



BARNARD COLLEGE ART HISTORY DEPARTMENT FALL 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 assist 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

IMPORTANT INFORMATION ON APPLYING FOR LIMITED ENROLLMENT BC AH SEMINARS

Fall 2018 BC AH seminars are limited to 15 students and require an application for admission. Course limited to 15 students and requires an application for admission. Applications due Friday, April 13th at noon. Admitted students will receive an email alert they have a spot in the course. Rosters will also be posted on the 5th fl. Diana Center Art History bulletin board. For further info please contact the office at 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 FALL 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 BC1001 INTRODUCTION TO ART HISTORY

Attempting to offer an introduction to artistic creation on a global scale, this course is team-taught by specialists in a number of different cultural and historical traditions. In the fall semester we will discuss the art of Europe, the Middle East, India, Japan, and China, in periods ranging from the Paleolithic to the Renaissance. Museum trips are an integral part of the course. Note students must sign up for a weekly discussion section
4 credits

Professor: Greg Bryda
Day/Time: MW 2:40 - 3:55pm
Location: 304 Barnard Hall
Points: 3

AHIS UN2108 GREEK ART AND ARCHITECTURE

Introduction to the art and architecture of the Greek world during the archaic, classical, and Hellenistic periods (11th - 1st centuries B.C.E.).

Professor: I. Mylonopoulos
Day/Time: M/W 10:10-11:25
Location: 612 Schermerhorn
Points: 3

AHIS UN2400 NINETEENTH CENTURY ART

The course examines selected topics in the history of European painting from the 1780s to 1900. It will explore a range of aesthetic, cultural and social issues through the work of major figures from David, Goya, and Turner to Manet, Seurat and Cezanne. This is a no laptop, no e-device course. Discussion section required.

Professor: J. Crary
Day/Time: M/W 4:10-5:25
Location: 612 Schermerhorn
Points: 3

AHIS UN2411 HISTORIES OF PHOTOGRAPHY

Few media have shaped the course of modernity more powerfully than photography. Law, science, journalism, criminology, urban planning, and entertainment are but a handful of the fields remade by the introduction of photography. More ambivalent has been photography's relationship to art. Once relegated to the margins, photographic practices now occupy the center of much artistic production. This course will not attempt a comprehensive survey of the medium. Rather, we will trace central developments through a series of case studies from photography's nineteenth century birth to its current, digital afterlife. We will cover seminal movements and figures as well as more obscure practices and discourses. Particular attention will be paid to the theoretical and methodological questions concerning the medium.

Professor: N. Elcott
Day/Time: T/R 10:10-11:25
Location: 612 Schermerhorn
Points: 3

AHIS UN2420 ART IN BRITAIN: HOLBEIN TO SHONIBARE

This course will examine the history of art in Britain from the early sixteenth century to present. Students will be introduced to major artists, works, and media, as well as to key themes in the art historical scholarship. Topics will include: portraiture, politics, and power; landscape and national identity; print culture, graphic satire, and caricature; the relationship between image and text; and the visual culture of slavery, trade, and empire.

Professor: M. Gamer
Day/Time: T/R 4:10-5:25
Location: 832 Schermerhorn
Points: 3

UN2505 ARCHITECTURAL HISTORIES OF COLONIALISM AND HUMANITARIANISM

(art history/architecture cross registration course- will count for Art History Major credit)

This course examines colonialism and humanitarianism as objects of architectural history. We will use architecture and its histories as a set of tools with which to rethink colonialism and humanitarianism in relation to each other. We will also use the linked problems of humanitarianism and colonialism to rethink architectural history. In this course, we will study perspectives from Africa and Asia, refugee camps and detainment centers, colonial expositions and museums, and United Nations administrative headquarters and field sites.

Professor: Anooradha Iyer Siddiqi

Day/Time: TR 1:10pm-2:25pm

Location: TBD

Points: 3

AHUM UN2802 ARTS OF ISLAM: REALIGNMENTS OF EMPIRE AND STATE (CIRCA 1000-1400)

This introductory survey course, open to both undergraduates and graduates, examines a broad spectrum of artistic and architectural developments across the Islamic World (Spain, North Africa, Middle East and Central Asia) encompassing crucial political and territorial shifts that occurred in the late medieval period. Looking inward and outward, these shifts not only created new realities of empire and state, but also realigned engagements between a variety of Muslim societies with both European, African and Asian steppe cultures, leading to new forms that articulate shifts in religious, political, intellectual and social practices. Through examining a series of test cases in within a mainly chronological narrative, the course will cultivate clear visual analysis within particular cultural and material contexts. It will also develop experience with reading a variety of secondary and primary source materials in translation. *This course is the second part of the series "Arts of Islam" and can be taken separately for credit.* Discussion section required. CC/GS/SEAS: Partial fulfillment of Global Core Requirement.

Professor: A. Shalem

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

Location: 612 Schermerhorn

Points: 3

AHUM UN2901 MASTERPIECES OF INDIAN ART AND ARCHITECTURE

Introduction to 2000 years of art on the Indian subcontinent. The course covers the early art of Buddhism, rock-cut architecture of the Buddhists and Hindus, the development of the Hindu temple, Mughal and Rajput painting and architecture, art of the colonial period, and the emergence of the Modern. Discussion section required. CC/GS/SEAS: Partial fulfillment of Global Core requirement.

Professor: V. Dehejia

Day/Time: T/R 2:40-3:40

Location: 612 Schermerhorn

Points: 3

UN3120 CITY, LANDSCAPE, & ECOLOGY

City, Landscape, Ecology is a thematically driven course which examines issues and polemics related to landscape, land settlement and ecology over the past two centuries. The course is made up of discussion sessions and lectures. The purpose is to better understand the role that territorial and ecological organization plays in the construction of social practices, human subjectivities, and technologies of power. (art history/architecture cross registration course- will count for Art History Major credit)

Professor: Ralph Ghoche

Day/Time: TR 4:10pm-5:25pm

Location: TBD

Points: 3

AHIS BC3642 NORTH AMERICAN ART AND CULTURE

North American Art and Culture provides an introduction to the painting, sculpture, photography, graphic art and decorative arts of North America, primarily the United States, from the Colonial Period until World War II, produced by artists from a variety of cultural backgrounds. Beginning with imagery of contact and conquest throughout the continent, the course will go on to trace visual culture's contribution to the conceptualization of an American national identity in the during the Federal and Antebellum periods, the Civil War, Reconstruction and the Gilded Age, and the early twentieth century.

Professor: Elizabeth Hutchinson

Time/Day: Tuesday/Thursday 2:40-3:55

Location: TBD

Points: 3

UNDERGRADUATE BRIDGE LECTURES

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

AHIS GU4011 ART AND ARCHAEOLOGY OF MESOPOTAMIA

Introduction to the art and architecture of Mesopotamia beginning with the establishment of the first cities in the fourth millennium B.C.E. through the fall of Babylon to Alexander of Macedon in the fourth century B.C.E. Focus on the distinctive concepts and uses of art in the Assyro-Babylonian tradition.

Professor: Zainab Bahrani

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

Location: 612 Schermerhorn
Points: 3

AHIS GU4021 MEDIEVAL ART I: FROM LATE ANTIQUITY TO THE END OF THE BYZANTINE EMPIRE

This lecture course, open to both advanced undergraduates and graduate students, offers a comprehensive chronological survey of the most important monuments of Late Antique and Byzantine art, spanning from the earliest surviving traces of Christian art and architecture in the city of Rome and the eastern provinces of the Late Roman Empire (Dura Europos) to the art and architecture of the Late Byzantine Empire. Topics of special interest will include the formation of Christian art and culture in the world of Late Antiquity, the relationship between imperial self-representation and urban design in the city of Constantinople, the theology and function of religious images in Byzantine society before and after the iconoclast controversy, the development of Byzantine church architecture and its function as a liturgical space, the production and use of liturgical books, sacred vessels, and the question of cross-cultural relations between the Byzantine Empire and Western Europe. This course is open to all undergraduate and graduate students without prerequisites. Discussion section required for undergraduates only.

Professor: Holder Klein
Time/Day: M/W 1:10-2:25
Location: 612 Schermerhorn
Points: 3

UNDERGRADUATE SEMINARS

Fall 2018 BC AH seminars are limited to 15 students and require an application for admission. Course limited to 15 students and requires an application for admission. Applications due Friday, April 13th at noon. Admitted students will receive an email alert they have a spot in the course. Rosters will also be posted on the 5th fl. Diana Center Art History bulletin board. For further info please contact the office at arthistory@barnard.edu. To download an application, visit the BC AH website at <https://arthistory.barnard.edu/departement-art-history>

Columbia art history seminars also require an application. See links for applications.

AHIS UN3103 ROMAN VILLAS: THE ART AND ARCHITECTURE

The villa—the countryside residence that Roman aristocrats used both for running landed estates and as a leisure retreat from city life—is one of the most characteristic features of the ancient classical world. From the late Republic on, it was the locus where a new and distinctive lifestyle was developed. The seminar is designed to introduce students to the main aspects of the architecture and figural decoration of Roman villas by focusing on well known examples from the Vesuvian area.

Professor: Francesco de Angelis
Day/Time: T 6:10pm-8:00pm
Location: TBD
Points: 4

Link to CU AH application form: [‘Roman Villas: The Art and Architecture of an Ancient Lifestyle’ seminar application form.](#)

AHIS UN3313 WOMEN PAINTERS IN EUROPE, 1500-1750

Histories of European Renaissance and Baroque art once narrated a story involving almost only male actors: it was men who made the period's paintings and sculptures, men who purchased them, and men who left their views on art for posterity. That characterization of the field is no longer quite so true, and one of the most significant changes in the field is that female painters now feature in every survey of the period. The aim of this course is to look comparatively at the painterly works produced by women across the early modern period and at the way those pictures have been treated in the scholarly literature from the last several decades.

Professor: Michael Cole
Day/Time: Wednesday 2:10-4pm
Location: 934 Schermerhorn
Points: 4

Link to CU AH application form: [‘Women Painters in Europe, 1500-1750’ seminar application form.](#)

AHIS UN3444 REFLEXIVITY IN ART AND FILM

This seminar will explore a range of individual works of Western art from the 16th century to late 20th century in which the tension between illusionism and reflexivity is foregrounded. It will focus on well-known paintings and films in which forms of realism and verisimilitude coexist with features that affirm the artificial or fictive nature of the work or which dramatize the material, social and ideological conditions of the work's construction. Topics will include art by Durer, Holbein, Velazquez, Watteau, Courbet, Morisot, Vertov, Deren, Godard, Varda, Hitchcock and others. Readings will include texts by Auerbach, Gombrich, Brecht, Jameson, Barthes, Didi-Huberman, Bazin, Lukacs, Mulvey, and Daney.

Professor: Jonathan Crary
Time/Day: Tuesday 10:10-12
Location: 930 Schermerhorn
Points: 4

Link to CU AH application form: [‘Reflexivity in Art and Film’ seminar application form.](#)

Course No TBD

NEW ICP SEMINAR - LENS-BASED MEDIA EXHIBITIONS: THE POLITICAL MOMENT.

Organized around field trips to 5 fall exhibitions, this seminar studies the current moment in exhibition history. What does it mean to curate, experience, and critique mechanically made images in a charged political atmosphere, challenged by “alternative facts” and the proliferation of different lens-based media?

Professor: JOANNA LEHAN

Day/Time: TBD

Location: TBD

Points: 4

AHIS BC3949 ART OF WITNESS: MEMORIALS

Examines aesthetic responses to collective historical traumas, such as slavery, the Holocaust, the bombing of Hiroshima, AIDS, homelessness, immigration, and the recent attack on the World Trade Center. Studies theories about trauma, memory, and representation. Explores debates about the function and form of memorials.

Day/Time: W 11:00am-12:50pm

Instructor: Rosalyn Deutsche

Points: 4

AHIS BC3959 SENIOR RESEARCH SEMINAR

Independent research for the 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.

3 credits

Professor: Rosalyn Deutsche

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

Location: TBD Diana Center

Points: 4

AHIS BC3970 METHODS AND THEORIES OF ART HISTORY (SECTION 001)

Introduction to critical writings that have shaped histories of art, including texts on iconography and iconology, the psychology of perception, psychoanalysis, social history, feminism and gender studies, structuralism, semiotics, and post-structuralism. Course is limited to senior art history majors.

4 credits

Professor: Elizabeth Hutchinson

Day/Time: Thursday 11:00-12:50pm

Location: TBD Diana Center

Points: 4

AHIS BC3970 METHODS AND THEORIES OF ART HISTORY (SECTION 002)

Introduction to critical writings that have shaped histories of art, including texts on iconography and iconology, the psychology of perception, psychoanalysis, social history, feminism and gender studies, structuralism, semiotics, and post-structuralism. Course is limited to senior art history majors.

4 credits

Professor: Jonathan Reynolds

Day/Time: Tuesday 2:10-4:00pm

Location: TBD Diana Center

Points: 4

AHIS BC3865 PARIS, CAPITAL OF THE 19TH CENTURY

The Impressionist painting movement was committed to the representation of modern life. What did modern life mean to the Impressionists, and how did they represent it? How did Impressionist paintings interpret mid-nineteenth-century ideas about empirical observation, the re-design of Paris, urban spectacles, fashion, and the new reproducible media of their moment? Each student will choose one painting in the Met collection on which to give two presentations and write a final paper. Through close visual analysis, students will put their painting in its historical context, using comparisons with other works of art, as well as both primary and secondary sources included in the assigned reading.

Professor: Anne Higonnet
Date/Time: M 11:00-12:50
Location: TBD Diana Center
Points: 4

AHIS BC3968 ART/CRITICISM I

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. Art /Criticism I will trace the course of these developments by examining the art and writing of one artist each week. These will include Brian O'Doherty/Patrick Ireland, Allan Kaprow, Robert Morris, Yvonne Rainer, Robert Smithson, Art & Language, Dan Graham, Adrian Piper, Mary Kelly, Martha Rosler, Judith Barry and Andrea Fraser. We will consider theoretical and practical implications of each artist's oeuvre.

Professor: John Miller
Day/Time: Tuesday 11:00-12:50pm
Location: TBD Diana Center
Points: 4

UNDERGRADUATE BRIDGE SEMINARS

Bridge seminars are open to graduate and advanced undergraduate students.

AHIS GU4531 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. The seminar will reconsider the singularity of Tintoretto's processes of creation 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.

Professor: D. Bodart
Time/Day: R 10:10-12
Location: 930 Schermerhorn
Points: 4
Link to CU AH application form: [‘Tintoretto – 500 Years’ seminar application form.](#)

AHIS GU4646 FOUCAULT AND THE ARTS

Michel Foucault was a great historian and critic who helped change the ways research and criticism are done today – a new ‘archivist’. At the same time, he was a philosopher. His research and criticism formed part of an attempt to work out a new picture of what it is to think, and think critically, in relation to Knowledge, Power, and Processes of Subjectivization. What was this picture of thought? How did the arts, in particular the visual arts, figure in it? How might they in turn give a new image of Foucault's kind of critical thinking for us today? In this course, we explore these questions, in the company of Deleuze, Agamben, Rancière and others thinkers and in relation to questions of media, document and archive in the current ‘regime of information’. The seminar is open to students in all disciplines concerned with these issues.

Professor: J. Rajchman
Time/Day: R 2:10-4,
Location: 934 Schermerhorn
Points: 4
Link to CU AH application form: [‘Foucault and the Arts’ seminar application form.](#)

AHIS GU4676 A HISTORY OF CHINESE ART IN TEN OBJECTS FROM THE MET

Course Description to Come

Professor: R. Harrist
Time/Day: M 2:10-4
Location: 934 Schermerhorn and Met Museum
Points: 4
Link to CU AH application form: [‘A History of Chinese Art in Ten Objects...’ seminar application form.](#)

AHIS GU4747 ARCHITECTURE AND EMPIRE IN THE NINETEENTH CENTURY

This course revisits some of the key moments in the European architecture of the nineteenth century with the goal of understanding the relationship between these developments and a global modernity shaped by old and new empires. In doing so, it assumes a particular methodological stance. Rather than attempting to be geographically comprehensive, it focusses on the interdependencies between Europe and its colonies; instead of being strictly chronological, it is arranged around a constellation of themes that are explored through a handful of projects and texts. Reading of primary texts is a crucial part of the course. Students will have the opportunity to hone their critical skills by reading, writing, and conducting research toward a final paper.

Professor: Z. Celik

Time/Day: R 10:10-12

Location: 934 Schermerhorn

Points: 4

Link to CU AH application form: ['Architecture and Empire in the Nineteenth Century' seminar application form.](#)

BARNARD STUDIO COURSES FALL 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

AHIS BC2001 DRAWING STUDIO

Drawing is a foundation for all other forms of visual art. This studio course is primarily a workshop augmented by home assignments, visiting artist lectures and museum/gallery visits. This class is open to all students from introductory to more advanced levels. The semester is divided into two sections: (1) Perspective and (2) The Body. Starting with perspective, the goal is to explore the history and contemporary importance of this

form; then shift to the body, where the goal is to build a visual language that records the human form in space and in time. This course uses the practice of drawings as a tool to interrogate the meaning of observation in the practice of art.

3 credits

Professor: TBD

Day/Time: TBD

Location: Studio 402 Diana Center

AHIS BC2005/7 PAINTING I/III

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.

3 credits

Professor: Joan Snitzer

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

Location: Studio 402 Diana Center

AHIS BC2015 SYNTHESIS: AN APPROACH TO MIXED-MEDIA ART

Synthesis: the composition, combination or transformation of parts or elements to form a whole. This studio course will explore the unique position of combining various mediums and techniques in the visual arts platform. What does it mean to use principles of drawing in the making of a photograph? Why explore sculptural forms through the materiality of painting? The course will look closely at a select group of contemporary artists who move fluidly through various forms and modes of working. The course consists of the following key areas: material, form, concept, intersection and synthesis. Throughout the studio course, students will address conceptual, formal and process-oriented issues related to working across mediums in the visual arts.

3 credits

Professor: TBD

Day/Time: TBD

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.

3 credits

Professor: John Miller

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

Location: Studio 402 Diana Center

AHIS BC3530 ADVANCED STUDIO

An interpretive study of the theoretical and critical issues in visual art. Projects that are modeled after major movements in contemporary art will be executed in the studio. Each student develops an original body of artwork and participates in group discussions of the assigned readings.

3 credits

Professor: Joan Snitzer

Day/Time: M 2:10-6:00pm

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

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

Alexander Alberro, Ph.D (Northwestern University)

Virginia Bloedel Wright Professor of Art History

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

Gregory Bryda, Ph.D (Yale University)

Assistant Professor

Bryda teaches courses in Medieval Art. Byrda also teaches the fall art history survey course, Intro to Art History I.

Contact Information:

500J Diana Center

Telephone: (212) 851-2958

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

Anne Higonnet, Ph.D. (Yale University)

BARNARD ART HISTORY DEPARTMENT CHAIR

Anne Whitney Olin Professor

Professor Higonnet teaches courses on the nineteenth century, on museums, and on the history of the history of art. Higonnet also teaches the spring art history survey course, Intro to Art History II.

Contact Information:

500M Diana Center

Telephone: (212) 854-5050

Email: 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:

500L Diana Center

Telephone: (212) 854-5340

Email: ehutchin@barnard.edu

John Miller, M.F.A. (California Institute of the Arts)

Professor of Professional Practice

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

Jonathan Reynolds, Ph.D (Stanford University)

Professor

Professor Reynolds teaches Japanese architecture of the late nineteenth and twentieth-centuries.

Contact Information:

500P Diana Center

Telephone: (212) 854-5396

Email: jmreynol@barnard.edu

Joan Snitzer, M.F.A. (Hunter College)

DIRECTOR, BARNARD VISUAL ARTS PROGRAM and DEPARTMENT Co-CHAIR

Senior Lecturer

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

Contact Information:

500C Diana Center

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