

# First-Year Seminar

## Acting on Art in Renaissance Italy

# HISTART

## 194.001

Renaissance art is often associated with the controlled environment of today's museums: displayed under careful lighting, contemplated quietly, and never touched. This, however, is misleading. These objects have had a much more dynamic, interactive, and even disorderly relationship with their historical viewers. "Viewers" may not even be the appropriate word.

This seminar explores the vibrant lives of early modern art objects and the many ways people have acted on them. From dressing venerated sculptures and adorning them with jewels, to scratching away the faces of "dangerous" images, art in Renaissance Italy provoked viewers into becoming actors. We will discuss works of art and material culture such as "talking" statues in Rome, bedroom furniture that could set the mood for successful conception and healthy babies, and a variety of stolen objects repurposed and displayed publicly to promote new political ideologies. This course will provide historical context for the power of images and how they still act on us today.

**Course Requirements:** Formal analysis assignment (10%); outline and annotated bibliography (10%); 2–3 pages of in-progress paper (10%); research presentation (10%); final paper (20%); attendance and participation (40%). Attendance is mandatory.

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Course Format:** Two 80-minute seminars per week

**HISTART Concentration Distributions:** Europe and the US; Early Modern

Fulfills the LSA Humanities (HU) Requirement



Gear, Jennifer  
3 Credit Seminar

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



# Great Monuments from the Stone Age to the Middle Ages

**HISTART  
201.001**



HISTART 201 introduces students to the disciplinary practices and goals of art history through encounters with a selection of great monuments ranging from prehistorical cave art to Christian, Jewish, and Islamic monuments of medieval life, piety, and power. We place each monument in dialogue with a cluster of thematically associated creations that enrich our understanding of how art expresses ideas and elicits meaning in its original era of production. We also consider how to 'read' a famous monument across time – since its fame may have the power to produce new meanings in new historical contexts.

**Course Requirements:** a) A short visual analysis of an object of your choice in the Kelsey Museum of Archaeology, assigned 9/8, due in class 10/1, 20%; b and c) a class project on an object or monument of your choice that will result in a research Powerpoint, to be submitted via email at the end of the semester, on 12/8. In preparation for the research Powerpoint, you will compile an annotated bibliography, assigned 9/29, due in class 10/27. Your research project, i.e. the bibliography and the Powerpoint, will count 50% toward your final grade. Attendance and participation in class: 30%.

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Class Format:** Two 80-minute lectures per week

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

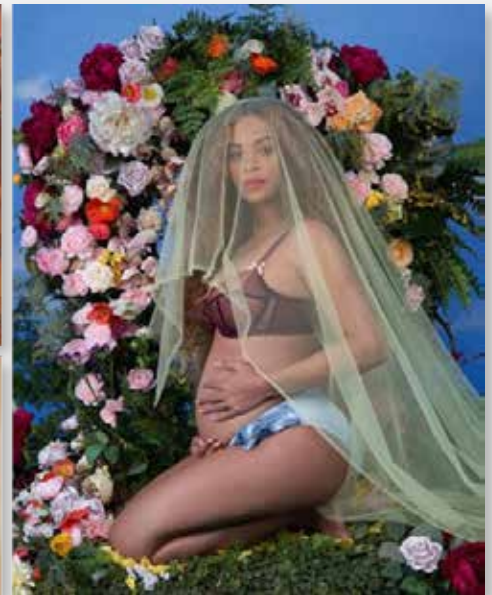
Timmermann, Achim  
3 Credit Lecture

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



Cross-listed with WGS 211.001

This course examines the visual manifestations of the complex social systems we commonly refer to as “popular culture,” but which are more specifically defined as mass commercial culture. We analyze how advertisements, films, TV programs, games, and social media engage gender, sex, and sexuality in various ways. We also consider how we consume popular culture: the dominant interpretations of media and the consumption practices that resist and remake the meanings of mass culture. In recent semesters, case studies have included: Barbie, Fashion, reality TV (such as “Love Island”), and the films “Get Out,” “Toy Story,” “Knocked Up,” and “The Big Sick.”



The course will concentrate on recent theories of intersectional gender and sexuality, including:

- the representation of conventional heterosexuality—of various races and ethnicities
- the transformations of masculinities in recent decades
- the iconic images of childhood toys and popular films
- how oppositional readings and subversive tactics negotiate all these representations.

The course requires two short papers (no outside research), two quizzes, and informal journal entries about the popular culture you consume.

Attendance is required.

### Course Requirements:

- 2 Quizzes: 25%
- Paper 1: 20%
- Paper 2: 25%
- Visual Culture Journal: 15%
- Attendance & Participation: 15%

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Class Format:** Two 80-minute lectures and one 60-minute discussion section per week

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

Fulfills the LSA Humanities (HU) Requirement

Vinson, Heather  
4 Credit Lecture

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



Cross-listed with AAS 214.001

This course surveys the work of modern and contemporary artists of African descent in the United States and abroad. "African American Art" is a major field that engages debates about national identity, political exchange, social formation, and cultural belonging. Readings and lectures focus on visual and cultural aesthetics, and on the role of art in knowledge production and institutional critique.

Beginning with the period of chattel slavery and extending into the twenty-first century, we will explore diverse cultural practices and historical contexts, as well as the emergence of new technologies. The diversity of visual and cultural forms produced during these five centuries reveal how fraught it is to argue for a singular African American identity.

In this course, we will convene around unsettled pasts, unfixed futures, and today's dynamism, alongside artistic developments focused on African American experiences and lives.

Students will be introduced to major literature, archival materials, and the history and multidisciplinary foundations of African American art, along with disciplines that intersect with the visual arts, such as performance, literature and poetry, and music.

### Course Requirements:

Participation (20%): In-class and online participation, such as short responses to articles and artwork.

Assignments (Total 30%):

20%: A semester-long journal to model various affective writing styles in response to artworks at the University of Michigan Museum of Art.

10%: A short term paper titled "African American Art & Concepts." In this paper, students will explore one or more artists in relationship to a key concept and historical moment mentioned in course lectures.

Exams (50%):

50% for 3 non-cumulative exams. Unit-based exams are designed to assess students' learning and comprehension. The exams include 3 parts: slide identifications (10 total for 30 points), a multiple choice section (20 total questions for 20 points), and a short response section (for a total of 50 points)

**Extra Credit:** Opportunities are regularly offered throughout the semester, such as attending a Stamps lecture or responding to prompts related to African American art history.

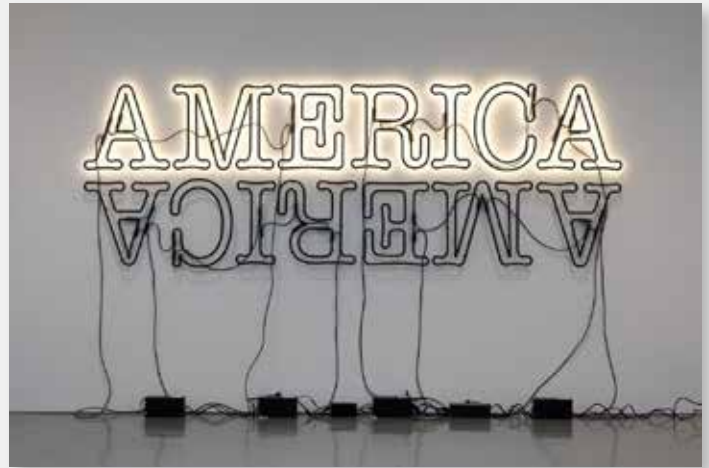
**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Class Format:** Two 80-minute lectures per week

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

Fulfills the LSA Race & Ethnicity (R&E) Requirements



neal, julia elizabeth  
3 Credit Lecture

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



This course introduces a wide range of Chinese artifacts and explores how art objects have influenced human society and the environment throughout history. We will examine art objects and, through their formal and material attributes, understand their historical contexts. Additionally, we will investigate how art objects have driven social change, reflected environmental concerns, and participated in cultural and religious exchanges across regions. Students will learn to analyze and interpret artifacts in various media and forms, while developing the critical skills with which to understand culture, society, religion, and the environment through an art-historical lens. By the end of the course, students are expected to gain insights into the historical significance of certain issues we face in the present world.

**Course Requirements:**

Attendance and Participation 20%

“Object study” short paper or podcast 15%

Midterm 20%

“Unknown objects” short paper or podcast 15%

Final Exam 30%

**Intended Audience:** Undergraduates**Textbooks:** All readings on Canvas**Class Format:** Two 80-minute lectures per week**HISTART Concentration Distributions:** Asia; Transhistorical

Fulfills the LSA Humanities (HU) Requirement

Liu, Lihong  
3 Credit Lecture

All class times,  
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teaching  
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Wolverine  
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# Italian Renaissance Art

**HISTART  
250.001**

Cross-listed with MEMS 250.001

This course, featuring the work of Leonardo da Vinci, Botticelli, Michelangelo, Raphael and others, explores the artistic tradition in Italy between the years 1300–1550. Why was this period, the Renaissance, called a “rebirth”—a rebirth of what? How did artists become so famous, producing works like the Mona Lisa and the Sistine Chapel that are still widely known today?

The objective of this course is to shed light on the factors that supported new developments in visual art and architecture during this period. These include the demands of powerful patrons—from merchants to popes, from princes to monastic orders—and a fascination with both the ancient world and the natural world. We will think critically about the institutions and individuals motivated to commission these works.

Through field trips, interactive assignments, and in-class discussions, this class will equip students with the knowledge to develop an informed understanding of the material. Class topics include: gender and the body, materials and making, art and plague epidemics, domestic life, and rivals and allies.

**Course Requirements:** A “looking assignment” paper (@1,500-1,700 words) examining a work of art in the UMMA collection (25%); an in-class essay midterm (30%); a take-home essay final (30%); attendance, section participation, and submission of reading outlines (15%)

**Intended Audience:** Undergraduates

**Textbook:** All readings on Canvas

**Class Format:** Two 80-minute lectures and a 60-minute discussion section per week

**HISTART Concentration Distributions:** Europe and the US; Early Modern

Fulfills the LSA Humanities (HU) Requirement



Gear, Jennifer  
4 Credit Lecture

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



# Origins of Modernism: Art and Culture in Nineteenth-Century France

**HISTART  
271.001**

Cross-listed with FRENCH  
241.001

This course examines a series of dramatic transformations in nineteenth-century French art, from the emergence of Romanticism to the advent of Realism, Impressionism, and Post-Impressionism. Our objective is to account for a selection of remarkable pictures (by Géricault, Manet, Monet, Degas, Cézanne, Seurat, van Gogh, et al.) and to assess the changing cultural circumstances under which they were produced.



This is the period during which modernist art developed its characteristic strategies and behavioral patterns:

- a new insistence on individuality and originality;
- a strained relationship with established artistic traditions
- an open hostility towards institutional and commercial culture
- a measured enthusiasm for radical politics and alternative subcultures

Over the course of the semester, we will explore the interrelations between artistic practices and a society radically transformed by revolution, industrialization, and the emergence of consumer capitalism. Lectures and discussion sections focus on the formal and thematic means by which artists sought to picture — and to understand — the advent of modernity.

**Textbooks/Other Materials:** All readings on Canvas.

## **Course Requirements:**

Three take-home essays tests and three short 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.

Attendance (required) and participation in discussion section counts for 10% of the final grade.

This course counts as a course taught in English toward the French major or minor requirements

**Intended Audience:** Undergraduates

**Class Format:** Two eighty-minute lectures and one sixty-minute discussion section per week.

**Estimated Cost of Materials:** Less than \$50.

**HISTART Concentration Distributions:** Europe and the United States; Modern and Contemporary

Fulfills the LSA Humanities (HU) Requirement

Lay, Howard G  
4 Credit Lecture

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



# Introduction to Japanese Art

**HISTART  
292.001**

Cross-listed with ASIAN 292.001

This course takes an interdisciplinary approach to the history of Japanese visual and material cultures, introducing objects produced in the archipelago from prehistoric times through the 19th century. We shall examine groups of representative objects in roughly chronological order, considering them in light of larger thematic issues, including conceptions of the natural world, nationalism and art history, cultural exchange, and the relationships between art and religion, class, politics, and society. Units will focus on the kami tradition (Shinto), Buddhism, calligraphy, tea ceremony, textiles and fashion, palace architecture, performance, and discourses of settler colonialism, center and periphery, and cross-cultural representations. Together, we will explore a fluid, dynamic world of interchange and shifting identities in which notions of “Japan” will be the subject of constant scrutiny. Over the course of the semester, you will develop your ability to critically analyze visual and textual sources, and to apply your skills to understand and reflect on the diverse cultures of the Japanese archipelago.



This is primarily an art history class, so we will critically examine the nature of disciplinarity, canon formation and maintenance, and the ways that “the history of Japanese art” has been framed and narrated to serve various nationalistic, colonial, and other ideological agendas. To that aim, we will go beyond the typical mediums and regions foregrounded in most art history classes (i.e. painting, sculpture, and sometimes architecture of the Yamato/Honshu elites) to consider a much broader picture of cultural production, including, but not limited to calligraphy, textiles, ceramics, performing arts, archaeological materials, and so-called “folk arts” and “decorative arts”—including materials from marginalized regions, especially the northernmost and southernmost ends of the archipelago.

This class adopts a team-based learning (TBL) format and makes substantial use of simulations, surveys, video, and other interactive approaches beyond typical lectures.

No prior knowledge of East Asian history, religion, or art is required. All are welcome.

**Course Requirements:** Quizzes are open book, not timed, and students can take them as many times as they like. There are no exams. There will be two shorter skill-building papers (visual and textual analysis) and one final project in which skills developed earlier in the term will be applied. Extensive support will be provided in general meetings, discussion sections, and online. Grading will be as follows: Engagement ( 40%); Visual Analysis, 800 words or fewer, 10%); Source Analysis (1300 words. 10%); Review Quizzes: 10% (5 total); Final group project (for all elements combined, 2000 words, 30%).

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Estimated Cost:** less than \$50

**Class Format:** Two 80-minute lectures per week

**HISTART Concentration Distributions:** Asia; Ancient, Medieval

Fulfills the LSA Humanities (HU) Requirement

Carr, Kevin  
4 Credit Lecture

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Wolverine  
Access



## Special Topics

### From 'Postcolonial' to 'Postmodern' - South Asian Art in the Wake of Independence and Partition

**HISTART**  
**294.001**

Meets together with ASIAN 280.002

What is the relationship between artistic modernism and political independence? How did the creation of new nation states transform the art institutional landscape across South Asia? What kinds of relationships between form and politics emerged in the wake of significant events like the Partition of India? These are just some of the questions we will explore in this course, as we study artistic (and some architectural) practices as well as the institutions and networks of modernism in the Subcontinent following the end of colonial rule. We will critically interrogate the position of the postcolonial artist, and how larger socio-political developments interacted with formal expression and the choice of materials.

The role and development of technologies of production and circulation will be underscored, as will the changing contexts of patronage and exhibition. We will conclude at the turn of the twenty-first century, evaluating the conditions for the proliferation of artworks across media (video, performance, installation etc.) and problematizing the notion of the "global contemporary." The course will provide both theoretical tools and significant case studies in analyzing relationships between politics and artistic form.

**Course Requirements:** In-class mid-term (20%) and final (30%) examinations, Paper (25%), Mandatory attendance and class participation (25%)

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Class Format:** Two 80-minute lectures per week

**HISTART Concentration Distributions:** Asia; Modern and Contemporary



Johal, Rattanamol  
3 Credit Lecture

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Wolverine  
Access



# Special Topics

## Art and Architecture of the Mediterranean World

# HISTART

## 294.003



This course explores the art, architecture, archaeology, and material culture of the Mediterranean world from late antiquity to the early modern period (from 200CE to 1800). We will study the geographies of the Mediterranean Sea—including Italy, Spain, Egypt, North Africa, the Balkans, Anatolia, and the Middle East—focusing on their rulers, kingdoms, merchants, craftsmen, pilgrims, and travelers in order to explore the means and spread of artistic and architectural patronage across the area. We also will explore the role of art and architecture in the sacred and secular lives of the region's Christian, Jewish, and Muslim communities. Among others, we will learn about monuments (architecture, mosaics, wall paintings), objects (ceramics, metalwares, coins, and textiles), and historical texts to better understand the artistic, cultural, and political dynamics of the pre-modern and early modern Mediterranean.

Course Requirements: Visual analysis assignment (10%); comparative visual analysis assignment (10%); midterm (20%); short essay assignment (20%); final exam (20%); attendance and participation (20%). Attendance is mandatory.

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Class Format:** Two 80-minute lectures per week

**HISTART Concentration Distributions:** Transregional, Transhistorical

Fulfills the LSA Humanities (HU) Requirement

Gear, Jennifer  
3 Credit Lecture

All class times,  
days and  
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available in  
Wolverine  
Access



# Museums and Society

# MUSEUMS 301.001



This class serves as the gateway course to a formal understanding of the field of museum studies. Students will be introduced to the three thematic areas that form the basis of the undergraduate museum studies curriculum: institutions, objects and collections, and society. The course provides an introduction to the institution of the museum, including its historical origins and contemporary challenges. It also familiarizes students with key theoretical models from the field of museum studies, and explores the relationship of theory to case studies drawn from the world of museums. Our objective is to develop critical thinking skills about the changing relationship between objects, audience, and museums as we enter the digital age.

“Museums and Society” will utilize a diverse pedagogy. Students will complete readings, listen to lectures, participate in discussion sessions, and take examinations; but they will also view a series of films about museums, visit campus collections to observe the nature of the museum experience, attend campus wide presentations, and participate in a “digital curation” project designed to provide first-hand understanding of collections documentation, label writing, and exhibition design. Having acquired a basic “museum literacy,” graduates of the course will possess the knowledge and insight to embrace museums as institutions of learning, community engagement, and cultural stewardship.

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Estimated Cost:** \$0 - \$50

**Class Format:** Two 80-minute lecture-discussions per week

Hennebury, Deirdre  
3 Credit Lecture

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



# The Art of Yoga

**HISTART  
304.001**

Cross-listed with ASIAN 304.001

As the ancient Indian discipline of yoga becomes increasingly popular worldwide, it is important to query its early development, transformation over the centuries, and the possibilities that it holds forth to its practitioners. Graphing milestones in the history of yoga, this course is also an introduction to the visual, literary, and religious cultures of South Asia. On occasion, we will attempt to perform basic yoga postures in the classroom, and visit art museums and yoga studios in the Ann Arbor area.

**Course Requirements:**

Exam No. 1: 25%

Essay No. 2: 25%

Exam No. 3: 25%

Regular attendance and engaged participation 15%

Posting a question on select readings on the Canvas discussion board: 10%

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

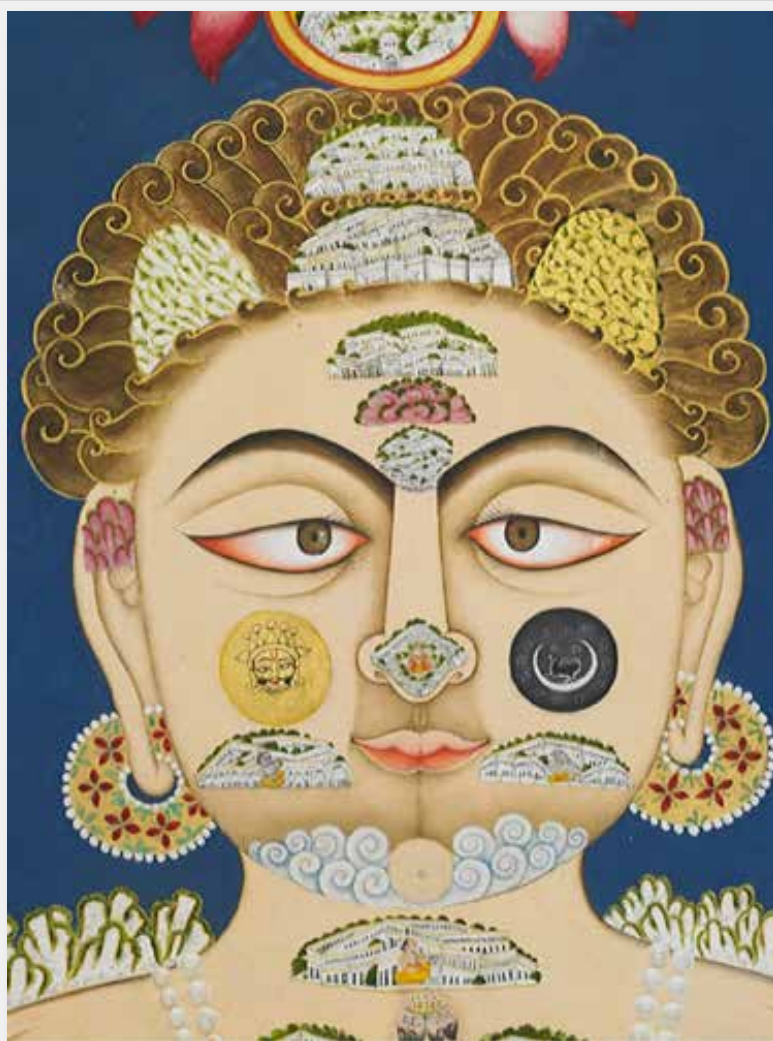
**Estimated Cost:** \$0 - \$50

**Class Format:** Two 80-minute lectures per week

**HISTART Concentration Distributions:**

Transregional; Transhistorical

Fulfills the LSA Humanities (HU) Requirement



Chanchani, Nachiket  
3 Credit Lecture

All class times,  
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Wolverine  
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This course investigates the development of Latin American art from the early 20th-century to the present day. Through the study of representative artists and movements, we will trace the radical social transformations of this period and the art that reflected, resisted, or intervened in these processes. Although we will adhere to a roughly chronological organization, a set of key themes and debates will likewise structure our investigation. Among them are: the formation of collective identities (and the intersections of race, class, and nation); the impact of social and political revolutions and counter-revolutions; the reception and reconstitution of European avant-garde art; national, regional, and universal definitions of artistic traditions; and the ideological debates between and among figurative and abstract painting. Above all, we will study how artists grappled with the concept of “modernity” and the paradoxes it presents in the Latin American context. The Mexican muralist movement, various approaches to indigenismo, and the advent of post-WWII abstraction will serve as central case studies for exploring these debates. Other topics include: the role of prints, avant-garde magazines, and photography; surrealism and the fantastic; various formulations of primitivism and futurism; social realism; and modernist architecture.



**Course Requirements:** Weekly journal responses, midterm, final exam

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Class Format:** Two 80-minute lectures per week

**HISTART Concentration Distributions:** Latin America; Modern and Contemporary

Flattley, Megan Rose  
3 Credit Lecture

All class times,  
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teaching  
locations are  
available in  
Wolverine  
Access



# Himalayas: An Aesthetic Exploration

**HISTART**  
**335.001 / 505.001**

Cross-listed with ASIAN 335.001 / 582.001

The Himalayas are the world's longest and highest mountain range. This course will commence with a survey of influential modern and contemporary perceptions of the Himalayas. Thereafter we will examine some of the many ways in which the shaping of objects and the crafting of identities are linked in this region today. We will then embark on a series of armchair expeditions to recover interconnections between art and life in the Himalayas from centuries past. Traveling in arcs stretching from the Brahmaputra Valley in the East to the upper reaches of the Indus in the West, and along axes extending from the sub-montane Terai in the South to the frosty Tibetan Plateau in the North, we



will repeatedly cross China, Nepal, India, Pakistan, and Afghanistan. Resting at sites sought out by explorers, traders, conquerors, and pilgrims, we will explore the distinctive forms, layouts, and functions of temples, monasteries, and gardens, as well as the diverse objects found in them. These include statuary, plaques, manuscript paintings, carpets, and water-fountains. Finally, we will return to the present and consider how communities living in the Himalayas are creating new forms of material culture to respond to challenges such as environmental degradation and disaster.

## Course Requirements:

For undergraduate students:

- Book Review: 20%
- Exam 1: 30%
- Research Paper: 30%
- Attendance and Participation: 20%

For graduate students:

- Paper 1: 30%
- Paper 2: 30%
- Attendance and Participation: 30%
- Articulate guiding questions and leading discussion: 10%

**Intended Audience:** Undergraduates and Graduates

**Textbooks:** All readings on Canvas

**Estimated Cost:** \$25-\$50

**Class Format:** Two 80-minute seminars per week

**HISTART Concentration Distributions:** Asia, Europe and the US; Transhistorical

Fulfills the LSA Humanities (HU) Requirement

Chanchani, Nachiket  
3 Credit Seminar

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This course examines the international movements of Dada and Surrealism within the contexts of European and American culture and history between 1916 and 1939. These artistic movements, which were influenced by the formal experiments of early twentieth century art and literature, redirected the self-reflexive radicalism of their artistic predecessors in new directions; namely, toward: 1) bridging the gap between art and life; 2) defining and criticizing the modern world; and 3) suggesting new forms of individual and collective subjectivity commensurate with modern life. This course will explore these developments in depth and examine Dada and Surrealist art in all its forms including painting, photomontage, collage, assemblage, performance, literature, and film.



**Course Requirements:** To receive credit for this class, students must compete: three in-class exams; a research paper proposal and bibliography; and an 8-10 page research paper. Attendance is also required, and class participation is encouraged. Unexcused absences will reduce your final grade by one-quarter of a grade for every absence.

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Estimated Cost:** \$0-50

**Class Format:** Two 80-minute lectures per week

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

Biro, Matthew  
3 Credit Lecture

All class times,  
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This course introduces students to major episodes, artists, and theories in performance art history. As a medium centered on the body and live action, performance encourages audiences and researchers to critically engage the roles of spectatorship and documentation. Students will thus engage with key issues linked to the study of performance art, including the pivotal role of witnesses and participants, as well as with the ongoing existence of performance in the aftermath of the live act. The seminar approaches the body as an expressive and artistic medium, and seeks to assess its role in genealogies of performance art histories. Topics include the relationship between form and content and the politics of identity.

This is a discussion-based seminar, and students are strongly encouraged to discuss course readings in class.

### Course Requirements:

- Participation
- Presentations (20%)
- Class Discussion (20%):
- Attendance (20%):  
Attendance is required of this course. Students are allowed three unexcused absences.

### Assignments:

- Annotated Bibliography (20%):
- Review of a Performance (20%):

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Class Format:** Two 80-minute seminars per week

**HISTART Concentration Distributions:** Transregional; Modern and Contemporary

Fulfills the LSA Humanities (HU) Requirement



neal, julia elizabeth  
3 Credit Seminar

All class times,  
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# Undergraduate Seminar Snowfall and Stardust: Architectural Histories of the Atmosphere

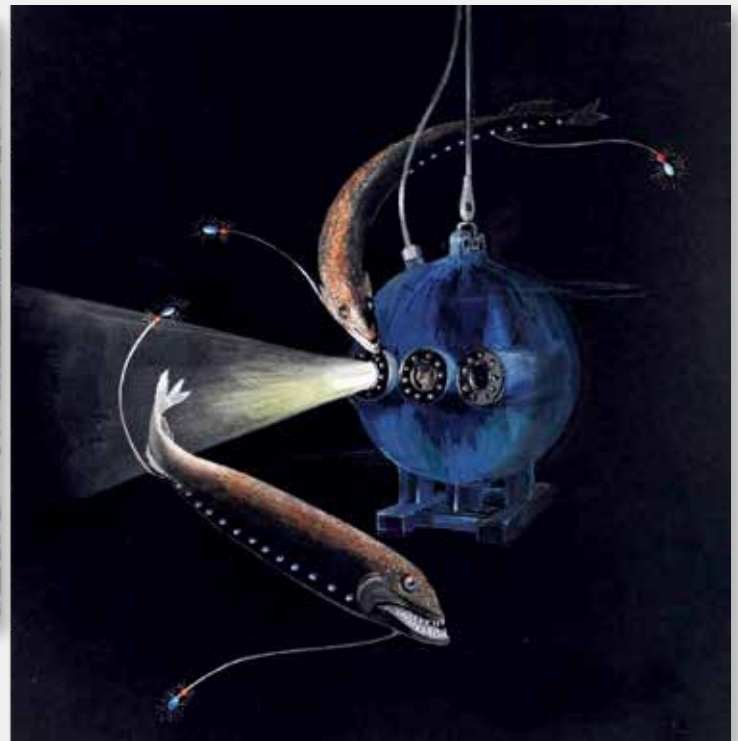
**HISTART  
393.002**

From the cosmos to the deepest ocean, architecture has helped shape how Earth's atmosphere is understood.

City dwellers have oriented their lives around monsoons, while temple architectures have channeled celestial events. Mud was made into bricks, while ice's role in the Arctic was central to Indigenous sovereignty. These examples are fundamentally tied to global histories of



empire, colonialism, and extraction. Militaries sought to control the weather, while geoengineers altered desert ecosystems. From the mundane refrigeration infrastructure essential to global food systems, to the extraordinary designs of climatically sealed capsules for journeying to outer space, architectural engagements with the atmosphere illuminate the promise and perils of life on Earth.



This class will unpack how understandings of our atmosphere are historically and culturally specific. Organized thematically and with an emphasis on marginalized climate histories, we will examine how design has captured ephemeral phenomena, whether as a medium for religious and philosophical beliefs, a means toward scientific measurement, or an instrument of territorial control. We will think across scales, from experiences of heat in sweltering cities, to traveling dust storms that link distant regions. Students will connect local and planetary processes and, by engaging Indigenous studies and environmental history, explore issues such as inequality and environmental justice. Field trips and hands-on study of maps, instruments, and graphic techniques will enrich our discussions.

**Course Requirements:** Short writing and visual assignments (20%); in class presentation and discussion (20%); final research project (30%); attendance and engagement (30%)

**Intended Audience:** Undergraduates

**Course Readings:** All readings on Canvas

**Class Format:** Two eighty-minute seminars per week

**HISTART Concentration Distributions:** Transregional; Transhistorical

Springstubb, Phoebe  
3 Credit Seminar

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## Undergraduate Seminar Instagram and/is Art: Social Media as Self

**HISTART  
393.003**

Is Instagram—and TikTok and Facebook, etc.—changing the way we make and view images? With over two billion users, Instagram has placed a remarkable number of pictures in the palms of many people's hands. But are we just looking at more of the same old thing? Are most of these just images-as-advertisements? Or, are our consumption practices forever altered by this new scrolling technology? This class will investigate the ways various platforms and their users preserve and transform traditional genres (self-portraits, landscapes), ideas of artistic creation—are influencers artists?—and contexts for viewing. In the process we will question how contemporary culture visualizes gender, travel, eating, and daily life—and then consider how our “genres” of picture making differ from those codified by the history of art.

We will also question the relationship between a platform's technology (still photos, stories, reels, videos, etc.) and the possible meanings generated between the medium and the message, or between “form” and “content.” How does Instagram's constant alterations of the platform's possibilities affect the meaning of your feed? How can “we” as consumers and producers negotiate the control of corporate technologies and make new meanings in the “meantime?”

The course requires reading responses and a research project. Attendance is required.

### Course Requirements:

- Participation and Attendance: 20%
- 4 Reading Responses: 10% each = 40%
- Research Project: 25%
- Final Presentation: 15%

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Class Format:** Two 80-minute seminars per week

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



Vinson, Heather  
3 Credit Seminar

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



# Undergraduate Seminar Stagecraft: The Art of Theater in Early Modern Europe

**HISTART  
393.004**

This undergraduate seminar explores the dynamic intersection of visual culture and performance in early modern Europe (c. 1500–1800). Far from being mere entertainment, theater in this period was a laboratory for artistic innovation, political display, and sensory spectacle. Through a wide range of paintings, prints, architecture, and period scripts, students will examine how artists, engineers, and performers collaborated to create immersive theatrical worlds. Topics include: the evolution of stage machinery and special effects; court festivals and royal pageantry; public theaters and urban audiences; scenography and perspective; the semiotics of costume; and the influence of the resulting spectacles on European artistic production more broadly. We will also consider how theatricality permeated daily life, from civic rituals to religious ceremonies, and how ideas about illusion, embodiment, and performance shaped early modern artistic practice.



Students will engage with primary sources (both textual and visual), which will be the subject of weekly discussions. Short writing assignments throughout the semester will help students build towards a final project: a substantial, research-based exploration of a topic related to artistic production and early modern stagecraft.

**Course Requirements:** Attendance and engagement (20%); weekly responses to readings on Perusall (25%); three short writing assignments of 500, 750, and 1000 words (5%, 8%, and 12% respectively); a final project (30%)

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Course Format:** Two 80-minute seminars per week

**HISTART Concentration Distributions:** Europe and the US, Early Modern

McMahon, Brendan  
3 Credit Seminar

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



## Undergraduate Seminar Dismantling the Discourse of Discovery

**HISTART  
393.005**

Meets together with MUSEUMS 393.005  
and RCHUMS 315.001

During the so-called “Age of Discovery” (from the late 15th to the 18th centuries), Europeans established direct ties to Africa, the Americas, and Asia. They profited from imported goods and ideas. Scientific discovery was framed as benevolent, even as it served as an instrument of imperial domination. What was the European worldview in the early modern period that enabled this behavior and approach? What knowledge was imported to Europe, and what was left behind? What purposes—commercial, scientific, and ideological—did these so-called “discoveries” serve? And how did the advancement of Natural History itself act as a justification for further colonial projects? This course will discuss what we know of indigenous knowledge before contact, Indigenous ideas Europeans rejected and/or exploited, and how the import of plants, medicines, foods, etc., altered life back in Europe. We will work with ancient and early modern texts, images, and collections (i.e., Wunderkammer), while critiquing the rhetorical approach to Discovery, its lingering presence in the legacy of Humanities, and its potential as an intellectual and academic pursuit today.

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Course Format:** Two 80-minute seminars per week

**HISTART Concentration Distributions:** Transregional; Early Modern



which

Indigenous ideas Europeans rejected and/or exploited, and how the import of plants, medicines, foods, etc., altered life back in Europe. We will work with ancient and early modern texts, images, and collections (i.e., Wunderkammer), while critiquing the rhetorical approach to Discovery, its lingering presence in the legacy of Humanities, and its potential as an intellectual and academic pursuit today.

Mansfield, Margaret Elizabeth  
3 Credit Seminar

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



# Undergraduate Seminar On Railways and Dwellings: History of the Built Environment in Africa

**HISTART  
393.007**

Meets together with DAAS, TBC

This seminar approaches the built environment in Africa through a historical lens, emphasizing stakes related to colonialism, nation building, and people's claims for autonomy.

The built environment reflects and shapes social and political life as well as day-to-day experiences. Architecture and infrastructures embody sensibilities, imagination, and a shared idea of the future. Buildings display certain aesthetics in attempting to manifest a sense of belonging and pride. From Zambia to the Ivory Coast, the construction of landmarks has been used to symbolize political transitions, while existing colonial structures bear traces of a fraught past. The circulation of construction materials reflects global interdependences. Created in contrast to, and in dialogue with the natural environment, buildings are agents of social order that organize labor relationships. They can accordingly be described as instruments of control.

This seminar will allow us to think about the history of the built environment in Africa through the ideas outlined above. The focus will be on infrastructures and buildings erected or imagined in the twenty and twenty-first centuries—from colonial Algeria to the “Transgabonais” railway, the South African townships, and the Addis Ababa’s “megaprojects”.

## Course Requirements:

- Discussion Participation 30%
- Reading Presentation 20%
- Take Home Mid-Term Exam (due 10/17) 20%
- Writing Assignment (due 12/08) 30%

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Course Format:** Two 80-minute seminars per week

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



Thomas, Gaetan  
3 Credit Seminar

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



# Undergraduate Seminar

## Wakanda Forever: Pan-African Utopia in Black Panther

**HISTART**  
**393.010**

This course explores themes of race, culture, and history through a critical deconstruction of *Black Panther*. The course aims to draw on various nuances in the movie to generate dialogue about alternative realities, modalities of civilization, misrepresentation, stereotypes, and cosmopolitan engagement. We will address theories of a utopian space and their geopolitical implications in our world today. We will discuss the effects of *Black Panther's* juxtaposition of traditional customs with futuristic fantasies. We will also focus on the societal visions of the various leaders in Wakanda alongside those of twentieth century proponents of Pan-Africanism (and other ideologies) that drove cultural, social, and political change in Africa for decades. Our discussions will also address distinctions and tensions between the *Black Panther* comics from the 1960s and the movie.



ATTENDANCE IS MANDATORY

### Course Requirements:

- Attendance and Class Participation - 20%
- Map quiz - 5%
- Flashcard quiz - 10%
- Reading Response - 15%
- Mid-term assessment - 20%
- Final assessment - 30%

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Course Format:** Two 80-minute seminars per week

**HISTART Concentration Distributions:** Sub-Saharan Africa, Europe and the US; Modern and Contemporary

Ebeheakey, Korkor  
3 Credit Seminar

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



## Undergraduate Seminar Murals and Street Art

**HISTART  
393.011**

Murals pose critical questions about where art begins and ends. This course will explore the intersection of public art, community-based murals, graffiti, and other forms of “illegal” art practices in the urban environment. We will begin with early twentieth-century public art movements such as Mexican Muralism and its influence on the Works Progress Administration in the United States. We will then explore the evolution of the mural form throughout the twentieth century, including community murals produced within the context of the Black Power and Chicano Civil Rights movements in the 1960s and 70s. We will study the origins and “criminality” of graffiti and street art as well as its contemporary co-optation and commodification. The course will conclude with critical questions



about the role that street art can play in gentrification, urban displacement, and global struggles for social change. The contested meanings of “public art” will be approached from both an aesthetic and a place-based perspective. By interrogating the signifying power of art in relation to its site, this course will consider the production of mural and street art, as well as its reception and life within the larger context of the urban environment.

The contemporary mural boom in Detroit offers a prescient case study for many of the questions we will pose. This course will accordingly include optional weekend field trips to Detroit, an in-class walking tour of street art in Ann Arbor, and a class project in Graffiti Alley.

**Course Requirements:** Weekly Journal Responses, one in-class research presentation, final research paper or creative project

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Class Format:** Two 80-minute seminars per week

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

Flattley, Megan  
3 Credit Seminar

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



## Undergraduate Seminar What is a Photograph?: Critical Histories from Daguerreotypes to Deepfakes

**HISTART  
393.012**

Photographs are paradoxes. They are used as evidence and created as works of art. They are scientific documents and tools of deception. They are repositories of memory and instruments of surveillance. In this seminar, we trace the development of photography from its analog roots to its current digital form, exploring its aesthetic, scientific, cultural, theoretical, ethical, and global dimensions. We approach a range of questions and challenges crucial to the field, including: How can we understand photographs as material objects as opposed to transparent documents of reality? How is photography implicated in regimes of control? How do we attend to what photographs make invisible—what happens outside the frame? Students will engage with a diverse set of thinkers in the field, practice their powers of description and analysis, and develop a final project with feedback from peers and faculty.



Pope Francis in a puffer jacket, generated by Midjourney

**Readings/Other Materials:** All materials will be made available on Canvas.

**HISTART Concentration Distributions:** Modern and Contemporary; Transregional

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

**Intended Audience:** Undergraduates

**Class Format:** Two 80-minute seminar meetings per week, with hands-on activities and field trips

Hong, Kevin  
3 Credit Seminar

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



## Undergraduate Seminar Statues also Die: Restitution, Repatriation, and the Ethical Care of African Arts

**HISTART /  
MUSEUMS  
393.016**

The short film *Statues Also Die* (1953) is a visual essay condemning the detrimental effects of colonialism on African and Black cultural life. Juxtaposing scenes of sculptures confined to glass vitrines with a collage of imagery evoking the emotional qualities of African artifacts, *Statues Also Die* is one among many examples of artistic activism that has proposed restitution—the physical return of African objects to their communities of origin—as an essential step in decolonization and social justice. In a 2017 report to the French government, the art historians Felwine Sarr and Bénédicte Savoy powerfully rejected the common argument that the return of historical artworks to the African continent would result in their physical decay and death. Evoking the 1953 film, they provocatively stated that “in a number of African societies, *statues also perish*”; masks can be buried to be later reborn, objects can become animated or act as mediators between multiple realities.

Who, then, has the right to decide when, how, and if meaningful cultural works and belongings should be allowed to perish—or to be transformed? And how do different cultural and historical perceptions of humans’ relationship to the material, natural, and spiritual world impact our understanding of what it means for a work of art to truly “live”? Such questions are integral to thinking through the ethics and practicalities of restitution.

Working with the University of Michigan Museum of Art’s Curator of African Arts, students will explore next steps in (re)activating UMMA’s collections of cultural works from Africa. Reading, watching, and listening assignments will privilege the voices of individuals and institutions based in Africa and its diaspora. The class will engage, through guest lectures and workshops, with international specialists in restitution efforts, including curators, university faculty, and artists. For their final assignment, students will each propose a critical intervention into the care or display of an artwork in UMMA’s permanent collection.

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Class Format:** Two 80-minute seminars per week

**HISTART Concentration Distributions:** Sub-Saharan Africa, Europe and the US; Transhistorical



Miller, Ashley  
3 Credit Seminar

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



## Undergraduate Seminar Detroit Art in and out of UMMA

**HISTART  
393.020**

Meets together with RCHUMS  
334.020

What can we learn about Detroit by studying its art? What does it mean to study Detroit from outside of it, and particularly from Ann Arbor? What do we miss when we're not immersed in a specific place, community, and/or moment in time? This course will explore central patterns and themes of Detroit-based art and consider what happens when we take art out of its original place and context to put it on display elsewhere.

This course will ask students to engage critically and analytically with the Detroit art we'll see at UMMA. We will also consider what we're not seeing in front of us, what's missing, what's outside the frame. Blending methods and strategies from cultural studies, history, critical theory, literary studies, gender studies, art history, and museum studies, we will bring an intersectional lens to the art we take up.

**Assignments:** Weekly readings and informal writing, visual and literary analyses, and a final cumulative project.

**Intended Audience:** while open to any U-M undergraduate student, this course is affiliated with the Semester in Detroit

(SiD) program. Students interested in this class and other course topics on Detroit should consider exploring the full SiD program at [www.semesterindetroit.com](http://www.semesterindetroit.com).

**HISTART Concentration Distributions:** Europe and the United States; Modern and Contemporary.



Ups and Downs and Dotty-Wotty House by Tyree Guyton

Brandel, Darcy L  
3 Credit Seminar

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access

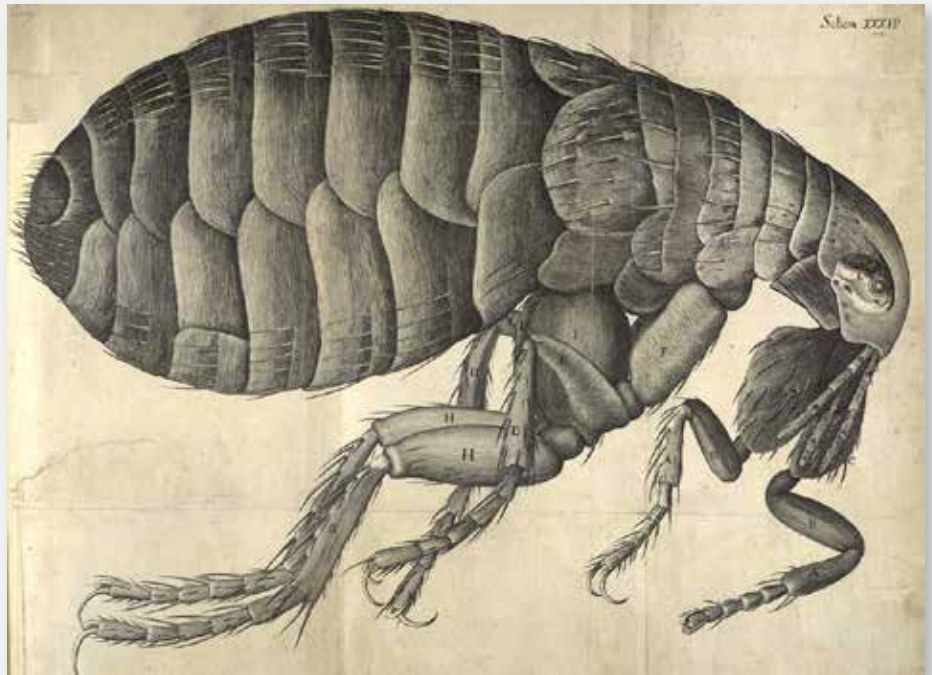


# Special Topics in the Humanities

## The Science of Art and the Art of Science: Looking, Making, and Knowing in Early Modern Europe (1500-1800)

**HISTART 394.001**  
**MUSEUMS 394.016**

Today, we tend to think of the disciplines of science and art as separated by an impossible gap. Artists operate in the subjective arena of expressive culture, whereas scientists concern themselves with the rigorous pursuit of objectivity. This course takes this assumption as a point of departure only to turn it on its head by thinking together with a wide range of objects produced in early modern Europe (ca. 1400-1800): paintings, sculptures, a wide range of printed images, technological instruments, robotic automata, military architecture, and written accounts of ephemeral spectacles including fountains and fireworks. This class invites all interested students to learn about a context in which the roles of science and art were inextricably entangled. Set against the backdrop of physical and ideological conflict as well



as the colonial expansion of European power, the narratives explored through lectures, in-class discussion, and written assignments will address the ways that the making of art was a central component of the creation of knowledge that is central to fields we know and practice today, including engineering, botany, ornithology, geology, medicine, and more.

### Course Requirements:

Engagement (15%)

In-class group presentation: Spaces of knowledge (15%)

Writing assignment 1: Art and Science Today (15%) Midterm (15%)

Writing assignment 2: Art and Science Now and Then (20%)

Final exam (20%)

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Class Format:** Two 80-minute lectures per week

**HISTART Concentration Distributions:** Europe and the US; Early Modern

McMahon, Brendan  
3 Credit Lecture

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



# Special Topics in the Humanities

## Art and Archaeology of Ancient Mesopotamia

**HISTART**  
**394.006**

From the world's oldest known megaliths at Göbekli Tepe to the monumental city gates of Babylon, this course surveys nearly ten thousand years of visual (and material) culture from ancient Mesopotamia—a region comprising modern-day Iraq, northeastern Syria, southeastern Turkey, and western Iran.

Credited with the development of many firsts (cities, writing, law, institutionalized religion, territorial empires, etc.), the civilizations of ancient Mesopotamia also produced a spectacular body of images, sculpture, monuments, and architecture using a remarkable variety of materials and technologies. In this course, we will explore these works within their visual, cultural, and archaeological contexts. Our survey will span the Neolithic through Hellenistic Periods and will focus on a variety of themes: art before agriculture, human-animal relationships, urban landscapes and public architecture,



iconographies of power, the relationship between text and image, monumentality and miniaturization, cultural interaction and hybridity, and more! We will also consider the reception of ancient Mesopotamia in modern art and imagination.

### Course Requirements:

**Writing Assignments:** Students are expected to complete six writing assignments over the course of the semester (a visual analysis, an object biography, and four reading responses)

**Exams:** Students will take an in-class midterm and a final exam.

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Class Format:** Two 80-minute lectures per week

**HISTART Concentration Distributions:** Middle East; Ancient

Burge, Katherine  
3 Credit Lecture

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



# Special Topics in the Humanities

## Afro-Digital: Art and Viral Culture in Contemporary Africa

**HISTART**  
**394.007**

This course redefines contemporary African art, not only as a historical subject, but also as a dynamic living force that is shaping global popular culture, activism, and digital trends. We will explore its historical foundations in the art and creative productions that emerged in the wake of the mid twentieth-century independence movements. One of our primary goals will be to track the interrelationships between artistic practices and pressing societal issues. We will engage with themes of post-colonial critique, social media as digital canvas, art as advocacy, and Afrofuturism. We will also consider ways in which contemporary artists experiment with new and unconventional materials—cow hide, headless mannequins, bottle caps. This course assumes no prior knowledge of African art, and all are welcome to attend.

### Course Requirements:

- Attendance and participation: 20%
- Map quiz: 5%
- Reading response: 20%
- Mid-term assessment: 25%
- Final assessment: 30%

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Class Format:** Two 80-minute lectures per week

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

Fulfills the LSA Humanities (HU) requirement



Ebeheakey, Korkor  
3 Credit Lecture

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



# Special Topics in the Humanities

## Space and Power

**HISTART**  
**394.008**

This course asks you to rethink how the world is made—through space. We study how power is built into landscapes, neighborhoods, borders, and infrastructures, and how everyday practices of dwelling, movement, and protest assemble counter-spaces and alternative geographies of justice. Rather than treating places as closed containers, we approach them as relational formations shaped by specific histories, political economies, culture, and materials. This perspective trains you to read the built world as evidence: to see how territorial imperatives, spatial discipline, and governance organize daily life—and how people generate livelihood, community, resistance, and refusal within and against those arrangements.

Core themes include: Enlightenment geographical imaginaries and their afterlives; racial, imperial and colonial spatial projects; political technologies of cartography, surveillance, and regulation; diasporic and transnational belonging; the cultural politics of borders and partitions; affective and forensic landscapes of ruin and repair; and the spatial strategies of social movements across uneven urban terrains. We look at redlining in the US, segregation policies in Latin American cities, urban renewal projects in Detroit, antisemitic housing policies in Nazi Germany, and neocolonial settlements, as well as infrastructures of containment, including the Berlin Wall and the Mexico-US border. Together, these strands will give you a strong conceptual and methodological toolkit for carrying out original, evidence-based research into the spaces you inhabit and study.

The course offers three decisive benefits. First, critical spatial literacy: the ability to interpret maps, plans, visual media, art, architecture and everyday urban form as instruments of power and as sites of contestation. Second, analytic range: connecting fine-grained local cases to global processes so you can build persuasive, well-grounded arguments about complex social worlds. Third, public-facing scholarship: clear writing and compelling visual argumentation that can inform civic debate, design decision-making, and policy work. In short, “Space and Power” is essential for anyone who wants to analyze the present with precision and imagine more just spatial futures.

### Course Requirements:

Attendance: 10%

Participation: 10% (questions submitted on Canvas, active participation in class)

Reading presentations: 20%

Assignments and workshop presentation: 20%

Final presentation: 10%

Final paper or project: 30%

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Class Format:** Two 80-minute lectures per week

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

Fulfills the LSA Humanities (HU) requirement



Rozas-Krause, Valentina  
3 Credit Lecture

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



# Special Topics in the Humanities

## Art of American Revolutions from the Pueblo Revolt to the New Republic, Then and Now

**HISTART**  
**394.009**

Meets together with AMCULT 311.009

The Declaration of Independence on July 4, 1776 marked one of many revolutions going on in North America whose legacy is debated today. Other kinds of revolution at the time were sparked by women, indigenous nations, enslaved and free working people. This course will explore the art, architecture, material and print culture of the broader American revolutionary period, from the Pueblo Revolt in 1680 to the creation of a national US image around 1800.

Topics under consideration will include:

- the rebellion of Indigenous people against the Spanish and British empires
- material evidence of the mixing and clash of immigrant, settler, and Native cultures
- the efforts of residents of British colonies to establish a distinctly “American” art and architecture
- how demands of enslaved people for freedom in the United States and Haiti used and inspired pictures.

Our goal is to examine the rich and varied heritage of American art and culture during the 18th century, while taking a critical look at the ways that revolutionary history is being presented now, in 2026, with the celebration of the 250th anniversary of the Declaration of Independence. The course curriculum includes field trips to both the UM’s Clements Library and the Detroit Institute of Arts, where we will work directly with primary source materials. We will also visit the Henry Ford Museum and Greenfield Village, where we will consider the ways in which a remarkable collection of historical artefacts has been curated to represent the past.

**Course Requirements:** attendance and participation in lectures and discussion 20%; in-class writing assignments based on assigned readings 20%; one short (20%) and one longer research project 30%. Participation in at least one of the field trips (10%).

**Intended Audience:** Undergraduates

**Estimated Cost:** under \$75.

**Textbook:** TBA plus assigned readings in Canvas

**Class Format:** lecture/discussion

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

Fulfills the LSA Humanities (HU) requirement



Zurier, Rebecca  
3 Credit Lecture

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



# Special Topics in the Humanities

## The Nazis and Art: Demeaning, Plundering, Restitution

**HISTART**  
**394.014**

Meets together with GERMAN 303.005 and JUDAIC 318.005

This course investigates the Nazis and the art they promoted, demeaned, destroyed, and plundered for purposes of propaganda, racism, power, and financial gain. We will explore the role of art critics who viewed modern art as a sign of the sickness and depravity of society and its artists, while focusing on film, architecture, painting, and sculpture. We will also track the Monuments Men, whose search for Nazi plunder and stolen treasure takes us on a path of discovery that reads much like a detective story. False definitions of Aryan supremacy emerge from the fascinating study of Pseudo-Archaeology, imitated in popular culture by Raiders of the Lost Ark. The 1937 Munich exhibitions of Great German and Degenerate Art underscore how art was used to convey the racial hatred of Jews, Blacks, Asians, and homosexuals. Issues evolving from the Nazi looting of art and its restitution are explored through legal case studies. The course concludes with a debate on repatriation, an issue that looms large today in the museum world. A field trip to the Detroit Institute of Arts is optional.



**Course Requirements:** Reading responses 40%, three take-home essays, each 20%

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Class Format:** Two 80-minute lectures per week

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

Fulfills the LSA Humanities (HU) Requirement

Perlove, Shelley  
3 Credit Lecture

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



## Special Topics in the Humanities

### American Art: From Civil War to Civil Rights

**HISTART**  
**394.016**

This course traces developments in American art from circa 1861 to 1968, exploring how artists captured the complexities of key periods from the Civil War to the Cold War and the Civil Rights Movement. Themes include the impact of photography on imaging war and death; landscapes and cityscapes as expressions of modernity; artistic responses to industrial and scientific technologies; the relationships between abstraction, representation, and definitions of national identity; the tensions between subjectivity and mass consumerism; and visual representations of radical politics. Key figures include Sojourner Truth, Georgia O'Keeffe, Jacob Lawrence, Diego Rivera, Ruth Asawa, Jackson Pollock, Faith Ringgold, and Andy Warhol. This class includes visits to the University of Michigan Museum of Art and a free, mandatory field trip to the Detroit Institute of Arts.

**Readings/Other Materials:** All materials will be made available on Canvas.

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

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

**Intended Audience:** Undergraduates

**Class Format:** Two 80-minute lectures per week. Lectures regularly involve student participation.



David Hammons, *Pray for America*, 1969

Hong, Kevin  
3 Credit Lecture

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



# Mini-Seminar Course in History of Art

## First Half of Semester

### Sacred Image/Sacred Place in Japanese Art

**HISTART**  
**395.001**

This class surveys the religious arts of the Japanese archipelago from pre-history to the present day, focusing especially on different notions of sacred images and places. It considers how sculpture, painting, architecture, decorative arts, and topography work in concert to produce and condition particular experiences of the sacred. We will examine traditions such as kami worship (Shintō), Buddhism, mountain cults, and Christianity in Japan, while also considering more general theories of sacred experience drawn from disciplines such as anthropology and religious studies. The course will consider sacred traditions in Ainu and Ryūkyūan cultures as well.

Each class will focus on a particular monument or set of objects from the Japanese archipelago, ranging in date from the sixth century to the present day. Throughout the course, we will engage with questions concerning the status of the icon, the role of ritual, viewer reception, pilgrimage, views of the natural world, and colonial encounters. The class provides an overview of the religious currents of Japan as seen through art, as well as an introduction to visual analyses of material culture.

#### Course Requirements:

The course assessment and percentages will be determined in consultation with the students in the class. Tentatively, the final grade will be determined by classroom participation (35%), an in-class presentation (10%), a series of short assignments (25% total), and a final project & presentation (30%).

**Intended Audience:** Undergraduates

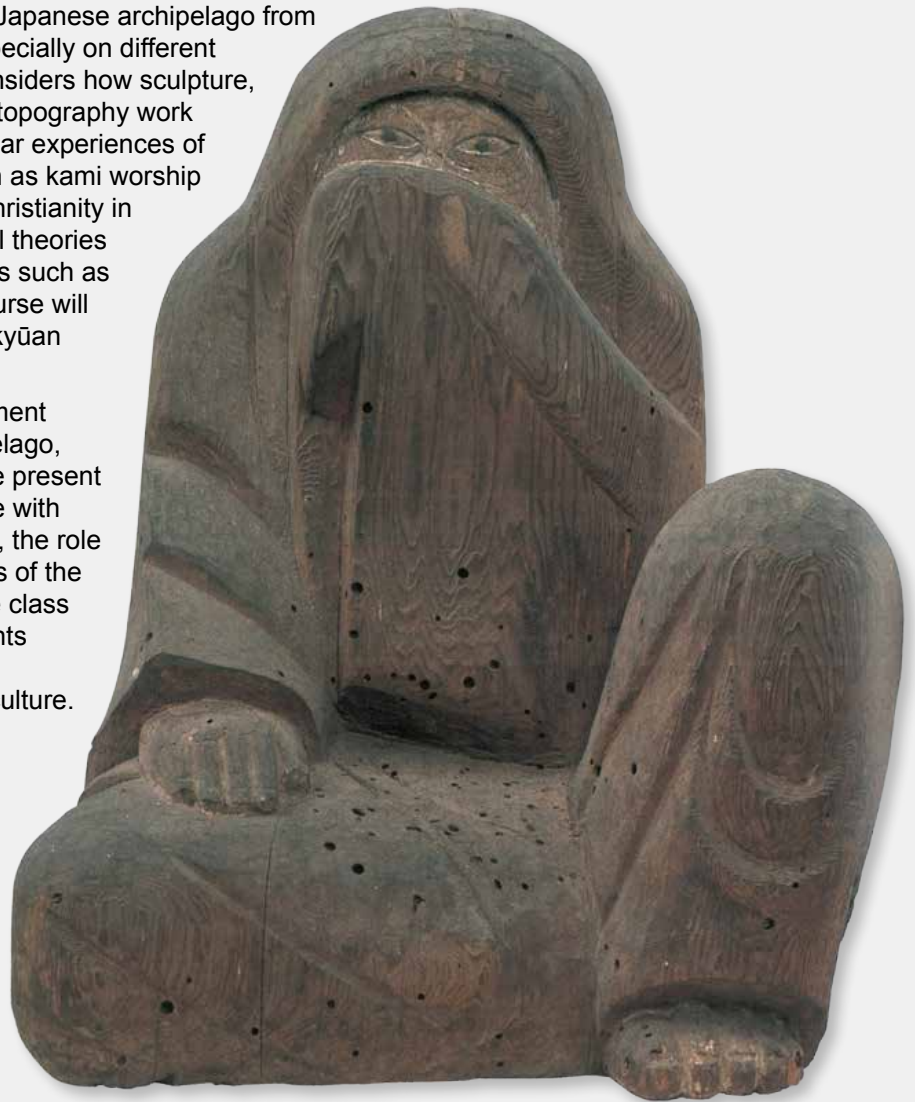
**Textbooks/Other Materials:** All readings and course materials on Canvas

**Class Format:** two 100-minute seminar discussions per week during the first seven weeks of the semester

**Estimated Cost of Materials:** \$0-\$50

**HISTART Concentration Distributions:** Asia; Medieval, Early Modern

Fulfills the LSA Humanities (HU) Requirement



Carr, Kevin  
2 Credit Mini-Seminar

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



# Theories Of Pictorial Autonomy: Writing About Contemporary Art

**HISTART  
402.001**

Students will learn to write about contemporary art (since 1980) in an international context. The topics we will consider in relation to contemporary art will include: postmodernism; politics; the proliferation of media; the art market; the growth of the digital; surveillance; and participation. Writing assignments will include one (500-word) review and one longer (1500-word) essay on a contemporary artist. One in-class oral presentation on a contemporary artist is also required (10 minutes, with powerpoint presentation).

**Course Requirements:** readings; class participation; 2 written paper assignments; one in-class presentation

**Intended Audience:** Undergraduates

**Textbooks:** All readings on Canvas

**Estimated Cost:** \$0-50

**Class Format:** Two 80-minute lectures per week

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



Biro, Matthew  
3 Credit Seminar

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



## Practicum in Museums

## MUSEUMS 409.003



MUSEUMS 409 affords students exceptional opportunities to extend their knowledge of the museum field into the world of practice. Students will spend their practicum developing specific practical skills while gaining greater knowledge of the work of museums and the museum as a living institution. As apprentices in the profession, they are expected to contribute meaningfully to the stated needs and objectives of their museum hosts.

Students will consult with MSP Associate Director, Deirdre Hennebury, to discuss internship opportunities that match their unique interests and talents. They can then pursue individualized opportunities that they create themselves with host museums or select from a roster of internships arranged by the Museum Studies Minor.

Hennebury, Deirdre  
3 Credit Experiential

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



# Roman Sculpture - Image and Identity

**HISTART**  
**426.001 / 626.001**

Cross-listed ARCHAM 427.001 / ARCHAM 626.001

The term “Roman Sculpture” can conjure images of austere white marble monuments erected by an ancient empire. Yet Roman sculptures were actually brightly painted artworks erected by people from many walks of life across the geographical breadth of the Roman world. Meeting in the Kelsey Museum of Archaeology, this course gives students the opportunity to look closely at ancient artworks and to think about the broad uses made of this medium in the ancient world. We consider works ranging from politicians’ portraits to bakers’ tombs and from fantastic idealised figures to marginal motifs. Throughout the semester we will employ



a broad definition of sculpture—one that includes works in bronze and marble as well as coins and gems—to trace the ancient exploration of the possibilities inherent in plastic art.

## Course Requirements:

Attendance and participation in class, 10% (Registration taken; students encouraged to speak in class at least once in first half of the course, and to come to office hours to discuss their ideas if this is a more accessible setting)

Weekly reading responses by email, 10% (2-3 paragraphs responding to the readings set for that week, outlining the key points and why you found it of interest)

Visual analysis assignment, 15% (Closely observed description of a sculpture 4-5 pages double spaced)

Midterm paper annotated bibliography assignment, 20% (comment on 3 texts for undergraduates (c. 5 pages double spaced); 5 texts for graduate students)

Installation design and presentation, 20% (Plan installation of up to three artefacts, writing 1-2 page installation rationale, and creating museum labels and large didactic panel with visuals to accompany it)

Final paper, 25% (6-8 pages double spaced for undergraduates; longer research paper of c. 6000 words for graduate students)

**Intended Audience:** Undergraduates and Graduates

**Textbooks:** All readings on Canvas

**Class Format:** One 3-hour seminar per week

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

Fulfills the LSA Humanities (HU) Requirement

Barham, Nicola  
3 Credit Seminar

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



# Disney's Lands - Consuming Wonders in America

**HISTART  
480.001**

## This course is open to Juniors and Seniors only!

Since it opened its gates seventy-one years ago, Disneyland has held a near-mythic place in the cultural imagination of the United States. Some revere it as “the Happiest Place on Earth,” a magical vacation kingdom of wholesome family entertainment. Others despise it as a cathedral of fakery and commercialism, the ultimate shrine to the postmodern demise of “the real.” Disney theme parks, with their innovative approaches to storytelling and environmental “theming,” have had an impact far beyond their boundaries; they have changed the physical and psychic landscape of American consumer culture. What “all started with a Mouse” is now the world’s third largest media conglomerate. We will examine the Disney parks from several vantage points, focusing in part on individual themed “lands” within them to address broader fields of historical representation—among them the depiction of the American Frontier, wilderness and colonialist Adventure, childhood Fantasy and adult Nostalgia, and utopian Tomorrow. Course readings will be interdisciplinary. The course will include field trips to the Henry Ford Museum and other destinations.



**Course materials to be determined:** likely less than \$100. Students will need access to the Disney+ streaming service.

**COURSE PREREQUISITE:** Due to a wide student interest and few available seats, students for the course will be admitted on the basis of the following written “audition.”

Write a 500-word essay in response to these three questions:

1. Why Disney?
2. Why now?
3. Why you?

Write well. Write strongly. Be convincing. Enjoy. **Do not use AI.**

Then email your document as a **PDF** file to [dtoris@umich.edu](mailto:dtoris@umich.edu), with the subject heading “**DISNEY COURSE RESPONSE ESSAY**”

**Intended Audience:** Juniors and Seniors

**Class Format:** One 3-hour seminar per week

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

Doris, David  
3 Credit Seminar

All class times,  
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teaching  
locations are  
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Wolverine  
Access



## Special Topics in Art and Culture

### The Legacy of the Avant-Gardes

**HISTART**  
**489.001**

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:

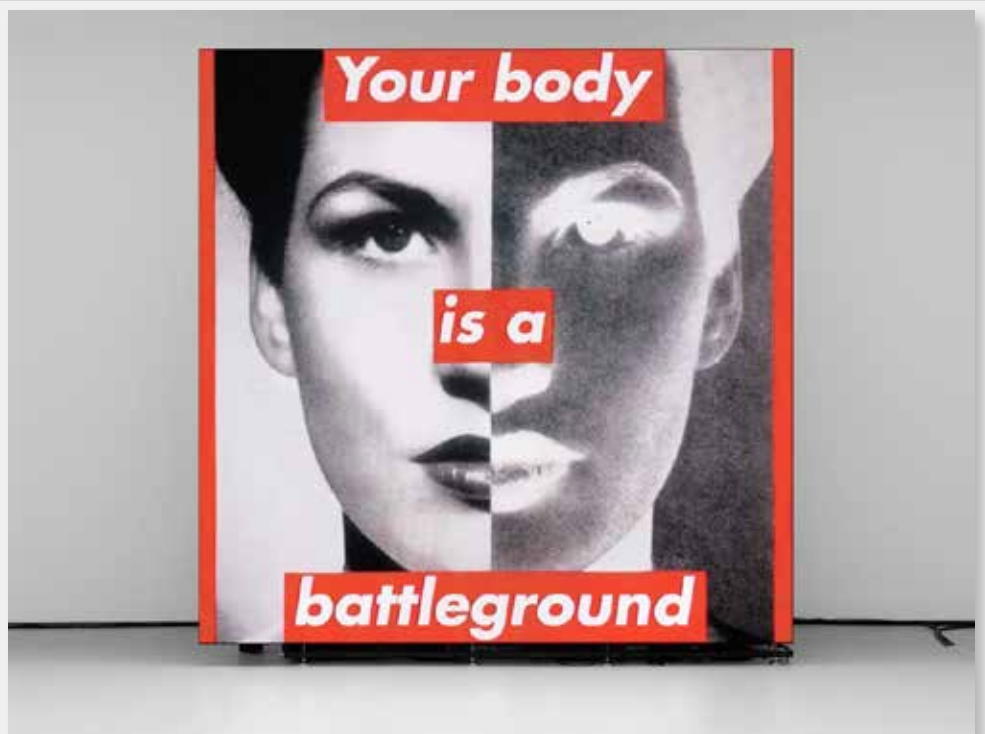
- One three page paper due at midterm on an assigned topic, and one final paper of twelve or more pages due at the end of the class. There will be no final exam.
- Attendance.

**Intended audience:** Undergraduates and Graduates

**Estimated Cost:** \$50-100

**Class Format:** One 3-hour seminar per week

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



Herwitz, Daniel  
3 Credit Seminar

All class times,  
days and  
teaching  
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Wolverine  
Access



## Upper Level Seminar / Special Topics in History of Art Itinerant Things

**HISTART**  
497.004 / 689.004

This seminar examines the role of objects in cultural exchanges, focusing on the early modern world. We will explore specific objects, mediums, and portable monuments that circulated globally in the past. Additionally, we will consider the transmission of living beings such as fauna and flora in these contexts of exchange. The course begins by considering general historiographical and theoretical issues related to mapping and itinerancy, followed by a more specific investigation of locales, routes, technologies, and mediums of exchange. Furthermore, the course offers theoretical and methodological discussions on transcultural studies, migration, globalization, and empire. Through case studies, we will analyze the epistemology and ontology of objects within cultural communities, manufacturing industries, commercial systems, and lived environments. Throughout the semester, students are expected to engage with key critical issues regarding the histories, theories, and methods of studying art and visual-material culture from a global perspective.

### Course Requirements:

- Participation, 20%
- Presentation/discussion I, 10%
- Presentation/discussion II, 10%
- Midterm Presentation, 5%
- Midterm review work, 20%
- Final project presentation, 5%
- Final written work, 30%

**Intended Audience:** Undergraduates, Graduates

**Textbooks:** All readings on Canvas

**Class Format:** One 3-hour seminar per week

**HISTART Concentration Distributions:** Asia; Early Modern



Liu, Lihong  
3 Credit Seminar

All class times,  
days and  
teaching  
locations are  
available in  
Wolverine  
Access



## Upper Level Seminar Architecture and Memory

**HISTART**  
**497.008**

“There is nothing more invisible than a monument,” Austrian novelist Robert Musil wrote in 1936. Nothing seems further from the truth right now. During 2020, in Bristol, England, protesters tossed a statue of slave trader Edward Colston into the harbor; in Antwerp, Belgium, activists defaced bronzes of King Leopold II, once the absolute ruler of the Congo in Africa; in the United States, protesters toppled Confederate and other monuments in response to the murder of George Floyd; all across the world, statues of Christopher Columbus fell. The vanquishing of these monuments speaks to the welling up of rage and discontent against them—Confederate, patriarchal, colonial, racist, genocidal—, all spatial reminders of structural and representational inequality. It also reveals a special affinity between social protests and monuments, between citizens occupying the streets to demand justice and the dead bronzes standing in their way. Simply put, our monuments no longer reflect who we are. Acknowledging that the way we represent our past is changing, this course asks: How do current monuments “stand up,” and what can we do about it?

This course examines the ever-fluctuating relationship between memory and the built environment in light of recent associations between memorialization and hegemonic racism. Pierre Nora’s *Lieux de Memoire* (1984), a foundational work on memorialization, describes how modern places of memory—monuments, memorials and buildings—provide a refuge against constant change, and an anchor for the nation-state. Acts of public commemoration, for example, were one of the most visible ways to deal with the aftermath of the Holocaust, producing a vast array of memorials and monuments across the world. And street-names, monuments, museums, memorials, ruins, plaques and guided tours are constant reminders of deep historical roots.

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 mid-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.

### Course Requirements:

- Participation, 10% (questions submitted Canvas, active participation in class, and attendance)
- Reading presentations, 10%
- Bi-weekly assignments and workshop presentation, 40%
- Final presentation, 10%
- Final paper or project, 30%

**Intended Audience:** Undergraduates and Graduates

**Textbooks:** All readings on Canvas

**Class Format:** One 3-hour seminar per week

**HISTART Concentration Distributions:** Transregional; Modern and Contemporary

Rozas-Krause, Valentina  
3 Credit Seminar

All class times,  
days and  
teaching  
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Wolverine  
Access



## Honors Colloquium

**HISTART  
498.001**

The Honors Colloquium is a weekly, three-hour workshop designed to assist senior thesis writers with research strategies, visual and textual analysis, and the formulation of ideas and arguments. Students are asked to read, discuss, and critique each other's work as the semester progresses, and as each participant's senior thesis project begins to take shape. In early December, thesis writers present their work to faculty and fellow students at the annual History of Art Honors Symposium.

**Textbooks/Other Materials:** None

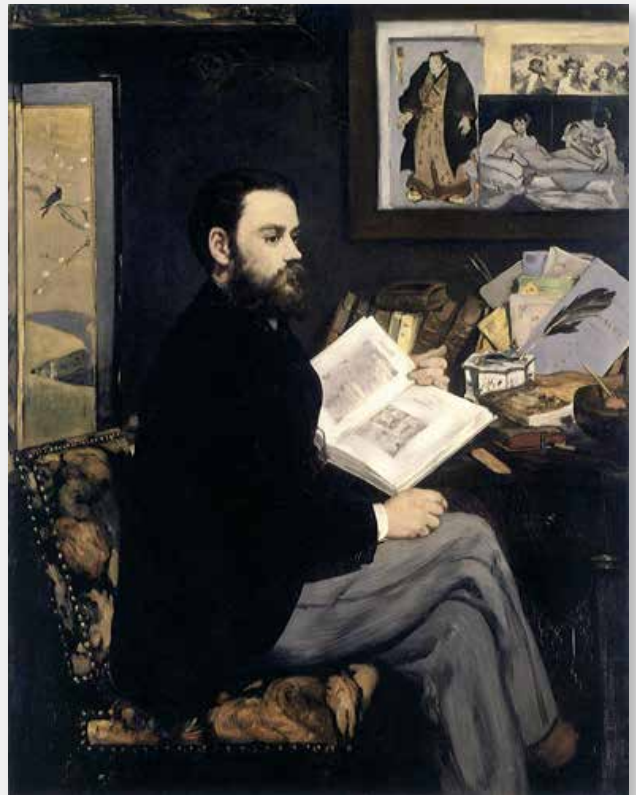
**Course Requirements:** The submission of multiple bibliographies, outlines, and drafts. Participation in the annual Honors Symposium.

**Intended Audience:** History of Art honors students.

**Class Format:** One three-hour seminar per week.

**Estimated Cost of Materials:** \$0-50

**HISTART Concentration Distributions:** *HISTART 498 does not count towards distribution*



Lay, Howard  
3 Credit Seminar

All class times,  
days and  
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available in  
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Access





This course is designed to engage first-year PhD students in a discussion of the critical methods that have shaped the discipline of art history. It will include texts considered central to the formation of our academic field, as well as those that have productively intervened in it and expanded its purview and approaches over time. Sessions will be thematically organized and course participants will be expected to formulate key questions and lead discussions around assigned readings. Final presentation and paper topics will be developed in dialogue with the instructor and peers, with a focus on methodological concerns across time periods and geographies.

**Course Requirements:** Discussion Participation (30%), Mini-Assignments (20%), Paper Presentation (20%), Final Paper (30%)

**Intended Audience:** Graduates

**Textbooks:** All readings on Canvas

**Class Format:** One 3-hour seminar per week

Johal, Rattanamol  
3 Credit Seminar

All class times,  
days and  
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Wolverine  
Access



# Hieronymus Bosch

**HISTART  
646.001**

Meets together with MEMS 611.002

Blending realism, allegory and fantasy, the paintings of Hieronymus Bosch (c. 1450-1516) have captivated, puzzled and shocked their audiences for more than five hundred years. Yet, despite their great appeal to the imagination, and their often bawdy and frivolous subject matter, Bosch's paintings are at heart didactic and moralizing works that seek to address profound theological and ethical questions—all of which Bosch and his contemporaries ultimately considered to derive from Eve's fatal mistake in the Garden of Eden. Centering on humanity's frailty, folly, proneness to sin (even, perhaps, the sin of attempting to tamper with Nature's works), and ultimate destiny, Bosch's paintings employ a number of visual strategies that range from biting satire to what may be called the pictorial construction of alternative, better, worlds. In exploring these aspects, we will primarily focus on Bosch's great triptychs, specifically the 'Garden of Earthly Delights' and the 'Haywain' (both in Madrid), the 'Temptation of St. Anthony' (Lisbon), and the 'Last Judgment' (Vienna). While the nature of this seminar is determined by a strong element of visual analysis, we will also be reading a series of contemporary texts that help us better understand and contextualize Bosch's often striking pictorial inventions; these include devotional and moralizing treatises, such as the 'Art of Dying Well', hagiographical sources, particularly the 'Golden Legend', as well as humanistic literature, for instance Erasmus of Rotterdam's 'Praise of Folly'.



**Intended Audience:** Graduate

**Textbooks:** All readings on Canvas

**Course Format:** One 3-hour seminar per week

Timmermann, Achim  
3 Credit Seminar

All class times,  
days and  
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