

BARNARD ART HISTORY GUIDE TO SPRING 2025 COURSES

All course information listed below is subject to change. Please visit the [CU Directory of Classes](#) and [Vergil](#) for the most up-to-date course information, including day, time, and location assignments.

UNDERGRADUATE LECTURES

AHIS BC1002 INTRODUCTION TO THE HISTORY OF ART II (Barnard Course)

D. Biczel

M/W 2:40-3:55, location tbc, 4 credits. 1 hour weekly TA discussion sections to be arranged.

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 approximately 100 works of art. Visits to New York museums and discussions sections are crucial parts of the course. 1 hour discussion section required.

AHIS UN2129 Before Rome: The Art and Architecture of Italy's Peoples in the First Millennium BCE (Columbia Course)

F. de Angelis

M/W 4:10-5:25, location tbc, 3 credits

This course explores the rich artistic traditions of the peoples living in Italy—the Etruscans, Italics, Greeks, Celts—from their emergence in the early first millennium BCE to their eventual absorption within the system of “Roman” art. While the arts of Etruria will form the backbone of the course, its conceptual focus will be on the densely entangled web that connected the diverse visual landscapes and creative practices of the Italian peninsula both to each other and to external centers of artistic production, from Cyprus and Carthage to Syria and the cultures of northern Europe. In addition to intercultural connectivity—imports and exports, convergences and divergences, parallels and unique features—special attention will be paid to the socio-political and religious dimensions of art and architecture. Both iconic and non-canonical objects will be examined, ranging from furniture and weaponry to anatomical votives and mythological painting. This lecture is the first in a three-year cycle that also includes “Roman Art and Architecture” and “Rome Beyond Rome.”

AHIS UN2309 Early Modern Architecture, 1550–1799 (Columbia Course)

E. Pistis

T/R 6:10-7:25, location tbc, 3 credits

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.

AHIS UN2311 Baroque Imperial Spain (Columbia Course)

D. Bodart

T/R 10:10-11:25, location tbc, 3 credits

The course will survey Baroque art in Hapsburg Spain, considered in the wide geographical context of the extended and dispersed dominions of the

different crowns of the Spanish monarchy, which connected the Iberian Peninsula with Italy, Flanders and the New World. It will concern visual art in its various media, mainly painting, sculpture and architecture, but also tapestries, prints, armor, goldsmithery and ephemeral decoration, among others. Works of the main artists of the period will be introduced and analyzed, giving attention to the historical and cultural context of their production and reception. The course will particularly focus on the movement of artists, works and models within the Spanish Hapsburg territories, in order to understand to what extent visual arts contributed to shaping the political identity of this culturally composite empire.

AHIS UN2409 Nineteenth Century Architecture (Columbia Course)

Z. Celik Alexander

M/W 1:10-2:25, location tbc, 4 Credits. 1 hour weekly TA discussion sections to be arranged.

This course revisits some of the key moments in the 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 sources from the period under examination 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. Discussion section required.

AHIS UN2425 Visual Activism (Columbia Course)

J. Bryan-Wilson

T/R 2:40-3:55, location tbc, 4 Credits

How has visual culture played a role within the social movements of the last several decades, such as #BlackLivesMatter and Extinction Rebellion? How, we might ask, is activism made visible; how does it erupt (or disappear) with collective fields of vision? Drawing upon Black South African queer photographer Zanele Muholi's term "visual activism" as a flexible rubric that encompasses both formal practices and political strategies, this lecture class interrogates contemporary visual cultures of dissent, resistance, and protest as they span a range of ideological positions. We will examine recent developments in and around recent intersections of art and politics from around the world, looking closely at performances, photographs, feminist dances, graffiti, murals, street art, posters, pussy hats, and graphic interventions, with a special focus on tactics of illegibility and encodedness. Topics include visual responses to structural racism, global climate change, indigenous land rights, state violence, gentrification, forced migration, and queer/trans issues. Discussion section required.

AHUM UN2604 Arts of China, Japan, and Korea (Columbia Course)

3 Credits

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.

Section 001

T/R 2:40-3:55, location tbc

Y. Seo

Section 002

M/W 1:10-2:25, location tbc

Y. Li

AHIS UN2702 Pre-Columbian Art and Architecture (Columbia Course)

L. Trever

M/W 10:10-11:25, location tbc, 3 Credits

The Western Hemisphere was a setting for outstanding accomplishments in the visual arts for millennia before Europeans set foot in the so-called “New World.” This course explores the early indigenous artistic traditions of what is now Latin America, from early monuments of the formative periods (e.g. Olmec and Chavin), through acclaimed eras of aesthetic and technological achievement (e.g. Maya and Moche), to the later Inca and Aztec imperial periods. Our subject will encompass diverse genre including painting and sculpture, textiles and metalwork, architecture and performance. Attention will focus on the two cultural areas that traditionally have received the most attention from researchers: Mesoamerica (including what is today Mexico, Guatemala, Belize, El Salvador, and Honduras) and the Central Andes (including Ecuador, Peru, and Bolivia). We will also critically consider the drawing of those boundaries—both spatial and temporal—that have defined “Pre-Columbian” art history to date. More than a survey of periods, styles, and monuments, we will critically assess the varieties of evidence—archaeological, epigraphic, historical, ethnographic, and scientific—available for interpretations of ancient Latin American art and culture.

AHIS UN2*** Mediterranean Artistic Interactions (Columbia Course)

A. Shalem

M/W 2:40-3:55, location tbc

AHIS BC2355 Apocalypse (Barnard Course)

G. Bryda

M/W 4:10-5:25, location tbc, 4 Credits

This lecture course explores how art and architecture responded to changing attitudes toward death, the afterlife, and the end of the world over the course of the European Middle Ages, from early Christian Rome to the dawn of the Protestant Reformation in Germany. Medieval illustrations of the Book of Revelation in New York collections will play a central role in discussions of plague, rapture, and “eschatology”—or concerns over the fate of the soul at the end of time. We will analyze the visual culture associated with ordinary people preparing for their own death and the deaths of loved ones, saints and Biblical figures whose triumph in death served as exemplars for the living, and institutional and individual anxieties over humankind’s destiny on Judgment Day. Artworks under consideration will encompass various media and contexts, including monumental architecture and architectural relief sculpture, tomb sculpture, wall painting, manuscript painting, reliquaries, and altarpieces. The course satisfies the major requirement’s historical period of 400-1400. Note course requires 1 hour weekly TA discussion sections to be arranged.

AHIS BC3673 History of Photography (Barnard Course)

A. Alberro

T/R 2:40-3:55, location tbc, 4 Credits

This course will survey selected social, cultural and aesthetic or technical developments in the history of photography, from the emergence of the medium in the 1820s and 30s through to the present day. Rather than attempt comprehensively to review every aspect of photography and its legacies in the nineteenth, twentieth and twenty-first centuries, the course will instead trace significant developments through a series of case studies. Some of the latter will focus on individuals, genres or movements, and others on various discourses of the photographic image. Particular attention will be placed on methodological and theoretical concerns pertaining to the medium. 1 hour discussion section required.

BRIDGE LECTURES

Bridge lectures are advanced lectures open to undergraduate and graduate students.

AHIS GU4089 Native American Art (Barnard Course)

Instructor: E. Hutchinson

T/R 4:10-5:25, location tbc, 4 Credits

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.

UNDERGRADUATE SEMINARS

ALL SEMINARS REQUIRE AN APPLICATION DUE at 5pm on NOVEMBER 14th. To receive full consideration for admission to a seminar courses, you must submit an application by 5pm on 11/14. If you are accepted into a seminar, you must register online for the course's waitlist during the upcoming early registration period. For further information on the protocols and registering for Art History seminars, visit the [BC AH website](#).

AHIS UN3105 Sacred Spaces and Divine Images Transformed: The Middle East during the Roman Period (Columbia Course)

B. Fowlkes Childs

T 6:10-8, location tbd, 4 credits

This seminar will explore the profound transformation of art and architecture connected to the religious practices of both polytheists and monotheists that occurred across the Middle East when much of the region was under Roman rule. Sacred spaces we will focus on include the Temples of Bel and Baalshamin at Palmyra (destroyed in 2015) and Jupiter Heliopolitanus at Baalbek, the recently discovered synagogues at Migdal (Magdala), and the temples, housechurch, and synagogue at Dura-Europos. We will delve into topics such as possible cult continuity between the Iron Age and the Hellenistic and Roman periods, the creation of new deities, the roles of priests, aniconism and figural sculpture, and the construction and adornment of buildings to meet the specific needs of the cults of various deities, Judaism, and Christianity. We will explore and challenge traditional categories such as "Roman" and "provincial" art/architecture. Key questions to consider include the following: how were individuals/communities' personal, civic, and religious identities expressed in art/architecture that was influenced by interaction with Roman culture broadly, but also highly localized? [Sacred Spaces and Divine Images Transformed: The Middle East during the Roman Period application form](#)

AHIS UN3318 Books and Architecture (Columbia Course)

E. Pistis

R 2:10-4, location tbd, 4 credits

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.

[Books and Architecture application form](#)

AHIS UN3402 Introduction to Design History (Columbia Course)

H. Pivo

W 10:10-12, location tbd, 4 credits

This course offers an introduction to the history of design from the eighteenth century through the twenty-first century, with emphasis placed on the twentieth century. Attention will be paid to a wide range of design specializations, including industrial design and product design, fashion and textile design, automotive design, and graphic design. Proceeding in roughly chronological order, it will explore key themes in the history of design, including

matters of taste and etiquette, social reform, the production of value, design education, branding and marketing, and recent trends in sustainable, speculative, and digital design. The course also considers the relationship between design and other modes of material production, including architecture, fine art, and craft.

[Introduction to Design History application form](#)

AHIS UN3410 Approaches to Contemporary Art (Columbia Course)

B. Joseph

W 2:10-4, location tbd, 4 credits

This course examines the critical approaches to contemporary art from the 1970s to the present. It will address a range of historical and theoretical issues around the notion of "the contemporary" (e.g. globalization, participation, relational art, decolonization, Afrotropes, and artists publications) as it has developed in the era after the postmodernism of the 1970s and 1980s.

[Approaches to Contemporary Art application form](#)

AHIS UN3429 American Architecture: Skyscrapers & Urbanism (Columbia Course)

C. Willis

T 12:10-2, location tbd, 4 credits

This course will examine the distinctly American invention of the building type the "skyscraper" and its evolution and impact from the 1870s to today. We will approach the subject through a range of lenses – historiographical, critical, and methodological – exploring tall buildings and their history as objects of design, products of technology, sites of construction, investments in real estate, and places of work and residence. Throughout, the urban dimension will be key in our critical analysis. Classroom sessions, for the most part, will be organized as lectures and discussions of assigned readings. There will also be sessions outside the classroom, including a visit to the drawing collection of Avery Architectural & Fine Arts Library and to The Skyscraper Museum, as well as a walking tour of Midtown Manhattan.

[American Architecture: Skyscrapers & Urbanism application form](#)

AHIS UN3438 Land and Landscape (Columbia Course)

Z. Celik Alexander

T 4:10-6, location tbd, 4 credits

How did land—a primary source of economic value—become separated from landscape—an object of aesthetic enjoyment—in Europe? This course examines the moment between the early eighteenth and the late nineteenth centuries when the physical and conceptual demarcations of land from landscape coincided with the emergence of political economic discourses, on the one hand, and the formulation of aesthetics as a separate branch of philosophical inquiry, on the other. Re-examining well-known moments in landscape history, the course aims to ask: What does a global modernity fueled as much by agriculturalization as by industrialization look like? How can this theoretical recalibration help construct new historical ontologies of such key concepts as nature, culture, and environment? What might this examination reveal about the vexed relationship between politics and aesthetics? And what are the historical interdependencies between economic value and aesthetic value? [Land and Landscape application form](#)

AHIS UN3791 Epic India: The Rama Story in Visual Art (Columbia Course)

S. Kaligotla

T 10:10-12, location tbd, 4 Credits

The epic story of Rama (Ramayana) is one of the most influential tales of the Indian subcontinent. It has been told and experienced in a stunning range of media across time and space: from epic verse and lyric poetry to painting, narrative sculpture, film, graphic novels, and puppet theater. While Valmiki's Sanskrit Ramayana of ca. 500 BCE is acknowledged as the first, writers have recounted the tale in the polyglot array of Indic languages, from Kashmiri to Telugu, and infused it with the values and interests of their own time and place. The story's flexibility and capaciousness has encouraged social contestation and given voice to the concerns of disenfranchised social groups, including women and Dalits. This seminar will examine a generous array

of South Asia's visual Ramayana traditions from the ancient to the modern, encompassing temple relief sculpture, painted courtly manuscripts, and comic book and film Ramayanas. Reading a selection of primary texts alongside we consider this tale's immense capacity to represent the gamut of human experience, both private and public, and its continued resonance for artists, writers, performers, and their publics. [Epic India: The Rama Story in Visual Art application form](#)

AHIS BC3861 Memory and Democracy in Latin American Art (Barnard Course)

Dorota Biczal

Day/Time: Wednesday 2:10-4pm, location tbd, 4 Credits

This course examines the roles of various forms of artistic production in the ongoing struggles over historical memory and constitution (or reconstitution) of democracy in Latin America in the wake of brutal dictatorships and internal conflicts of the last 60 years, as well as the most recent authoritarian turns in the region. Through a country-based selection of case studies—from Mexico, through Brazil, Argentina, and Chile, to Peru and Colombia—we will examine practices that range from grassroots “artivism” and public-site interventions, through sanctioned and unsanctioned memorials and monuments, to official memory museums and “places of reconciliation.” We will consider how different artistic practices engage and mobilize different modes of memory—collective, official, public, counter, and living—and to what ends, and why. We will also think about *longue durée* (that is, “long duration” as per the French historian Fernand Braudel) effects of the Spanish conquest, European colonialism, and elite nation-state formation, and their impacts on the contemporary battles over human rights, social justice, belonging, and citizenship. In addition to readings, class materials will include film, both documentary and fictional, providing an expanded insight into how different cultural forms shape and intervene into memory and history formation, and how those, in turn, constitute the imaginary and limits of “democracy.” [Memory and Democracy in Latin American Art application form](#)

AHIS BC3864 Signals: Networks, Publics, and Performance (Barnard Course)

Piper Marshall

Day/Time: Thursday 10:10-12pm, location tbd, 4 Credits

This course explores the pirating, transformation, and circulation of media from the 1960s to the present. It examines the ways that media artists question public participation, democratic commitment, and collective memory. During the 1960s in the United States and abroad, the promise of networked communication prompted a consideration of global connectivity that brought artists and artworks outside of the gallery into the public sphere. Artists, often activists, explored the dissemination of information, and they commandeered messaging. Many of these artists positioned their output against mainstream media, while other artists seized existing media streams with the aim, optimistically, to alter them. Case studies include Stan VanDerBeek, Dara Birnbaum, Black Audio Collective, Tiffany Sia, Sondra Perry, and CAMP. This course brings together seminar discussions, the practice of making, and the hosting of practitioners; it is designed to offer students an introduction to various aspects of media as it is crafted and curated within and without museum environments.

[Signals: Networks, Publics, and Performance application form](#)

AHIS BC3877 British Portraits: Identity, Empire, and the Museum (Barnard Course)

A. Eaker

M 10:10-12, location tbd, 4 Credits

This course explores the making, cultural significance, and display of British portraiture from the end of the seventeenth to the early nineteenth century. It explores how portraits engaged with questions of class, race, gender, and empire during an era of rapid historical and cultural transformation, as well as the subsequent collecting and exhibition of British portraits within the post-colonial context of American museums. Taught through a combination of seminar discussions and excursions to New York museums, this course is also designed to give students an introduction to various aspects of curatorial practice and to professional writing within a museum setting.

[British Portraits: Identity, Empire, and the Museum application form](#)

AHIS BC3976 Japanese Photography (Barnard Course)

J. Reynolds

W 2:10-4, location tbc, 4 Credits

This course will examine the history of Japanese photography from the middle of the 19th century to the present. The class will be organized both chronologically and thematically. Throughout its history, photography has been an especially powerful medium for addressing the most challenging issues facing Japanese society. Among the topics under discussion will be: tourist photography and the representation of women within that genre in the late 19th century, the politics of propaganda photography, the construction of Japanese cultural identity through the representation of "tradition" in photography, and the interest in marginalized urban subcultures in the photography of the 1960s and 1970s. Although the course will be focused on Japan, the class will read from the literature on photography elsewhere in order to situate Japanese work within a broader context. There are no prerequisites. However, prior coursework in the history of photography and or modern Japanese history is highly recommended.

[Japanese Photography application form](#)

BRIDGE SEMINARS

Bridge seminars are advanced courses open to undergraduate and graduate students. Students must submit an application, linked below each course description, in order to be considered for enrollment. Admission is at the instructor's discretion. Spring 2025 bridge seminar applications are due by 5pm on Wednesday, January 8th.

AHIS GU4516 Sumerian Sculpture (Columbia Course)

Z. Bahrani

R 4:10-6, location tbc, 4 Credits

This seminar introduces the sculpture of ancient Sumer (south Iraq), with a focus on ancient practices and ontologies of art, the related processes of making and technological innovations, as well as image rituals and the visual manifestation of the divine. Seminar topics include historical monuments, statues of the gods, architectural sculpture and foundation images placed in the ground, and votive portrait statues dedicated in temples. In the fourth millennium BC new technologies of metallurgy, casting, the mechanical reproduction of images, and seal carvings emerged alongside the invention of writing, a technology first documented in the city-state of Uruk, Iraq. Sculpted images and monuments were inscribed with texts that reveal a great deal about the ontological and agentive, the aesthetic and the order of the divine. The seminar will study the genres of Sumerian sculpture alongside their ancient texts. It also explores an important era in the historiography of ancient art and archaeology in the first half of the twentieth century. At the time when Sumerian sculpture was first unearthed and collected, antiquity and ethnography, ruins and ancient statues became subjects of interest for Modern artists and art movements, not only for their aesthetic forms but also as areas of scholarly investigation. Archaeologies of ritual and the sacred, Sumerian and Pre-Columbian antiquity, were topics of great interest in the first half of the twentieth century, among European artists and art movements, but also for Iraqi Modernist groups such as the Baghdad Group of Modern Art and the Ruwad. Prerequisites: Students will be expected to have previous coursework in art history, archaeology or anthropology. Reading knowledge of French preferred. Applications required. Permission of the instructor is needed for registration. [Sumerian Sculpture application form](#)

AHIS GU4518 Greek Sanctuaries (Columbia Course)

I. Mylonopoulos

M 10:10-12, location tbc, 4 Credits

In every culture there exist highly specific features, which, in their interplay, create its quintessence. In terms of Greek antiquity, temples are generally considered one of these significant cultural parameters. One easily tends, however, to forget that temples are simply a small part – and not even an essential one – of so-called sacred or religious spaces. It is the sanctuary with its precinct wall, temples, sacred groves, divine images, offerings, and – above all – the altar or altars that constitutes the central and transcendent spatial element of ancient Greek religion. Nevertheless, despite their primarily religious function, Greek sanctuaries were never simply cultic spaces; every single one of them was to various degrees an integral part of its social, political, and economic context. The occasionally problematic interpretive model of the "polis religion" makes it absolutely clear that Greek sanctuaries

cannot be studied and properly understood, if they are not examined beyond the constraints of religion. The aim of the seminar is to understand the forms and functions of architecture and dedicatory objects in Greek sanctuaries while analyzing these religious, social and political spaces as the centers in which Greek aesthetics, Greek identity, and ultimately Greek culture were shaped. [Greek Sanctuaries application form](#)

AHIS GU4534 Pastel and the Enlightenment (Columbia Course)

F. Baumgartner

T 2:10-4, location tbc, 4 Credits

This seminar takes as its hypothesis that pastel, an artistic medium whose rise to prominence in eighteenth-century Europe was as spectacular as it was short-lived, offers a particularly productive lens through which to consider some of the fundamental aesthetic, social, and cultural debates that helped shape Enlightenment thought. To test this hypothesis, we will study the work of celebrated pastel practitioners such as Rosalba Carriera, Maurice-Quentin de La Tour, Jean-Étienne Liotard, and John Russell, in dialogue with primary sources authored by artists, art critics, art theoreticians, and philosophers, whose thought found provocative responses in the luminous, fragile, and ultimately modern surfaces of pastels. Topics of discussion will include: the triumph of color in the academic discourse; the art market and the debate on luxury; craft in Diderot and d'Alembert's *Encyclopédie*; gender, class, and cosmetics; the senses; and new understandings of the self. These discussions will be informed by recent scholarship on eighteenth-century art engaging with questions of materiality, identity, and consumption, among others. The seminar will include at least one class trip to the Metropolitan Museum. [Pastel and the Enlightenment application form](#)

AHIS GU4741 Art and Theory in a Global Context (Columbia Course)

J. Rajchman

M 4:10-6, location tbc, 4 Credits

What is "globalization"? How does it change the way we think about or show art today? What role does film and media play in it? How has critical theory itself assumed new forms in this configuration moving outside post-war Europe and America? How have these processes helped change with the very idea of 'contemporary art'? What then might a transnational critical theory in art and in thinking look like today or in the 21st century? In this course we will examine this cluster of questions from a number of different angles, starting with new questions about borders, displacements, translations and minorities, and the ways they have cut across and figured in different regions, in Europe or America, as elsewhere. In the course of our investigations, we will look in particular at two areas in which these questions are being raised today -- in Asia and in Africa and its diasporas. The course is thus interdisciplinary in nature and is open to students in different fields and areas where these issues are now being discussed. [Art and Theory in a Global Context application form](#)

AHIS GU4946 Historicism and Restoration in European Architecture, 1789–1914 (Columbia Course / *Travel Seminar)

B. Bergdoll

T 10:10-12, location tbc, 4 Credits

The aim of this seminar is to explore the relationship between changing theories of historical change and the practice of architecture in the long nineteenth century from the ideas of progress that animated architectural theory and design in the European Enlightenment to the critiques of historicism and of revivalism in the avant-gardes of the early twentieth century. It is the hypothesis of this seminar that during the period one of the dominant themes of architectural form making was the notion that all understanding is historically conditioned, that an understanding of the past evolution of architectural form was necessary to defining current practices and preparing for the future, increasingly a subject of anxiety in this crucial period industrializing modernity. This relationship between theory and practice will not be considered uniquely in the realm of the history of ideas, however. Rather we will strive to "historicize historicism," and to examine the political, social and economic stakes and settings of historicist architectural practices primarily in France, Britain, and Germany. Issues of nationalism, colonialism, the discourses of progress, of natural science, and of evolution must necessarily overlap with our joint research. A key theme that runs throughout the course is the relationship between ideas of defining an appropriate historically based style for modern practice and the rise of a culture of restoration (rather than repair) of the newly defined category of the historical monument. As a

result, the course will be punctuated by a series of pairs that look at a single practitioner's practices between newly conceived construction and restoration. [Historicism and Restoration in European Architecture, 1789–1914 application form](#)

AHIS GU4763 Reading Places and Images in Edo-Period Illustrated Books (Columbia Course)

M. McKelway

W 4:10-6, location tbc, 4 Credits

A colloquium devoted to reading illustrated books from Edo-period Japan. Texts to be covered will include Saga-bon illustrated tales, illustrated guidebooks and gazetteers (meisho zue), painting manuals, and poetry, such as Ehon Tōshi-sen, illustrated by Katsushika Hokusai. Reading and translating passages written in premodern Japanese scripts variously called hentaigana, kuzushiji, and sōsho will be the central activity of the course, but we will also consider such themes as the development of woodblock printing, the book as a format, and how the content both reflects and shapes knowledge of the subjects and themes with which they are concerned. If possible we will examine firsthand printed books in the collections of the Metropolitan Museum of Art, Freer Gallery, and New York Public Library but will also take advantage of ample hi-res interactive resources available through each of these institutions. Familiarity with Classical Japanese will be useful. [Reading Places and Images in Edo-Period Illustrated Books application form](#)

BARNARD VISUAL ARTS COURSES

MOST BARNARD VISUAL ARTS COURSES REQUIRE AN APPLICATION DUE ON NOVEMBER 14TH at 5pm. To receive full consideration, you must submit an application by 5pm on 11/14. If you are accepted into a course, you must register online for the course's waitlist during the upcoming early registration period. For further information on the protocols and registering for Visual Arts courses, visit the [BC AH website](#).

AHIS BC2001 Drawing Studio

J. Chetko

Thursday 2:10pm-6:00pm 3 credits, Location 402 Diana Center Visual Arts Studio

This course will explore drawing as an open-ended way of working and thinking that serves as a foundation for all other forms of visual art. The class is primarily a workshop, augmented by slides lectures and videos, homework assignments and field trips. Throughout the semester, students will discuss their work individually with the instructor and as a group. Starting with figure drawing and moving on to process work and mapping and diagrams, we will investigate drawing as a practice involving diverse forms of visual culture.

Enrollment Note: Course Limited to 18 Students with instructor's permission. Students must submit an application due on 11/14. Admission is at the instructor's discretion. [Drawing Studio Application Form](#)

AHIS BC2006/BC2008 Painting Studio

J. Snitzer

Wednesday 2:10pm-6:00pm 3 credits, Location 402 Diana Center Visual Arts Studio

A continuation of painting I - III, open to all skill levels. Students will further develop techniques to communicate individual and collective ideas in painting. This course will focus on individual and collaborative projects designed to explore the fundamental principles of image making. Students acquire a working knowledge of traditional studio skills and related 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. **Enrollment Note: Course Limited to 18 Students with instructor's permission. Students must submit an application due on 11/14. Admission is at the instructor's discretion. [Painting Studio Application Form](#)**

AHIS BC2015 Synthesis: Mixed Media Studio

J. Chetko

T 2:10pm-6:00pm 3 credits, Location 402 Diana Center Visual Arts Studio

Synthesis: the composition, combination or transformation of parts or elements to form a whole. This course consists of the following key areas: material, form, concept, intersection and synthesis. As artists, how do we determine when mixed media is required to translate an idea to artwork? How does the work change when multiple media are used? **Enrollment Note: Course Limited to 18 Students with instructor's permission. Students must submit an application due on 11/14. Admission is at the instructor's discretion. [Synthesis: Mixed Media Studio Application Form](#)**

AHIS BC3003 Supervised Photography Projects

J. Miller

M 11:00am-12:50pm, 3 credits, Location: 402 Diana Center Visual Arts Studio

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 courses 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.

Enrollment Note: Course Limited to 18 students. Students must attend first class for instructor's permission with priority going first to AH and VA majors then by seniority. No Application Required.

AHIS BC3031 Imagery and Form In The Arts

J. Snitzer

M 2:10-5, 4 credits, Location: 402 Diana Center Visual Arts Studio

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. Enrollment Notes: Course limited to Visual Arts Concentrators | Major Requirement for Visual Arts.

AHIS BC3867 PHOTO AS MATERIAL: A STUDIO LAB IN INTERDISCIPLINARY PRACTICES

M. Dayal

M 10-12:50, 3 credits, Location: 402 Diana Center Visual Arts Studio

Contemporary practitioners of photography often treat photos as not just images to look at but materials to manipulate. They create objects that echo the basic elements of the medium—light and lens—and use altered or expired photo paper. They assemble physical albums, fictional archives, and sculptural installations. They play with the circulation of images online, or share virtual experiences of spaces via printed images. In this course, we will look projects from recent decades that examine and expand the parameters of photography, including works by Liz Deschenes, David Horvitz, Zoe Leonard, Allison Rossiter, Stephanie Syjuco, and Wolfgang Tillmans. Via writing exercises, material experiments, and generative prompts, students will create their own research-informed projects that push photography beyond the screen or frame and into the material world. Enrollment Note: Course Limited to 18 Students with instructor's permission. Students must submit an application. Admission is at the instructor's discretion. [Photo as Material Application Form](#)

BARNARD ART HISTORY MAJOR REQUIRED COURSES

AHIS BC3530 ADVANCED SENIOR STUDIO II (Barnard Visual Arts Course)

John Miller T 2:10-6, 4 points, Location: Senior Studios | 600 West 116th Street, 8th Floor

Advanced Senior Studio II is a critique class that serves as a forum for senior Visual Arts majors to develop and complete on-e-semester studio theses. The priorities are producing a coherent body of studio work and understanding this work in terms of critical discourse. The class will comprise group critiques and small group meetings with the instructor. Field trips and visiting artist lectures will augment our critiques. [Please visit our department website for more information on the Senior Visual Arts Concentration capstone experience](#) Enrollment Note: Course requirement for majors in Art History: Concentration in Visual Arts and limited to Barnard Art History Senior Concentration in Visual Arts majors.

AHIS-BC3959 SENIOR RESEARCH SEMINAR (Barnard Art History Written Senior Thesis Course)

R. Deutsche T 6:10pm-8:00pm 3 points, Location: Diana Center to be Announced

Independent research for the written Art History 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.

Enrollment Note: Course limited to Barnard Art History majors and a course requirement for majors writing an Art History senior thesis.

ARCHITECTURE COURSES

These Architecture courses may be of interest to Art History majors and counted towards electives in the art history major.

ARCH UN3117 Modern Architecture In The World

I. Galan TR 4:10-5:25, 3 Credit Lecture

Prerequisites: Designed for but not limited to sophomores; enrollment beyond 60 at the discretion of the instructor.

How has architecture been “modern”? This course will introduce students to things, practices, figures, and ideas behind this contentious and contradictory concept, emerging in multiple locations around the world. Students in this course will learn about architecture as it was practiced, taught, thought, and experienced across landscapes of social and cultural difference during the past two centuries. Learning about the past through historical consciousness around architecture and investigating the history of architecture as a discursive field are fundamental to liberal arts thinking generally, and important for students in architecture, the history and theory of architecture, art history, and urban studies. Students in this course will be introduced to: Architecture as enmeshed with other forms of cultural production Culturally-specific intellectual and public debates around the architectural and urban Makers, thinkers, and organizers of the designed or built environment Geographies, territories, and mobilities associated with architecture as an end or means for material extraction, refinement, trade, labor, and construction Sites, institutions, media, events, and practices which have come to hold meaning Modernity, modernism, and modernization in relation to each other, as social, cultural, and technological drivers holding stakes for past events as well their histories. In this course, we will ask questions about ideas and practices within disparate socially- and culturally-constructed worlds, and across other asymmetries. For example, can we draw a coherent historical thread through Lisbon in 1755, Bombay in 1854, Moscow in 1917, the moon in 1969, and al-Za’atari refugee camp in 2016? Are such narratives of coherence themselves the trace of the modernist impulse in architectural history? In this course, we will study modern architecture’s references to an art of building as well the metaphors it gives rise to. Embedded in this examination are social and cultural questions of who made and thought modern architecture, and aesthetic and historical questions around the figure of the architect.

ARCH GU4100 Partitions, Borders, Camps

A. Siddiqi T 10:10-12:00 4 Credit Seminar

Notes on Architecture seminar enrollment: Application required. For further information and instructions on applying for Architecture seminars [visit their website](#).

This seminar turns a lens on partitions, borders, and camps. Whereas these iconic forms have been studied most often through legal, policy, or social science lenses, we will consider them conceptually, aesthetically, and historically as complex practices of architectural formmaking in the long twentieth century. The partition, the border, and the camp can each be understood as a legal and territorial concept, a symbolic and aesthetic marker of violent land demarcation, a material environment, and an intersection of spatial practices. Through careful readings and discussion, we will look closely at each as an illumination of irreducible entanglements between politics and aesthetics, and sensible expressions of colonial practices that persist in the built environment. In this course, students examine histories of partitions from Ireland to Somalia to Pakistan, and their reification as borders. Understanding partition as a *concept* and a *process* rather than a determinate end, the course examines histories of built environments that create the illusion of determinacy by reinforcing territorial markers: whether through large intentional projects, for example, the construction of a new state capital at Chandigarh in India, or unstated means, for example, the responsive humanitarian or detention architectures of camps at borders in Palestine and East Africa. The course will examine the robust discourse on the materialities of borders, thinking beyond the construction of walls to sometimes obscured forms of spatial anchoring across divides, for example, mediatic traversals, animal crossings, or the work of crowds. The course examines histories of

camps, from the concentration technologies used during the Spanish American War in Cuba and the Boer War in South Africa in the nineteenth century to twenty-first century ephemeral environments enabling people to crystallize forms of dissidence, whether at Wall street in New York or Shaheen Bagh in Delhi. We analyze processes by which the refugee camp enclosure racializes, genders, sexualizes, and controls bodies, precipitating a self-partitioning by asylum seekers in the performance of vulnerability. Although the constructed environments of camps serve as repositories of power, regardless of their purpose (and regardless of their orientation toward control or care—for example, whether made to confine migrants or to shelter refugees), they are iconic for their impermanence, and it is precisely their partial persistence that establishes them as epistemic sources often needing to stand in for missing documentary archives. To explore these and other problematics raised by partitions, borders, and camps, students in this course lead discussions on shared readings (2-4 articles or book chapters per week). All course materials will be provided, and discussions are used generatively to build a basis for understanding complex subjects through interdisciplinary means. Students write papers based on in-depth independent research on a subject selected in consultation with the professor. The research and writing of a final paper is scaffolded across the semester, with special sessions of the course targeted toward the development of students' scholarly research and methods.

ARCH GU4260 Colonial Cities In The French Empire

R. Ghoche T 4:10-6:00 4 Credit Seminar

Notes on Architecture seminar enrollment: Application required. For further information and instructions on applying for Architecture seminars [visit their website](#).

French colonialism in the 19th and 20th centuries was marked by a relentless and often oppressive pursuit of overseas territories. Colonial cities, the focal points of the French empire, were erected in the nation's image and characterized by wide boulevards, impressive parks and squares, and monumental buildings echoing the elegance of Paris. These urban centers, scattered across Africa, Southeast Asia, and the Caribbean, often served as administrative, economic, and cultural hubs for the colonial administration. This seminar will explore the profound impact of colonial cities as laboratories for experimenting with new ideas in city planning, infrastructure, architecture, and civic governance. Once tried and tested in the colonies, these innovative "norms and forms" were often imported back to metropolitan France, where they helped shape various aspects of its society, culture, and economy. The seminar is chronologically structured around six French colonial cities: Cap-Français, Cairo, Algiers, Casablanca, Dakar, and Hanoi. Each city is examined through the lens of a distinct set of colonial policies and practices. Cap-Français is studied from the perspective of the universalist values of the French Enlightenment and the double standard evident in the terror of the Atlantic slave trade. Cairo, while colonized for only a brief period, ignited new passions for the East and is viewed as a repository of exotic fantasies and a site for infrastructural modernization. Algiers is studied through the policy of assimilation and the destruction of Algerian religious identity. Casablanca is considered in relation to new planning practices and colonial policies of association. Hanoi is examined through cultural and architectural forms of hybridity. Finally, Dakar is viewed through colonial theories of acclimatization and hygiene policies. As we traverse the diverse landscapes of these colonial cities, this seminar invites participants to critically reflect on the enduring echoes of French colonialism, exploring how the urban experiments of the past reverberate in the present and influence our perceptions of global cities and their histories.

ARCH GU4300 The Just City: Global Debates in Urban Planning and Policy

N. Smith T 2:10-4:00 4 Credit Seminar

Notes on Architecture seminar enrollment: Application required. For further information and instructions on applying for Architecture seminars [visit their website](#).

Urbanization is inherently unequal, inscribing social, economic, environmental, and political unevenness into the spatial fabric of the city. But the distribution of such inequality is not inevitable. Urbanization is a product of the collective decisions we make (or choose not to make) in response to the

shared challenges we face in our cities. And, thus, the patterns of urbanization can be changed. This is the task of urban planning and the starting point for this advanced seminar, which asks how we can reshape our cities to be more just—to alleviate inequality rather than compound it. In embarking on this effort, we face numerous “wicked” problems without clear-cut solutions. The approaches one takes in addressing urban inequality are therefore fundamentally normative—they are shaped by one’s place in the world and one’s view of it. The central challenge in addressing inequality is thus establishing a basis for collective action amongst diverse actors with differing—and sometimes conflicting—values and views. In other words, planning the just city a matter of both empathy and debate. In this course, we will endeavor to develop informed positions that can help us engage with others as a basis for taking collective action. The course is organized into four 3-week modules, each of which addresses a dimension of the just city: equity, democracy, diversity, and sustainability. In the first week of each module, we will discuss how the issue has been understood in history and theory (with an emphasis on tradeoffs between different priorities and values); in the second week, we will apply this discussion to a global case study prepared and presented by a team of students; and in the third week, we will hold an in-class debate to determine what should be done. Specific case studies vary each year.

ARCH GU4310 Disability and Architecture

I. Galan Th 10:10am - 12:00pm 4 Credit Seminar

Notes on Architecture seminar enrollment: Application required. For further information and instructions on applying for Architecture seminars [visit their website](#).

This course explores the manifold relationships between architecture and disability. We will discuss how architecture mediates different bodily experiences and relationships and negotiates social norms and forms of assembly that intervene in shaping shifting understandings and performances of impairment, assistance, access, rehabilitation, and oppression that have historically framed disability. We will explore disability as a culture, an episteme, and a politics, often negotiated by architecture. We will assess the disabling effects of the built environment as well as architectural projects and designs defined to normalize, segregate, or eradicate disability. We will also study environments, artifacts, and infrastructures that have allowed disabled individuals and communities to thrive, often against expectations of integration in normative life frameworks. We will additionally explore how disability contributes to framing architecture differently and opens up space for new aesthetic experiences, different cultures of making, and diverse politics of the built environment. We will discuss how it challenges normalizing understandings of space and form, functionalist paradigms in architecture, and modern and contemporary interpretations of nature, the city, and society. We will discuss the ideologies enacted by different projects shaping the life of disabled individuals, including their own designs and interventions in the built environment. These explorations are organized thematically, with sessions engaging design and disability scholarship and providing students with a robust introduction to disability studies. In dialogue with this field, students will explore how design and architecture have operated in relation to medical, social, environmental, cultural, and political paradigms of disability. They will discuss the role that built environments play in the agendas of the disability rights and disability justice movements. Sessions engage both historical and theoretical questions. Three assignments will allow students to explore the intersections of the built environment and disability in a diversity of formats. Advanced students will have the opportunity to write a research paper.