU: HUM, IS 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 IQ: HUM Art: AH, HUM 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 IQ: HUM, LCD EN: H

L01 Art-Arch 4490 Art, Vision, and Science in China

After China and Europe began sustained contact, the introduction of Western science, math and technology often affected Chinese art more than anything else. New optical devices and ways of visually understanding the world produced a range of positive and negative responses. Often expressed in art, these works demonstrate how new ideas affected Chinese conceptions of vision, looking, cognition and visibility. Covering the 17th through mid-20th centuries, this course discovers how Chinese art became entwined with vision and modern science, covering prints, paintings, objects and photographs across medicine, astronomy, cartography, optics and mathematics. Prerequisite: L01-111, one course in Art History or Asian Studies, or permission of instructor. Credit 3 units. A&S IQ: HUM, LCD Arch: HT Art: AH

L01 Art-Arch 4494 East, Meet West: Asia Encounters Europe

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 IQ: HUM Art: AH, HUM EN: H

L01 Art-Arch 4615 Caricature: The Culture and Politics of Satire

This course examines the golden age of caricature. Beginning with the prints of William Hogarth, we will look at the caricatural traditions in France and England from the late 18th century through the early 20th century. Special emphasis will be 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 to be discussed include Rowlandson, Cruikshank, Daumier, Gavarni, Philipon, and Gil. We will 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 Saint Louis Art Museum. Prerequisites: L01 112 or L01 211; or a 300-level course in modern European history or literature; or permission of instructor. Credit 3 units. 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 IQ: HUM Art: AH, HUM BU: HUM EN: H

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 IQ: HUM Art: AH, GFAH EN: H

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 IQ: HUM Art: AH, HUM EN: H

L01 Art-Arch 4629 Caravaggio: Master and Murderer

Michelangelo Merisi (Michael Angelo Merigi or Amerighi) da Caravaggio (29 September 1571 - 18 July 1610) was one of the most important and influential painters of the 17th century, in Italy and throughout Europe. He was active in Rome, Naples, Malta and Sicily between ~1592 and 1610. But who was Caravaggio? What do we really know about his tempestuous life and how it factors in the art he created? Caravaggio was a powerful, brilliant, brutish, and hugely influential artist; a belligerent personality, brawler and murderer. He was a man of contradictions: a devout Christian and bisexual sodomite; a Knight of Malta and a fugitive from the law. This seminar explores the reality and fiction of this fascinating and influential genius, and places him in his historical, social and artistic contexts — from Baroque Italy to the modern imagination. Prerequisites: L01 113; one 300-level course in Art History; and permission of instructor. Credit 3 units. A&S IQ: HUM Arch: HT Art: AH, GFAH 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. Art: AH

L01 Art-Arch 467 Topics in Baroque Art

Credit 3 units. Art: AH BU: HUM

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: L01 113 or L01 215; one 300-level course in Art History preferred; or permission of instructor. Credit 3 units. A&S IQ: HUM Art: AH EN: H

L01 Art-Arch 4721 Hydrogen Jukebox: American Art and Culture, 1945-1960

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

L01 Art-Arch 473 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. Art: AH

L01 Art-Arch 4744 TransAmerica: The United States and Mexico Between the Wars

Many areas of 20th-century U.S. culture between World Wars I and II were inspired by postrevolutionary Mexico. The Mexican Revolution (1910-1917) profoundly reoriented modern Mexico, introducing new cultural and aesthetic forms and historical themes over subsequent decades. Mexican artists contributed to a new national consciousness drawing on indigenous Mexico and on the new politics of workers and peasants, given monumental expression in mural painting. The bidirectional exchange between U.S. and Mexican artists was of great importance for the cultural revitalization of the New Deal and after in the United States. Among artists, writers, anthropologists, and tourists, the vogue for things Mexican was fed by many sources, including increasing travel, diplomatic exchange, and a yearning for alternatives to U.S. modernity. The seminar will support travel to Mexico City, funded by the Department of Art History and Archaeology. Students in this course must be graduate students or undergraduate majors or minors in Art History and Archaeology or Latin American Studies. Recommended prerequisite courses include one 300- or 400-level course in 20th-century U.S. art or history or one relevant course in the Latin American Studies program. Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: IS EN: H

L01 Art-Arch 475 The City in American Arts and Popular Culture, 1900-1940

From the mid-19th century forward, artists, writers, sociologists, and cultural critics have identified the city as the primary site of a vast array of historical changes associated with modernization. This course will explore the range of cultural responses to the new 20th-century city up to World War II. The American city was seen as both an incubator of difference, and of mass conformity and manipulation; a dynamic space in which to form fluid networks that catalyzed new forms of creativity, and a place of strangers and social alienation. We will trace the history of these polarized responses in the 20th-century arts and literature of the city, looking at the vibrant popular culture of film, vaudeville,

and cross-dressing; new aesthetic forms such as collage and expressionism; and new urban subjects. Prerequisites: 300-level course in American 20th-century cultural history, American art, literature, or permission of instructor.

Credit 3 units. A&S IQ: HUM Art: AH, CPSC, GFAH, HUM BU: HUM EN: H

L01 Art-Arch 4770 Native and Cosmopolitan Modernisms: American and European Art Between the Two World Wars

This seminar focuses on two contrasting currents within American and European modernism between the two world wars: native and cosmopolitan. Alternating between the United States and France, the content of this course 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, which are linked to a search for roots on the one hand and, on the other, to a desire for forms of spatial and social mobility. By comparing the "homegrown" and expatriate experiences, we will consider divergent attitudes toward identity, gender, nation, time, and nature, analyzing these two fundamental responses to modernity in relation to one another. Prerequisites: Intro to Western Art (L01 112) or Intro to Modern Art (L01 211); one 300-level course in Art History preferred; or permission of instructor.

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

L01 Art-Arch 4774 The Age of Gatsby: American Art and Culture from World War I to the Great Crash

Mass consumption and the expansion of mass culture; mechanization; and the birth of a new visual culture that turned on animation, advertising, photography and film. Taking our cues from the cultural contradictions and historical tensions embedded in F. Scott Fitzgerald's great novel of 1925, and the 2013 film inspired by it, this seminar will trace what many at the time called the "Rediscovery of America" and its tribulations. American artists, writers, and cultural theorists embraced the possibilities and pitfalls of American modernity, the nation's mythic promise and its historical dilemmas in the face of growing commercialization and standardization. This seminar is an interdisciplinary look at the art, visual culture, music, literature, and cultural essays of the 1920s through the lens of nation, race, region, and cultural identity(-ies). Prerequisite: 300-level 20th-century American art, history, or literature course, or permission of instructor.

Credit 3 units. Art: AH

L01 Art-Arch 4776 The Arts of Cultural Democracy: America in the 1930s

What does democratic access to the arts look like? Over the past decade the question of distributive justice has taken on new urgency in our nation. This seminar will look at an earlier period in the nation's history — the 1930s, from the stock market crash of 1929 to the beginning of World War II — when the ideal of cultural democracy was put into practice on a variety of fronts, from dance to the fine arts to public murals and the collecting and inventorying of the nation's material and cultural legacies. We will also consider the possibilities and limits of political art, the impact of John Dewey on future generations of artists and culture-makers; the relationship between leftist politics and modernism; regionalism and internationalism; debates over

the nature of documentary photography, and efforts to create a "useable past." Prerequisite: 300-level course in European or American 20th-century art or cultural history, or permission of the instructor.

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

L01 Art-Arch 4782 Modern Architecture in St. Louis

Credit 3 units. 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, including how artists and critics thought about the nature of our cultural heritage, both 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. Art: AH

L01 Art-Arch 4800 Roman Coins and Their Stories

This course will provide insights into everyday life in Rome and its territories through the evidence of the coins minted from the Roman Republic until the collapse of the Western Roman Empire in AD 476 and beyond. We will discuss general numismatics, starting with the history of coins and coinage, and we will understand how these small objects became an intrinsic part of the Roman way of life and what evidence they provide for daily life in Rome, from ideology to religion and from politics and culture.

Same as L08 Classics 480

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

L01 Art-Arch 4805 Exhibition Seminar: Documenting Sculpture in Photography and Beyond

In this seminar, students will curate an exhibition in Olin Library that explores how photographs and other reproductive images shape histories of art. No technology is neutral, and even a photograph that claims to document a sculpture alters our perception of it, determining where we stand and what we see. By mediating our access to a given object, a photograph gives rise to particular narratives about it. In this course, students will examine critical approaches to the role of photographs and other forms of art documentation. They will work firsthand with a wide range of primary source materials at Washington University, including 19th-century photographic works in the Russell Sturgis Photograph Collection as well as early modern engravings, plaster casts, and digitally fabricated 3D prints, all of which reproduce ancient and Renaissance sculpture. Students will also gain practical experience in exhibition design and production: both creative and editorial processes will be foregrounded, from selecting works for display and writing wall texts to participating in installation. The exhibition will open in May 2020. Prerequisites: Introduction to Western Art (L01 113), one 300-level course in Art History preferred, or permission of instructor.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, GFAH, HUM BU: HUM EN: H

L01 Art-Arch 481 Topics in Modern Art

The sources, styles, influences and content of the art of such artists as Gauguin and Cézanne examined in the context of contemporary movements in art and literature. Prerequisite: art history major or permission of instructor.

Credit 3 units. Art: AH

L01 Art-Arch 4815 Constructing the Canons of Modern Art: What Matters Most and Who Got to Decide (1860-1960)

From textbooks to museums to private collections, we experience histories of modern art through selections that present narratives of which art matters the most -- to artists, to critics, to the general public, and, supposedly, to history as a whole. How have established canons come to be, who are they for, and how do they resist or engage revision over time? This course examines narratives of modernism and its relationship to rhetorics of criticism, the power of the art market, sensationalized biographies, the practices of collectors and museums, nationalistic interests, and histories of exclusion. Who rises to the top in significance? In what ways have women artists, artists of color, and LGBTQ artists been included or excluded? Artists may include but are not limited to Manet, Monet, Morisot, Cassatt, Van Gogh, Gauguin, Cézanne, Claudel, Tanner, Sickert, Valadon, Duchamp, Cahun, Picasso, Beckmann and Krasner. Students will research comparative case studies and create their own alternative timelines of modern art from 1870-1950. Prerequisites: Intro to Modern Art (L01 215) and one 300-level Art History course.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, CPSC, GFAH, HUM BU: HUM, IS EN: H

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 cafe 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. Art: AH

L01 Art-Arch 4817 Paris ca. 1900: Art, Leisure and Spectacle

Paris at the turn of the twentieth 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. Artists of central concern include Lautrec, Cheret, Mucha, Degas, Pissarro, the Nabis, Vallotton, and early filmmakers such as the Lumière brothers

and Méliès. Prerequisites: L01 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 IQ: HUM Art: AH EN: H

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 will gain a thorough familiarity with the work of one of the most influential artists of the 20th century and will engage aspects of the historiography of 20th-century art through a survey of developments in the Matisse literature. Prerequisites: L01 112, L01 113, L01 211, or L01 215; one 300-level course in Art History preferred; or permission of instructor.

Credit 3 units. 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 IQ: HUM Art: HUM EN: H

L01 Art-Arch 4850 Romanticism to Realism: French Art 1830-1871

This course traces the flourishing of romanticism and the emergence of various forms of Realism in 19th-century French modernism, opening with the Revolution of 1830. Artistic tendencies ranging from the official and the academic to emergent romantic and avant-garde alternatives are addressed, as well as the unresolved social and aesthetic tensions that support the demand for an art that addresses modern times. The political idealism and the rhetoric of Republicanism in the Second Republic (1848 to 1852) intertwine with the emergence of a critical modernism that seeks truth in form, in materiality, and in political philosophy. Under the authoritarian regime of the Second Empire (1852-1870), the mandates of realism and idealism continue to vie in a period that sees both the flourishing of the academic system and the art dealer system, and the emergence of a critical avant-garde. The course closes

with the emergence of Impressionism and the crisis of the Franco-Prussian war. Artists to be discussed include Delacroix, Ingres, Millet, Daumier, Courbet, Corot, Manet, Bonheur, Bayre, Clesinger, and the early careers of Bazille, Degas, Monet, Renoir, Pissarro, Degas, Morisot and Cassatt. Prerequisites: limited to graduate students in Art History; advanced undergrads only with permission of instructor. Some prior knowledge of French modernism required; some facility with French language useful but not required.

Credit 3 units. 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 theosophy 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 IQ: HUM Art: AH EN: H

L01 Art-Arch 4856 French Art and Politics in the Belle Époque

This interdisciplinary seminar addresses the rich intersection of politics, fine arts and visual culture in modern France from the Franco-Prussian War (1870) to the First World War (1914). We will 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 Époque to be an avant-garde artist, and how such artists expressed political sentiment in their work. Prerequisites: permission of instructor.

Credit 3 units. 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 L53 Film 485

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

L01 Art-Arch 4860 Van Gogh: Creativity, Mythology, and Commodity

Among the most famous artists of the canon of European modern art is Vincent van Gogh, known for his expressive paintings, his famous letters that chart his tumultuous career, and a short creative life marked by intense work, passionate interests in the modern art and literature of his time, and the challenges of a mental illness. This seminar will examine his art and literature in three sections: the first devoted to studying the art itself throughout his short career; the second devoted to the mythologies surrounding his art and its relationship to such notions as genius and madness; and the third looking at how his art has become a popular commodity, reproduced internationally by methods varying from precise painted replicas to commercially popular goods marked with his most famous paintings. The history and theory of modern commodity culture on a global scale and its intersection with a burgeoning art market for postimpressionist art will be explored in this final section. Prerequisites: L01 113 or L01 215 and one advanced course in art history, or permission of the instructor. Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: AH, GFAH, HUM BU: HUM 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 will include the artist's writings, studies of avant-garde culture and primitivism in fin-de-siècle France, and postcolonial theory. Special emphasis will be given to the relationship of the artist and his work to indigenous Polynesian and French colonial cultures of the 1890s. Prerequisite: Art-Arch 211, any 300-level course in art history, or permission of instructor. Reading knowledge of French useful but not required.

Credit 3 units. A&S IQ: HUM Art: AH, GFAH EN: H

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. 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 IQ: HUM Art: AH EN: H

L01 Art-Arch 4867 The Impressionist Landscape: Style, Place and Global Legacies 1870–1920

We will 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 will 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 will be analyzed. Particular attention will be 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 will 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: Introduction to Western Art; Introduction to Modern Art, or permission of instructor.

Credit 3 units. 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 will 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 will be the relationship of individual perception, the physiology of sight, and theories of the natural in relation to the importance of place — both region and nation — in the political imagination of the era. We also address the relationship of the Impressionist landscape to the development of modernist abstraction as well as the aesthetic and nationalist motivations of its adaptation as a modernist style around the globe. Prerequisite: senior major in art history, or graduate student standing and permission of instructor.

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

L01 Art-Arch 4869 Global Impressionism

How and why Impressionism has achieved this global reputation (positive, negative, and nuanced positions between those poles) has not been thoroughly or systematically interrogated. But this is precisely what this seminar proposes to do. This course maps the global dissemination, exhibition, reception, and publication of French Impressionism, in tandem with the rise of local Impressionisms worldwide. Globalization must be understood as concomitant with localization. This course attends to especially critical exhibitions, publications, and places which must be understood to underscore that there always remains more work to be accomplished in the production of a truly global art history. It scrutinizes how the physical translation of French Impressionist artworks foreshadowed, coincided, and fostered

its stylistic translation into local Impressionisms and literary translation into histories of Impressionism. 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 IQ: HUM Arch: HUM Art: AH, GFAH, HUM BU: IS EN: H

L01 Art-Arch 4877 Critical Studies in Portraiture, Ancient to Contemporary

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

L01 Art-Arch 4879 Marking History: Painting and Sculpture After World War II in the U.S., France, and Germany

This seminar focuses on the aesthetic, cultural and philosophical reactions to the devastating events surrounding World War II and its later reception. We consider artistic developments within a network of international exchange — biennials, gallery and museum exhibitions — in which France, Germany, and the U.S. participated equally within a field of visually similar aesthetic responses to a seismic shift in historical consciousness. What distinctive artistic languages emerged after the war to express transformations in historical consciousness, and in older ideas about an unfettered subjectivity? In what ways did concepts of trauma with which we live today reshape collective memory and leave their trace on painting and sculpture? Looking at abstraction and semi-abstract works in painting and sculpture, we analyze the works of Jackson Pollock, Willem de Kooning, Alberto Giacometti and Jean Dubuffet, Wols, K.O. Götz, Emil Schumacher and Hans Hartung. Student research for this seminar will contribute to an exhibition being organized by the Kemper Museum of Art. Students with reading skills in German or French are encouraged. Prerequisites: L01 215 Intro to Modern Art, Architecture and Design or permission of the instructor.

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

L01 Art-Arch 4900 Independent Study and Research

Credit variable, maximum 3 units.

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 1 credit in the spring. Under the supervision of a faculty mentor in the Department of Art History & Archaeology 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 3-unit course fulfills a departmental capstone requirement for the major.

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

L01 Art-Arch 4918 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. 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 will consider the same challenge to visual artists throughout the modern period. 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 IQ: HUM Arch: HUM Art: AH, GFAH, HUM EN: H

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 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 IQ: HUM Art: 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 IQ: HUM Art: AH, GFAH, 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 IQ: HUM Art: AH, CPSC, 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 EN: H

L01 Art-Arch 4926 Contemporary Art of the U.S.-Mexico Border and Beyond

The question of the materiality of borders has attained new urgency with the resurgence of nationalist and anti-globalist movements. Calls for a "big, beautiful wall" on the U.S.-Mexico border are but one striking example of this phenomenon. A wall, a fence, a line, or a zone may focus attention on a narrow space, but it does so at the expense of broader narratives of structural inequality, the lingering violence of colonialism, and

the rapid scale of climate change. The simplicity of a barrier is a particularly damaging fiction, one that avoids examinations of the larger forces that divide us. This upper-level and graduate seminar will delve into the history of "border art" as a category -- whether public art, sculpture, installation, new media, or performance -- using the U.S.-Mexico border as an extended in-depth case study. Analysis will not be limited to this region, as the course encourages a comparative approach that places disparate regions into dialogue with each other. In addition, we will also consider the issue of divides and borders locally, within the St. Louis area and its suburbs. Prerequisites: Intro to Western Art or Intro to Modern Art, plus one 300-level course in Art History.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: AH, CPSC, GFAH, HUM BU: HUM, IS EN: H

L01 Art-Arch 4930 Picturing the Anthropocene: Landscape, Land Art, and Eco Art

Without a doubt, questions concerning environmental crisis and the habitability of our planet are among the most pressing of our time. Artists, documentary photographers, and filmmakers alike are tasked with conveying the complexity of these issues to a wider public, mediating between environmental theories of human and nonhuman connection, the decolonial project and human inequalities, and the encoded values of the historical landscape genre. This course will cover the history of 19th-century landscape and its legacy today, the 1960s Land Art movement and its relationship to modern environmentalism, and the nuances of contemporary eco art. In addition, we will go in depth into some of the most prolific media within eco-art, including photography and film, and we will explore the contemporary debates specific to these fields. The course concludes with propositional texts from artists and theorists about the future of our planet and our species within it. Prerequisites: L01 113 (Intro to Western Art) plus one 300-level Art History course.

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

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 IQ: HUM Art: AH EN: H

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

The course will consider the history and functions of public art, with special attention to public art in St. Louis. We will 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 will 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 will consider new priorities and projects in public art, especially socially oriented and environmentally sustainable initiatives. Prerequisites: Intro to Western Art (L01 112) or Intro to Modern Art (L01 211); one 300-level course in Art History preferred; or permission of instructor.

Credit 3 units. 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. EN: H
