First Year Seminar -

Medieval Castles: Bastions of War and Peace

HISTART 194.001



In this seminar we will explore the extraordinary history of the medieval castle from its inception in the centuries following the fall of the Roman Empire in the fifth century to the advent of efficient siege artillery about a thousand years later. We will investigate the massive keeps of Romanesque England and France; the sprawling hilltop fortresses of the Hohenstaufen emperors in Germany and southern Italy; the awesome Crusader castles in the Holy Land and their equally daunting Muslim counterparts; the impregnable castles of Edward I in Wales; and the towering brick fortresses of the Order of the Teutonic Knights in the eastern Baltic. The course contains a strong element of visual analysis, for example of architectural plans and topographical maps. Students will also learn how to read relevant primary sources, for instance a medieval chronicle's description of a siege, and how to distinguish popular from scholarly accounts of medieval castles and their development. Important questions that this course raises and aims to answer include the following: What sites were chosen for the construction of castles? How did technological change affect the design of castles? Were castles simply utilitarian structures or perhaps also bearers of symbolic meaning? And what was life like in a medieval castle in times of war and peace, both for the lord and his family and for the garrison stationed within its walls? WHO SAYS SO?

Course requirements:

- Attendance and participation: 30%
- 1st class project (*Design a Medieval Castle!*): 20 %
- 2nd class project (30-minute Powerpoint presentation toward the end of the term on a course-related topic developed in one-on-one conversations with instructor): 30%
- Two brief response papers: 20%

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: The Middle East, Europe and the US; Transhistorical

Achim Timmermann

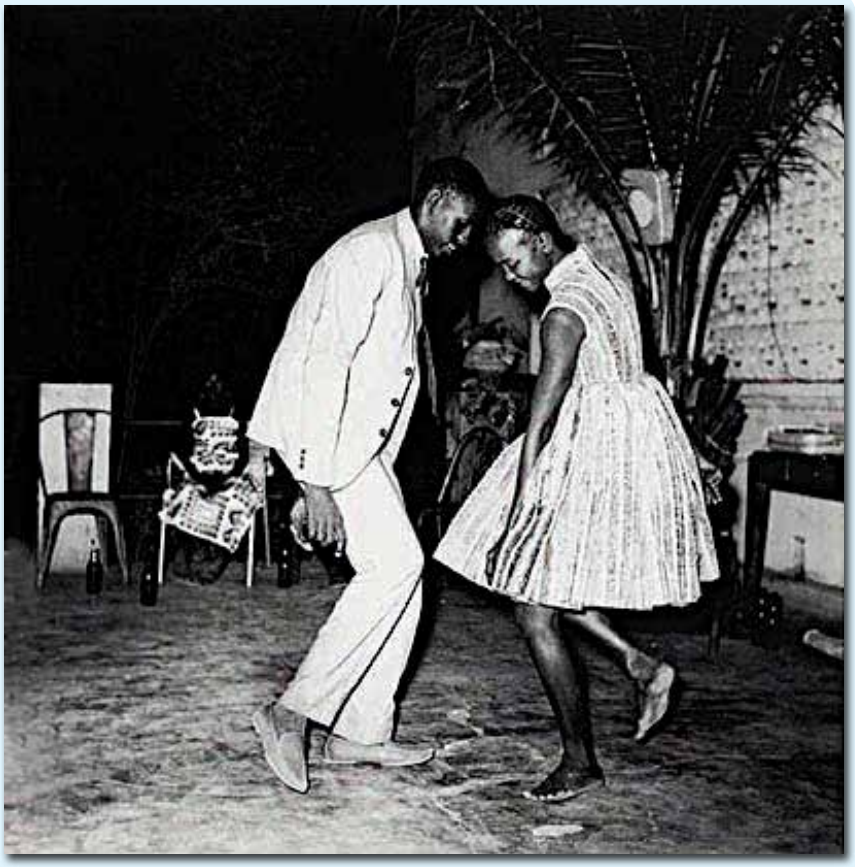
Two 80-minute seminars per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Introduction to African Art

HISTART 208.001
AAS 208.001



Sure, Africa is big. So are the histories of its expressive cultures. But by studying just a selected group of African and African Diaspora cultures, we'll be able to begin thinking about pivotal issues and stories behind the surfaces of some extraordinary objects and practices.

African people have their own stories to tell about these things: tales of mythic power expressed as living form, histories of contact with other cultures, stories of struggle, redemption, and ordinary, everyday life. And we in "the West" have also had a decisive, often disturbing hand in the framing of African peoples, objects and stories. Histories of colonialism and the Atlantic slave trade, alongside distorted views and images of what African people are and what they do, have affected us all to the core. When we look at and think critically about "African Art," then, we must also look at and think critically about ourselves. The goal is to understand aspects of African cultures in terms by which Africans understand them–to know African ideals and realities as shaped in word, sound, matter and movement. Dialogue is always key. In lectures and weekly discussion sections, in words, pictures, films, sounds, and live performance, we'll examine objects and the stories that surround them. Looking and listening closely, we'll learn to see and understand a wide range of African visual practices including architecture, textiles, body adornment, painting, graphic communication systems, photography, dance, ritual performance and, of course, sculpture–not only as these practices continue to unfold on the African continent, but also as they are transformed, and as they endure, in the African Diaspora and the world at large.

Course Requirements:

- Section participation: 20%
- Section submissions: 15%
- Map Quiz: 10%
- Wall Text Assignment (with drawing, visual analysis and bibliography): 15%
- Midterm Exam: 20%
- Final Exam: 20%

Intended Audience: Undergraduates

HISTART Concentration Distributions: Sub-Saharan Africa, Latin America and the Caribbean; Modern and Contemporary

Fulfils LSA Race & Ethnicity Requirement

David T Doris

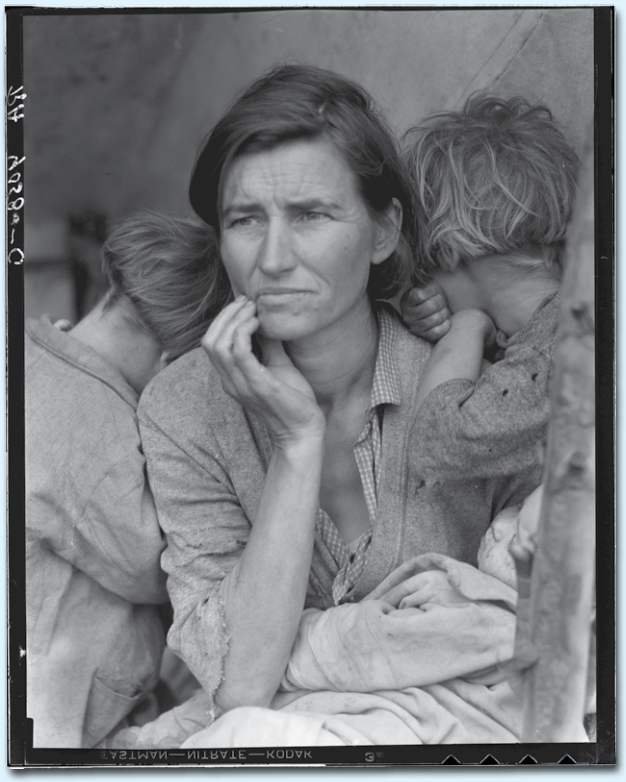
Two 80-minute lectures per week and discussion section

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

History of Photography

HISTART 210.001



Photography has grown up with modern life. Making sense of its history requires an understanding of its broad social functions, its integration with everyday experience, and its complex relationships to the history of art and the modern media. This course surveys photography from its public debut in 1839 to the present day, and introduces students to the tools needed to interpret its varied uses and meanings.

Photography comprises a wide range of technologies and cultural practices. The significance of photographs has historically been centered in their persuasiveness as records, yet the medium has also served, from its inception, as a vehicle for fictions and fantasies. Tracing photography's evolution as an art form while attending to its operation within fields like science, politics, sociology, journalism and medicine, we will open the persuasive nature of the photograph to closer scrutiny. How do photographs function as true records, documents of aspects of the real world? And how do they function as fictions—as artworks but also as propaganda and fake news?

Students will learn to analyze photographs as pictures, to incorporate visual analysis within historical argument, and to approach the diversity of photographic production from a broad historical perspective. The course will acquaint students with core principles and problems in the history of photography, with a selection of key historical sources and recent scholarly writings on the medium, and with a range of historically significant photographic practices and forms. For those without prior experience, the course also functions as an introduction to thinking and reading in the discipline of art history.

Course Requirements: There are three major take-home examinations. Exam 1 and Exam 2 consist of three questions each, two short answers (250 words each), and one longer essay (500 words). Exam 3 consists of two essays (500 words each). The exams are handed out one week before they are due. Grading is based on the following: Participation in Section Meetings: 25%; Three Major Exams: 25% each.

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Europe and the US; Modern and Contemporary

Matt Biro

Two 80-minute lectures per week and discussion section

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Visual Cultures of Ancient Rome

HISTART 228.001
ARCHAM 228.001







Roman rulers waged war with images, vying with each other in life-and-death battles for supreme control of the ancient Roman world. Cities were aggrandized from Britain to Syria with great marble monuments to Roman leisure and wealth. Private individuals set up complex sculpted memorials to family, inserting their loved ones into the material fabric of the city's, and the Empire's, claim to stability and status. Meanwhile, Roman homes pulsated with multi-coloured mosaics and frescos, mapped onto floors, ceilings, walls, and matched in the carved detail of wooden furniture, and precious trinkets of silver and gems. The Roman Empire was awash with a rich and lively visual culture.

This course surveys these vibrant visual arts of the Roman world from the late Republican period, down to the reign of Constantine (100BC – AD 336). It explores Roman visual culture across the provinces, and in a range of social spheres: civic, funerary, and domestic, among them. Students will be introduced to major objects and monuments produced for Roman patrons, as well as to lesser known works, which remain intriguing for the window they offer onto Roman aesthetic and social paradigms. Through this survey, the course will address the problematic question of how Roman art is ultimately to be defined. We will pay special attention to the function and significance of prominent themes such as portraiture, copying, naturalism, and classicism in Roman art. We will also engage with the difficult issue of how our own instincts about art, and our taxonomies of visual production, may actually hinder us in our attempt to grasp the priorities of effect inherent in Roman visual culture.

Course Requirements:

- Attendance and participation in class or emailed response if absent: 10%
- Paragraph response to one reading set for the week: 10%
- Visual analysis paper, c. 4 pages, size 11 standard font, double spaced: 20%
- Mid-term exam based on material discussed in Weeks 1–6: 30%
- Final paper 6–8 pages, size 11 standard font, double spaced: 30%

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: The Middle East, Europe and the US; Ancient

Fulfils the LSA Humanities (HU) requirement

Nicola Barham

Two 80-minute lectures per week

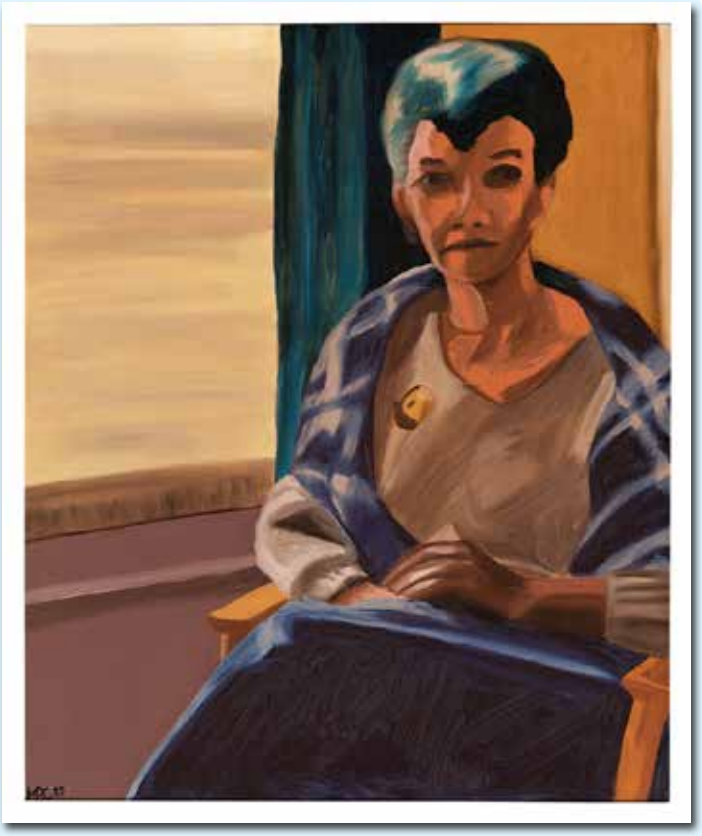
Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Black Feminist Art and Visual Culture

HISTART 241.001

Black feminist art and visual culture invests in transforming the everyday conditions of women. This course surveys intergenerational approaches that resonate with, and model, key characteristics of Black feminism. Students will consider art and visual culture across modern and contemporary histories of Black feminist art production, which centers minoritized women of African descent. In addition, students will engage key contributions by Black feminist thinkers, as well as new trends and issues that reassess Black feminism and the femme body. Lectures mine major themes about Black women and visual art production, including womanhood, girlhood, the gaze, stereotypes, and tropes. Major social, cultural, and political subjects help frame legacies and the present concerns, such as reproductive rights, political enfranchisement, family both nuclear and chosen, the environment, enslavement, and futurity. The course considers Black feminist art as a specific and general term for tracing racialized strategies of self-possession and critique.



Course Requirements:

- "Fishbowl" Presentations: 15%
- Attendance: 15%
- Assignments: Tracing Black Feminism in the Age of Social Media: 15%
- Term Paper: 20%
- Paper Consultation: 10%
- Term Paper Abstract: 15%
- Term Paper Bibliography: 10%

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Europe and the US; Modern and Contemporary

Fulfils the LSA Humanities (HU) requirement

julia elizabeth neal

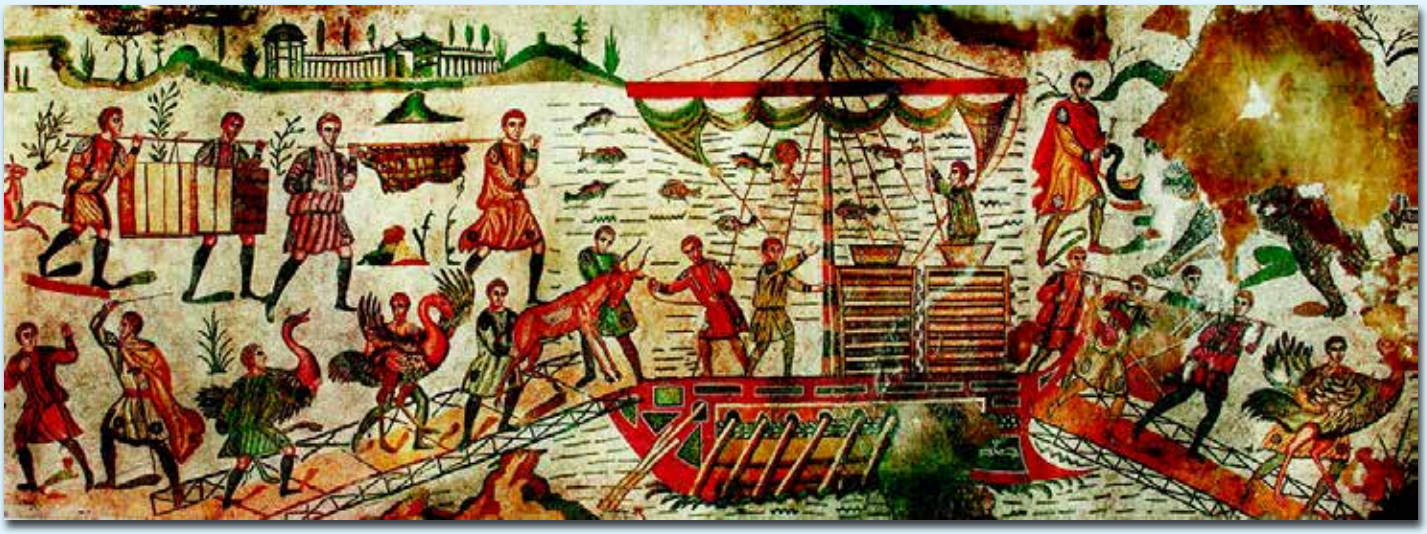
Two 80-minute lectures per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

The Mediterranean: Art and Exchange

HISTART 253.001
HISTART 253.002



This is a two part course! Students must enroll in the seminar (253.001) as well as the lecture (253.002)

The lecture portion of the course meets with CLCIV 253.002, FRENCH 274.002, ROMLANG 253.002

The Mediterranean: Art and Exchange, explores the art of the Mediterranean, focusing on the sites of Constantinople, Sicily, Egypt and the Holy Land. We shall study a range of artefacts such as manuscripts, maps, coins, textiles, and luxury goods, each of which took shape as a result of the vibrant cross-cultural encounters that animated the region. A key theme of the course is movement and how it facilitated the exchange of ideas, images, models, materials, and artisans within and beyond the Mediterranean. We shall be looking at objects in the Kelsey Museum and Special Collections and shall be reading a variety of rollicking primary sources (all translated) to understand the fluidity of the connections enabled by the Mediterranean both as a geographical expanse and an imaginative construct.

Course requirements: One midterm, one final exam, one short essay, and class participation.

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: The Middle East, Europe and the US; Transhistorical

Paroma Chatterjee, Adi Saleem

Two 50 minute seminar courses and a linked 50 minute lecture course per week

Times, days and teaching locations are available in Wolverine Access

Arts and Cultures of Star Wars

HISTART 265.001

This course explores the creation of peoples and their cultures in the Star Wars universe through the borrowing of visuals and materials from racial, ethnic and cultural groups in our own world. As the fictional universe draws upon a multitude of cultures and societies worldwide, so does it bring to bear a multitude of racial and ethnic inequities, and the narratives that perpetuate them. In this course, students will explore the many media used to illustrate fictive alien 'races' alongside discussions of the "creative process" and the real-world otherings and discriminations they embody.

Course requirements:

- Section Participation: 15%
- Weekly Summaries (10 assignments): 50%
- Museum Object Analysis: 10%
- Exam: 25%

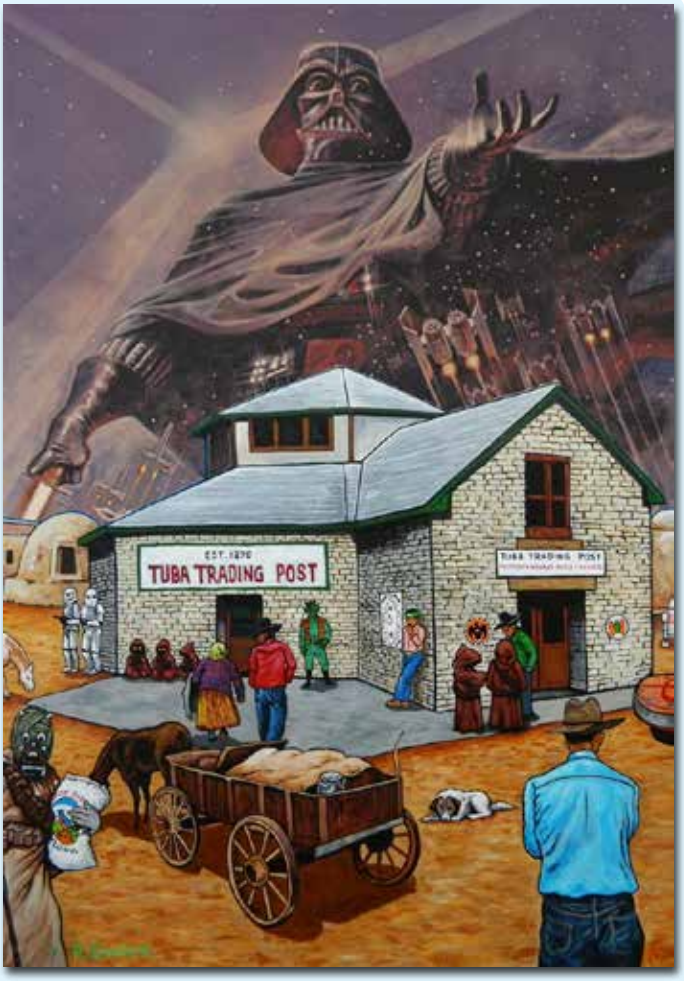
Attendance is required both for sections and for lectures.

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Transregional; Transhistorical

Fulfils the LSA Humanities (HU) and Race & Ethnicity (R&E) requirements



Bryan Miller

Two 80-minute lectures per week and discussion section

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Special Topics -
Ways of Seeing

HISTART 294.001



This course is designed to teach students how to look at, think about, and engage critically with the visual arts and architecture. Taking a cue from John Berger's 1972 television program and series of essays – 'Ways of Seeing' – we will analyze specific artists, works, and buildings. Our case-studies will take us from Athens to London, Marseille to Chandigarh, and Rome to New York. The course will offer students training in analyzing the formal aspects of artworks and architecture, an understanding of the materials and techniques used, and a discussion of the political and social contexts in which artmaking is situated. While not a historical survey, there are chronological and conceptual arcs running through the course, which will enable students to draw transhistorical connections and prepare them for future academic and everyday engagements with the visual world around them.



Course Requirements:

- Mandatory attendance and in-class discussion participation: 25%
- Reading Presentation: 15%
- Visual annotation assignments: 20%
- Formal analysis paper (2-3 pages): 15%
- Final paper (8-10 pages): 25%

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Transregional; Transhistorical

Rattanamol Singh Johal

Two 80-minute lectures per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Special Topics -
Frida and Diego: Art and Mexican Identity

HISTART 294.002

This course explores the visual and political legacy of two titans of Mexican Modernism – and one of the most infamous couples in popular culture – Frida Kahlo and Diego Rivera. In this class, we will use Kahlo and Rivera's work to explore the construction of identities in Mexico and within the Mexican diaspora in the United States via art and visual culture. We will study the history and social movements of the region and how art both reflected and intervened in debates and struggles surrounding the establishment of collective social identities.





Left: Tony Ortega, *Frida y Diego nos muestran México*. Right: Diego Rivera and Frida Kahlo at the Detroit Institute of Art, ca 1932

We will not only study the production of these two monumental figures but will also look to their peers, collaborators, models, and enemies to better understand the context in which they worked. Thus, the course begins with an analysis of Kahlo and Rivera's art within the sociopolitical conditions of postrevolutionary Mexico and the appropriate network of artists and cultural phenomenon. We will look to the resurgence of pre-Conquest and popular art forms in Mexico, the rise of pro-worker, anti-imperialist, and anti-fascist politics, and international artistic discourses surrounding Social Realism and Surrealism that shaped the art of the period. In the second half of the course, we will explore the legacy of Rivera's political murals painted "for the people" in the visual culture of the Chicano Civil Rights Movement and the Community Mural Movement of the 1970s and 1980s. Additionally, we will look at the citation of Kahlo's art by feminist, queer, and disabled artists in the late 20th and early 21st centuries.

Throughout the semester, this course will pose crucial questions about the commodification of these artists – in both the aestheticization of Rivera's avowedly political murals and in the phenomenon of "Fridamania" that has seen the reproduction of the artist's visage in everything from bags to phone cases to a Pixar movie. Finally, we will examine what Kahlo and Rivera's work – and other artists' engagement with it – can tell us about contemporary social issues such as cultural appropriation, nationalism, immigration, the artist-as-celebrity, and the gendered power dynamics of art and its history.

Course requirements: Weekly journal responses, one in-class research presentation, final paper or creative project

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Europe and the US, Latin America and the Caribbean; Modern and Contemporary

Megan Flattley

Two 80-minute lectures per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Special Topics -

Avant-Garde Art: The Art and Politics of Modernism, 1900 - 1975

HISTART 294.010



This course is an introduction to the twentieth-century avant-gardes in Europe and the United States. We explore and problematize the "-isms" of modern art, from Fauvism and Cubism to Abstract Expressionism and Minimalism. We examine how artists engaged with new media and how they provoked socio-political change. Our principal objectives are to explore:

- Artists' experiments with new media—including photography, film, video, and performance—as well as their interrogation of painting and sculpture;
- The nature and significance of abstract or non-representational art produced at various moments throughout the century;
- How visual art relates to the industrialization and urbanization of everyday life;
- How artists engaged and, at times, intervened in social and political reality, blurring the boundaries between art and life;
- Ways in which works of art negotiate complex intersections of gender, sexuality, race, and class.

Intended Audience: Undergraduates

Course requirements:

- Participation and Attendance: 15%
- 4 Quizzes: 25%
- 2 Exams: 40%
- Visual Analysis Paper: 20%

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Europe and the US; Modern and Contemporary

Fulfils the LSA Humanities (HU) requirement

NOTE: *Students previously enrolled in HISTART 272.001: Modern Art: Avant-Garde to Contemporary are not eligible to enroll in this lecture course.*

Heather Vinson

Two 80-minute lectures per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Venice: Timeless City, 697-1797

HISTART 314.001

Meets together with ITALIAN 310.001



From its mythical origins in 421 AD to its fall in 1797 to Napoleon's troops, Venice was a city like no other. A cosmopolitan republic built out of the sea, Venice flourished into one of the wealthiest cities of the Mediterranean world during the medieval and early modern periods. For centuries, the Venetian Republic dominated trade networks in the Mediterranean and served as the gateway between Europe and Asia. During the Renaissance, *La Serenissima* — "the most serene republic" — thrived as a center for innovations in the visual arts and architecture. Early modern Venetians were masters of self-definition and diplomacy. In this course, we will explore the art and material culture of the Republic of Venice, from the election of its first doge in 697 to the waning of the city's power throughout the 18th century. Lagoon ecology and the city's unique geography emerge as crucial factors defining the urban infrastructure and shaping artistic production. We will examine how visual art and architecture defined the built environment and civic identities at home and abroad.

Course requirements:

- Visual analysis essay: 20%
- Midterm essay: 20%
- Final paper (2,000-2,500 words): 30%
- Attendance and participation: 30%

Attendance is mandatory.

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

Estimated Cost: $0

HISTART Concentration Distributions: Europe and the US; Transhistorical

Fulfils the LSA Humanities (HU) requirement

Jennifer Gear

Two 80-minute seminars per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Imaginary Worlds in Renaissance Italy

HISTART 315.001

Meets together with ITALIAN 317.001



During the Italian Renaissance, many artists, writers, and thinkers imagined themselves as cultural heirs to ancient Greece and Rome. This fascination with the past embraced an even larger span of antiquity and encompassed contemporary "others." From inventing their own interpretation of Egyptian hieroglyphs and re-erecting obelisks, to recreating the Holy Land as a premodern tourist attraction in northern Italy, the Italian Renaissance defined itself through an embroidery of invented histories and imagined worlds. In this course, we will consider a selection of fantasies about the past formulated in early modern Italy (c.1400–1750). These fantasies influenced visual art at every level, from elite commissions to popular culture. Ancient Greece, Rome, Egypt, and Etruria were revival hot spots from history, while the contemporaneous Middle East and New World served as reference points for fabricating various in-groups and out-groups. The rhetorical collapsing of time and place will be explored.

Additional topics covered in this class include: Egyptomania, faux archaeology, tourism and pilgrimages, maps, costume books, memory and memorials, and most especially how storytelling defines self. Assigned readings will relate to the topic of the course and will serve as guides and models for effective writing. In this class, you will have the opportunity to improve your writing through small writing assignments and a substantial research paper (15–20 pages), which you will submit in multiple drafts. Students will receive feedback on their writing through peer review, during in-class workshopping sessions, and from the instructor's written comments and assessment.

Course requirements:

- Visual analysis assignment: 10%
- Clarity and concision essay: 15%
- Outline and 2–3 pages of research paper: 15%
- First draft of research paper: 20%
- Final, revised research paper: 20%
- Attendance and participation: 20%

Attendance is mandatory.

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

Estimated Cost: $0

HISTART Concentration Distributions: Europe and the US; Early Modern

Fulfils the LSA Upper-level Writing Requirement (ULWR)

Jennifer Gear

Two 80-minute seminars per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

The Black Death and Beyond: Art and Plague in Early Modern Italy

HISTART 317.001

Meets together with ITALIAN 312.001

An enormous body of visual culture surrounding the plague has developed since the disease's first appearance in Western Europe during the so-called Black Death of 1348–53. From painted altarpieces, to protective talismans, to entire churches commemorating epidemics of plague, Italy during the Early Modern period became the epicenter for artworks depicting the disease.

This course explores the development of art and architecture dedicated to plague in Italy from the 14th–18th centuries. We will trace the growth of visual art that responded to prevailing medical theories and spiritual practices aimed to prevent disease and protect the body and soul. A variety of objects will be showcased in this course, including miraculous images, wearable amulets, anatomical prints, and graffiti scrawled on the walls of plague hospitals.

The global pandemic of COVID-19 has changed the rhythm of life worldwide, causing us all to adapt to new ways of getting things done. Though Early Modern plague and modern coronavirus have entirely different etiologies, parallels can be drawn between the proactive solutions we use now in disease prevention and management and those employed in Italy during the past. Many of the methods we use today to control outbreaks of infectious disease — from quarantine to travel bans — got their start in Italy during the 15th century.



Course requirements:

- Outlines of course readings: 25%
- Take-home essay midterm: 15%
- Outline and bibliography: 15%
- Final paper, ~2000 words: 25%
- Attendance and participation: 20%

Attendance is mandatory.

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Europe and the US; Early Modern

Fulfils the LSA Humanities (HU) requirement

Jennifer Gear

Two 80-minute lectures per week

Times, days and teaching locations are available in Wolverine Access

Medieval Architecture

HISTART 345.001
MEMS 345.001



This course provides an introduction to the built environment of the Middle Ages from the fall of Rome to the Protestant Reformation. Students will integrate the study of architecture with the study of medieval culture, exploring for example the impact of the cult of saints, princely courts and civil authority, religious reform and radicalism and rising urbanism.

Course requirements:

- Short architectural analysis paper: 20%
- Midterm exam: 20%
- Research Powerpoint on a monument of your choice: 30%
- Attendance of, and participation in, class: 30%

Please note that attendance is mandatory. Attendance sheets will be circulated before each class.

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: The Middle East, Europe and the US; Medieval

Achim Timmermann

Two 80-minute lectures per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Art and Sports in the Middle Ages

HISTART 347.001



Chariot-racing, archery, tennis, and jousting were just some of the sports enjoyed over the 1000 years (4th-15th centuries CE) known as the "Middle Ages." Kings and queens, monks and nuns, and nobles and peasants engaged in these to gain athletic prowess, fame, status, wealth, love, sex, and fun. This course examines the powerful visual expressions of an array of sports and games developed, cultivated, and encouraged or discouraged over the medieval era. The evidence includes athletic monuments, illustrated manuscripts, tapestries, and relatively unexpected objects such as mirrors and combs. Modern material such as films and TV excerpts shall also be used. Key issues explored are: the spectacle and spectatorship of medieval sports; gender, class, and religion in the practice of sports; the body, fashion, and the spaces of sports (stadiums, arenas, etc) and comparisons between their medieval and modern versions.



Course requirements: One midterm, one final exam, one short essay, class participation

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: The Middle East, Europe and the US; Transhistorical

Paroma Chatterjee

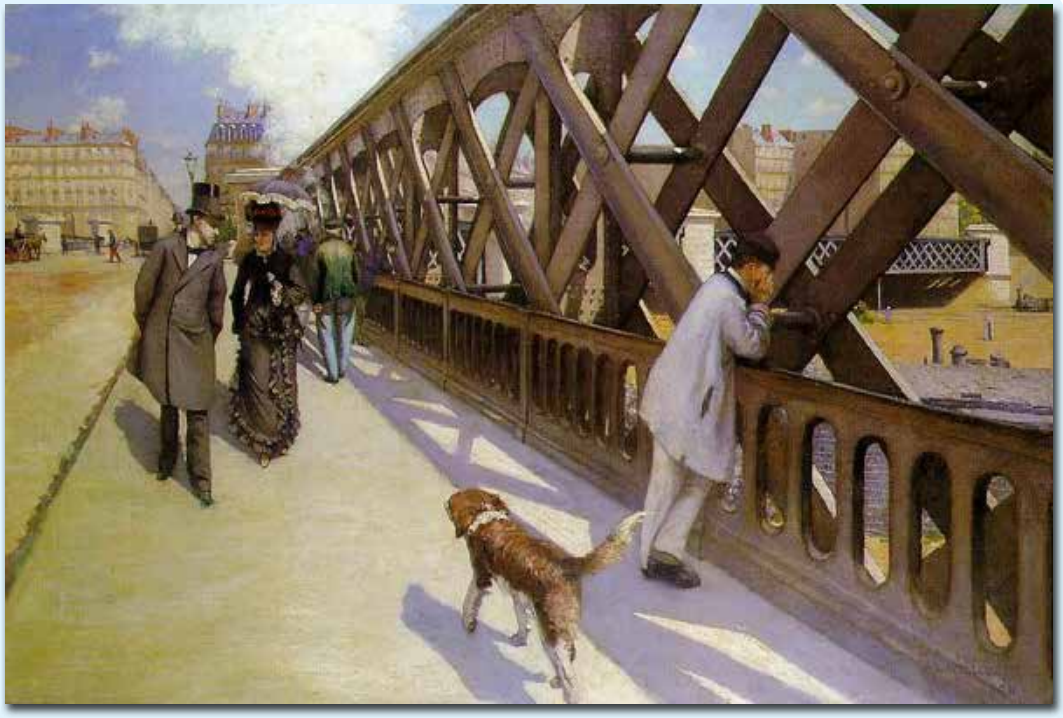
Two 80-minute lectures per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Realism and Impressionism

HISTART 370.001
FRENCH 346.001



This course focuses on Parisian visual culture during the second half of the nineteenth century. This is the period during which progressive painters, grouped loosely under the rubrics Realism and Impressionism, dramatically transformed the formal and thematic possibilities of their medium, despite stubborn resistance from the Académie des Beaux-Arts, the Paris Salon, and the general public. It is also the period that witnessed massive increases in the availability and marketability of print media, including photography, daily newspapers, caricature, and advertising posters. Our objectives include:

- Evaluating Realist and Impressionist painting from multiple critical perspectives
- Exploring the complex relationship between painting and print culture
- Tracing the connections between the visual arts and emergent forms of popular and mass culture
- Assessing the social and political dimensions of the Parisian art world.

One of our principal goals is to look carefully at the various interpretive models deployed by nineteenth-century critics to evaluate contemporary artistic practices. What were the advantages and limitations of these models? And how do they help us to better understand the work of artists such as Courbet, Manet, Degas, Monet, Pissarro, Cézanne, Seurat, and Toulouse-Lautrec?

Textbooks/Other Materials: All readings on Canvas

Course Requirements: Attendance in class, three take-home essay tests, and three in-class quizzes. Each of the three take-home tests counts for 20% of the final grade. Each of the three quizzes counts for 10% of the final grade. Participation in discussion sections counts for 10% of the final grade.

Intended Audience: Undergraduates

Estimated Cost of Materials: $0-50

HISTART Concentration Distributions: Europe and the US; Modern and Contemporary

HISTART 370 / FRENCH 346 is taught in English. This course counts as a 300-level course taught in English toward the French major and minor.

Howard Lay

Two 80-minute lectures per week and discussion section

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Weimar Culture

HISTART 371.001



The Weimar Republic, Germany's first experiment in democracy, lasted between 1918/19 and 1933. It began with the fall of the German monarchy at the end of World War I and ended a little more than fourteen years later when the National Socialist Party assumed power through a mixture of legal and illegal means. Although brief, the Weimar Republic witnessed a rich and diverse array of "high" and "popular" culture; including visual art, performance, sculpture, film, theater, literature, posters, illustrated books and magazines. Empowered by the breakdown of the established order, and with the firm belief that not only society but also the individual had to be remade from the ground up, the creators of Weimar culture engaged all the means at their disposal to visualize a new world and a new consciousness to go with it. This course will examine various competing visions of the new individual and new society as they are presented in Weimar Culture, and how fascist, socialist and democratic forces battled to define the modern individual and society.

Course requirements: Students are required to (1) read carefully for class, (2) participate fully in class-room discussions, and (3) complete three take-home examinations according to the schedule listed on the calendar below. Each exam will be a 6-8 page typewritten paper (approximately 2100-2600 words) in response to one or two questions posed by the instructor. Students will be given a choice of questions to answer.

Intended Audience: Undergraduates

Textbooks: All readings on Canvas apart from two paperbacks

Estimated Cost: $0-50

HISTART Concentration Distributions: Europe and the US; Modern and Contemporary

Matt Biro

Two 80-minute seminars per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Undergraduate Seminar -
Black Internationalism

HISTART 393.002



This seminar examines the theoretical and historical foundations of Black internationalism and its relationship to modern and contemporary Black art practices. The movement of people of African descent across national borders was, and remains, integral to developing a transnational and global language of art. This course seeks a better understanding of Black emigre and expatriate artists who live abroad, and those who leave their countries never to return. What can their contexts and histories reveal about the nation-state in general, and their new host countries specifically? How may distance, or proximity, to infrastructure, access and new communities, fuel experimentation with materials, styles, aesthetic debates, and concepts? Students will engage Black internationalism from the history of Black radical thought since the 18th century to emphasize the global features of revolutionary and liberationist thinkers. The class is organized around particular readings throughout the semester, and students are expected to discuss their understanding of an author's work as well as the circumstances surrounding an artist and their performances.

Course requirements:

- Presentations: 20%
- Class Discussion: 20%
- Attendance: 20%
- Book Review: 20%
- 1st Short Response: 10%
- 2nd Short Response: 10%

Attendance is required of this course. Students are allowed three unexcused absences.

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

Estimated Cost: $0

HISTART Concentration Distributions: Transregional; Modern and Contemporary

Fulfils the LSA Humanities (HU) requirement

julia elizabeth neal

Two 80-minute seminars per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Undergraduate Seminar -

Dancers, Nymphs, and Sex Workers: Artists/Subjects in Paris, c.1860-1910

HISTART 393.003







The seminar interrogates the artistic, psychic, and physical relationships between avant-garde Parisian artists and the subjects/objects of their output: working women. We will ask questions about the explosion of genre paintings, prints, pastels, drawings, and posters by artists like Manet, Degas, Toulouse-Lautrec, Chéret, Mucha, and Picasso, as well as lesser-known artists, such as Émile Bernard and Félicien Rops. All of these artists reveled in picturing the "anonymous" woman worker. Our task is to examine the relationship between the draftsman, his experiments, and his working-class feminine subject: the ultimate signifier of commodity fetishism.

Along the way, we will consider how empathy, disavowal, sadism, and overidentification might factor in women's iteration across men's artistic experiments. The readings will position the women worker within specific artistic practices (drawing, posters, paintings, etc.), allowing us to study them as both subjects in representation and objects of representation. Our goal is to understand how women of the lower classes came to represent modernist art, even as the burgeoning art market constructs the myth of the great modern master.

Course requirements:

- Participation and Attendance: 20%
- Four Reading Responses: 25%
- Paper I: 25%
- Paper II: 30%

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Europe and the US; Modern and Contemporary

Heather Vinson

Two 80-minute seminars per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Undergraduate Seminar -
The Legacy of the Avant-Gardes

HISTART 393.004

Art today is in many ways shaped by the legacy of the avant-gardes. The avant-gardes arise after the devastations of the First World War and aim to link artistic experimentation (already a hallmark of modernism) to a utopian commitment to bring about a radically new and better world. In order to achieve this goal, the avant-gardes formulate themselves into movements of political solidarity, and they rely on the force of the manifesto–a combination of theory and aesthetics with a high dose of poetry–to empower their experiments with what they believe is political force. We will explore the rise and practice of the avant-gardes in detail, including their gravitation to new media and their aims of consciousness raising–visual, cognitive and political. And we will go on to study the legacies of the avant-gardes in post-World War II artistic practice: the American interest in identity politics framed as a critique of representation; the desire to raise Europe from its World War II ruination; the politics of new media; and the many other ways art that today is the result of the avant-gardes.



Course Requirements: One three page paper due at midterm on an assigned topic, and one final paper of twelve or more pages due at the end of the class. There will be no final exam. Attendance is required.

Intended Audience: Undergraduates

Estimated Cost: $50-100

HISTART Concentration Distributions: Europe and the US; Modern and Contemporary

Daniel Herwitz

One 3-hour Seminar per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Undergraduate Seminar -
Art and Social Change

HISTART 393.006



How can art unsettle current belief systems and perspectives? What does art reveal by expressing the voice of those who have been marginalized in society? How can art intervene directly in social movements and actions? How can art help us to not only imagine a better future, but build it?

This is a course on the modern and contemporary history of art and the struggle(s) for social change. In this class, we will explore how art forms from - and intervenes in - social relations and social structures, challenging the presumption that art and politics are distinct entities. Instead, we will consider the many ways that art exists as a generator of social change. For art to be a site of resistance, it often must vacate prestigious art world spaces and move into the public sphere. Thus, we will consistently question where and when we label an action or creation as "art" and the impact such labels have on social change struggles.

Overall, our understanding of "art" will be an expansive one that includes performances, protests, collective and collaborative actions, networks, as well as more familiar media like painting, photography, prints, and sculpture. Historical precedents include the art of the Mexican Revolution and Civil Rights Movement(s), and artistic responses to the Vietnam War and the AIDS crisis. We will further study contemporary forms such as Relational Aesthetics and Social Practice Art that merge artistic production with community and social work initiatives.

Course requirements: Weekly journal responses, a midterm, and a final exam

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Europe and the US, Latin America and the Caribbean; Modern and Contemporary

Megan Flattley

Two 80-minute semianrs per week

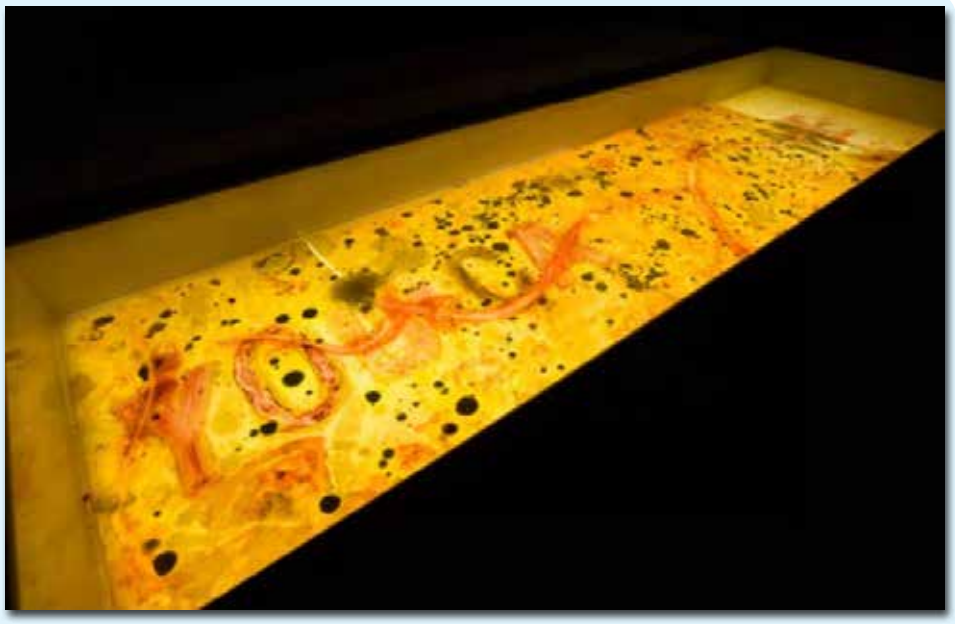
Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Undergraduate Seminar -

Contemporary Art & Environment: From Earthworks to Bio Art

HISTART 393.007



How do contemporary artists help us experience and rethink our relationships to the environment? In the 1960s, "earthworks" artists broke from tradition by making art in, with, and about land. More recent approaches have radically challenged and expanded how artists engage questions of environmental justice and the more-than-human. This seminar explores key topics at the intersection of art and ecology. How does contemporary art challenge us to consider the multidimensional and unevenly distributed impacts of climate change and ecological harm? How does environmental thought open up new possibilities for contemporary art? Through weekly thematic units, we will examine how artistic practices intersect with topics including land art, extractivism, fossil fuels, pipelines and water protectors, toxicity, waste, feminist and queer ecologies, and multispecies relations.

Course Requirements: Attendance and active participation, readings, student projects

Intended Audience: Undergraduates

Textbooks: All materials will be made available on Canvas

HISTART Concentration Distributions: Transregional; Modern and Contemporary

Kevin Hong

Two 80-minute seminar meetings per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Undergraduate Seminar -

Body Art:
Tattoos, Piercings, and Scars in Sub-Saharan Africa

HISTART 393.011



This course addresses the significance of body art as a pertinent aspect of African culture. It connects historical practice with modern concerns and students' shared experiences and opinions. The primary goal of the course is to investigate the symbolism of African body art (including tattoos, scarification, body piercing, coiffure/ hairstyle) and body adornment (such as clothing/ fashion, jewelry) through an examination of its visual vocabulary. We will discuss the changes in the modified body from early Western taboos (in circus history) to digital flesh (the role of social media platforms like Instagram and TikTok in democratizing and commercializing the body). We will critically review the inherent value of body art from the perspectives of identity, health, aesthetics, and gender. These perspectives will be assessed within the frameworks of body politics, race, class, history, activism, and art.

Course requirements:

- Attendance and Participation: 20%
- Reading Response: 25%
- Mid-term assessment: 25%
- Final assessment: 30%

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Sub-Saharan Africa; Early Modern, Modern and Contemporary

Fulfils the LSA Humanities (HU) requirement

Alice Korkor Ebeheakey

Two 80-minute seminars per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Special Topics in the Humanities -

Greek Art and Archaeology: Gender, the Body, and Reception

HISTART 394.001



This course surveys Greek art and archaeology from the Early Bronze Age through the Hellenistic period (3000 BCE-31 BCE), tracing developments across a range of artistic media, including sculpture, pottery, and architecture. Although organized chronologically, the course approaches Greek art through questions of gender, embodiment, and reception. Whose bodies are represented and why? Who has been excluded from the traditional canon of Greek art? How has the body been treated across a variety of media? And how has ancient Greek art been adapted and mobilized for different purposes across time and space, including in modern and contemporary artworks and museum displays? Students will also consider Greek art in dialogue with neighboring visual traditions, including Near Eastern and Egyptian materials. No previous knowledge of ancient Greek art is required. Students will engage with objects in local collections such as the Kelsey Museum of Archaeology, through short writing assignments and object-focused activities, such as museum label-writing and visual analysis.

Course requirements

- Engagement (participation and attendance): 20%
- Reading Responses: 15%
- Object Assignment: 20%
- Midterm Exam: 20%
- Final Exam: 25%

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Europe and the US; Ancient

Ella Gonzalez

Two 80-minute lectures per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Special Topics in the Humanities -

Chinamaxxing:
Art and Popular Culture in Contemporary China

HISTART 394.002

Rising to the challenges of a blisteringly long century of social change and war, artists, architects, and creatives in China developed new vocabularies and creative attitudes that are now poised to meet the world. Our curriculum begins in 1912, with the collapse of dynastic rule at the end of the Qing dynasty, and continues to the present day. Parsing China's twentieth century, we discuss a broad spectrum of media and formats including the elite arts, folk art, and popular culture. Artists, artworks, and art movements serve as case studies in the evolution of artistic and creative practices in 20th-century China, from the adoption of new media to the post-medium era.

The twentieth century in China might be characterized by high-speed adaptation. As a Modern Art canon trickled in from the Global West, how did artists adapt and integrate new media, tools, and visual languages into native cultural traditions, especially ink painting and literati culture, which had no direct equivalents? In native discourse, how did popular culture interact with artistic production, including the early rock scene, cartoons and animation, and Buddhist and Daoist spirituality? How do academically trained artists influence creative economies, including film and television, and even designer toys like Labubu?

The sociological arc includes the creation of a public sphere for the circulation and appreciation of art, the invention of mass culture, and the emergence of markets for cultural consumption. Organizing themes include how artists in China reckoned with prestigious cultural traditions, colonialism, fragile young nationhood, communist ideologies, modernist hegemonies, and global markets. And specific topics include the adaptations and idiosyncrasies of ink painting; realism and the photographic eye; subjectivity within the collective; abstraction and figuration; culture implemented for nation-building; mass audiences, scale, theatricality, and legibility; censorship, copying, and intellectual property; Han and ethnic minorities; hyper-urbanization, environmentalism, and the built environment; folk art, Queer art, and female agency; and finally, artists' attitudes towards AI and new technologies.



Chen Shizeng (陈师曾), *Viewing Paintings* (读画图 / *Du hua tu*), 1917, Ink and color on paper (hanging scroll, 87.7 × 46.6 cm), Beijing Palace Museum.

Shifting focus from how Chinese art was impacted by the west, we ask instead: What do Chinese art and artists bring to the world?

Course requirements:

- Attendance 20%
- Class participation 20% (discussions submitted on Canvas, active participation in class)
- Writing Assignment 20%
- In-class presentations 20%
- Final Exam 20%

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Asia; Modern and Contemporary

Lee Ambrozy

Two 80-minute lectures per week

Times, days and teaching locations are available in Wolverine Access

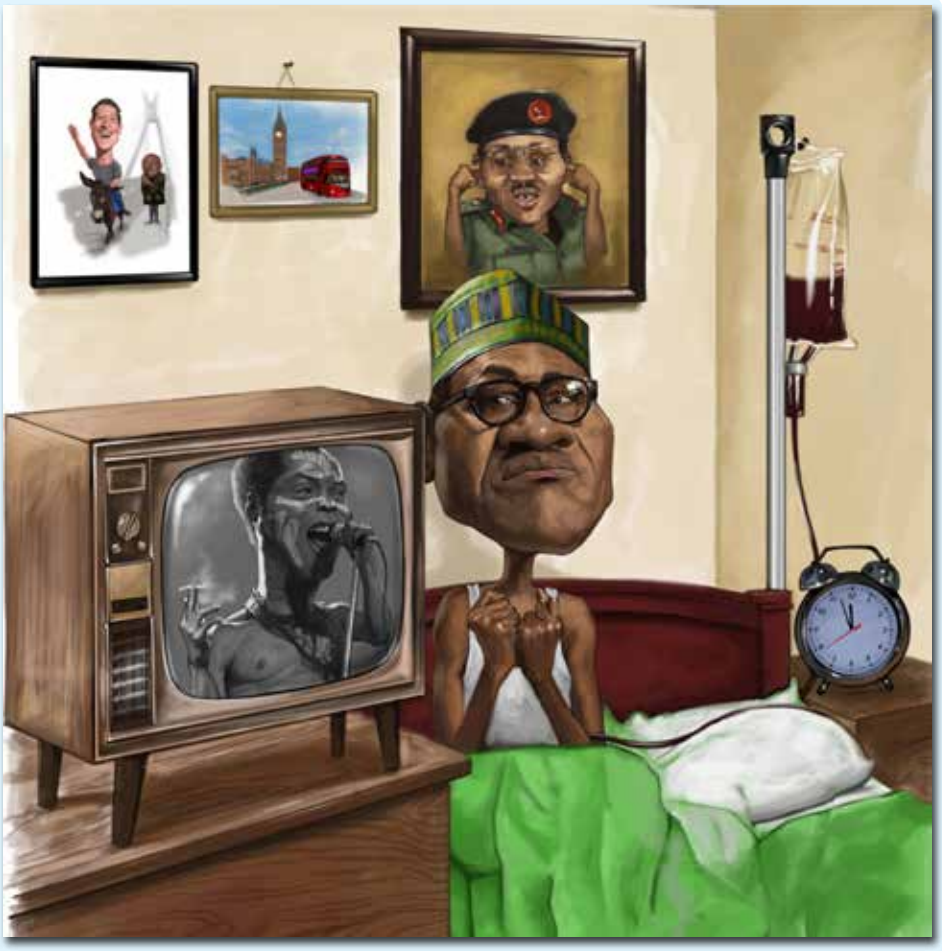
LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Special Topics in the History of Art -

Afrobeats and Algorithms: African Pop Culture Now

HISTART 394.005

From the "traditional" style of Fela Kuti to the "contemporary" style of Wizkid, Afrobeats has become a ubiquitous and transnational sensation. This proliferation has brought with it a massive social and cognitive restructuring within various spheres of life on the continent. The main objective of this course is to offer insight into the iconography of African popular culture. This course, with its contextual basis, will serve as an alternative to understanding and engaging with narratives that have caused major shifts within Africa. We will explore how African youth are remixing tradition, resisting stereotypes, and shaping global trends through fashion, music (Afrobeats and Amapiano), theater and film, literature, dance, sport, and street art (including graffiti). The course assumes no prior knowledge of African art, music or dance and all are welcome to attend.



Course requirements:

- Attendance and Participation: 20%
- Playlist building: 10%
- Perspective Reflections: 15%
- Mid-term assessment: 25%
- Final assessment: 30%

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Sub-Saharan Africa; Modern and Contemporary

CG Keywords: African popular culture, Afrobeats, Fashion, Amapiano

Alice Korkor Ebeheakey

Two 80-minute lectures per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Special Topics in the History of Art -
Architecture and Memory

HISTART 394.008

Meets together with ARCH 409.003



Analyzing objects, buildings, and landscapes through memory, we explore race, gender, postcolonialism, the Holocaust, dark tourism, nostalgia, and memorial activism. As racialized monuments are removed across the world, we might also note the overpowering presence of male figures in public space that is now contested, as memorialization has evolved into a multidirectional global phenomenon. Reading widely across history, memory studies, and the built environment from the late-nineteenth century to the present, the course will give students the ability to trace memorialization as an historiographical artifact and to analyze its role in contemporary cities. In addition, the lecture will include individual visits and study of a variety of local sites in Detroit and Ann Arbor.

Course requirements:

- Participation: 10%
- Reading presentations: 10%
- Assignments, workshop presentation and participation: 40%
- Final presentation: 10%
- Final Paper or Project: 30%

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Transregional; Modern and Contemporary

Valentina Rozas-Krause

Two 80-minute lectures per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Special Topics in the History of Art -

Heroes, Heroines, and Sinners of the Bible in Art: Gender and Narrative

HISTART 394.015

Meets with JUDAIC 318.001





The course examines the impact of biblical narratives upon visual art and culture principally in the early modern period (1400-1800), but also through comparisons to interpretations of gender in the ancient and modern periods, including photography and film. Students will analyze biblical narratives and their major figures in conjunction with works of art, all within the framework of issues of gender and historical context. We will study famous women of the Bible, and their relationships with patriarchs, kings, prophets, and lovers - figures of ideal, evil or ambiguous modes of behavior. The works of art of great interest include such renowned artists as Michelangelo, Raphael, Dürer, Caravaggio, Rembrandt, including women artists and the creators of Jewish art. Our studies will focus upon such narratives as: Creation of the World and Adam and Eve; Abraham, Sarah, Hagar and Ishmael; Jacob and Rebecca; Joseph in Egypt; Dina; Samson and Delilah; David and Bathsheba; Judith; Susannah; and Esther. Students will explore treatments of the same subject in the art of Italy, the Netherlands, Germany, France, the United States, and modern Israel. In every case the works of art will be studied within the historical and religious contexts of the periods in which they were created. Students will learn the interpretive tools of analysis that may be applied to any subject - politics, healthcare, social science, etc. A campus field trip to Special Collections of the Library will allow us to study early modern, illustrated Bibles and such Jewish texts as (Ketubot) Marriage Contracts, and Haggadot (readers for Passover). We will also go to the UMMA to explore prints with biblical themes. Ultimately, the course will demonstrate that works of art are themselves a record of cultural history, offering insights on religion, major historical events, gender studies, and the history of art.

Course requirements:

- Attendance: 10%
- Participation: 10%
- 1st Take-Home Exam: 20%
- 2nd Take-Home Exam: 20%
- Reading Responses: 20%
- Student Presentations: 20%

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Europe and the US; Early Modern, Modern and Contemporary

Fulfils the LSA Humanities (HU) requirement

Shelley Perlove

Two 80-minute lectures per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Special Topics in the Humanities -
Introduction to Contemporary Art

HISTART 394.016



This course introduces key developments, artists, and themes of art from the 1960s until today, with a focus on the art world of the last three decades. Throughout the semester, we will explore how artists have continually challenged our assumptions about art and engaged questions of aesthetics, material, technology, society, politics, and economics. Lectures will be accompanied by frequent in-class discussion. To grasp the most recent developments in contemporary art, we will begin with discussions of canonical movements such as Pop Art, Minimalism, Happenings, Conceptual Art, and Postmodernism. We will then examine shifts in the production and critical reception of contemporary art since the 1990s, including: the globalization of the art world; relational aesthetics; post-internet art; art and activism; the critique of art institutions; art and climate crisis; posthumanism; and Artificial Intelligence.

Course Requirements: Attendance and participation, readings, exams, visual analysis essay, final project

Intended Audience: Undergraduates

Textbooks: All course materials will be made available on Canvas.

HISTART Concentration Distributions: Transregional; Modern and Contemporary

Kevin Hong

Two 80-minute lectures per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Mini-Seminar -

Spaces of Confinement, Spaces of Care: An Architectural History of Hospitals

HISTART 395.003



This mini seminar explores the architectural history of a ubiquitous civic institution: the hospital. Starting in the late eighteenth century, charitable medical clinics were gradually transformed into prodigious "machines" for curing the masses. Over the years, changes to the physical structure of hospitals have reflected the industrial West's political and medical rationales, along with its imperial ambitions.

This course offers a transnational and colonial history of medical infrastructures. Drawing on the work of historians invested in the re-appropriation of spaces of care and confinement, it attempts to show how these infrastructures have, in some cases, led to the emergence of alternative communities and new political subjectivities. By consulting archival materials and a wide array of visualizations, students will develop strategies for the interpretation of architectural plans, while engaging productively with both visual and oral histories.

Course requirements:

- Discussion Participation: 30%
- Reading Presentation: 30%
- Paper Presentation: 20%
- Final Paper: 20%

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Transregional; Transhistorical

Gaetan Thomas

Mini Seminar - Two 80-minute seminars per week for half of the semester

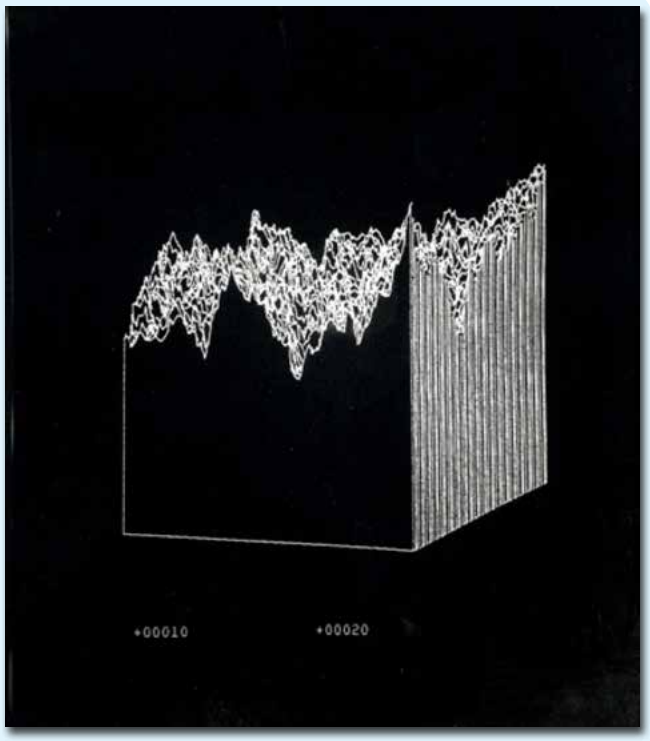
Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Mini-Seminar -

Objective Pictures? A Visual History of Modern Science

HISTART 395.005



Photographs, charts, curves, plans, maps, tables, digital images: visualizations are omnipresent in modern science. The advent of mechanical reproduction and photography in the nineteenth century made possible the production of images that bore no trace of the human hand, while seeming to embody an ideal of objectivity.

Scientists, however, soon discovered the limitations of mechanical instruments for image making. Despite ongoing technical advances, such instruments are unable to generate wholly satisfactory images for any number of scientific procedures. Individuals must still interpret what can't be adequately depicted, thereby bringing their own subjectivity into the process of representation. Since visualizations shape our understanding of phenomena, some representations have become contestable, especially in fields such as immunology, where pictures remain highly stylized.

This seminar offers a visual history of modern science, from physics, astronomy, and biology to medicine and public health. It historicizes notions of objectivity, standardization, simplicity and legibility, and examines controversies surrounding the making and interpretation of scientific pictures.

Course requirements:

- Discussion Participation: 30%
- Reading Presentation: 30%
- Paper Presentation: 20%
- Final Paper: 20%

Intended Audience: Undergraduates

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Transregional; Early Modern, Modern and Contemporary

Gaetan Thomas

Mini Seminar - Two 80-minute seminars per week for half of the semester

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Contemporary Issues in Museums

MUSEUMS 401.001



This course is intended to complement MUSEUMS 301's historical orientation with an examination of major areas of concern in the contemporary museum world. Certain themes are expected to receive treatment on an annual basis (e.g., the depiction of ethnic, racial, religious, and gender issues in museum displays, ethics, the ownership of cultural heritage materials, changes in museum funding and its impact on museums, etc.), while other themes will receive attention as merited by news of the day. Of key pedagogical importance is the seminar format for the class which will allow for dynamic group discussion and in-depth examination of the issues at hand. A case study approach will predominate but will be supplemented by appropriate additional readings to create the necessary theoretical context for discussion.

Because of the contemporary focus of the course, students will be encouraged to further supplement their understanding of issues through participation in listservs, web searching, following the popular media, and research on positions taken by various professional organizations. Similarly, students will learn about contemporary issues facing museums through direct engagement with host partner museums who will identify an issue of institutional concern for the class to research during the term. Student teams will engage with museum staff to learn about the issue, understand its impact on the museum, study best practices at other institutions, conduct a literature search, research the greater context for the problem, and develop a set of recommendations. Such an approach allows students to engage with historical precedent, relevant theory and scholarship, and the reality of practice. The small seminar setting (fewer than 25 students) will allow students to engage closely with faculty, visiting lecturers, and other students, resulting in a deeper understanding of the issues facing contemporary museums.

Course Requirements:

Reflective Journals: 30%

Discussion Participation: 20%

Museum Visits & Public Event reviews: 20%

"Museums in the News" presentation: 10%

Final take-home exam: 20%

Deirdre Hennebury

Two 80-minute seminars per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Special Topics in the History of Art -
Women in Public Art/Space

HISTART 497.004
HISTART 689.004



Divided in two parts, the course will explore the place of women in public art and space through: 1) representations; and 2) actions. The first part of the course will study how women have been represented in cities, from female allegories of Electricity to actual historical women like Harriet Tubman. We will look at monuments, maps, city seals, public works of art, photographs, and other visual material to explore both the conventions of female representation and their ruptures, as well as the historical evolution of the representational role of women. Departing from the world of representations, the second part of the seminar will analyze what Henri Lefebvre would call "social practices of space," to explore how women have shaped their environment through everyday practices and performance. In particular, we will focus on walking, inhabiting, protesting, and building. Readings will include feminist approaches to space and art, cultural history, and gender studies. Students will engage in visual analysis and independent research for their final assessment.

Course Requirements:

- Attendance and Participation: 20%
- Reading presentations: 20%
- Assignments and workshop presentation: 20%
- Final presentation: 10%
- Final Paper or Project: 30%

Intended Audience: Advanced Undergraduates and Graduate Students

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Transregional; Modern and Contemporary

Valentina Rozas-Krause

One 3-hour seminar per week

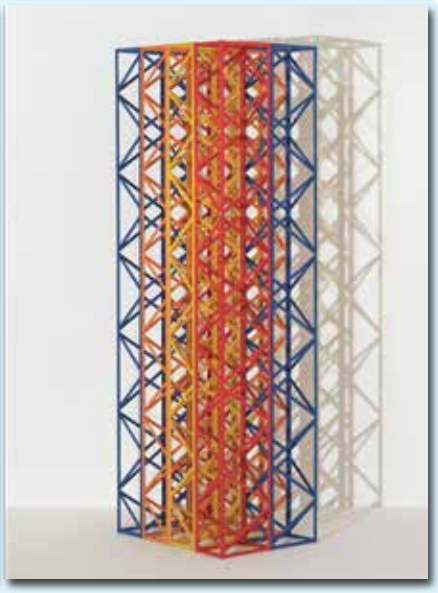
Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Special Topics in the History of Art -
Transnational Modernism: Methods and Moments

HISTART 497.005
HISTART 689.005





This advanced undergraduate/ graduate level art history course makes a strong argument for the transnational nature of artistic modernism, uncovering how artists and the production of artworks are deeply entangled in the flows of ideas, materials, visual languages, and social structures that transcend their countries of origin. Surveying the twentieth century, which provides a rich range of case studies in this vein, we will unpack how modern art developed through transnational exchanges and networks of solidarity within the frameworks of empire, decolonization movements, and postcolonial nationalisms. Institutions, including the art school and the museum, but also publications and exhibitions have been important sites for the transfer, display, translation, and dialogic development of artistic practice and critical discourse.

The course begins with a discussion of the theoretical underpinnings of transnational modernism, emerging from postmodern and postcolonial theory. This is followed by an evaluation of global and comparative approaches to art history, including the problematics of translation and temporality. The following weeks are devoted to presenting aesthetic and archival evidence of modernism as an always already transnational project, against simplistic assertions regarding the ownership or one-way flow of ideas and styles, derivativeness, and aesthetic quality. Subsequent units present focused case studies from Asia, Africa and Latin America, revealing the cultural and aesthetic import of decolonization and nation building in producing a transnational artistic consciousness. We will study works and practices shaped in the throes of national liberation struggles, transfers of power to native elites, revolutionary stirrings thwarted by Cold War maneuvers, regional political formations, and broader movements for third world solidarity. The semester concludes with close study of selected exhibitions, between 1989 and the present, that contend with transnational modernism as a key organizing principle.

Course Requirements:

- Discussion Participation: 30%
- Reading Presentations: 30%
- Final Paper Abstract: 10%
- Final Paper: 30%

Intended Audience: Advanced Undergraduates and Graduate Students

Textbooks/Other Materials: All readings on Canvas.

Estimated Cost of Materials: $0-50

HISTART Concentration Distributions: Transregional; Modern and Contemporary

Rattanamol Singh Johal

One 3-hour seminar per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Special Topics in the History of Art -
The Science of Flower and Bird Painting

HISTART 497.006
HISTART 689.006



Hancheng "Pharmacist" Tomb, view of north wall, Song (c. 1068–1077), Shaanxi.

This seminar approaches the history of Chinese painting with interdisciplinary interest and focuses on its most "decorative" genre: flower-and-bird painting (hua niao hua). We reconstruct the richly complex worldview of the tenth through twelfth centuries, which integrated art, science, aesthetics, and philosophy, and discuss the genre's origins and its subjects: close-up, accurate images that document the natural world. We examine a range of primary materials from the 9th through 14th centuries, including imagery in paintings produced at the Song imperial court and tomb murals, and draw on textual evidence such as the 1125 CE imperial inventory of painting, the Xuanhe Catalog, poetry, botanical treatises, and early Materia Medica. A critical examination of these materials shows that "decoration" was the least of these paintings' concerns. Other areas of inquiry include how the genre advanced visuality and knowledge, how it intersected with the Song Dynasty (960–1279 CE) concept of "Tu Xue" (literally "Learning through Pictures"), and how it engaged with the newly widespread adoption of woodblock printing.

For centuries, Flower and Bird imagery has inspired scholarly inquiry into mimetic realism and practices of (xiesheng); here, we expand the questions to include the function of painting and imagery, its efficacy, and its talismanic properties in medicinal and Daoist alchemical realms. If landscape painting (shanshui) has taken precedence in historical scholarship, the Xuanhe Catalog shows that bird-and-flower compositions were by far the most numerous category in the palace. These two complementary genres, with macro- and micro-views of the natural world, let us reconsider the place and placement of such images in palace and civilian contexts.

Course Requirements:

- Reading Summaries: 20%
- Attendance and Participation: 20%
- In-class Presentations: 30%
- Written Research Project: 30%

Intended Audience: Advanced Undergraduates and Graduate Students

HISTART Concentration Distributions: Asia; Transhistorical

Lee Ambrozy

One 3-hour seminar per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Special Topics in the History of Art -

Detroit's Black Power Murals: A Public History Project

HISTART 497.007
MUSEUMS 498.007
HISTART 689.007



During the 1960s, Detroit emerged as a center for Black visionaries and the assertion of Black Power amidst urban protest. Some of the first Black Power murals in the United States were created in Detroit on buildings outdoors, in the neighborhoods that were hit hardest during the Uprising or Rebellion of 1967. They depicted a range of Black "heroes and she-roes," from a Black Moses to Malcolm X, Aretha Franklin, and Muhammad Ali. None of the Detroit murals survive but their stories can be researched. The murals, their context, how they communicated, and their impact forms the subject of our course and our project that asks "How does the public respond to public art?". To document these early works of public art, we are creating a work of public history ourselves, in the form of a website or online exhibition designed to be accessible to a wide audience. Our project builds on work by students in last year's seminar but will develop new directions and additional features that could include learning to create storymaps that tell the history of the neighborhoods where the murals were originally located. We also will work on a pop-up event to be held onsite in Detroit.

Over the course of the semester we will:

- Study the history and uneven racial geography that led to Detroit's urban culture and unrest in the 1960s.
- Learn about the power and potential – or limitations – of murals as "people's art" through the example of Diego Rivera's "Detroit Industry" frescoes.
- Investigate how Detroiters participated in debates surrounding the Black Arts movement and growing interest in African culture in the 1960s and 70s
- Learn about the churches that sponsored two of the murals, in relation to religious history, race, and activism in Detroit
- Uncover hidden histories of the Detroit murals through original research and interviews with people who saw the murals when they were new.
- Conduct research in archives, libraries, and digitized historical newspapers
- Work collaboratively to research and design our website. Some teams of students will develop digital maps.

Graduate students will do additional readings, undertake longer writing, and occasionally meet for discussion outside of the regular class time.

Course Requirements:

- Informed participation in class discussion: 25%
- Brief reflection papers on assigned readings and drafts of small portions of the website: 25%
- A research project prepared in stages throughout the semester including draft and revision: 50%

Oral histories and work with local archives may figure into the research project. Students are required to attend two day-long field trips which will include a bus tour of the city as well as time to begin research in Detroit libraries.

Intended Audience: Advanced Undergraduates and Graduate Students

Required textbook: Thomas Sugrue, *Origins of the Urban Crisis* (any edition ok) plus online readings in Canvas.

HISTART Concentration Distributions: Europe and the US; Modern and Contemporary

Rebecca Zurier

Two 80-minute seminars per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Honors Thesis

HISTART 499.001





This course is a continuation of HISTART 498, the Honors Colloquium. In the second semester of this year-long seminar, students will complete the honors thesis projects begun in the fall. Special emphasis will be placed on research, organizational strategies, and writing techniques.

Textbooks/Other Materials: None

Course Requirements: Multiple drafts and revisions. The completed honors theses (@ 50 pages) are submitted in April.

Intended Audience: History of Art Honors Students.

Class Format: One three-hour seminar per week.

Estimated Cost of Materials: $0-50

HISTART 499 does not count towards distribution

Howard Lay

One 3-hour seminar per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Independent Study in Museum Studies

MUSEUMS 499.003







The University of Michigan maintains world class collections of a variety of types (fine art, biological collections, living botanical collections, rare books and manuscripts, archaeological specimens, natural history exhibits, scientific instruments, etc.) that provide a foundation for the research and teaching activities of a number of faculty. This course allows students to pursue, under faculty direction, an individualized course of investigation into topics not covered in detail in other courses.

Deirdre L. Hennebury
Independant Study

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN

Special Topics in the History of Art -

Object, Commodity, Kin: Thing Theory and Premodern Worlds

HISTART 689.001

This seminar approaches consumer societies from the vantage point of objects consumed in public and private spaces in the Premodern world, such as beds, pendants, dresses, eyeglasses, and snuff boxes. It is structured in two parts: the first consists of theoretical readings on material culture; the second focuses on the practical applications of these theories in case studies by a wide range of historians. We will be especially concerned with the various ways in which scholars grapple with the power of things: how they knit people together into social groups, coerce us to action, and in some cases, behave themselves as person-like. Each student will select one object to research and present in a workshop setting with the aim of producing an essay informed by the course's critical readings and class discussion.



Intended Audience: Advanced Undergraduates and Graduate Students

Textbooks: All readings on Canvas

HISTART Concentration Distributions: Europe and the US; Early Modern

Brendan McMahon, Enrique Garcia Santo-Tomas

One 3-hour seminar per week

Times, days and teaching locations are available in Wolverine Access

LSA HISTORY OF ART
UNIVERSITY OF MICHIGAN