

# BARNARD ART HISTORY & VISUAL ARTS DEPARTMENT



## SPRING 2018 GUIDE

The Art History department teaches the history and practice of visual creativity. All people, at all times, around the world, have expressed their identities and their beliefs through visual art. From temple complexes to tea-cups,

from quilts sewn with scraps to sculptures welded with tons of steel, art objects bring to us a knowledge of who we have been and how we shape our environments.

Both our history and studio courses train students to observe the world more closely, and interpret what they see. In our history courses, students study how art has occurred at the intersection of personal, technical, and social forces. In our studio courses, students learn to handle media ranging from traditional drawing to digital design. Thanks to Barnard's location in New York City, the Art History department's classrooms include some of the world's most important museums and galleries. Courses are regularly taught at or with museums, and visiting artists frequently enrich our curriculum.

Art History majors have gone on to careers in museums, galleries, auction houses, arts administration, publishing, philanthropy, and academics, among other fields.

Please refer to the Barnard College Art History & Visual Arts website <http://www.barnard.edu/arthist> for up to date information on the latest Art History department news, events, requirements, courses, faculty hours, links, and more. Please feel free to contact the department if you have any questions.

The Department offers both a major in Art History and a major in Art History & Visual Arts. In each case, the student chooses a faculty adviser who assists her in planning a program incorporating personal interests while meeting departmental requirements.

### **REQUIREMENTS FOR THE MAJOR IN ART HISTORY**

A minimum of 12 art history courses are required:

1. BC1001 and 1002 Introduction to Art History. This two-course sequence is required.
2. BC3970 Methods and Theories of Art History. To be taken during the junior or senior year.
3. BC3959x and/or BC3960y Senior Research Seminar.

Students write their senior thesis in conjunction with the Senior Research Seminar. (Please see description of the senior thesis below). Students will develop, research, and write their thesis project in consultation with an individual faculty member in Art History. They will also attend and participate in group seminars convened during the academic year in which all students will present their work. Students who plan to study abroad during their senior year and those who expect to graduate early must begin the senior research seminar sequence in the second semester of the junior year.

4. 2 Seminar Courses in Art History (may also be counted toward the historical and regional distribution requirement.)

5. 7 elective courses, with the following requirements:

Lecture or seminars courses can be used to fulfill the seven elective requirements. BC1001 and BC1002 or any other broad survey cannot be used to fulfill this requirement. Courses in film are accepted toward the major requirements; studio courses are not.

Students must take at least one course in three of four historical periods:

Ancient (up to 400 CE/AD), 400-1400, 1400-1700, 1700-Present

\*These chronological divisions are approximate. In case of ambiguities about the eligibility of a course to fill the requirement, please consult the department chair or your advisor.

An additional two courses must also be drawn from at least TWO DIFFERENT world regions, as listed: Africa, Asia and the Indigenous Pacific, Latin America/Caribbean/Indigenous Americas, Middle East

### **ART HISTORY SENIOR THESIS REQUIREMENTS**

Description: All art history majors write a substantial research paper in their senior year. There are two options for fulfilling this requirement: Seniors have the option of doing a year-long thesis, or reworking and developing a seminar paper into a thesis through a one-semester participation in the Senior Thesis Seminar. The Senior Thesis Seminar would function for those interested in working on a thesis over the course of a year, but those deciding for the option of expanding a seminar paper would only join the course in the second semester. The one-semester option is for students who prefer to take another course rather than devote a year to one project.

Senior Thesis Options:

1. Students interested in participating in the year-long Senior Thesis Seminar should write a brief (one-page) description of their thesis topic and submit it to the appropriate adviser within the first two weeks of the fall semester. The potential adviser will determine the feasibility of the study in question and accept or decline to become the student's adviser. Such a thesis should be approximately 30-50 pages long.

2. Students interested in expanding and enhancing a seminar paper will find a faculty adviser, preferably the professor with whom they wrote the original paper, willing to help them in its transformation into a thesis. They will then join the Senior Thesis in the spring semester of their senior year. In this context, they will have an opportunity to present their ideas to the rest of the graduating class as well as members of the faculty so as to receive comments and suggestions as to how to develop their arguments. One-semester theses should be approximately 30 pages long.

Grades: Two grades will be awarded in connection with your work on the finished thesis. One will evaluate the way in which you have fulfilled the requirements of the Senior Research Seminar. That is, your participation and attendance in the Thesis Colloquium, the energy you have put into the research, the effort you have made in producing an original and challenging argument as well as a solidly constructed and polished piece of prose. Since the course is yearlong, students will receive a grade of Y (indicating year long course) for the fall semester and will receive their grade at the end of the spring term for the year. This grade will be assigned in the usual A through F spectrum. The other grade will be awarded on the basis of the evaluation of the thesis itself. This evaluation will consider whether or not the aims of the project were met: was the research sufficient to warrant the conclusions, is the argument of the thesis original as well as coherent and convincing, was the writing adequate to the ideas that had to be expressed? Very often the instructor will ask another member of the faculty to comment on the paper as well. This grade will either be a Pass with Distinction, a Pass or a Fail.

**Note on Senior Thesis for Double and Combined Majors:**

Please note the distinctions between the Double Major, the Double Major with a Single Essay, and the Combined Major. In the Double Major students will do all of the required course work for both majors and write two different Senior Essays that fulfill the requirements of each department. In the Double Major with Single Essay students do all of the required course work for the two majors and write only one essay read by an adviser in each major field. In the Combined Major students follow the requirements for coursework for a combined major and write a single senior essay also read by an adviser in each major field.

**REQUIREMENTS FOR THE MAJOR IN VISUAL ARTS AND ART HISTORY**

The Art History Department offers an Art History and Visual Arts major. Here, students have the option of doing a studio thesis instead of a written one. Art History and Visual Arts students work closely with faculty advisors who assists them in planning a program incorporating personal interests while meeting departmental requirements.  
Requirements for the Art History and Visual Arts Major

A minimum of 12 courses:

1. BC1001 and 1002 Introduction to Art History. This two-course sequence is required.
2. Art History: BC3031 Imagery and Form in the Arts. To be taken in the spring semester during the junior or senior year.
3. Studio courses: BC3530 Advanced Studio AND BC3999 Senior Independent Project (to be taken in the Senior year) Students produce their senior thesis projects in conjunction with the Advance Studio BC3530 (fall) and Independent Projects BC 3999 (spring) courses. (Please see description of the senior thesis project below). You will develop, research, and create your thesis project in consultation with faculty members and peers in the Visual Arts. You will also attend and participate in group critiques, and guest artist lectures scheduled during the academic year. You will present your visual art project in two group senior exhibitions scheduled at the end of the Fall and Spring semesters of the senior year.
4. One Seminar Course in Art History (may also be counted toward the historical and regional distribution requirement.)
5. One 19th or 20th century elective courses, in Art History.
6. Two elective courses in Art History
7. Three elective courses in Visual Arts-Studio

\*Courses in film are accepted toward the major requirements.

\*Studio courses cannot exceed 30 points of credits.

## **SENIOR THESIS PROJECT FOR ART HISTORY AND VISUAL ARTS MAJORS**

Description: The Senior Project in Visual Arts is scheduled in the last year of the major. By that time you will have taken Imagery and Form BC 3031 and a variety of Art History and Studio courses, which may help form your approach to your thesis project.

BC3530 Advanced Studio AND BC3999 Senior Independent Project provides a two-semester framework in which to complete a senior project. Your Senior Project should be a cohesive body of work based on original concepts and executed with some technical proficiency. A paper approximately seven to ten page in length will accompany your Senior Project outlining your artistic goals. This paper will serve as an artist's statement and should describe what your work would mean to viewers as well situate your work vis-a-vis artistic precedents.

You also will take part in a senior thesis exhibition, which will be accompanied by a catalog. Here, you will be responsible for both installing your work and for taking it down at the end of the show.

Grades: Two grades will be awarded in connection with your work on the Senior Project. One will evaluate the way in which you have fulfilled the course requirements, that is, the regularity of your meetings and the effort you have made in completing your thesis. This grade will be a letter grade. The second grade will be awarded on the basis of the evaluation of the Senior Project itself. This evaluation will consider whether or not the aims of the project were met: a pass with distinction, a pass or a fail.

## **OPTION FOR ART HISTORY AND VISUAL ARTS - WRITTEN SENIOR THESIS**

Art History Majors in Visual Arts may choose to do a written Art History Senior Thesis instead of the Visual Arts Senior Project. To do this they must: Notify their adviser of their intention to do so by the end of their junior year with permission from both the Visual Arts Director and Art History chair. They must then take both Methods and Theories of Art History (BC3970) & the written Art History senior research seminar (BC3959 and BC3960). (These three courses required for the written thesis option replace the Visual Arts sequence, BC3031 *Imagery and Form in the Arts* and BC3530 *Advanced Studio* AND BC3999 *Senior Independent Project*.)

## **REQUIREMENTS FOR THE MINOR IN ART HISTORY**

The minor in Art History consists of five courses, including BC1001, BC1002, and three courses in the following areas of which students must have at least one be Non-European.

European and American: Ancient, Medieval, Renaissance, Baroque and Modern

Non-European: Chinese, Japanese, Indian, African, Meso-American, and Native American

## **AP CREDIT AND THE ART HISTORY MAJOR AND MINOR**

Note there is no AP Art History exemption for students entering in fall 2016 and thereafter.

Students entering before Fall 2016 who received 4 or 5 on the AP Art History exam can count 3 point credits towards graduation credits AND are exempt from AHIS BC1001 Introduction to Art History. AP Art History can't be used to fulfill the number of courses required for the major or minor. Student still must take the required number of courses required for the AH major (12) or AH minor (5). For further information please see the Registrar's online info on AP Credit <https://www.barnard.edu/student-services/registrar/obtaining-external-credit/advanced-placement-credit>

## **NEED A FORM SIGNED BY THE DEPARTMENT CHAIR OR PROGRAM DIRECTOR?**

Please obtain the appropriate form (for example: major or minor form, change of advisor form, study abroad form etc.) from the Registrar's office. Fill out the form and drop it off in the Art History office for either the department chair or program director to sign. It takes approx. 2-3 days turnaround time for the form to be signed. Students are responsible for picking up forms and depositing them with the registrar. If you have any questions, please don't hesitate to contact the \_\_\_\_\_ office \_\_\_\_\_ at [arthistory@barnard.edu](mailto:arthistory@barnard.edu)

## **IMPORTANT INFORMATION ON APPLYING FOR LIMITED ENROLLMENT BC AH SEMINARS**

Spring 2018 BC AH seminars are limited to 15 students and require an application for admission. Applications due Thursday, November 9<sup>th</sup>. Seminar rosters will be announced the week of November 13<sup>th</sup>. Admitted students will receive an email alert they have a spot in the course. Rosters will also be posted on the 5<sup>th</sup> fl. Diana Center Art History bulletin board. For further info please contact the office at [arthistory@barnard.edu](mailto:arthistory@barnard.edu). To download an application, visit the BC AH website at <https://arthistory.barnard.edu/departement-art-history>

**IMPORTANT SEMINAR APPLICATION PROTOCOL: If you decide not to take a seminar, inform the art history office immediately. Your slot needs to be given to a fellow student on the wait list. Even if you are on the admitted list, you must**

attend the first meeting of the seminar to secure your slot. Students who do not apply to seminars have last admission priority.

## **ART HISTORY COURSE LISTINGS SPRING 2018**

All courses listed below are subject to change. Please confirm course information (day/time/location), by going to the online course directory at <http://www.columbia.edu/cu/bulletin/uwb/>

For further information on Columbia Art History Courses contact the Columbia Department of Art History at 212-854-4505 or <http://www.columbia.edu/cu/arthistory>.

### **UNDERGRADUATE LECTURES**

#### **AHIS BC1002 INTRODUCTION TO ART HISTORY II**

The second part of the Introduction to Art History goes from about 1400 to 2015, circles the world, and includes all media. It is organized around one theme for each lecture, and covers approximately 100 works of art. Visits to New York museums and discussions sections are crucial parts of the course.

**Professor: Anne Higonnet**

**Credits: 4**

**Day/Time: M/W 2:40 - 3:55pm (with one hour required discussion section/week)**

**Location: 304 Barnard Hall**

#### **AHIS UN2119 ROME BEYOND ROME: ROMAN ART AND ARCHITECTURE IN A GLOBAL PERSPECTIVE**

This course will approach the art of the Roman empire from two vantage points. In its first half, it will consider it from the inside. Through a regional survey of the art and architecture produced in the provinces of the Roman empire between the 2nd c. BCE and the 4th c. CE, it will focus on the mechanisms by which models emanating from Rome were received and adapted in local contexts (so-called "Romanization"), as well as on the creative responses that the provincials' incorporation into the empire elicited. The second half of the course will consider the art of the Roman empire from the outside, i.e., from the perspective of its neighbors in the Middle East and in Africa, as well as its self-proclaimed successors and imitators. On the one hand, we will see how ancient states such as the kingdom of Meroë and the Parthian empire, or regions such as the Gandhara, interacted with the visual culture of Rome and its empire. On the other, we will explore the degree to which the classical roots of the modern colonial empires in Asia, Africa, and the Americas both managed and failed to shape the visual cultures that these empires developed.

Discussion section

**Professor: F. de Angelis**

**Credits: 3**

**Day/Time: M/W 2:40-3:55pm**

**Location: 614 Schermerhorn**

#### **AHIS UN2307 EARLY MODERN ARCHITECTURE (1550-1799)**

This course examines the history of early modern architecture from a European perspective outward. It starts with the time of Michelangelo and Palladio and ends in the late eighteenth century. It addresses a number of transhistorical principal issues and analytical approaches while focusing on to a series of roughly chronological thematic studies. Travelling across courts, academies, streets, and buildings devoted to new institutions, this course examines the cultural, material, urban, social, and political dimensions of architecture, as well as temporal and geographic migrations of architectural knowledge. Topics will also include: the resurgence of interest in antiquity; the longue durée history of monuments; changes in building typology; the patronage and politics of architecture; technological developments and building practice; architectural theory, books, and the culture of print; the growth of capital cities; the creation of urban space and landscape; the formalization of architectural education; and the changing status of the architect.

**Professor: E. Pistis**

**Credits: 3**

**Day/Time: T/R 4:10-5:25pm**

**Location: 612 Schermerhorn**

#### **AHIS BC2360 NORTHERN RENAISSANCE ART**

The Northern Renaissance (roughly c. 1400-1600) spans an historical period of epochal transitions: Europe began this era with a globe and mindset that rarely ventured beyond its geographic boundaries, and it concluded these centuries as one continent within a world that was emphatically, unavoidably, and thrillingly global. The paradigm shifts entailed were no less pronounced in the visual cultures and fine art traditions of Europe north of the Alps; this includes the growth of middle-class patronage, the Protestant Reformation, the rise of the printing press and print media, the practice of portraiture, the spread of humanism, the foundations of what might be referred to as an art market, and a fundamental revision of purpose and definition of art and the artist. Threaded throughout many of these developments run questions of mimesis, realism, skill, medium, and the growing cult of the artist, as well as the relationship with the Italian Renaissance, the Mediterranean, and the expanding globe. The Northern Renaissance witnessed the exciting birth of new media genres, especially oil painting on panel and the print, that would help determine the course of

Western art history for centuries to come; at the same time, while the cultural and intellectual ruptures of the Northern Renaissance should be acknowledged, continuities with the earlier medieval world must also be remembered.

This course explores these and other histories as they played out within panel painting, book painting, the sumptuous arts (e.g., tapestries and metalwork), printing, sculpture, and architecture, focusing mainly on France, the Low Countries, Germany, and England. We will begin within the late medieval world of Burgundy, Prague, and Germany before progressing through such key artistic personalities as Sluter, Broederlam, the Limbourgs, Campin, the van Eycks, van der Weyden, Memling, Fouquet, Riemenschneider, Dürer, Grünewald, Altdorfer, Cranach, Bosch, Holbein, and Bruegel—such a narrative, however, will be equally enriched with less familiar and less canonical works.

**Professor: Joseph Ackley**

**Credits: 3**

**Day/Time: M/W 10:10 - 12:00pm**

**Location: 504 Diana Center**

### **AHIS UN2405 TWENTIETH CENTURY ART**

The course will examine a variety of figures, movements, and practices within the entire range of 20th-century art—from Expressionism to Abstract Expressionism, Constructivism to Pop Art, Surrealism to Minimalism, and beyond—situating them within the social, political, economic, and historical contexts in which they arose. The history of these artistic developments will be traced through the development and mutual interaction of two predominant strains of artistic culture: the modernist and the avant-garde, examining in particular their confrontation with and development of the particular vicissitudes of the century's ongoing modernization. Discussion sections complement class lectures. Course is a prerequisite for certain upper-level art history courses.

**Professor: B. Joseph**

**Credits: 3**

**Day/Time: T/R 10:10-11:25am**

**Location: 501 Schermerhorn**

### **AHIS UN2412 EIGHTEENTH CENTURY ART IN EUROPE**

This course will examine the history of art in Europe from the late seventeenth to the early nineteenth century. This was a period of dramatic cultural change, marked by, among other things, the challenging of traditional artistic hierarchies; increased opportunities for travel, trade, and exchange; and the emergence of “the public” as a critical new audience for art. Students will be introduced to major artists, works, and media, as well as to key themes in the art historical scholarship. Topics will include: the birth of art criticism; the development of the art market; domesticity and the cult of sensibility; the ascension of women artists and patrons; and the visual culture of empire, slavery, and revolution. The emphasis will be on France and Britain, with forays to Italy, Spain, Germany, India, America, and elsewhere.

**Professors: F. Baumgartner, M. Gamer**

**Credits: 3**

**Day/Time: T/R 2:40-3:55pm**

**Location: 612 Schermerhorn**

### **AHIS UN2500 ARTS OF AFRICA**

African art is the most diverse field in art history, covering works ranging from millennia-old rock art, to the masterful bronzes of historic powers, to the gilded regalia of still-thriving kingdoms. This course introduces students to the range of African arts created in the ‘classical’ or ‘traditional’ model—that is, arts generally meant for religious, ritual, or royal use, either in the historical past or in the present day. Worthy of study in their own right, the arts of Africa are key to understanding much of global modern and contemporary art, from the paintings of Pablo Picasso and Kerry James Marshall to the visual albums of Beyoncé. Progressing through five distinct geographic regions (North Africa, Eastern Africa, Central Africa, Western Africa, and Southern Africa), this course considers the arts of distinct cultures in each zone from prehistory through the twenty-first century. These regional units will be linked by thematic topics (masquerade, royal arts, rites of passage, status & personal adornment, architecture), which permit students to understand both regional variation and intercontinental connections. CC/GS/SEAS: Partial fulfillment of Global Core requirement.

**Professor: K. Windmuller-Luna**

**Credits: 3**

**Day/Time: M/W 11:40-12:55pm**

**Location: 832 Schermerhorn**

### **AHIS UN2602 ARTS OF JAPAN**

Survey of Japanese art from the Neolithic through the Edo period, with emphasis on Buddhist art, scroll painting, decorative screens, and wood-block prints. Discussion section required.

**Professor: M. McKelway**

**Credits: 3**

**Day/Time: T/R 10:10-11:25am**

**Location: 612 Schermerhorn**

### **AHUM UN2604 ARTS OF CHINA, JAPAN, AND KOREA**

This course introduces distinctive aesthetic traditions of China, Japan, and Korea—their similarities and differences—through an examination of the visual significance of selected works of painting, sculpture, architecture, and other arts in relation to the history, culture, and religions of East Asia. CC/GS/SEAS: Partial fulfillment of Global Core Requirement.

**Professor: M. Chusid**

**Credits: 3**

**Day/Time: M/W 10:10-11:25am**

**Location: 832 Schermerhorn**

### **AHIS BC3675 FEMINISM AND POSTMODERNISM**

Examines art and criticism of the 1970s and 1980s that were informed by feminist and postmodern ideas about visual representation. Explores postmodernism as (1) a critique of modernism, (2) a critique of representation, and (3) what Gayatri Spivak called "a radical acceptance of vulnerability." Studies art informed by feminist ideas about vision and subjectivity. Places this art in relation to other aesthetic phenomena, such as modernism, minimalism, institution-critical art, and earlier feminist interventions in art.

**Professor: Rosalyn Deutsche**

**Credits: 3**

**Day/Time: T/TH 1:10 – 2:25pm**

**Location: 504 Diana Center**

## **UNDERGRADUATE BRIDGE LECTURES**

Please note: 4000 level lectures are known as "BRIDGE LECTURES" and are introductory graduate courses open to advanced undergraduates.

### **AHIS BC4089 NATIVE AMERICAN ART**

This introduction to Native North American art surveys traditions of painting, sculpture, ceramics, textiles, photography and architecture and traces the careers of contemporary Indian modernists and postmodernists. It emphasizes artistic developments as a means of preserving culture and resisting domination in response to intertribal contact, European colonization and American expansion

**Professor: Elizabeth Hutchinson**

**Credits: 3**

**Day/Time: T/TH 2:40 – 3:55pm**

**Location: 504 Diana Center**

### **AHIS GU4074 LATIN AMERICAN ARTISTS: INDEPENDENCE TO PRESENT**

The course looks at works produced in the more than 20 countries that make of Latin America. Our investigations will take us from the Southern Cone nations of South America, up through Central American and the Caribbean, to Mexico to the north. We will cover styles from the colonial influences present in post-independence art of the early 19th century, to installation art found at the beginning of the 21st century. Along the way we will consider such topics as, the relationship of colonial style and academic training to forging an independent artistic identity; the emergence and establishment of a modern canon; experimentations in surrealism, neo-concretism, conceptual art, and performance. We will end the course with a consideration of Latinx artists working in the U.S.

**Professor: Kelly Jones**

**Credits: 3**

**Day/Time: M/W 2:40-3:55pm**

**Location: 612 Schermerhorn**

### **AHIS BC4100 MODERN JAPANESE ARCHITECTURE**

This course will examine Japanese architecture and urban planning from the mid-19th century to the present. We will address topics such as the establishment of an architectural profession along western lines in the late 19th century, the emergence of a modernist movement in the 1920's, the use of biological metaphors and the romanticization of technology in the theories and designs of the Metabolist Group, and the shifting significance of pre-modern Japanese architectural practices for modern architects. There will be an emphasis on the complex relationship between architectural practice and broader political and social change in Japan.

**Professor: Jonathan Reynolds**

**Credits: 3**

**Day/Time: T/TH 1:10 – 2:25pm**

**Location: TBD**

## **UNDERGRADUATE SEMINARS**

### **IMPORTANT INFORMATION ON APPLYING FOR BC AH LIMITED ENROLLMENT SEMINARS**

Spring 2018 BC AH seminars are limited to 15 students and require an application for admission. Applications due Thursday, November 9<sup>th</sup>. Seminar rosters will be announced the week of November 13<sup>th</sup>. Admitted students will receive an email alerting they have a spot in the course. Rosters will also be posted on

the 5<sup>th</sup> fl. Diana Center Art History bulletin board. For further info please contact the office at [arthistory@bamard.edu](mailto:arthistory@bamard.edu). To download an application, visit the BC AH website at <https://arthistory.bamard.edu/department-art-history>

**IMPORTANT SEMINAR APPLICATION PROTOCOL:** If you decide not to take a seminar, inform the art history office immediately. Your slot needs to be given to a fellow student on the wait list. Even if you are on the admitted list, you must attend the first meeting of the seminar to secure your slot. Students who do not apply to seminars have last admission priority.

CU AH Undergraduate seminars also require an application submitted to their office. For further info on CU AH seminar applications please contact [eb3061@columbia.edu](mailto:eb3061@columbia.edu). CU seminar applications can be submitted to Emily Benjamin in the department office at 826 Schermerhorn Hall. The application form can be found on the [undergraduate planning sheets and forms page](#).

### **AHIS BC3031 IMAGERY AND FORM IN THE ARTS**

Operation of imagery and form in dance, music, theater, visual arts and writing; students are expected to do original work in one of these arts. Concepts in contemporary art will be explored. **Course does not require an application.**

**Professor: Joan Snitzer**

**Credits: 4**

**Day/Time: M 2:10pm, M 4:00pm**

**Location: 501 and 402 Diana Center**

### **AHIS UN3217 LIFE OF A CATHEDRAL: NOTRE-DAME OF AMIENS**

Like a great city, the cathedral brings together multiple segments of society in lively collaboration and conflict. We will use the newly-created website, [www.learn.columbia.edu](http://www.learn.columbia.edu), to explore the worlds of the makers and users of Amiens Cathedral: clergy: owners and principal users, layfolk: townsfolk, parishioners, pilgrims and ourselves, and artisans: masons, sculptors, carpenters and glaziers. The semester is thus divided into three parts: each class will be preceded by an intense look at a specific aspect of the life of the cathedral and a reading or short project presented by one of the participants. Participants in the class will also be invited to contribute to the development of our new website designed for the use of students in Art Humanities students and Music Humanities. We hope to begin to add liturgical music actually performed in the cathedral.

**Professor: S. Murray**

**Credits: 4**

**Day/Time: T 2:10-4pm**

**Location: 930 Schermerhorn**

### **AHIS UN3227 GOTHAM CITY GOTHIC**

The course traces the history of Gothic, Gothic Revival, and Gothic-inspired architecture in New York City, encompassing all five boroughs and spanning built works and collections assembled from the early 19<sup>th</sup> century to the present day. In the first week, we will consider the ways in which a priori notions of the Middle Ages became intertwined with "Gotham" by the beginning of the 19<sup>th</sup> century. We will dedicate the following week to the city's medieval Gothic architecture: from fragments on Columbia's campus to the Cloisters. In the third and fourth weeks, we will read post-medieval texts associated with Gothic in England, France, and the United States, and consult several seminal texts in rare editions in Avery's Classics and Drawings & Archives Collections. We will confront the problem of style in the fifth week in order to construct a frame of reference for the students to deliver presentations related to Gothic-inflected buildings throughout New York City for the remainder of the semester. Each of these class meetings will be devoted to a particular building typology: the Gothic church (e.g. St. Patrick's Cathedral in Midtown), the Gothic home (e.g. Fonthill Castle in the Bronx), and Gothic institutions (e.g. James Renwick's Smallpox Hospital on Roosevelt Island), concluding with a survey of monuments including the Brooklyn Bridge and the San Remo apartment building, which, unbound from archaeological constraints, used Gothic elements or logic freely. The students will expand one of their presentations into a ten-page research paper, which will require them to conduct original research in Avery Library using archival material related to the Gothic Revival in New York.

**Professor: L. Cook**

**Credits: 4**

**Time/Day: TBD**

**Location: TBD**

### **AHIS UN3312 TINTORETTO – 500 YEARS**

Acclaimed in his time as one of the most promising painters of his generation, but also criticized for the haste of his working method and his eccentricity, Jacopo Tintoretto is among the most complex and intriguing figures of Italian sixteenth century painting. Taking advantage of the ongoing conservation and research projects related to the celebration of his 500<sup>th</sup> birthday, the seminar will reconsider the singularity of Tintoretto's processes of creation not only in the context of Renaissance Venice, but also in the larger frame of Southern Europe. Moreover, instead of examining Tintoretto as an isolated "great master", it will investigate his work in the light of his productive workshop organization and practice, according a special attention to the role of his son Domenico and his daughter Marietta. Through selected topics, the seminar will discuss the main issues addressed by recent scholarship on Tintoretto, presenting a range of divergent methodological approaches. Particular attention will be given to the reading of sources, the analysis of techniques and materials, and a close investigation of objects, supported by museums field trips.

**Professor: D. Bodart**

**Credits: 4**

**Day/Time: R 10:10-12pm**

**Location: 930 Schermerhorn**

### **AHIS UN3317 SHAPING RENAISSANCE ROME (TRAVEL SEMINAR)**

In this traveling seminar, we will investigate the architectural and urban history of Rome, stressing projects (both realized and ideal) conceived during the fifteenth and sixteenth centuries. The city will be analyzed as the product of successive interventions that have created a deeply layered topography. How Rome has continued to build upon its past, both literally through physical reuse and figuratively through symbolic appropriation, from the time of Pope Martin V through Pope Sixtus V, will thus serve as the key theme of this course. Working within this overarching framework, we will examine churches, palaces, villas, public amenities, streets, and piazzas through the functional demands that shaped them and the life that went on in and around them. Topics under discussion also include the resurgence of interest in antiquity; building typologies; self-aggrandizement by means of architectural patronage; the impact of the counter-reformation on architecture; the role of urban rituals and spectacles; and the representation of the city and its buildings in drawings, maps, prints, and text. \*Please note that this course is a travel seminar. The trip to Rome will take place over the 2018 spring break. Students who enroll in this course must commit to going on the trip. Those who do not go on the trip will not be eligible to receive credit for the course. [Additional information about the department's travel seminar program can be found here.](#)

**Professor: M. Waters**

**Credits: 4**

**Day/Time: W 12:10-2pm**

**Location: 930 Schermerhorn**

### **AHIS UN3318 BOOKS AND ARCHITECTURE**

This seminar investigates architectural books as both carriers of knowledge and objects. Through the analysis of books, prints and drawings, as well as of their production, circulation and reception, this course explores how different figures have thought, discussed and written about architecture in Europe from the mid-Sixteenth Century to the end of the Eighteenth Century. The objects of investigation include architectural treatises, but also prints and books of various natures that contain architectural information. By questioning the stability of these media, the seminar aims to explore their mutability over time and place. It explores how these objects' meanings were shaped by their makers, by the material manipulations of their owners, and by their physical proximity to other works on desks and library shelves. The seminar examines architectural theory's relationships with practice and with contemporary debates on society, as well as fields of knowledge such as literature, music, philosophy and science. It aims to understand how media have shaped the migration of architectural knowledge, the construction of Western architectural canons, and the developments of the architect's profession. At the same time, the object-based analysis of the rare books kept at the Avery Library will allow the class to address questions related to architectural representation, different architectural media, and printing technology. Students will learn how to deal with the complex relationships between texts and images, between drawings and prints, and between the 'architecture' of a book and its content.

**Professor: E. Pistis**

**Credits: 4**

**Day/Time: M 12:10-2pm**

**Locations: 930 Schermerhorn and Avery Library**

### **AHIS UN3413 NINETEENTH-CENTURY CRITICISM**

Selected readings in nineteenth-century philosophy, literature and art criticism with emphasis on problems of modernity and aesthetic experience. Texts include work by Diderot, Kant, Coleridge, Hegel, Emerson, Flaubert, Ruskin, Baudelaire, and Nietzsche.

**Professor: J. Crary**

**Credits: 4**

**Day/Time: T 10:10-12pm**

**Location: 832 Schermerhorn**

### **AHIS UN3435 POST-POP: INTERSECTIONS OF CONTEMPORARY ART AND MUSIC**

In the seminal video, *Rock My Religion* (1983-84), the artist Dan Graham posited that Pop art had ceded importance to Pop music, specifically rock and roll. Graham was responding, in part, to the fact that Andy Warhol had collaborated closely with the band the Velvet Underground in the second half of the 1960s—managing them, producing and designing their first LP, and pairing their performances with his films as the multimedia *Exploding Plastic Inevitable*. Since that moment, under the influence of both Warhol and Graham, a number of contemporary artists have engaged seriously with popular music, from rock to punk to hip-hop. This course will examine some of the artists in this lineage, who, from the 1960s to the present day, have incorporated music into their visual art and/or formed bands of their own. Figures covered will include Warhol, Graham, Kim Gordon, Mike Kelley, Jutta Koether, Steven Parrino, Seth Price, Marco Fusinato, Martin Beck, Kehinde Wiley, and Cameron Jamie.

**Professor: B. Joseph**

**Credits: 4 Day/Time: R 2:10-4pm**

**Location: 934 Schermerhorn**

### **AHIS UN3436 ILLEGAL AMERICA**

When Jeanette Ingberman founded the alternative space Exit Art in 1982, the first exhibition she organized was “Illegal America,” a survey of artists whose practices involved deliberately breaking the law. Ingberman stressed that artists who knowingly manipulated illegality did not expect to be defended by claims of art-for-art’s-sake or aesthetic freedom. Rather, they knowingly embraced risk in order to make palpable their vulnerability to larger systems of power. This seminar will take Ingberman’s insight into “illegal” art and apply it more broadly to the various artistic practices that developed in tandem with the alternative space movement of the 1970s. Through the study of both individual artists and collective organizations, the course will connect post-minimalist sculpture, site-specificity, body art, and related tendencies to the rise of neo-liberalism, the unraveling of the social safety net, and protest actions prompted by the increasingly precarious lives of immigrants, women, tenants, and the LGBTQ community.

**Professor: C. Chamberlain**

**Credits: 4**

**Time/Day: TBD**

**Location: TBD**

### **AHIS UN3604 SACRED LANDSCAPES OF JAPAN**

In recent years, the categories of space, place, and landscape have come to occupy an increasingly important position in the study of art and culture. Scholars from a wide range of fields have turned to these categories to re-examine both their traditional subject matter and their own disciplinary traditions. In this seminar, we will begin from the questions raised by this reorientation to examine the concept and representation of sacred space, place, and landscape in Japan. We will consider Japanese landscapes both as the products of Japan’s religious culture and as sites for the further production of cultural and religious meanings. We will look to the ways in which physical landscapes were visually represented and how these images reflect the particular spiritual energy, the religious practices, and the unique history of the site. We will focus, in short, on the forms in which religious worldviews found material expression. Each week we will immerse ourselves in a sacred landscape of Japan, reading about the faith and ritual practices of the site, its history and miraculous origins (engi), and, when possible, the accounts of pilgrims’ experiences. We will then examine how these histories and practices are given visual expression and will try to understand how the images and objects reflect the particular spiritual qualities and traditions of the site and the power they had to inspire and move contemporary audiences.

**Professor: T. Andrei**

**Credits: 4**

**Day/Time: M 2:10-4pm**

**Location: 832 Schermerhorn**

### **AHIS BC3960 SENIOR RESEARCH SEMINAR**

Independent research for the Barnard Art History majors written senior thesis. Students develop and write their senior thesis in consultation with an individual faculty adviser in art history and participate in group meetings scheduled throughout the senior year. Limited to senior art history majors, does not require an application.

**Professor: Rosalyn Deutsche**

**Credits: 3**

**Day/Time: T 6:10-8:00pm**

**Location: 501/2 Diana Center**

### **AHIS BC3969 ART/CRITICISM II**

This course is a seminar on contemporary art criticism written by artists in the post war period. Such criticism differs from academic criticism because it construes art production less as a discrete object of study than as a point of engagement. It also differs from journalistic criticism because it is less obliged to report art market activity and more concerned with polemics. Artists will include Ad Reinhart, Daniel Buren, Helio Oiticica, Juan Downey, Hollis Frampton, Victor Burgin, Jeff Wall, Mike Kelley, Coco Fusco, Maria Eichhorn, Jutta Koether, Melanie Gilligan.

Course limited to 15 students and requires an application for admission. Applications due Thursday, November 9<sup>th</sup>.

**Professor: Nicolas Guagnini**

**Credits: 4**

**Day/Time: T 11:00-12:50pm**

**Location: 501/2 Diana Center**

### **AHIS BC3915 ISLAM AND THE MEDIEVAL WEST: ARTISTIC EXCHANGE, c. 600 - 1500**

This course examines the interaction between the Islamic world and medieval Europe from the perspective of art and architecture, from Late Antiquity and the rise of Islam through the end of the Middle Ages. The encounters this class will stage between these varied cultural traditions are both intersectional and comparative: while attending to borders, exchanges, crossings, and overlaps between medieval Christendom and the series of caliphates, emirates, kingdoms, and political entities that may be loosely categorized under the label “the Islamic world,” this seminar seeks to compare key themes specific to each, chief among them the picturing of divinity and the organization of sacred space, be it the built or the natural environment (e.g., the mosque, the church,

and the Holy Land). After surveying the Late Antique Mediterranean out of which Christianity and, eventually, the Middle Ages grew, the seminar examines the rise and diffusion of Islam. The sacred structures and objects of the two traditions are compared, after which a selection of historical encounters are explored, including the Crusades, trade, and diplomacy, before culminating in Renaissance Italy. The Eastern Mediterranean will serve as a primary area of focus, as will Sicily and especially Spain, with its heady and crucial blend of Muslim and Christian intellectual traditions. In addition to architecture, mosaic, painting, relief sculpture, and decorated books, such media as ivory, rock crystal, metalwork, and textiles will figure prominently. Questions of sanctity, ethnicity, the status of text vs. image, religious practice, cultural specificity, cultural exchange, preciousness, and the translation and circulation of luxury goods will be threaded throughout. Course limited to 15 students and requires an application for admission. Applications due Thursday, November 9<sup>th</sup>.

**Professor: Joseph Ackley**

**Credits: 4**

**Day/Time: T 10:10 – 12:00pm**

**Location: 501/2 Diana Center**

### **AHIS BC3948 JACOB LAWRENCE'S HARLEM**

2017 is the centennial of the birth of the artist Jacob Lawrence, who grew up in Harlem, studied art as a child with some of its leading artists and frequented the cultural institutions established for the community at this time. Along with his famous series of paintings dedicated to Black history, such as *Migration*, and *Toussaint L'Ouverture*, Lawrence made a large number of works recording the places and people of his home, seeking creative means to both document Black experience in this time and place and give it meaning.

In this seminar, we will look at Harlem at Lawrence's eyes through three archives of Harlem at this time: James Vanderzee's street photographs, Aaron Siskind's *Harlem Document*, and Lawrence's paintings of his community. We will study Harlem in the interwar years as a means of understanding what it is these artists chose to record. We will look at the aesthetic debates of the Harlem Renaissance and each artist's biography to investigate how they chose to depict Harlem. The class will combine classroom discussions with excursions to the locations and institutions frequented by these artists as a means of tracing continuities and transformations from that period to the present. The final project for our seminar will be a digital exhibition of select works from these archives. Students will work together to develop the themes and each will create entries on specific works of art. Please note that, while we will be having a digital exhibition workshop in class, students will also need to meet with IMATS staff outside of class time at least once as they conduct the work for this exhibition.

This course is part of Harlem Semester 2017. Course limited to 15 students and requires an application for admission. Applications due Thursday, November 9<sup>th</sup>.

**Professor: Elizabeth Hutchinson**

**Credits: 4**

**Day/Time: M 2:10 – 4:00pm**

**Location: 501/2 Diana Center**

### **AHIS BC3955 FASHION REVOLUTION, INSTAGRAM ART HISTORY**

This seminar launches on Instagram the most radical and influential fashion plates in European history, from the *Journal des Dames et des Modes*. A rare complete set of the *Journal's* revolutionary 1797-1804 plates has recently been rediscovered at the Morgan Library, and digitized. The Morgan has generously allowed us to be the ones to release the plates online. The French Revolution of 1789 promised that women and men could completely reinvent themselves, with the help of a total style transformation. Between 1797 and 1804, after the political crisis of the first revolutionary years and before Napoleon became Emperor, the *Journal des dames et des modes* showed all Europeans how to look, read, and entertain themselves as modern individuals. It rejected the dress rules and materials that had signaled static social rank in favor of mobile self-expression through consumer choice. The change was so radical for women that it was partially reversed after 1804, but for men it endured. Course limited to 15 students and requires an application for admission. Applications due Thursday, November 9<sup>th</sup>.

4 credits

**Professor: Anne Higonnet**

**Day/Time: W 4:10 – 6:00pm**

**Location: 501/2 Diana Center**

### **AHIS BC3983 WAYS OF GRAPHIC DESIGN-ING**

Taking as its starting point the graphic design of John Berger's seminal *Ways of Seeing* (1972), this course will touch upon topics ranging from typography and visual editing, to graphic design history and contemporary artists working with typography. At the same time, it is a writing-focused class that introduces students with a visual art and art historical background to modes of analyzing graphic design. From these different vantage points, the course offers critical, historical, and practical perspectives on a dynamic field. This is a visual arts / art history seminar course. Course limited to 15 students and requires an application for admission.

Applications due Thursday, November 9<sup>th</sup>.

**Professor: Prem Krishnamurthy**

**Credits: 4**

**Day/Time: W 10:10 – 12:00pm (plus lab 12:00-1:00)**

**Location: 402 Diana Center**

### **AHIS BC3984 CURATORIAL POSITIONS 1969 - PRESENT**

Contemporary exhibitions studied through a selection of great shows from roughly 1969 to the present that defined a generation. This course will not offer practical training in curating; rather it will concentrate on the historical context of exhibitions, the theoretical basis for their argument, the criteria for the choice in artists and their work, and exhibitions' internal/external reception. Course limited to 15 students and requires an application for admission. Applications due Thursday, November 9<sup>th</sup>.

**Professor: Valerie Smith**

**Credits: 4**

**Day/Time: TH 10:10 – 12:00pm**

**Location: 308 Diana Center**

### **AHIS BC3990 JAPANESE PRINTS**

*Ukiyo-e*, the "images of the floating world," present a vivid and highly romanticized vision of the dynamic urban culture of Japan during the 17<sup>th</sup> through 19<sup>th</sup> centuries. Considers ways in which these images promoted kabuki theater, glamorized life in the licensed prostitution quarters, and represented sexuality and gender. We will study how print designers and publishers dodged government censorship as they ruthlessly parodied contemporary life, literature, and venerable artistic traditions. Course limited to 15 students and requires an application for admission. Applications due Thursday, November 9<sup>th</sup>.

**Professor: Jonathan Reynolds**

**Credits: 4**

**Day/Time: W 2:10-4:00pm**

**Location: 501/2 Diana Center**

## **UNDERGRADUATE BRIDGE SEMINARS**

Bridge seminars are open to graduate and advanced undergraduate students, and require an application. Undergraduate applications can be submitted to Emily Benjamin in the department office at 826 Schermerhorn Hall. The application form can be found on the [undergraduate planning sheets and forms page](#). Bridge seminars will count as seminar credit for majors.

### **AHIS GU4514 ROMAN COINS AND HISTORY: A HANDS-ON SEMINAR ON AN UNPUBLISHED COLLECTION**

Aimed at advanced undergraduate and graduate students, this course aims to introduce coinage and the study of coins as historical disciplines and to provide a survey of the production and use of coinage in the Roman world from the 3<sup>rd</sup> century BC to the 1<sup>st</sup> century AD, with specific emphasis on the Late Republican coinage. The study of the unpublished R.B. Witschonke Collection, consisting of 3,713 provincial coins mainly dated between 2<sup>nd</sup> century BC and 1<sup>st</sup> century AD, will offer the students a unique opportunity to study hands-on the Roman coinage in the Provincia Asia and its relationship to the political, social and economic history not only of this province, but also of the Empire as whole in the period of time encompassed by the Collection. The best original papers resulting from this research will be included in the forthcoming catalogue of this collection. The students will also have direct access to the world-class numismatic collections at the American Numismatic Collection (over 170,000 Roman and Greek pieces) and to the Olcott collection of Roman coins housed in the RBML in Butler Library (over 3,000 Roman pieces).

**Professor: L. Carbone**

**Credits: 4**

**Day/Time: F 2:10-4pm**

**Location: 934 Schermerhorn Hall**

### **AHIS GU4551 ARTS OF AFRICAN KINGDOMS**

This course will consider five of the major kingdoms from across the continent: Benin, Kongo, Ethiopia, the Cameroon Grassfields kingdoms, and the Akan states. Two-week units on each kingdom will present thematic topics that will allow students to evaluate the relationship between the flourishing of artistic forms and the development of monarchies and hierarchical systems of rulership. They will be able to chart the development of complex iconographical systems in use from ancient to contemporary times, considering the interaction between kingdoms within Africa and throughout the globe. Challenging readings will spur debates about the nature of power, tradition, memory, and museums as they relate to the arts of each of these unique kingdoms.

**Professor: K. Windmuller-Luna**

**Day/Time: T 12:10-2pm**

**Location: 930 Schermerhorn**

### **AHIS GU4566 STREAMS AND MOUNTAINS: THE ART OF LANDSCAPE PAINTING IN CHINA**

This seminar, open to advanced undergraduates and graduate students, will study in depth selected traditions of landscape painting in China and will explore the art historical and sinological methods that allow us to understand one of the great traditions of world art. Among the topics that will receive special attention are the rise of landscape painting and its relation to religious beliefs, the role of imperial patronage, the landscape art of scholar-officials, and the relationship between words and images that dominated landscape painting of the late imperial era. Taking advantage of an exhibition of landscape paintings that will be on view at the Metropolitan Museum of Art during the spring semester, the seminar will make several visits to the museum to view works on display and others in storage through special arrangements with the curators.

**Professors: R. Harrist; D. Greenberg**

**Credits: 4**

**Day/Time: F 2:10-4pm**

**Location: 930 Schermerhorn Hall**

### **AHIS GU4583 THE CRAFT OF IVORY**

Studying the art of ivory in the Middle Ages provides art historians with the wide spectrum about the history of styles and craftsmanship. The relatively huge amount of the surviving material enables us to tell a relatively coherent story about the production of this material. In the focus of this seminar are the products of the so-called medieval Islamic ivories, mainly those produced in the Arab Mediterranean and the Levant. These artifacts are usually datable between the 7th and the 14th centuries. The discussions in the class will concentrate on carved, incised, painted, and wood and ivory intarsia objects as well as on issues concerning trade, availability, meanings, iconographies, patronage, ownerships, as well as the relationship of this material to other substances, such as wood, textiles, metal and precious stones.

**Professor: A. Shalem**

**Credits: 4**

**Day/Time: T 4:10-6pm**

**Location: 930 Schermerhorn**

### **AHIS GU4641 RUSSIAN CONSTRUCTIVISM**

This seminar will introduce students to the history of Russian Constructivism in its interrelationship with the political processes in the Soviet Russia after the Bolshevik Revolution. We will discuss different conceptions of Constructivism, the questions of its origins and terminology, and the problem of its periodization. The course will trace the development of Constructivism from the intense analytical debates at the Moscow Institute of Artistic Culture (INKhUK) over the problem of composition and construction that resulted in the radical laboratory experiments of the INKhUK artists with spatial constructions at the 2nd OBMOKhU exhibition in the spring of 1921, to the abrupt turn of the group to Productivism in 1922. We will discuss how their theoretical debates along with the rapidly changing political situation led to their commitment to creating everyday objects and the utopian goal of shaping people's material lives, and look at the different ways the Constructivists viewed their possible role in the socialist production.

**Professor: M. Ratanova**

**Credits: 4**

**Day/Time: TBD**

**Location: TBD**

### **AHIS GU4648 BUILDING FASCISM**

From entire city landscapes to monuments and walls, fascist regimes have historically held claim to the power of the built environment to construe their ideology. This seminar explores the history of the ways in which material, spatial, and aesthetic forms helped produce the various forms of fascist regimes that determined the political history of the mid-twentieth century across Europe and the Americas, and sets them against the cultural mechanisms devised for their critique. The course will examine the most current literature on the histories of the art, architecture, and technologies that produced the material, aesthetic, and ideological apparatus of fascist dictatorships, its systems of thought and form of social organizations.

**Professor: M. González-Pendás**

**Credits: 4**

**Day/Time: TBD**

**Location: TBD**

## **BARNARD STUDIO COURSES SPRING 2018**

Note: Barnard studio courses are limited to 15 students with instructor's permission. Instructor decides the roster on the first day of class. For further information please contact the Barnard Art History Department at [arthistory@barnard.edu](mailto:arthistory@barnard.edu)

### **AHIS BC2006/8 PAINTING II/IV**

This course will focus on individual and collaborative projects designed to explore the fundamental principles of image making. Students acquire a working knowledge of concepts in contemporary art through class critiques, discussion, and individual meetings with the professor. Reading materials will provide historical and philosophical background to the class assignments. Class projects will range from traditional to experimental and multi-media. Image collections will be discussed in class with an awareness of contemporary image production.

**Professor: Matt Keegan**

**Credits: 3**

**Day/Time: W 2:10-6:00pm**

**Location: Studio 402 Diana Center**

### **AHIS BC3003 SUPERVISED PROJECTS IN PHOTOGRAPHY**

Designed for students to conduct independent projects in photography. Priority for enrollment to the class will be Barnard College students who are enrolling in classes at ICP (International Center of Photography). The cost of ICP will be covered by Barnard College. All of the other students enrolling in the course (CC, GS SOA) will be responsible for their own ICP course expenses.

**Professor: John Miller**

**Credits: 3**

**Day/Time: M 11:00-12:50pm**

**Location: Studio 402 Diana Center**

### **AHIS BC2018 FREESTYLE AND DISPLACEMENT IN CONTEMPORARY ARTPRACTICES**

"Freestyle," the important 2001 exhibition held at the Studio Museum in Harlem in New York, helped usher a generation of artists into public discourse and scrutiny. The exhibition highlighted a cacophony of influences, histories, and art tendencies. The wide array of artworks and approaches to art making that it put on display challenged the art world and questioned conventional thinking about art made by artists of color in the twenty-first century. Taking the "Freestyle" exhibition as a point of departure, this course will explore a series of questions including: How do the after-effects of displacement radically change an artist's way of making art? What kind of impact have contemporary notions of diaspora, migration and exile have on the new art practices? What insights do these new practices and the objects and performances that result from them produce? We will study the visual art practices related to this trajectory and the exhibitions that contextualize them. At the same time, the course will challenge students to experiment and construct artworks from their own subjectivities in ways that intersect with the questions and concepts that arise from the investigation.

**Notes: ATTEND FIRST CLASS FOR INSTRUCTOR PERMISSION**

**Points: 4**

**Day/Time: TBD**

**Instructor: Sharifa Rhodes-Pitts**

### **AHIS BC3999 SENIOR INDEPENDENT VISUAL ARTS PROJECT**

Only open to senior Barnard Art History and Visual Arts Majors and is a Barnard Visual Arts major requirement.

**Professor: John Miller**

**Credits: 4**

**Day/Time: M 5:00-7:00pm**

**Location: Studio 402 Diana Center**

## **BARNARD COLLEGE ART HISTORY DEPARTMENT FACULTY DIRECTORY**

General Office: 500E Diana Center (212) 854-2118

Office Hours: 9:30 - 5:30 Monday – Friday

General Email: <mailto:arthistory@barnard.edu>

Department Administrator: Elisabeth Sher [esher@barnard.edu](mailto:esher@barnard.edu)

### [Joseph Salvatore Ackley, Ph.D \(Institute of Fine Arts, NYU\)](#)

Term Assistant Professor

Professor Ackley teaches Introduction to Art History I in the fall and courses on Medieval and Renaissance art and architecture.

Contact Information:

500J Diana Center

Telephone: 212-854-5039

Email: [jackley@barnard.edu](mailto:jackley@barnard.edu)

### [Alexander Alberro, Ph.D \(Northwestern University\)](#)

Virginia Bloedel Wright Professor of Art History **ON LEAVE SPRING 2018**

Professor Alberro teaches courses in modern art, contemporary art, and the history of photography.

Contact Information:

503C Diana Center

Telephone: (212) 854-0311

Email: [aalberro@barnard.edu](mailto:aalberro@barnard.edu)

### [Rosalyn Deutsche, Ph.D \(CUNY\)](#)

Visiting Professor

Professor Deutsche teaches courses in modern and contemporary art, feminist theory, and urban theory. Contact

Information:

500G Diana Center

Telephone: (212) 854-8485

Email: [deutsche@erols.com](mailto:deutsche@erols.com)

### [Nicolas Guagnini](#)

Adjunct Professor

Professor Guagnini teaches the undergraduate seminar Art Criticism II in the spring semester.

Contact Information:

503A Diana Center  
Email: [nquagnini@barnard.edu](mailto:nquagnini@barnard.edu)

[Anne Higonnet, Ph.D. \(Yale University\)](#)

**ART HISTORY DEPARTMENT CHAIR**

Ann Whitney Olin Professor

Professor Higonnet teaches Introduction to Art History II in the Spring, and courses on the nineteenth century, museums, and the history of the history of art.

Contact Information:

500M Diana Center

Telephone: (212) 854-5050

Email: [ahigonne@barnard.edu](mailto:ahigonne@barnard.edu)

[Elizabeth Hutchinson, Ph.D. \(Stanford University\)](#)

Associate Professor

Professor Hutchinson teaches courses on American visual culture from the colonial period through the early twentieth century. Her classes focus on both fine art and mass culture and trace the material expressions of the diverse populations of North America, including Anglo-Americans, African-Americans and Native Americans.

Contact Information:

500R Diana Center

Telephone: (212) 854-5340

Email: [ehutchin@barnard.edu](mailto:ehutchin@barnard.edu)

[Prem Krishnamurthy \(Yale University\)](#)

Adjunct Professor

Professor Krishnamurthy teaches the AH undergraduate seminar course Ways of Graphic Designing.

Contact Information:

503A Diana Center

Email: [prem@p-exclamation.com](mailto:prem@p-exclamation.com)

[John Miller, M.F.A. \(California Institute of the Arts\)](#)

Professor of Professional Practice in Visual Arts

Professor Miller teaches the seminar Art Criticism, and Supervised Projects in Photography.

Contact Information:

500D Diana Center

Telephone: (212) 854-1697

Email: [jmiller@barnard.edu](mailto:jmiller@barnard.edu)

[Jonathan Reynolds, Ph.D \(Stanford University\)](#)

Professor

Professor Reynolds teaches courses on Japanese art, architecture, and photography from the nineteenth and twentieth centuries.

Contact Information:

500P Diana Center

Telephone: (212) 854-5396

Email: [jmreynol@barnard.edu](mailto:jmreynol@barnard.edu)

Sharifa Rhodes-Pitts (Harvard University)

Adjunct Professor

Professor Rhodes-Pitts teaches the spring 2018 studio course Freestyle.

Contact Information:

503A Diana Center

E-Mail: [mailto:missrhodespitts@gmail.com](mailto:mailto:missrhodespitts@gmail.com)

[Valerie Smith](#)

Adjunct Professor

Professor Smith teaches the undergraduate seminar Curating Exhibitions that Defined a Generation, 1969 to the Present.

Contact Information:

503A Diana Center

Email: [vsmith@barnard.edu](mailto:vsmith@barnard.edu)

[Joan Snitzer, M.F.A. \(Hunter College\)](#)

**DEPARTMENT Co-CHAIR and DIRECTOR of BARNARD VISUAL ARTS PROGRAM**

Senior Lecturer in Visual Arts

Professor Snitzer teaches visual arts and the undergraduate seminar Imagery and Form in the Arts.

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