

HISTORY OF ART

Director of undergraduate studies: Jacqueline Jung
(jacqueline.jung@yale.edu); arthistory.yale.edu

Art history is the study of all forms of art, architecture, and visual culture in their social and historical contexts. The History of Art major can serve either as a general program in the humanities or as the groundwork for more specialized training. Unless otherwise indicated, all courses in History of Art are open to all students in Yale College.

COURSE NUMBERING

100-level courses are broad introductory lecture courses that address basic art history from a number of thematic perspectives. Prospective majors are encouraged, but not required, to take these courses as early in their course of study as possible. Under certain circumstances, students who have taken the Advanced Placement test in art history may earn acceleration credit and, in consultation with the director of undergraduate studies (DUS), may substitute an upper-level class for one required 100-level course.

Intermediate and advanced courses, numbered above 200, encompass more specialized surveys and themes in art history.

REQUIREMENTS OF THE MAJOR

Twelve term courses are required to complete the major: two introductory courses at the 100 level; four intermediate and advanced courses at the 200 and 300 levels; two seminars at the 400 level; a methods seminar, HSAR 401; two electives; and the senior essay, HSAR 499.

The major requires that the six intermediate and advanced courses must satisfy both a geographical and a chronological distribution requirement. These courses must be chosen from four geographical areas and four time periods. The geographical requirement is divided into five areas: Africa and the Pacific; the Americas; Asia and the Near East; Europe; and transregional. The chronological requirement is similarly divided into five segments: earliest times to 800; 800–1500; 1500–1800; 1800 to the present; and transchronological. A single course can fulfill both a geographical and a chronological requirement. Only classes originating in the History of Art department can fulfill the distribution requirements.

Junior seminar The methods seminar HSAR 401, *Critical Approaches to Art History*, is a wide-ranging introduction to the practices of the art historian and the history of the discipline. It is to be taken during the fall or spring term of the junior year.

Credit/D/Fail courses Courses taken Credit/D/Fail may not be counted toward the requirements of the major.

SENIOR REQUIREMENT

The senior essay is a research paper written usually in one term in HSAR 499. Students choose their own topics, which may derive from research done in an earlier course. The essay is planned during the previous term in consultation with a qualified instructor and/or with the DUS. It is also possible to write a two-term senior essay, however

students wishing to do so must submit a petition to the DUS and the prospective adviser, normally by the first week after spring break of the junior year.

ADVISING

Electives may include courses from other departments if they have direct relevance to the major program of study. Approval of the DUS is required.

History of Art majors are urged to study foreign languages. Students considering graduate work should discuss with their advisers the appropriate language training for their field of interest.

Graduate courses Courses in the Graduate School are open to undergraduates with permission of the instructor and of the director of graduate studies. Course descriptions are available in the History of Art office in the Jeffrey H. Loria Center, 190 York St.

SUMMARY OF MAJOR REQUIREMENTS

Prerequisites None

Number of courses 12 term courses (incl senior req)

Specific courses required HSAR 401

Distribution of courses 2 courses at 100 level; 6 courses numbered above 200, 2 of which must be 400-level seminars, fulfilling distribution requirements in 4 geographical and 4 chronological categories; 2 electives

Substitution permitted With DUS permission, electives from related depts

Senior requirement Senior essay (HSAR 499)

Art history is the study of all forms of art, architecture, and visual culture. The History of Art major can serve either as a general program in the humanities or as the groundwork for more specialized training.

Courses in the department are organized into three levels. Courses at the 100 level are broad introductory lecture courses that cover basic art history from a number of thematic perspectives. Majors are required to take two introductory courses and should consider taking them as early as possible. Courses at the 100 level are normally not prerequisites for higher-level courses in the department. Intermediate courses are numbered 200–399. 400-level and some 300-level courses are seminars with limited enrollment.

Students with AP credit should consult the director of undergraduate studies (DUS).

Representative 100-level courses include:

- HSAR 110, Introduction to the History of Art: Global Decorative Arts
- HSAR 176, Introduction to the History of Art: The Politics of Representation

Representative 200- and 300-level courses include:

- HSAR 247, Art and Myth in Greek Antiquity
- HSAR 266, Introduction to Islamic Architecture

- HSAR 293, Baroque Rome: Painting, Sculpture, Architecture
- HSAR 347, Feminism and Contemporary Art

Representative 400-level course:

- HSAR 459, Contested Monuments

FACULTY OF THE DEPARTMENT OF HISTORY OF ART

Professors Carol Armstrong, Tim Barringer, Marisa Bass, Edward S. Cooke, Jr., Cecile Fromont, Milette Gaifman, Jacqueline Jung, Pamela Lee, Kishwar Rizvi, Nicola Suthor, Mimi Yiengpruksawan

Associate Professors Craig Buckley, Molly Brunson (*Slavic Languages and Literatures*), Jennifer Raab

Assistant Professors Allison Caplan, Joanna Fiduccia, Morgan Ng, Quincy Ngan

See the visual roadmap of the requirements.

View Courses

Courses

*** HSAR 016a / EAST 016a, Chinese Painting and Culture** Quincy Ngan

This course focuses on important works of Chinese painting and major painters from the fourth century CE to the twentieth century. Through close readings of the pictorial contents and production contexts of such works of art, this course investigates the works' formats, meanings, and innovations from social, historical, and art-historical perspectives. In this course, students become familiar with the traditional Chinese world and acquire the knowledge necessary to be an informed viewer of Chinese painting. Discussions of religion, folkloric beliefs, literature, relationships between men and women, the worship of mountains, the laments of scholars, and the tastes of emperors and wealthy merchants also allow students to understand the cultural roots of contemporary China. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. HU

*** HSAR 021a, Twelve Works of Western Art** Carol Armstrong

This course consists of close encounters with twelve works of art from the Western tradition. Instead of a Renaissance-to-modern survey, we delve deeply into each of the twelve works that form our "canon," chosen both for their extraordinariness and for their capacity to represent different times and places, as well as different media and themes. We ask what makes these works extraordinary and/or representative, and debate whether or not they properly belong in our "canon." We also address the changing notions of what art is and what functions it fulfills. Each of these twelve works of art are looked at in relation to relevant art objects in Yale's collections (and in the Metropolitan Museum in New York), as well as corollary works of poetry, literature and film. This is done through readings, seminar discussions, presentations in the galleries, and three research papers. By the end of the semester, each of the students in the class will form their own canon of six to twelve works, and argue for it according to their own values, reasoning and judgment. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. HU

HSAR 110a / ARCG 110a, Introduction to the History of Art: Global Decorative Arts

Edward Cooke

Global history of the decorative arts from antiquity to the present. The materials and techniques of ceramics, textiles, metals, furniture, and glass. Consideration of forms, imagery, decoration, and workmanship. Themes linking geography and time, such as trade and exchange, simulation, identity, and symbolic value. HU o Course cr

HSAR 237b / EAST 237b, Arts of China Quincy Ngan

Arts of China is a window to the nation's history, culture, society, and aesthetics. This course introduces the visual arts of China from the prehistoric period to the twentieth century. We look at the archaeological findings (including pottery, jade, and bronze vessels) as well as ancestor worship and belief in posthumous souls and immortal mountains. We look at the art and architecture inspired by Buddhism, Taoism, and Confucianism. We investigate the place of Chinese painting and calligraphy in court and elite cultures and explore how these arts intertwine with politics, printing culture, and popular culture. Lastly, we investigate the decorative arts, like ceramics, textiles, and furniture, as well as the art and architecture that reflect foreign tastes. HU o Course cr

HSAR 240b, London Art Capital: Black Death to Brexit Timothy Barringer

Today London is a great art city—a cosmopolitan center for the making, display, and collecting of works of art. How did that come to be? This course answers the question through an intense engagement with the rich collections of the Yale Center for British Art, offering an introduction to British Art across six centuries and to the lively debates it generates. The course links the development of art and the art market with the origins and progression of capitalism. It traces London's artistic and architectural development from medieval origins through the courtly spectacle of Tudor and Stuart eras to the emergence of a recognizably modern economy and society around 1750, the time of William Hogarth. After 1800, Londoners William Blake and JMW Turner, and their Victorian successors, vividly chronicled the transformation of the industrial and imperial city. From 1910 British art entered a complex relationship with European modernism epitomized in the work of sculptor Barbara Hepworth. London was shattered by bombing during the Blitz: from the ruins emerged Pop Art, followed by Op-Art, led by Bridget Riley. By the 1990s the prominence of artists of color such as Yinka Shonibare prefigured the dynamic and cosmopolitan art scene of the present day. After Brexit, after Covid, what is the future for British art and for London? HU o Course cr

HSAR 243a / ARCG 243a / CLCV 160a, Greek Art and Architecture Milette Gaifman
Monuments of Greek art and architecture from the late Geometric period (c. 760 B.C.) to Alexander the Great (c. 323 B.C.). Emphasis on social and historical contexts. HU

HSAR 257b, Modernism's Social Life Joanna Fiduccia

What was the social life of modernism? What might it still be today? This course is an introduction to European and North American modern art through its social networks and structures: gathering spaces, salons, schools, and stomping grounds, along with political solidarities and coalitions. We meet key figures from the history of modernism and the avant-garde (artists such as Pablo Picasso, Henri Matisse, Sophie Taeuber-Arp, Marcel Duchamp, Augusta Savage, and Isamu Noguchi) in the context of their pedagogical, political, and intimate associations. Along the way, lectures introduce a fresh cast of characters whose vision, labor, or material support made possible more

familiar narratives of art history. We focus on artworks that ask us to think anew about modern art's collective purpose as well as its communal pleasures. HU o Course cr

HSAR 266a / ARCH 271a / MMES 126a / SAST 266a, Introduction to Islamic

Architecture Kishwar Rizvi

Introduction to the architecture of the Islamic world from the seventh century to the present, encompassing regions of Asia, North Africa, and Europe. A variety of sources and media, from architecture to urbanism and from travelogues to paintings, are used in an attempt to understand the diversity and richness of Islamic architecture. Besides traditional media, the class will make use of virtual tours of architectural monuments as well as artifacts at the Yale University Art Gallery, accessed virtually. HU

HSAR 293a, Baroque Rome: Painting, Sculpture, Architecture Nicola Suthor

Analyses of masterpieces by prominent artists in baroque Rome. Caravaggio's "baroque" differentiated from the path of the classicist artists. Works by Gian Lorenzo Bernini, who dominated the art scene in Rome as sculptor and architect half a century after Caravaggio's death. HU

HSAR 312b / ARCH 312b, Modern Architecture in a Global Context, 1750-present

Craig Buckley

Architects, movements, and buildings central to the development of modern architecture from the mid eighteenth century through to the present. Common threads and differing conceptions of modern architecture around the globe. The relationship of architecture to urban transformation; the formulation of new typologies; architects' responses to new technologies and materials; changes in regimes of representation and media. Architects include Claude Nicolas Ledoux, Giovanni Battista Piranesi, John Soane, Frank Lloyd Wright, Le Corbusier, Ludwig Mies van der Rohe, Lina Bo Bardi, Louis Kahn, and Kenzo Tange. HU o Course cr

*** HSAR 350a / HUMS 425a / LITR 399a / RLST 431a, Reality and the Realistic**

Noreen Khawaja and Joanna Fiduccia

A multidisciplinary exploration of the concept of reality in Euro-American culture. What do we mean when we say something is "real" or "realistic?" From what is it being differentiated—the imaginary, the surreal, the speculative? Can we approach a meaningful concept of the unreal? This course wagers that representational norms do not simply reflect existing notions of reality; they also shape our idea of reality itself. We study the dynamics of realism and its counterparts across a range of examples from modern art, literature, philosophy, and religion. Readings may include: Aimé Césaire, Mircea Eliade, Karen Barad, Gustave Flaubert, Sigmund Freud, Renee Gladman, Saidiya Hartman, Arthur Schopenhauer. Our goal is to understand how practices of representation reveal something about our understanding of reality, shedding light on the ways we use this most basic, yet most elusive concept. HU

HSAR 357a, Arts of Japan I Mimi Yiengpruksawan

Survey of major monuments in the visual arts of ancient and early medieval Japan with attention to the conditions and thought worlds of cultural production. Emphasis on the arts practices and philosophies of Buddhism and Shintō in juxtaposition with the courtly arts from narrative handscrolls to integrations of poetry and painting in landscape screens and picture albums. HU o Course cr

HSAR 364b, Survey of Japanese Art II Mimi Yiengpruksawan

Continuation of HSAR 363a, covering the fourteenth through the twentieth centuries.

HU

*** HSAR 401a or b, Critical Approaches to Art History** Staff

A wide-ranging introduction to the methods of the art historian and the history of the discipline. Themes include connoisseurship, iconography, formalism, and selected methodologies informed by contemporary theory. WR, HU

*** HSAR 406b, Photography and Sculpture in Modernity** Joanna Fiduccia

Photography and sculpture are peculiar, yet consistent bedfellows in the modern world. This course pursues the history of their entanglements through concerns central to art and visual culture in the modern era up to the present day: reproduction and mass-production; testimony and embodiment; authorship and appropriation; intimacy, sexuality, and privacy; race and representation; cultures of pedagogy and display; and fragmented and virtual images of the body. The seminar meets in Yale's museums and special collections, foregrounding close analysis of primary materials and works of art.

HU

*** HSAR 418a, Seeing, Describing, and Interpreting** Nicola Suthor

Study of select works of art from the period between 1500 and 1800, all on display in the Yale Art Gallery. Required readings of articles and theoretical text are meant to encourage discussion in front of the artwork. The importance of both visual and written information to better understand how artists communicate messages and engage imagination. All sessions held at the Yale Art Gallery. HU

*** HSAR 426a, American Silver** Staff

Objects made of silver as important markers of taste and social position in America from the beginning of colonial settlement to the present. The progression of styles, associated technologies, uses, political meanings, and cultural contexts of American silver. Use of objects from the American silver collection of the Yale University Art Gallery. HU

*** HSAR 427a / EAST 427a, Chinese Skin Problems** Quincy Ngan

This seminar uses artwork as a means of understanding the various skin problems faced by contemporary Chinese people. Divided into four modules, this seminar first traces how the "ideal skin" as a complex trope of desire, superficiality, and deception has evolved over time through the ghost story, *Painted Skin (Huapi)*, and its countless spin-offs. Second, the course explores how artists have overcome a variety of social distances and barriers through touch; we look at artworks that highlight the healing power and erotic associations of cleansing, massaging, and moisturizing the skin. Third, we explore the relationship between feminism and gender stereotypes through artworks and performances that involve skincare, makeup and plastic surgery. Fourth, the course investigates the dynamics between "Chineseness," colorism, and racial tensions through the artworks produced by Chinese-American and diasporic artists. Each module is comprised of one meeting focusing on theoretical frameworks and two meetings focusing on individual artists and close analysis of artworks. Readings include Cathy Park Hong's *Minor Feelings*, Nikki Khanna's *Whiter*, and Leta Hong Fincher's *Leftover Women*. HU

*** HSAR 440a, Issues in Nineteenth-Century Sculpture** Christina Ferando

Survey of nineteenth-century European and American sculpture using concrete visual examples from Italy, France, England, and the United States to examine the formal structure of sculpture and contextualize the social and political circumstances of its production and reception. Focus on representation of the human figure and examination of issues of idealism and naturalism, as well controversies surrounding the use of color and gender/class signifiers. Use of collections in the Yale University Art Gallery and the Yale Center for British Art. Some familiarity with art history is helpful.
HU

*** HSAR 455a, Conceptualization of Space** Craig Buckley

Introduction to the discipline of architecture through the elusive concept of space. This course traces key shifts in the conceptualization of space in aesthetics and architectural theory from the eighteenth century through to the present. HU

*** HSAR 457a, Japanese Gardens** Mimi Yiengpruksawan

Arts and theory of the Japanese garden with emphasis on the role of the anthropogenic landscape from aesthetics to environmental precarity, including the concept of refugium. Case studies of influential Kyoto gardens from the 11th through 15th centuries, and their significance as cultural productions with ecological implications.
HU

*** HSAR 460a / ENGL 419a / HUMS 185a, Writing about Contemporary Figurative Art** Margaret Spillane

A workshop on journalistic strategies for looking at and writing about contemporary paintings of the human figure. Practitioners and theorists of figurative painting; controversies, partisans, and opponents. Includes field trips to museums and galleries in New York City. Formerly ENGL 247. WR, HU

*** HSAR 463a / ER&M 378a, Material Histories of Photography** Jennifer Raab

While we often see photographs mediated through screens, they are singular objects with specific material histories. Through Yale's collections, this course explores these histories from the nineteenth century to the present and how they intersect with constructions of class, race, gender, and the non-human world; the ongoing processes of settler-colonialism; and both modern environmental conservation and ecological crisis. HU

*** HSAR 466a, The Technical Examination of Art** Irma Passeri and Anne Gunnison

The primary aim of this course is to develop the skills to closely examine the physical nature of a range of art objects in order to recognize the materials and techniques used at the time of their creation and their layered histories (e.g. use, display, degradation, restoration, and conservation). Understanding techniques and materials can assist in both placing the object in its broader historical context and, in turn, informing that historical context. Students come away from this course with an appreciation for close looking to understand, question, and interpret materials and technique. In seminars taught by conservators from the Art Gallery (YUAG) and other institutions, students examine paintings and objects selected from the Gallery's collections and made available for examination in the Gallery's classrooms, learning about artists materials from ancient to modern. Appropriate methods of examination including microscopy, ultraviolet radiation, infrared imaging, x-radiography, and non-destructive methods

of analysis are introduced by instructors, as well as scientists from the Institute for the Preservation of Cultural Heritage (IPCH).

*** HSAR 476b, Energy Cultures of Modern Architecture** Craig Buckley

It is estimated that the construction and operation of buildings accounts for nearly 40% of carbon emissions globally. If a radical decarbonization of architectural practice stands as the discipline's central challenge today, this calls not only for new solutions, but for different engagement with architecture's history. This discussion seminar reinterprets histories of modern architecture through the concept of "energy cultures." An energy culture (Sheller, 2014; Szeemann and Diamanti, 2019) can be defined as the specific assemblage of fuel, matter, practice, labor, and meaning that have informed architecture's conceptualization and construction. In contrast to approaches that stress quantitative, technical, and instrumental approaches to energy accounting and energy efficiency, this course looks at how different representations, concepts, and behaviors emerged in response to historic shifts in energy production and consumption. The first portion of the course surveys a range of historical approaches to concepts of energy and environmental justice within and adjacent to architecture. The bulk of the course then turns to case studies, examining particular buildings and projects in order to develop new interpretations and questions about these monuments based on an energy cultures approach. HU

*** HSAR 490b / FILM 320b, Close Analysis of Film** Oksana Chefranova

Close study of a range of major films from a variety of periods and places. Apart from developing tools for the close analysis of film, we consider such topics as genre and mode; the role of sound; cinema as a structure of gazes; remakes and adaptations; approaches to realism; narration and resistance to narration; film in relation to other moving image media; and the relationship of close analysis to historical contextualization and interpretation more generally. Prerequisite: FILM 150. WR, HU