

ARCHITECTURE, HISTORY AND THEORY

Department Office: 826 Schermerhorn Hall; 212-854-4505
<http://www.columbia.edu/cu/arhistory/>

Director of Undergraduate Studies: Prof. Barry Bergdoll,
bgbl@columbia.edu

Director of Art Humanities: Prof. Zoë Strother, zss1@columbia.edu

Coordinator for Undergraduate Programs: Emily Benjamin,
eb3061@columbia.edu

The goal of the major in the Department of Art History and Archaeology is to explore the history of art, architecture, and archaeology across a broad historical, cultural, geographic, and methodological spectrum.

Department courses take advantage of the extraordinary cultural resources of New York City and often involve museum assignments and trips to local monuments. The department offers a major and concentration in art history and in the history and theory of architecture, and a combined major in art history and visual arts.

At the heart of the major is AHIS UN3000 INTRO LIT/METHODS OF ART HIST, which introduces students to different methodological approaches to art history and critical texts that have shaped the discipline. The colloquium also prepares students for the independent research required in seminars and advanced lecture courses, and should be taken during the junior year.

Surveys and advanced lecture courses offered by Barnard and Columbia cover the spectrum of art history from antiquity to the present and introduce students to a wide range of materials and methodologies. Limited-enrollment seminars have a narrower focus and offer intensive instruction in research and writing. The opportunity for advanced research with a senior thesis is available to students who qualify.

The major readily accommodates students who wish to study abroad during junior year. Courses taken at accredited programs can generally count as transfer credits toward the major, but students must gain the approval of the director of undergraduate studies. Similarly, any transfer credit for the major must be approved by the director of undergraduate studies. Generally no more than 12 points of transfer credit are applicable to the major. The form to petition for transfer credit can be found on the [department website](#). Eligible Art History courses taken at Reid Hall and through the Berlin Consortium are counted as Columbia courses, not transfer courses.

All newly declared majors and concentrators should visit the department office and speak with the undergraduate program coordinator about the requirements and their planned curriculum.

The director of undergraduate studies regularly communicates with majors by e-mail to announce departmental events, museum internships, and other news. **Students who do not receive these messages should email the undergraduate program coordinator.** The director of undergraduate studies is also available to talk to students about their professional goals and plans to study abroad.

Course Information

Lectures

Attendance at the first class meeting is recommended.

Colloquia

For information about enrollment in the required colloquium *AHIS UN3000 INTRO LIT/METHODS OF ART HIST*, students should consult the department during the registration period in the semester prior to the one in which the course is offered. Interested students must sign up using an online form; majors will be informed of the sign-up dates and deadline via the majors mailing list. Enrollment is limited and admission is at the discretion of the instructor. It is recommended that students sign up for the colloquium in their junior year.

Seminars

Students must submit an application in order to be considered for enrollment in department seminars. These applications are due around the time of early registration (April for fall courses, November for spring courses). Interested students can apply using the Google form applications which are linked below each seminar description on the website, as well as in the "Notes" section of each Directory of Classes listing. Students should then join the SSOL wait-list for any seminars they have applied to.

Bridge Seminars

Bridge seminars are open to graduate and undergraduate students. Bridge seminars also require an application, which is due in the semester prior to the semester in which the course is offered (August for fall courses, December for spring courses). Interested students can apply using the Google form applications which are linked below each seminar description on the website, as well as in the "Notes" section of each Directory of Classes listing. Students should then join the SSOL wait-list for any seminars they have applied to.

Bridge Lectures

Bridge lectures are open to undergraduate and graduate students. They do not require an application.

Travel Seminar

In the spring, one or more undergraduate seminars in the Department of Art History and Archaeology may be designated as a travel seminar. Travel seminars receive funding to sponsor travel over the spring break to a distant site related to the subject matter of the seminar.

Study Abroad

Reid Hall, Paris

For information about the Columbia University in Paris Art History Program at Reid Hall, including summer session courses, visit the [Office of Global Programs](#) website.

Summer Program in Italy: Archaeological Fieldwork at Hadrian's Villa

Columbia University offers a four-week summer program that provides undergraduate and graduate students with the opportunity to excavate and learn together at Hadrian's Villa, a UNESCO World Heritage site near Rome and the most important Roman villa. It synthesizes Roman, Greek, and Egyptian architectural and artistic traditions and has attracted

scholarly attention for centuries. For more information, visit the [program website](#).

Columbia Summer Program in Venice

The Department of Art History and Archaeology and the Department of Italian offer a summer program based at Co' Foscari University in Venice. The program uses an interdisciplinary approach to understanding Italian culture through study of its language, literature/film, architecture, art history and conservation, and economy. Students have the opportunity to gain a deeper appreciation of the rich Venetian culture, traditions and history. The program is open to qualified undergraduate and graduate students from the U.S. and Italy. For more information, visit the [program website](#).

Columbia Summer Program in Greece

The Department of Art History and Archaeology and the Program in Hellenic Studies offer a new summer program in Athens. "Curating the Histories of the Greek Present" examines aspects of Greek history and culture through the organization of an art exhibition under the general theme of the environment. The project is structured around classroom seminars, museum and site visits, walking tours, and workshop sessions in which students will learn about and gain experience in all stages of curating an exhibition. For more information, visit the [program website](#).

Departmental Honors

In order to be considered for departmental honors, students must write a senior thesis and have a GPA of at least 3.7 in the major. The faculty of the Department of Art History and Archaeology submits recommendations to the College Committee on Honors, Awards, and Prizes for confirmation. Normally no more than 10% of graduating majors receive departmental honors in a given academic year.

Senior Thesis Prize

A prize is awarded each year to the best senior honors thesis written in the Department of Art History and Archaeology.

Professors

Alexander Alberro (Barnard)
Zainab Bahrani
Barry Bergdoll
Julia Bryan-Wilson
Michael Cole
Jonathan Crary
Francesco de Angelis
David Freedberg
Anne Higonnet (Barnard)
Kellie Jones
Branden W. Joseph
Holger A. Klein
Rosalind Krauss
Matthew McKelway
Jonathan Reynolds (Barnard)
Simon Schama
Avinoam Shalem
Zoë Strother

Associate Professors

Diane Bodart
Zeynep Çelik Alexander
Noam M. Elcott

Elizabeth W. Hutchinson (Barnard)
Subhashini Kaligotla
Ioannis Mylonopoulos
Lisa Trever
Jin Xu

Assistant Professors

Gregory Bryda (Barnard)
Meredith Gamer
Eleonora Pistis
Michael J. Waters

Adjunct Faculty

Dawn Delbanco
Rosalyn Deutsche (Barnard)
John Rajchman

Lecturers

Frederique Baumgartner
Susannah Blair
Lucas Cohen
Sophia D'Addio
Alessandra di Croce
Xiaohan Du
Nicholas Fitch
Iheb Guermazi
Page Knox
Janet Kraynak
Sandrine Larrive-Bass
Martina Mims
Kent Minturn
Nicholas Morgan
Freda Murck
Irina Oryshkevich
Nina Rosenblatt
Susan Sivard
Leslie Tait
Stefaan Van Liefferinge
Caroline Wamsler
Leah Werier

Guidelines for all Art History and Archaeology Majors, Concentrators, and Interdepartmental Majors

Courses

HUMA UN1121 MASTERPIECES OF WESTERN ART (Art Humanities) does not count toward the majors or concentrations, and no credit is given for Advanced Placement exams.

Grading

Courses in which a grade of D has been received do not count toward the major or concentration requirements.

Only the first course a student takes in the department may be taken for a grade of Pass/D/Fail. Classes taken in the Architecture or Visual Arts departments to fulfill the studio requirement may be taken for a grade of Pass/D/Fail.

Senior Thesis

The senior thesis project consists of a research paper 35-45 pages in length. It is a year-long project, and students writing a thesis must register for *AHIS UN3002 SENIOR THESIS* for the fall and spring terms. Much of the fall semester is devoted to research, and the spring semester to writing.

All thesis writers are required to participate in class and, on alternate weeks, meet as a group or individually with the instructor. Group meetings are designed as a series of research and writing workshops geared toward students' research projects. Students receive a total of six credits for successful completion of the thesis and class.

In order to apply, students follow a selection process similar to the one currently used for seminars. Students must identify a thesis topic and secure a faculty adviser in the Department of Art History and Archaeology. Applications must indicate the subject of the thesis, a short annotated bibliography, and the name and the signature of the adviser, followed by a one-page statement (400 words) outlining the topic, goals, and methodology of the thesis.

The application deadline is set for August before the senior year. Please check the [department website](#) for exact dates. Applications may be delivered in person or emailed to the coordinator for undergraduate programs. The director of undergraduate studies, in consultation with the thesis adviser, reviews the applications.

Students who intend to write a thesis should begin formulating a research topic and approaching potential faculty sponsors during the spring of the junior year. Currently, the department offers the Summer Research Travel Grant fellowship, which supports thesis-related research and travel during the summer. Additional senior thesis research funding during the academic year is administered through Columbia College and General Studies.

Senior thesis applications may be found at: <http://www.columbia.edu/cu/arthistory/undergraduate/forms.html>

Summer Research Travel Grant

The department offers the Summer Research Travel Grant, which may be used for travel to museums, building sites, libraries, archives, and other places of interest relevant to the thesis project. Students normally use these funds to conduct research during the summer before senior year.

Travel grant applications require a carefully edited thesis proposal, itemized budget, and supporting letter from a faculty sponsor. Applications are due in April of the student's junior year. Students will be notified of deadlines as they become available. Please contact the coordinator for undergraduate programs with any questions.

Major in Art History

Please read *Guidelines for all for Art History and Archaeology Majors, Concentrators, and Interdepartmental Majors* above.

The year-long senior thesis project (for qualified students; see below) *AHIS UN3002 SENIOR THESIS* may substitute for one elective lecture course. Seminars may substitute for lecture courses and may count toward fulfillment of the distribution requirements. Barnard Art History courses count toward the majors and concentration requirements.

The requirements for the major are as follows:

AHIS UN3000	INTRO LIT/METHODS OF ART HIST
Seven lecture courses in Art History:	
At least one course in three of four historical periods, listed below	
An additional two courses in two different world regions, listed below	
Two additional lectures of the student's choice	
Two seminars in art history	
A studio course taken in the Visual Arts or Architecture departments (which may be taken Pass/D/Fail)	

Historical Periods

- Ancient (pre-400 CE/AD)
- 400-1400
- 1400-1700
- 1700-Present

World Regions

- Africa
- Asia
- Europe/North America/Australia
- Latin America
- Middle East

NOTE: These chronological divisions are approximate. In case of ambiguities, please contact the director of undergraduate studies.

Major in History and Theory of Architecture

Please read *Guidelines for all for Art History and Archaeology Majors, Concentrators, and Interdepartmental Majors* above.

Majors can take advantage of one of the strengths of the department by focusing on architectural history. This track combines an introductory studio in architectural design with a slightly modified program in art history. Major requirements were updated in February 2019; please contact the director of undergraduate studies with any questions.

The requirements for the major are as follows:

AHIS UN3000	INTRO LIT/METHODS OF ART HIST
Seven lecture courses in art history, one of which must be AHIS UN1007 Introduction to Architecture, and three of which must focus on architectural history. Courses must cover four of five general areas:	
Ancient Mediterranean	
Medieval Europe	
Renaissance and Baroque	
18th-20th century	
Non-Western	
Two seminars in art history or architectural history	
Architectural Studio:	
ARCH UN1020	INTRO-ARCH DESIGN/VIS CULTURE

NOTE: These chronological divisions are approximate. In case of ambiguities, please contact the director of undergraduate studies.

Major in Art History and Visual Arts

Please read *Guidelines for all for Art History and Archaeology Majors, Concentrators, and Interdepartmental Majors* above.

Students interested in the combined major should contact the coordinator for undergraduate programs in the Art History department, as well as the director of undergraduate studies in the Visual Arts department.

Up to two 3-point courses in art history may be replaced by a related course in another department, with approval of the adviser. The combined major requires the completion of sixteen or seventeen courses. It is recommended that students interested in this major begin working toward the requirements in their sophomore year.

The requirements for the major are as follows:

AHIS UN3000 INTRO LIT/METHODS OF ART HIST

Seven lecture courses in art history:

At least one course in three of four historical periods, as listed below

An additional two courses in two different world regions, as listed below

Two additional lectures of the student's choice

21 points in Visual Arts covering:

VIAR UN1000 BASIC DRAWING

VIAR UN2300 SCULPTURE I

or VIAR UN2200 CERAMICS I

Five additional VIAR 3-point studio courses (15 points)

In the senior year, students must complete either a seminar in the Department of Art History and Archaeology or a senior project in visual arts (pending approval by the Visual Arts Department).

NOTE: These chronological divisions are approximate. In case of ambiguities, please contact the director of undergraduate studies.

Historical Periods

- Ancient (pre-400 CE/AD)
- 400-1400
- 1400-1700
- 1700-present

World Regions

- Africa
- Asia
- Europe/North America/Australia
- Latin America
- Middle East

Concentration in Art History

Please read *Guidelines for all for Art History and Archaeology Majors, Concentrators, and Interdepartmental Majors* above.

The requirements for the concentration are as follows:

Seven lecture courses in art history:

At least one course in three of four historical periods, listed below

An additional two courses in two different world regions, listed below

Two additional lectures of the student's choice

NOTE: These chronological divisions are approximate. In case of ambiguities, please contact the director of undergraduate studies.

Historical Periods

- Ancient (pre-400 CE/AD)
- 400-1400
- 1400-1700
- 1700-present

World Regions

- Africa
- Asia
- Europe/North America/Australia
- Latin America
- Middle East

Concentrators are not required to take the majors colloquium, a seminar, or a studio course.

Concentration in History and Theory of Architecture

Please read *Guidelines for all for Art History and Archaeology Majors, Concentrators, and Interdepartmental Majors* above.

The requirements for the concentration are as follows:

AHIS UN1007 Introduction to the History of
Architecture

Seven lecture courses in art history, one of which must be AHIS UN1007 Introduction to the History of Architecture, and three of which must focus on architectural history. Courses must cover four of five general areas:

Ancient Mediterranean

Medieval Europe

Renaissance and Baroque

18th-20th century

Non-Western

Concentrators are not required to take the majors colloquium, a seminar, or a studio course.

Fall 2024 Undergraduate and Bridge Lectures

UNDERGRADUATE LECTURES: 2000-level courses. Attendance at first class meeting is strongly recommended. BRIDGE LECTURES: 4000-level courses. Open to graduate and advanced undergraduate students. Attendance at first class is strongly recommended.

AHIS UN1007 Introduction to the History of Architecture. 4.00 points.

This course is required for architectural history and theory majors, but is also open to students interested in a general introduction to the history of architecture, considered on a global scale. Architecture is analyzed through in-depth case studies of key works of sacred, secular, public, and domestic architecture from both the Western canon and cultures of the ancient Americas and of the Hindu, Buddhist, and Islamic faiths. The time frame ranges from ancient Mesopotamia to the modern era. Discussion section is required

Spring 2024: AHIS UN1007

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 1007	001/12853	T Th 6:10pm - 7:25pm 614 Schermerhorn Hall	Eleonora Pistis	4.00	65/90

Fall 2024: AHIS UN1007

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 1007	001/11523	T Th 2:40pm - 3:55pm Room TBA	Michael Waters	4.00	0/90

AHIS UN2300 Early Italian Art. 3 points.

Discussion Section Required

Not offered during 2023-2024 academic year.

An introduction to the origins and early development of Italian Renaissance painting as a mode of symbolic communication between 1300-1600. Artists include Giotto, Fra Angelico, Masaccio, Mantegna, and Leonardo da Vinci. Emphasis on centers of painting in Florence, Siena, Assisi, Venice and Rome.

Fall 2024: AHIS UN2300

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2300	001/11524	T Th 10:10am - 11:25am 612 Schermerhorn Hall	Michael Cole	3	0/60

AHIS UN2405 TWENTIETH CENTURY ART. 4.00 points.

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

Fall 2024: AHIS UN2405

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2405	001/11525	T Th 4:10pm - 5:25pm Room TBA	Alexander Alberro	4.00	0/150

AHIS UN2415 History Painting and Its Afterlives. 3.00 points.

This course will study the problematic persistence of history painting as a cultural practice in nineteenth century Europe, well after its intellectual and aesthetic justifications had become obsolete. Nonetheless, academic prescriptions and expectations endured in diluted or fragmentary form. We will examine the transformations of this once privileged category and look at how the representation of exemplary deeds and action becomes increasingly problematic in the context of social modernization and the many global challenges to Eurocentrism. Selected topics explore how image making was shaped by new models of historical and geological time, by the invention of national traditions, and by the emergence of new publics and visual technologies. The relocation of historical imagery from earlier elite milieus into mass culture forms of early cinema and popular illustration will also be addressed

Fall 2024: AHIS UN2415

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2415	001/11526	T Th 4:10pm - 5:25pm 612 Schermerhorn Hall	Jonathan Crary	3.00	0/20

AHIS GU4027 Architecture in Western Europe 1066-1399. 3.00 points.

This course explores architecture in Western Europe during the Middle Ages. The time frame starts with the conquest of England in 1066 and ends with the appointment of Gothic experts in 1399 to advise on the construction of Milan Cathedral towards the end of the Middle Ages. The first historical event coincides with the creation of architecture of a bewildering scale while the second reflects the end of building without architectural treatises or architectural theory - in a modern sense. The course will also introduce students to new digital technologies such as laser scanning and photogrammetry for the study of medieval architecture. No preliminary knowledge of medieval history or architectural history is needed, and no knowledge of digital technologies or specific computer skills is expected. The monuments selected belong to a period that starts when architecture moved away from Roman antique models and ends just before the re-adoption of Classical standards in the Renaissance. In this course the originality of medieval architecture, its relationship with earlier and later monuments, and the dramatic effort involved in its creation will be discussed. Major themes of medieval society such as pilgrimages, crusades, piety, the cult of relics, and the social and intellectual context of the Middle Ages are also part of this lecture. In the first weeks, important concepts of medieval society and its architecture will be presented in combination with a number of new technologies recently adopted in the field. These introductory classes will offer the foundations needed to understand artistic and architectural developments in the Middle Ages. While the course will focus on architecture, different media are included when they provide valuable information on the artistic and cultural context to which buildings belong. New technologies serve as a basis for a critical discussion about the changes in method introduced by new media and technologies in the field of architectural history

Fall 2024: AHIS GU4027

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 4027	001/11531	M W 11:40am - 12:55pm 612 Schermerhorn Hall	Stefaan Van Liefferinge	3.00	0/45

AHIS GU4093 Sacred Space in South Asia. 3.00 points.

"Sacred" space in the Indian subcontinent was at the epicenter of human experience. This course presents Buddhist, Hindu, Islamic, and Jain spaces and the variety of ways in which people experienced them. Moving from the monumental stone pillars of the early centuries BCE to nineteenth century colonial India, we learn how the organization and imagery of these spaces supported devotional activity and piety. We discuss too how temples, monasteries, tombs, and shrines supported the pursuit of pleasure, amusement, sociability, and other worldly interests. We also explore the symbiotic relationship between Indic religions and kingship, and the complex ways in which politics and court culture shaped sacred environments. The course concludes with European representations of South Asia's religions and religious places

Fall 2024: AHIS GU4093

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 4093	001/11532	M W 10:10am - 11:25am 807 Schermerhorn Hall	Subhashini Kaligotla	3.00	0/45

Fall 2024 Undergraduate and Bridge Seminars

UNDERGRADUATE SEMINARS: 3000-level courses. Open to undergraduate students only. Interested students must submit an online application (April deadline for fall courses, November deadline for spring courses). Visit the "Courses" page on the [department website](#) to find a list of undergraduate seminars and links to application forms. **BRIDGE SEMINARS:** 4500-level courses. Open to graduate and advanced undergraduate students. Applications are due in August for fall courses, and January for spring courses. Visit the "Courses" page on the [department website](#) to find a list of bridge seminars and links to application forms.

AHIS UN3413 NINETEENTH-CENTURY CRITICISM. 4.00 points.

Prerequisites: junior or senior standing, and the instructor's permission. This course examines a diverse selection of social and aesthetic responses to the impacts of modernization and industrialization in nineteenth-century Europe. Using works of art criticism, fiction, poetry, and social critique, the seminar will trace the emergence of new understandings of collective and individual experience and their relation to cultural and historical transformations. Readings are drawn from Friedrich Schiller's Letters On Aesthetic Education, Mary Shelley's The Last Man, Thomas Carlyle's "Signs of the Time," poetry and prose by Charles Baudelaire, John Ruskin's writings on art and political economy, Flora Tristan's travel journals, J.-K. Huysmans's Against Nature, essays of Walter Pater, Nietzsche's Birth of Tragedy and other texts

Fall 2024: AHIS UN3413

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3413	001/11530	M 4:10pm - 6:00pm 930 Schermerhorn Hall	Jonathan Cray	4.00	0/12

AHIS GU4646 FOUCAULT AND THE ARTS. 4.00 points.

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 Subjectivation. 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

Fall 2024: AHIS GU4646

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 4646	001/11533	W 4:10pm - 6:00pm 807 Schermerhorn Hall	John Allan Rajchman	4.00	0/25

Majors Colloquium

Required course for all majors in the department. See the [department website](#) for more information. Students must sign up online by the deadline, which is posted on the department website.

AHIS UN3000 INTRO LIT/METHODS OF ART HIST. 4.00 points.

Required course for department majors. Not open to Barnard or Continuing Education students. Students must receive instructors permission. Introduction to different methodological approaches to the study of art and visual culture. Majors are encouraged to take the colloquium during their junior year

Spring 2024: AHIS UN3000

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3000	001/12865	M 12:10pm - 2:00pm 930 Schermerhorn Hall	Lisa Trever	4.00	18/19

Fall 2024: AHIS UN3000

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3000	001/11527	M 2:10pm - 4:00pm 934 Schermerhorn Hall	Avinoam Shalem	4.00	0/12

Senior Thesis

The year-long Senior Thesis program is open to majors in the Department of Art History and Archaeology. For more information, please visit the [Senior Thesis information page](#) on the department website.

AHIS UN3002 SENIOR THESIS. 3.00 points.

Prerequisites: the departments permission. Required for all thesis writers

Spring 2024: AHIS UN3002

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3002	001/12866	T 10:10am - 12:00pm 930 Schermerhorn Hall	Barry Bergdoll	3.00	3/10

Fall 2024: AHIS UN3002

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3002	001/11529	M 2:10pm - 4:00pm 930 Schermerhorn Hall	Barry Bergdoll	3.00	0/10

Spring 2024 Undergraduate and Bridge Lectures

UNDERGRADUATE LECTURES: 2000-level courses. Attendance at first class meeting is strongly recommended. **BRIDGE LECTURES:** 4000-level courses.

Open to graduate and advanced undergraduate students. Attendance at first class is strongly recommended.

AHIS UN1007 Introduction to the History of Architecture. 4.00 points.

This course is required for architectural history and theory majors, but is also open to students interested in a general introduction to the history of architecture, considered on a global scale. Architecture is analyzed through in-depth case studies of key works of sacred, secular, public, and domestic architecture from both the Western canon and cultures of the ancient Americas and of the Hindu, Buddhist, and Islamic faiths. The time frame ranges from ancient Mesopotamia to the modern era. Discussion section is required

Spring 2024: AHIS UN1007

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 1007	001/12853	T Th 6:10pm - 7:25pm 614 Schermerhorn Hall	Eleonora Pistis	4.00	65/90

Fall 2024: AHIS UN1007

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 1007	001/11523	T Th 2:40pm - 3:55pm Room TBA	Michael Waters	4.00	0/90

AHIS UN2119 ROME BEYOND ROME. 4.00 points.

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

Spring 2024: AHIS UN2119

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2119	001/14945	M W 4:10pm - 5:25pm 612 Schermerhorn Hall	Francesco de Angelis	4.00	60/60

AHIS UN2305 RENAISSANCE IN IMPERIAL SPAIN. 3.00 points.

Prerequisites: Required discussion section AHIS UN2306

The course will survey Renaissance 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

Spring 2024: AHIS UN2305

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2305	001/12854	T Th 4:10pm - 5:25pm 807 Schermerhorn Hall	Diane Bodart	3.00	19/60

AHIS UN2400 Nineteenth-Century Art in Europe. 3.00 points.

How do you represent a revolution? What does it mean to picture the world as it "really" is? Who may be figured as a subject or citizen, and who not? Should art improve society, or critique it? Can it do both? These are some of the many questions that the artists of nineteenth-century Europe grappled with, and that we will explore together in this course. This was an era of rapid and dramatic political, economic, and cultural change, marked by wars at home and colonial expansion abroad; the rise of industrialization and urbanization; and the invention of myriad new technologies, from photography to the railway. The arts played an integral and complex role in all of these developments: they both shaped and were shaped by them. Lectures will address a variety of media, from painting and sculpture to the graphic and decorative arts, across a range of geographic contexts, from Paris, London, Berlin, and Madrid to St. Petersburg, Cairo, Haiti, and New Zealand. Artists discussed will include Jacques-Louis David, Francisco Goya, Théodore Géricault, J.M.W. Turner, Adolph Menzel, Ilya Repin, Edouard Manet, Claude Monet, Mary Cassatt, James McNeill Whistler, C. F. Goldie, Victor Horta, and Paul Cézanne

Spring 2024: AHIS UN2400

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2400	001/12855	T Th 10:10am - 11:25am 612 Schermerhorn Hall	Meredith Gamer	3.00	58/65

AHIS UN2411 History of Photography. 3 points.

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 19th 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.

Spring 2024: AHIS UN2411

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2411	001/12862	T Th 2:40pm - 3:55pm 614 Schermerhorn Hall	Noam Elcott	3	42/90

AHIS UN2500 ARTS OF AFRICA. 3.00 points.

CC/GS/SEAS: Partial Fulfillment of Global Core Requirement

Introduction to the arts of Africa, including masquerading, figural sculpture, reliquaries, power objects, textiles, painting, photography, and architecture. The course will establish a historical framework for study, but will also address how various African societies have responded to the process of modernity

Spring 2024: AHIS UN2500

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2500	001/12863	M W 10:10am - 11:25am 807 Schermerhorn Hall	Zoe Strother	3.00	26/30

AHUM UN2604 ARTS OF CHINA, JAPAN AND KOREA. 3.00 points.

CC/GS/SEAS: Partial Fulfillment of Global Core Requirement

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

Spring 2024: AHUM UN2604

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHUM 2604	001/15015	M W 1:10pm - 2:25pm 807 Schermerhorn Hall	Yuri Handa	3.00	20/21

Fall 2024: AHUM UN2604

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHUM 2604	001/11540	T Th 2:40pm - 3:55pm 807 Schermerhorn Hall	Matthew McKelway	3.00	0/22

AHIS UN2702 PRE-COLUMBIAN ART AND ARCHITECTURE. 3.00 points.

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 Chavín), 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

Spring 2024: AHIS UN2702

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2702	001/12864	M W 10:10am - 11:25am 612 Schermerhorn Hall	Lisa Trever	3.00	41/60

AHIS GU4023 Medieval Art II: Castles, Cathedral, and Court. 4.00 points.

This advanced lecture course is intended for students with little or no background in medieval art of Latin (“Western”) Europe. It provides a comprehensive introduction to a period spanning roughly one millennium, from Pope Gregory the Great’s defense of art ca. 600 to rising antagonism against it on the eve of the Protestant Reformation. Themes under consideration include Christianity and colonialism, pilgrimage and the cult of saints, archaism versus Gothic modernism, the drama of the liturgy, somatic and affective piety, political ideology against “others,” the development of the winged altarpiece, and pre-Reformation iconophobia. We will survey many aspects of artistic production, from illuminated manuscripts, portable and monumental sculpture, stained glass, sumptuous metalworks, drawings, and reliquaries to the earliest examples of oil paintings and prints. While this course is conceived as a pendant to Medieval Art I: From Late Antiquity to the End of the Byzantine Empire (AHIS GU4021), each can be taken independently of one another. In addition to section meetings, museum visits to the Metropolitan Museum of Art, The Cloisters, and The Morgan Library are a required component to the course. Students must register for a mandatory discussion section

Spring 2024: AHIS GU4023

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 4023	001/13420	M W 1:10pm - 2:25pm 612 Schermerhorn Hall	Gregory Bryda	4.00	32/60
AHIS 4023	AU1/18949	M W 1:10pm - 2:25pm Othr Other	Gregory Bryda	4.00	15/15

AHIS GU4064 Arts of the Silk Road. 3.00 points.

The term “Silk Road,” coined by German geographers in the nineteenth century, denotes a network of ancient inland routes that traversed between East Asia and the Mediterranean. This course, by focusing on the arts of the Silk Road, introduces cultural and religious exchanges among various regions in Asia, spanning a time period from the sixth century BCE—marked by the establishment of the Achaemenid Empire—to the thirteenth century CE, which saw the rise of the Mongol Empire. The course is organized into three sections: arts of empires, arts of kingdoms, and arts of migrants. Students will examine monuments, objects, and artworks originating from major Asian civilizations and religions, utilizing a comparative and historical perspective. Through this exploration, they will be equipped to understand ancient Asian history as a process of continuous interaction and interconnection between diverse peoples and cultures—a process that precursors globalization in the contemporary age

Spring 2024: AHIS GU4064

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 4064	001/15016	M W 2:40pm - 3:55pm 807 Schermerhorn Hall	Jin Xu	3.00	40/45

AHIS GU4082 Islam In the Making: An Art and Architectural History. 3.00 points.

This lecture course offers an overview of Islamic history through its art and architecture. It spans fifteen centuries and three continents: Africa, Asia, and Europe. Organized chronologically, each session of this course will examine one Muslim city at a particular period of time. Starting with Mecca in the 6th century and ending with the urban and architectural expansions of the same city today. Damascus, Baghdad, Samarra, Kairouan, Cordoba, Bukhara, Cairo, Konya, Istanbul, Algiers, Toubia and others will be examined and a critical depiction of urban and architectural monuments, influential artistic schools, and notable artworks that were produced in and around each of these urban centers will be offered. Each session is a snapshot of a city at a specific period of time with a clear emphasis on the broader intellectual, economic, ecological and political contexts surrounding the production of art and architecture in the Muslim world. Turning away from a classical dynastic reading of Islamic arts, this course centers the role theological debates, Sufi mysticism, legal innovations, economic exchanges and migration of people, ideas and technologies played in the birth and developments of a Muslim aesthetic tradition

Spring 2024: AHIS GU4082

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 4082	001/15059	T Th 2:40pm - 3:55pm 612 Schermerhorn Hall	Iheb Guerhazi	3.00	44/45

Spring 2024 Undergraduate and Bridge Seminars

UNDERGRADUATE SEMINARS: 3000-level courses. Open to undergraduate students only. Interested students must submit an online application (April deadline for fall courses, November deadline for spring courses). Visit the "Courses" page on the department website to find a list of undergraduate seminars and links to application forms. BRIDGE SEMINARS: 4500-level courses. Open to graduate and advanced undergraduate students. Applications are due in August for fall courses, and January for spring courses. Visit the "Courses" page on the department website to find a list of bridge seminars and links to application forms.

AHIS UN3101 The Public Monument in Antiquity. 4.00 points.

This seminar will focus on the invention of the public monument as a commemorative genre, and the related concepts of time, memory and history in the ancient Near East (west Asia), Egypt, and Greece. Public monuments will be studied in conjunction with ancient texts (in translation) as well as historical criticism, archaeological and art historical theories. The seminar considers ancient monuments in relation to, and in the context of, modern concepts of monuments, history and heritage and the debates surrounding them. The seminar also introduces these methodologies and debates to students

Spring 2024: AHIS UN3101

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3101	001/12867	Th 4:10pm - 6:00pm 934 Schermerhorn Hall	Zainab Bahrani	4.00	8/12

AHIS UN3322 Bruegel's Comic World: Everyday Life in 16th-Century Netherlandish Art. 4.00 points.

We are told, in one of the earliest accounts of the life and work of the Netherlandish artist Pieter Bruegel the Elder (1525–1569), that his prints and paintings elicited laughter. From his visualizations of carnival celebrations and children's games to peasant weddings to riotous hellscapes, the comic Bruegel makes his viewers, both in the late sixteenth century and today, question whether any of it should be taken seriously. This advanced undergraduate seminar examines Bruegel's innovative comic practice and the social context of laughter and humor in the era of the Dutch Revolt, a time fraught with social, political, and religious strife. We will explore the reception of Bruegel's work in his time, in particular the possibilities of both entertainment and didacticism for viewers. Our studies of pictorial humor in Bruegel's oeuvre will include broader investigations of the secularization of the image in the Reformation context, iconoclasm, the vernacular artistic mode, print culture in early modern Europe, humanism, global expansion and trade, the relationship between pictorial and literary humor, and the functions of satire in visual art. A field trip to the Metropolitan Museum of Art will allow us to encounter Bruegel's images in person

Spring 2024: AHIS UN3322

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3322	001/12868	Th 2:10pm - 4:00pm 930 Schermerhorn Hall	Katherine Gobel	4.00	8/12

AHIS UN3444 REFLEXIVITY IN ART # FILM. 4.00 points.

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

Spring 2024: AHIS UN3444

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3444	001/12869	W 4:10pm - 6:00pm 934 Schermerhorn Hall	Jonathan Crary	4.00	13/13

AHIS UN3454 Zines by Artists. 4.00 points.

Most often associated with the explosion of punk rock at the end of the 1970s, self-published booklets, fanzines, or simply 'zines actually arose first in the context of science fiction collectors in the 1930s. Beginning in the early 1970s (independently of, and before the advent of punk music), artists adopted and developed the format as a vehicle for visual expression, drawing from precedents in pop art, artists' books, mimeographed literary magazines, historical avant-garde movements such as dada, and more contemporaneous developments in conceptual art and mail art. Overlooked in favor of artists' books and artists' magazines, on the one hand, and in favor of various types of music- or personal expression-based zines, on the other, the artist's zine forms a rich and multifaceted genre spanning over five decades of practice. This course will examine the artist's zine in the contexts of both art and music history, issues related to the expression and exploration of race, gender, and sexuality, and the notions of networking and community building. Although distinct from the development of punk rock, artists' zine practice has forged and maintains a close connection to it and to its evolution into Queercore, Riot Grrrl, and Afropunk, all of which are covered in the course readings

Spring 2024: AHIS UN3454

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3454	001/12870	M 2:10pm - 4:00pm 930 Schermerhorn Hall	Branden Joseph	4.00	15/16

AHIS UN3461 Handicraft and Contemporary Art. 4.00 points.

This seminar examines the resurgence of craft within contemporary art and theory. In a time when much art is outsourced — or fabricated by large stables of assistants — what does it mean when artists return to traditional, and traditionally laborious, methods of handiwork such as knitting, jewelry making, or woodworking? Though our emphasis will be on recent art (including the Black feminist reclamation of quilts, an artist who makes pornographic embroidery, a cross-dressing ceramicist, queer fiber collectives, do-it-yourself Indigenous environmental interventions, and anti-capitalist craftivism), we will also examine important historical precedents. We will read formative theoretical texts regarding questions of process, materiality, skill, bodily effort, domestic labor, and alternative economies of production. Throughout, we will think through how craft is in dialogue with questions of race, nation-building, gendered work, and mass manufacturing. The seminar is centered around student-led discussion of our critical readings

Spring 2024: AHIS UN3461

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3461	001/12871	T 2:10pm - 4:00pm 930 Schermerhorn Hall	Julia Bryan-Wilson	4.00	11/15

AHIS UN3463 Pastel in 18th-Century Europe. 4.00 points.

This seminar focuses on the practice of pastel in eighteenth-century Europe. Known for its luminosity and fragility—two characteristics linked to its powdery essence—as well as for its practicality, pastel as an artistic medium reached an unprecedented popularity in the eighteenth century. While some painters used it on occasion (Jean-Siméon Chardin, Élisabeth Vigée Le Brun, John Singleton Copley, to name a few notable examples), others made it their medium of choice, including Rosalba Carriera, Jean-Étienne Liotard, and Maurice-Quentin de la Tour, three of the most sought-after artists of the period. This seminar will examine these dazzling works, many of them portraits but not exclusively, from different perspectives: technique, artists' manuals, and trade in materials; makeup and the aesthetic discourse; vision and touch; color and the rendition of skin tones; the construction of artistic identity; art criticism; and the commission, collecting, and display of pastels. The seminar will include at least two museum trips, including one to the Frick Madison where the exhibition Nicolas Party and Rosalba Carriera is currently on view

Spring 2024: AHIS UN3463

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3463	001/16158	T 2:10pm - 4:00pm 806 Schermerhorn Hall	Frederique Baumgartner	4.00	8/12

AHIS UN3624 Narrative in Chinese Art. 4.00 points.

This course introduces pre-modern Chinese narrative arts, their visual storytelling techniques, and the interpretive questions they raise. What constitutes narrative art and what are its particularities in the East Asian context? How are certain narratives reproduced and translated, and understood in different geographic locales and time periods? We will study popular narratives from the 10th century to the early Qing dynasty, depicted in diverse mediums such as murals, handscrolls and hanging scrolls, ceramic pillows, painted fans, and printed books. The course will be organized thematically and address topics such the influence of Buddhist artistic and liturgical practices, representations of borderlands and the foreign, literati and popular culture, urban life, utopias, and depictions of labor, class, and gender. We will approach narrative from a variety of disciplines and perspectives, including social and cultural history, religious studies, environmental history, and gender studies

Spring 2024: AHIS UN3624

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3624	001/16163	T 12:10pm - 2:00pm 806 Schermerhorn Hall	Catherine Zhu	4.00	10/12

AHIS GU4721 Medieval Illumination in the Low Countries. 4.00 points.

The course 'Medieval Illumination in the Low Countries: Origins, Sources, Materials' aims to reflect on the place of illumination and the illuminated manuscript in the artistic profile and cultural, literary, political and religious life in the Low Countries and beyond. The development of illumination is closely linked to the cultural and economic situation of the Low Countries during more than eight centuries, but it is also deeply influenced by the intersection of contacts in European artistic, religious and intellectual contexts. The links between artistic networks in other media, the mobility of artists, models and materials are crucial to understanding the production of illuminated manuscripts and to framing them as fully representative of the dynamics of the cultural habitat of the Low Countries. The course will be illustrated with numerous examples and case studies of manuscripts in collections in Belgium and the Netherlands, as well as in collections in US and around the world. A special file rouge in the course will be devoted to recent research approaches in material culture and digital access of illuminated manuscripts. The course will be accompanied by PPP and a reading list to guide students (scans and online resources will be provided). Courses will be held on campus, with several visits to the Manuscript and Rare Book Collection of the Butler Library and to the Manuscript Collections of the Morgan Library

Spring 2024: AHIS GU4721

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 4721	001/18990	Th 10:10am - 12:00pm 930 Schermerhorn Hall	Lieve Watteeuw	4.00	9/12

AHIS GU4741 Art and Theory in a Global Context. 4.00 points.

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 inter-disciplinary in nature and is open to students in different fields and areas where these issues are now being discussed

Spring 2024: AHIS GU4741

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 4741	001/12872	M 4:10pm - 6:00pm 807 Schermerhorn Hall	John Allan Rajchman	4.00	16/25

AHIS GU4745 Re/Building the American Dream. 4.00 points.

The term "American Dream" conjures images of white, middle-class or affluent families inhabiting single-family houses in the suburbs. But the population of the United States is – and always has been – characterized by considerable racial, ethnic, and gender diversity. Those varied populations have imagined, created, and altered domestic environments in ways that don't fit the stereotypical vision of the "American Dream." At the same time, the concepts of race, ethnicity, and gender themselves have shaped (for better and for worse) the buildings, landscapes, neighborhoods and cities in which US populations reside. From suburban ranch houses to Southwestern mission landscapes to urban public housing projects, domestic environments have been fundamentally shaped by racial, ethnic, and gendered ideologies that define who can live in what building, in which neighborhood, and in what domestic configurations. This course will explore how the concepts of race, gender, and ethnicity bear upon domestic spaces as well as how power relations embedded in designed environments have disparate impacts on people whether as individuals or in groups

Spring 2024: AHIS GU4745

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 4745	001/15070	F 12:10pm - 2:00pm 934 Schermerhorn Hall	Martha McNamara	4.00	7/12

AHIS GU4762 Art and Archaeology of Immigrants in Chinese History. 4.00 points.

This seminar examines the art and archaeology of immigrants and immigrant communities in pre-modern China. Since the beginning of China's dynastic history around the first millennium BCE, people from surrounding regions and even further afield have consistently moved into the Chinese heartland. These groups include not only nomads from the Mongolian steppes and the Tibetan Plateau, but also merchants, missionaries, and Muslims arriving via the so-called "Silk Roads" – a network of land and sea routes connecting China to the rest of the Eurasian continent (India, Persia, Central Asia, etc.). In certain periods, descendants of the Chinese diaspora and refugees in frontier regions also played significant roles in Chinese history. This seminar focuses on the archaeological remains and artistic expressions of these immigrants, as well as their interactions with native Chinese art and culture. Topics covered range from painting, sculpture, and calligraphy to crafts and architecture

Spring 2024: AHIS GU4762

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 4762	001/18941	Th 2:10pm - 4:00pm 806 Schermerhorn Hall	Jin Xu	4.00	4/12