ARH

Art History

ARH 501: Criticism, Theory, Practice: From Artes Mechanicae to Artes Liberales
An introduction to the history of art criticism and theory from Greek and Roman antiquity through the High Renaissance. The writings of artists, historians, theologians, philosophers, and theorists will be considered not as abstract and independent concepts but in relation to artistic practice. Changing aesthetic values, whether expressed verbally, or in patronage acts, will be explored. Attention will be given to such theoretical concerns as the paragone, the disegno-colorito debate, the nature of artistic creation, and aesthetic values reflected in basic principles regarding form, color, composition, etc. In addition, we shall investigate the particular strategies, if any, employed by artists over the centuries to elevate their social, economic and intellectual status, in short, to promote the shift from simple craftsman to divine genius.
Spring, 3 credits, Letter graded (A, A-, B+, etc.)

ARH 502: Methods & Interpretation in Early Modernist Art Criticism & Theory
A survey of European art criticism, theory, methodologies, and interpretation from 1750 to 1890, stressing relationships between art and the history of ideas. Study of visual materials will rely heavily on close readings of primary sources assigned weekly. The principal goal of the course is to familiarize students with the most important writings on art from the period as a foundation for the study of modern art. Secondary goals, pertinent to the study of art history any period, are to acquire analytic skills in interpreting source material by explicating such writings closely, to place them in context with each other (intertextuality) and the discourses of their times, and to interpret them in the light of the most recent scholarly methodologies and theory. Among the major writers and artists studied are Diderot, Winckelmann, Lessing, Goethe, Constable, Delacroix, Baudelaire, Ruskin, Zola, Mallarmé and Gauguin, combined with selected contemporary readings in art history from Walter Benjamin to Paul de Man. Classes will be a combination of lecture and discussion generated by the readings and by presentation of relevant works of art.
3 credits, Letter graded (A, A-, B+, etc.)

ARH 503: History of 20th-Century Art Criticism and Theory
The literature of art has expanded enormously in the 20th century far beyond attempts to organize it developmentally or conceptually. An attempt is made to define types of criticism both in relation to the critics and their relation to the support system for the arts of which they are part.
Spring, 3 credits, Letter graded (A, A-, B+, etc.)

ARH 520: Media Aesthetics
In this seminar we will focus on a comparative approach to theories of visual media aesthetics across photography, cinema, and new media, from the nineteenth century to the present, and across disciplinary methods of art history, film studies, philosophy/critical theory, and media theory. Mixing canons and objects will allow a cross-fertilization of ideas and strategies for analyzing visual culture, and it should be useful for students working in a number of fields. This course will not offer a comprehensive survey as much as a close analysis of a body of related texts, ideas, and visual works. Students from any disciplinary background are welcome, and may adapt the final assignment to advance individual research goals. The selection of readings and examples we discuss will be adapted as the course unfolds. But, it is shaped by an interest in how/what media aesthetics can do or mean through the production of specific temporal and spatial forms of experience. This question has conditioned disciplinary formations, shaping canonical ideas about media in modernity as well as current interpretations of digital media. But it remains urgent to re-ask: how do, and how could, aesthetics and technics correlate with actual embodied and sociopolitical realities? How do specific material formats, specific practices of perception, and specific historical and cultural contexts interweave with and impact more abstract ontological, phenomenological, epistemological, and ethical potentials?
3 credits, Letter graded (A, A-, B+, etc.)

ARH 521: Global Postwar Art
This course has a two-fold goal: to explore the recent scholarship on postwar art across a spectrum of situated geopolitics; and to explore the year 1989 in global exhibition contexts. In the semester’s first half, the primary texts of Sonal Khullar, Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930-1990 (2015), Christine Ho, Drawing from Life: Sketching and Socialist Realism in the People’s Republic of China (2020), and Joshua Cohen, The Black Art Renaissance: African Sculpture and Modernism across Continents (2020) are paired with a range of articles and book chapters written by more established scholars in the relevant subfields. As we will learn, the temporal demarcation of the year 1945 is not strictly observed in this representation of recent scholarship. In the semester’s second half, the students will explore a case study of their choice: the third Havana Bienal (Havana, 1989), Les Magiciens de la Terre (Paris, 1989), The Other Story (London, 1989), and The Decades Show (New York, 1990) by conducting research of both primary and secondary literatures. Each of these exhibitions manifests a particular picturing of the global, allowing us to trace multiple swan songs of the global postwar period.
May be repeated for credit.

ARH 540: Methodologies of Art History
This graduate seminar is designed to engage students with the history and methods of the discipline of art history. Through close readings and focused discussions, the course examines issues raised by aesthetics, the problems of biography and ‘periodization’, and the role of canon formation. Particular focus is directed towards the interpretive tools that have developed from within the discipline of art. In addition, also stressed is the interdisciplinary nature of art history through readings that discuss how lines of thought and critical inquiry emerging within other disciplines have had enormous influence on art history and criticism in the last two decades: semiotics, feminist theory, psychoanalysis, anthropology and post colonial theory, cultural studies, theories of mass culture and the post-modern, and the current debates about visual culture.
Annually, 3 credits, Letter graded (A, A-, B+, etc.)

ARH 541: Topics in Ancient Art
This course deals with a variety of topics relating to ancient art and its influence on later European art and artistic theory. Areas explored include ancient art history, aesthetics, and comparative criticism; Roman uses of Greek art; pagan imagery in early Christian and medieval art; antique art and the Renaissance (use of prototypes); collecting antiquities (from the Medici to Getty); archaeological exploration and publication in the 18th and 19th centuries; French neoclassicism; and the calligraphy of Greek vases (Hamilton, Blake, Flaxman, Ingres, Picasso).
Fall or Spring, alternate years, 3 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.

**ARH 542: Topics in Medieval Art**
A topic in medieval art or architecture, such as early medieval manuscript illumination, ornament and design, or the Gothic cathedral, is selected and explored during the semester in lectures, discussions, and student reports or papers.
Fall or Spring, alternate years, 3 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.

**ARH 543: Topics in Renaissance Art**
This course, usually a seminar, deals with one or several of the following aspects of Renaissance art: iconographic problems, style and connoisseurship (including the study of individual works at the Metropolitan Museum or the Frick), patronage and its effect on the form and content of a work, the exchange of artistic ideas between northern and southern Europe, and Renaissance sources in antiquity and the Middle Ages.
Fall or Spring, alternate years, 3 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.

**ARH 544: Topics in Early Modern Art**
This seminar examines methodological developments and historical issues related to the art and visual culture of the early modern period. Though we are concerned with objects, discourses, and practices emerging in the seventeenth century, we also approach these through the perspective of contemporary critical tools (for example, theories of urban space, spectacle, and representation; psychoanalysis, sexuality and subjectivity; coloniality and the encounter with New world otherness; semiotics and the construction of absolutist power). Students are encouraged to engage with these issues through the study of traditional high art objects as well as through other forms of representation emerging in the early modern period-for example, scientific illustration, more ephemeral forms of print culture, and even urban and courtly spectacle.
Fall or Spring, alternate years, 3 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.

**ARH 545: Topics in 19th-Century Art**
Selected topics in 19th-century art with an emphasis on interdisciplinary approaches to interpretation, including relationships between art and politics, art and philosophy, and art and literature. Each topic will be announced through its individual course description. Even when topics focus on a single artist (e.g. Courbet, Manet, Monet, Cézanne, etc.) the range of materials and interpretation is broad. Students from other disciplines are encouraged to inquire by contacting the professor.
3 credits, Letter graded (A, A-, B+,
May be repeated for credit.

**ARH 546: Topics in 20th-Century Art**
Twentieth-century art considered as an international movement, European and American, although national groups may be studied. Emphasis varies with topics ranging over stylistic analysis, iconographical interpretations, and theoretical studies. Students are expected to undertake original research and interpretation.
Fall or Spring, alternate years, 3 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.

**ARH 547: Topics in Global, Colonial, and Diasporic Art**
This course examines various issues in the appreciation, interpretation and appropriation of non-Western art. Emphasis is on developing a critical approach to these arts and the manner in which they have been represented and misrepresented in the Western imagination. Topics vary, but may include exploration of themes in the so-called traditional arts of Africa, Oceania, Native and Latin America, the transformations of these arts during the colonial period, issues of identity and the consequences of dislocation versus sense of place in the diaspora, and contemporary expressions of non-Western artists on the global scene.
Fall or Spring, alternate years, 3 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.

**ARH 548: Museum Studies**
Through a combination of field trips, visiting lecturers, group discussion, and student projects, the course surveys the diverse aspects of the museum field, including management, curatorship, exhibitions, public relations, conservation, and other areas of administration and professional practice.
3 credits, Letter graded (A, A-, B+, etc.)

**ARH 549: Topics in American Visual Culture**
This course examines selected issues in the history of American art and material culture. The course focuses upon, but is not necessarily limited to, the United States. Topics include public art and public culture; approaches to the study of material culture; art and commercial and/or popular culture; art and regional locations; realism; imaging the West; cross-cultural exchanges in art of the United States. (May be used to fulfill 20th-century requirement when material deals with 20th-century art.)
Fall or Spring, alternate years, 3 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.

**ARH 550: Inquiries into Art Criticism and Theory**
This course deals with the theoretical approaches to the study of art that cross historical boundaries. Topics vary from semester to semester. They may be an expansion of one of the areas generally covered in ARH 540, such as psychology of art or the iconography of architecture. Other investigations may focus on subjects requiring a special methodological approach, such as the theory and history of ornament and design or the role of public art.
Fall or Spring, 3 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.

**ARH 551: Theories of Performance**
This course examines different theories of performance as they relate to theatre and everyday life. Students explore ways of thinking about the performing body and different modes of cultural expression. There is a performing component to the course in addition to a final paper.
Crosslisted with ARH 551.
3 credits, Letter graded (A, A-, B+, etc.)
May be repeated 2 times FOR credit.

**ARH 552: Topics in Contemporary Art**
The course will examine the latest developments in visual art and architecture, beginning with the Neo-Expressionism and Neo-Conceptualism of the 1980s and extending to installation and video art. Postmodernist and activist art will be examined in particular detail, and contextualized in terms of the broader patterns of 20th century art.
Fall or Spring, may be repeated for credit
3 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.
ARH 553: Contemporary Art in New York
A systematic survey of contemporary art on view in museums and galleries in New York. The class would alternate between gallery/museum visits and interpretative analyses of the work in the classroom. A variety of theoretical approaches will be used and the full range of contemporary pluralism will be examined. Contemporary art will be understood as both a manifestation of contemporary society and in terms of its larger art historical context and significance. The New York art scene is the richest in the world. The class offers the student the opportunity for direct, informed contact with it.
3 credits, Letter graded (A, A-, B+, etc.)

ARH 554: Topics in Visual Culture
This class examines issues in the interdisciplinary field of visual culture. Visual culture studies look at the dynamic state of visual media in contemporary life and their historical origins, seeking to relate art and film to the mass media and digital culture.
Fall or Spring, 3 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.

ARH 570: Issues in Architectural History and Criticism
This course examines a series of topics that link architecture with other critical disciplines. Among the topics that may be addressed are architectural theory and the theories of language; the history of proportion and the construction of gender; and Orientalism. The class would alternate between campus and off-campus, but in the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus. All international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor.
Fall or Spring, alternate years, 3 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.

ARH 580: Art Criticism or Gallery Internship
An internship offering practical experience in some aspect of the field of art history and criticism, such as gallery and curatorial work in an on-campus or off-campus gallery or museum, or journalistic experience with an art or criticism publication such as the Art department journal Art Criticism.
Prerequisite: Good standing in the graduate art history and criticism program
Fall and Spring, 1-3 credits, S/U grading
May be repeated 2 times FOR credit.

ARH 591: Practicum in the Writing of Art Criticism
This course is designed as a practicum in the writing of art criticism under the supervision of the faculty.
Fall and Spring, 3 credits, S/U grading

ARH 592: Practicum in Teaching
Instruction in the department under the supervision of the faculty. (This course may not be included more than once in the courses taken in fulfillment of the 36 credit hour requirement.)
Fall and Spring, 3 credits, S/U grading

ARH 595: Directed Readings in Art History, Criticism, and Theory
An independent reading course to be arranged with a particular faculty member. Normally, this course is reserved for second year Masters Students who have fulfilled most of their course requirements and for whom the proposed program of study cannot be completed within other existing course structures.
Fall and Spring, 1-3 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.

ARH 598: Thesis
Prerequisite: Completion of all degree requirements Fall, Spring and
Summer, 1-6 credits, S/U grading
May be repeated for credit.

ARH 602: Teaching Practicum, Advanced
Instruction in the department by advanced graduate students under the supervision of faculty.
May be repeated for credit up to six credits 3 credits, S/U grading
May be repeated 2 times FOR credit.

ARH 690: Directed Readings in Art
This course is reserved for advanced PhD. students who have fulfilled most of their course requirements and for whom the proposed program of study cannot be completed within other existing course structures.
Fall and Spring, 1-9 credits, S/U grading
May be repeated for credit.

ARH 692: Practicum in Teaching
Instruction in the department by advanced graduate students under the supervision of the faculty. (This course may not be included more than once in the courses taken in fulfillment of the 36 credit hour requirement.)
Fall and Spring, 3 credits, S/U grading

ARH 699: Dissertation Research on Campus
Prerequisite: Must be advanced to candidacy (G5). Major portion of research will take place off-campus, but in the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus. All international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor.
Fall, Spring, and Summer, 1-9 credits, S/U grading
May be repeated for credit.

ARH 700: Dissertation Research off Campus - Domestic
Prerequisite: Must be advanced to candidacy (G5). Major portion of research will take place outside of the United States and/or U.S. provinces. Domestic students have the option of the health plan and may also enroll in MEDEX. International students who are not in their home country are charged for the mandatory health insurance. If they are to be covered by another insurance plan they must file a waiver be second week of classes. The charge will only be removed if other plan is deemed comparable.
All international students must received clearance from an International Advisor.
Fall, Spring, 1-9 credits, S/U grading
May be repeated for credit.

ARH 701: Dissertation Research off Campus - International
Prerequisite: Must be advanced to candidacy (G5). Major portion of research will take place outside of the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus. All international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor.
Fall, Spring, 1-9 credits, S/U grading
May be repeated for credit.

ARH 800: Summer Research
May be repeated for credit.