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# Art History

## FACULTY

*\*Year of initial appointment at Binghamton*

Abou-El-Haj, Barbara, *Associate Professor*, PhD, 1975, University of California at Los Angeles: Social history of medieval art and architecture, political economy of building; cult of saints. (1985)\*

Burroughs, Charles, *Associate Professor*, PhD, 1978, Warburg Institute, London University: Italian Renaissance, architecture and urban design, landscape history, vernacular environments. (1982)

King, Anthony D., *Professor*, PhD, 1983, Brunel University: Social production of building form, colonialism and urbanism, world systems and postcolonial theory, ethnic architecture and development. (1988)

McDonough, Thomas F., *Assistant Professor*, PhD, 1998, New York University: History and theory of 19th- and 20th-century urbanism and architecture. (1998)

Nzegwu, Nkiru, *Associate Professor*, PhD, 1988, University of Ottawa: Philosophy of art; modern and traditional African art aesthetics; colonialism and postcolonial influences in contemporary African art; 20th Century African-American, African-Canadian, and Caribbean art. (1990)

Tagg, John, *Professor and Chair*, MA (RCA), 1973, Royal College of Art, London: History and theory of photography, modern European and American cultural history, contemporary critical theory (Marxism, semiotics, poststructuralism). (1986)

Vazquez, Oscar E., *Associate Professor*, PhD, 1989, University of California, Santa Barbara: Modern European art, patronage, and art market systems; 18th- and 19th- century art criticism and theory; Spanish art and cultural history; Latin-American 19th- and 20th- century art. (1991).

Wilson, Jean C., *Associate Professor*, PhD, 1984, Johns Hopkins University: Renaissance and early modern visual culture in Italy and Northern Europe (1300-1700); art markets and conditions of production. (1986)

### Distinguished Visiting Scholars

Burgin, Victor, 1987, *Professor of the History of Consciousness*, University of California, Santa Cruz

Cromley, Elizabeth, 1995, *Professor of Architectural History*, University at Buffalo

Hadjinicolaou, Nicos, 1988, *Professor of Art History*, University of Crete

Hall, Stuart, 1989, *Professor of Sociology*, Open University, England

Moxey, Keith, 1993, *Professor of Art History*, Barnard College, Columbia University

Parada, Esther, 1990, *Professor of Photography*, University of Illinois at Chicago

Sassen, Saskia, 1992, *Professor of Urban Planning*, Columbia University

Wolff, Janet, 1990, *Professor of Visual Culture Studies and Women's Studies*, University of Rochester

### Romano Scholars

D'Ambra, Eve, 1997, *Assistant Professor of the Art Department*, Vassar College

Kutner, Ann, 1998, *Associate Professor of History of Art*, University of Pennsylvania

## UNDERGRADUATE PROGRAMS

The department offers majors and minors in art history.

### History Of Art and Architecture Program

The curriculum in the history of art acquaints students with the visual culture of humankind through the ages: with works of art as individual organizations of shape, space, color and as cultural artifacts with a history and function within their societies linked to other forms of cultural production. The curriculum shares the studio program's concern with understanding the making of art, and the concern of other humanities departments with the variety of ways in which art has become a focus for discourse in the past and in the present. Students may enroll in one or more of the introductions to art and architecture or to particular media or fields. They may also take more specialized historical courses in the art and architecture of a particular era, or topical courses on a particular problem in the field.

The curriculum places the study of art within the broadest possible context, and well-prepared students are encouraged to take more specialized courses linked to their work and majors in other fields. The department encourages and advises students toward interdisciplinary studies and sponsors conferences, symposia and the use of the University Art Museum exhibitions to strengthen such links to other fields.

## REQUIREMENTS FOR ART HISTORY MAJOR

The art history undergraduate major in the Art History Department offers three development tracks through its program.

A. The standard *art history concentration* prepares undergraduate majors for scholarly and professional work and study in the fine arts world—advanced graduate study, professional museum and gallery work, and arts administration careers.

B. The *concentration in architectural/urban history* prepares departmental majors for advanced study in the field, for careers in teaching, for professional work in such areas as historic preservation, and for civic administrative work in related areas.

C. The *pre-architecture concentration* prepares students for entry into professional graduate schools of architecture, design and urban planning by providing the prerequisites for admission into such programs.

Students who declare a specialization in art history normally take the introductory sequence (ARTH 101-102-103) in the freshman or sophomore year and then move into intermediate courses (ARTH 210 level) and advanced courses and seminars (ARTH 300 and 400 levels) that focus more intensely on particular periods and problems. The junior seminar (ARTH 496) examines the discipline and its history from a theoretical and critical perspective. It is offered in the spring semester only. The senior tutorial and honors courses offer an opportunity to crystallize one's studies in a carefully defined project supervised by a member of the art history faculty. Students must obtain the agreement of a member of faculty to enroll for this course and present him or her with a short proposal outlining the proposed topic.

Majors in art history may elect the P/F grade option in only two art history courses. These courses may not include: ARTH 496, Seminar in Theory and Methods; ARTH 498-499, Senior Honors; or ARTH 497, Senior Tutorial.

*credit hours*

### Track A: Art History

Lower Level—two from 101, 102 or 103	8
Intermediate Level—210 and above; five in total, of which at least two must be in each of:	
Pre-18th century	8 or 12
18th century to present	8 or 12
Seminar in theory/method (ARTH 496)	4
Elective in Studio Practice	4
Senior Honors (ARTH 498-499)	8
or Senior Tutorial (ARTH 497)	4
TOTAL	40-44

### Track B: Architectural History

Lower Level—101 or 102; and 103	8
Intermediate Level—210 and above	20
Three must be in the history of architecture; at least one in each of:	
Pre-18th century	
18th century to present	
Seminar in theory/method (ARTH 496)	4
Art Studio course in drawing	4
Senior Honors (ARTH 498-499)	8
or Senior Tutorial (ARTH 497)	4
TOTAL	40-44

### Track C: Pre-Architecture

Lower Level: 101 or 102; and 103	8
Intermediate Level: 210 and above	20
Three must be in the history of architecture; at least one in each of:	
Pre-18th century	
18th century to present	
Seminar in theory/method (ARTH 496)	4
Art Studio courses; Intermediate level drawing plus elective	8
Senior Honors (ARTH 498-499)	8
or Senior Tutorial (ARTH 497)	4
Required Courses Outside the Department: MATH 221 and PHYS 121	8
TOTAL	52-56

### Courses Outside the Department for Tracks A and B

All art history majors are advised to take at least two courses in other departments that relate specifically to their art historical work in one particular area: e.g., the history, politics and/or literature of a temporal or spatial period in art; courses in the theory of perception, aesthetics, sociology or anthropology, in relation to problems in art theory or the cultural context of art. This pattern of courses is developed with the student's departmental adviser. In addition, the department strongly advises majors to acquire a reading knowledge of French or German.

### HONORS PROGRAM IN ART HISTORY

The honors program in art history is an opportunity for qualified undergraduate students to do advanced work with an individual faculty member for two semesters during their senior year. Based upon the successful completion of the senior honors project and a demonstration of overall excellence in art history courses, the department will award the BA degree with honors in art history. Requirements for admission to the honors program are a 3.5 average in art history and related courses for the major concentration through the sixth semester and the approval of a faculty adviser, who will also supervise the two-semester project.

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## CERTIFICATE IN ART HISTORY

The certificate in art history consists of 24 credit hours, distributed as follows:

1. No more than two courses (eight credit hours) may be at the introductory level (ARTH 100-103).
2. A minimum of 12 credit hours must be at the intermediate/advanced level (ARTH 210 and above). Of these, no more than four credit hours may be an Independent Study (ARTH 397).
3. Theory and Methods (ARTH 496) (four credit hours).

## GRADUATE PROGRAMS

The graduate program offers opportunities for advanced studies and research in the history and theory of art and architecture, with a particular commitment to new theoretical and methodological approaches. Supported by University strengths in history, sociology, anthropology and critical theory, it aims to develop scholars, teachers, museum, conservation and other professionals capable of interpreting the role of art and architecture within cultural production in the broadest sense. Because of its programmatic links with other interdisciplinary research centers and graduate programs within the University, the program in the history and theory of art and architecture also offers a unique opportunity to graduate students wishing to undertake innovative studies of a cross-disciplinary nature, stressing the development of critical, theoretical and historical perspectives in relation to the visual arts, photography, architecture, planning and the wider-built environment, and to the social and political contexts in which they may be embedded at a local, national and global level.

The program is particularly suited to students wishing to pursue careers in research, education and museum and gallery practice, as well as related areas in urban design, planning and administration. Essential to the program is the active working relationship between faculty and students. Advanced studies and research supervision are currently offered in theory and criticism, the social history of art, feminist interpretations of art, the history of photography, the history and sociology of planning and urban design, and selected periods of art and architectural history, from Medieval, Renaissance and Baroque to modern and contemporary. In addition to organizing the department's own cross-disciplinary annual symposia—*Current Debates in Art History* and *Working Papers in Art History*—faculty and students are actively involved in the teaching and conference activities of other interdisciplinary centers and programs, including the Fernand Braudel Center for the Study of Economies, Historical Systems, and Civilizations; women's studies; philosophy,

literature and criticism; comparative literature; and the Center for Medieval and Early Renaissance Studies.

Candidates for admission to the graduate program should write in advance to the director of graduate studies concerning resources and possibilities of their areas of interest.

## Master of Arts Program ADMISSION

Applications are invited from students in a variety of disciplines concerned with the history and theory of art, architecture and cultural production. Taking account of different backgrounds, students may be directed toward additional courses or supervised reading programs to broaden their knowledge of the field.

## COURSE REQUIREMENTS

A minimum of eight courses (32 credits) with regular letter grades and a B average or better, to be distributed as follows:

	<i>credits</i>
ARTH 500. Theory and Methods of Art History (required in the first year) .....	4
Seven courses (including at least five art history seminars) .....	28

## FOREIGN LANGUAGE

Students must pass a reading comprehension examination demonstrating an ability to read research literature in their areas of interest in an appropriate language of scholarship in addition to English. The examination must be taken by the end of the second semester (24 credit hours). Work in certain fields may require additional language skills.

## MASTER'S EXAMINATION

The Master's Comprehensive Examination is included in the required seminar on Theory and Methods of Art History. All students are required to pass ARTH 500, Theory and Methods of Art History, with a grade of B or better.

## MASTER'S THESIS

Students are required to produce a master's thesis, finished to a professional standard and approximately 30 pages in length, by the end of their fourth semester. The paper will be refereed by a second reader, assigned by the departmental graduate committee.

Students planning to apply for funding into the doctoral program should have submitted a first draft of their master's thesis to their supervisor by the date of final registration for the spring semester.

# Master of Arts in conjunction with Master of Business Administration in Arts Administration

## ADMISSION

The MA/MBA in Art History and Arts Administration provides students with both the professional level of management competence required of arts administrators and the academic enrichment that will give them an understanding of current developments in the discipline of art history affecting the role of arts institutions.

For students concurrently enrolled both in the master's program in the History and Theory of Art and Architecture and the MBA in Arts Administration, the degree requirements for the MA in Art History are as follows:

## COURSE REQUIREMENTS

A minimum of nine courses (36 credits) with regular letter grades and a grade average of B or better, to be distributed as follows:

ARTH 500. Theory and Methods of Art History (required in the first year) .....	4
Eight courses (including at least six art history seminars) .....	32

## FOREIGN LANGUAGE

Students must pass a reading comprehension examination demonstrating an ability to read research literature in their areas of interest in an appropriate language of scholarship in addition to English. The examination must be taken by the end of the second semester (24 credit hours). Work in certain fields may require additional language skills.

## MASTER'S EXAMINATION

The Master's Comprehensive Examination is included in the required seminar on Theory and Methods of Art History. All students are required to pass ARTH 500, Theory and Methods of Art History, with a grade of B or better.

# Doctor of Philosophy Program

## ADMISSION

The doctoral program admits qualified applicants who wish to continue beyond the master's level in one or more areas of current faculty strength. Students coming to the doctoral program from outside Binghamton must have either a master's degree in the history of art and architecture or a cognate discipline, or a degree and training that

link effectively with one of the department's areas of specialization. (Students coming from other fields may have to supplement the minimal course requirements with additional art history courses to carry out their program of studies.)

## COURSE REQUIREMENTS

A minimum of eight graded courses (32 credit hours) must be completed with a grade average of B or better, in addition to required dissertation registration. Students who have not taken the required graduate theory and method course at the master's level must also include this in their doctoral program; others may be required to do so by the Graduate Committee or the department:

*credits*

Graduate courses (500-600 level) in art history and related subjects .....	32
ARTH 500. ....	0-4
ARTH 699. Dissertation registration, as required to maintain registration after admission to candidacy	

## ADMISSION TO CANDIDACY

To be accepted for candidacy by the art history faculty, a student must have:

1. completed the coursework described above for the doctoral program.
2. passed a reading comprehension examination demonstrating an ability to read research literature in his or her areas of interest in at least two appropriate languages of scholarship in addition to English. Work in certain fields may require additional language skills.
3. passed a comprehensive oral examination before a committee designated by the art history faculty. The examination will focus on: i) a circulated dissertation proposal; ii) professional knowledge and practice (based on a familiarity with broad methodological and historiographical questions in the discipline as demonstrated by syllabi and/or proposals in the student's chosen professional field, as agreed with the chairperson of the examining committee).
4. presented a written prospectus of the dissertation outlining in detail the problem, the method of inquiry and the relevant literature on the subject for approval by a three-member dissertation committee.

## DISSERTATION AND DEGREE

The art history faculty recommends for the degree of doctor of philosophy a student who has:

1. completed an approved program of study and University residence requirements.
2. submitted a dissertation acceptable to the department. An acceptable dissertation demonstrates the student's ability to handle a significant art historical problem in a critical and scholarly

manner and makes a contribution to the discipline.

3. defended the dissertation before a committee designated by the art history faculty and approved by the vice provost for graduate studies and research.

## COURSE OFFERINGS/ UNDERGRADUATE

**NOTE:** Unless otherwise noted, all undergraduate courses carry 4 credits and are offered every year.

### Art History

#### **ARTH 101. INTRODUCTION TO ART**

Understanding major developments, structures and institutions of the history of art. Lectures with discussion sections.

#### **ARTH 102. CONTEMPORARY ISSUES IN ART**

Understanding the language of art history and criticism and its relation to contemporary art, art institutions and the broader field of visual culture.

#### **ARTH 103. INTRODUCTION TO ARCHITECTURE**

Understanding built environments: space, structures, settlements, landscapes; major monuments and contemporary issues.

#### **ARTH 111. INTRODUCTION TO THE WORLD OF AFRICAN ART**

Introduction to basic ideas about art and art-making in ancestral Africa: concepts of *nka*, *ona*, *neku*, design-consciousness and imagination.

#### **ARTH 221. ICONS AND IMAGES OF THE AFRICAN WORLD**

Explores concepts of the rites, performance and life force in understanding the production of art in different African and African diasporic communities in the 19th and 20th centuries.

#### **ARTH 230. GOLDEN ARTS OF KINGS**

Art and architecture produced in Europe from the sixth to the ninth century, from the grave jewels of Germanic chieftains to the imperial architecture of Justinian and Charlemagne. Ivory throne of Maximian, Sutton Hoo ship burial, Book of Kells and Coronation Gospels.

#### **ARTH 242. NORTHERN RENAISSANCE MASTER PAINTERS**

Oil painting originated in the early 15th century in the South Netherlands. Exploration of artistic and broader cultural phenomena that led to development of painted panel, its fate and its diverse messages.

#### **ARTH 250. MODERN ART**

The figural arts, beginning with the French impressionists, up to the post-World War II abstract expressionists.

#### **ARTH 254. CONSTRUCTS OF MODERNISM**

Examination of the historically important concepts of modernity, modernism and avant-garde as objects of critical study within the visual cultures of the 19th and early 20th centuries.

#### **ARTH 275. BUILDING THE ATLANTIC WORLD: ARCHITECTURE AND URBANISM OF THE FIRST GLOBAL ERA, C. 1500 TO 1800**

Concerned with architecture, including the making of cities and designed landscapes, in Europe and the Americas from the 15th to the 18th centuries. Main focus on developments involving both sides of the Atlantic, linked by the infamous "triangular trade." Will consider the impact of Near Eastern and Chinese ideas, architectural idioms, and technologies in the "West," especially France and England.

#### **ARTH 276. MODERN ARCHITECTURE AND URBANISM** *every other year*

International survey of architecture and urbanism from late 18th century to post-Modernism of 1970s. Major architects, stylistic trends, building types and structural systems discussed to evaluate modern built environment. First half of course covers period to Art Nouveau (c 1900); second half, 20th century.

#### **ARTH 278. AMERICAN ARCHITECTURE** *every other year*

Survey of American architecture and urbanism from late colonial period to present. First half of course covers to end of 19th century; second half, to post-Modernism of 1980s. Stylistic manifestations in relation to design process, architectural theory, technological change and social, cultural and political phenomena. Characteristic patterns of American urbanization. Architecture of Binghamton is field laboratory for studying national styles and regional manifestations. Course as much about architecture in general as about American architecture; for majors and nonmajors.

#### **ARTH 280. HISTORY OF PHOTOGRAPHY** *every other year*

Introduction to problems in theory, analysis and history of photography. Nature of camera apparatus and photographic meaning; development of photography as the basis of a picture industry; growth of photographic records and documentary evidence, recent emergence of new forms of critical practice. Woven into course is study of the institutional and discursive orders in which photographs function and produce meaning.

#### **ARTH 281 and 286 A-Z. TOPICS IN ART HISTORY**

Intensive study of particular pre-18th century themes and problems announced in advance. May be repeated for credit if different topic offered.

#### **ARTH 282-283 A-Z. TOPICS IN ART HISTORY** *2 credits*

Intensive study of particular pre-18th century themes and problems announced in advance. May be repeated for credit if different topic offered.

#### **ARTH 284 and 285 A-Z. TOPICS IN ART HISTORY**

*2 credits*  
Intensive study of particular post-18th century themes and problems announced in advance. May be repeated for credit if different topic offered.

#### **ARTH 287, 288 and 289 A-Z. TOPICS IN ART HISTORY** *2 credits*

Intensive study of particular post-18th century themes and problems announced in advance. May be repeated for credit if different topic offered.

### **ARTH 330. MEDIEVAL CULT OF SAINTS**

History, distribution, art and architecture of the cult of saints. Illustrated manuscripts, reliquary shrines, stained glass displayed in new churches to attract pilgrims to towns such as Vezelay, Sainte-Foy, Monte Cassino and Canterbury, among others.

### **ARTH 331. MONASTERY AND CATHEDRAL TOWNS**

The lavish art sponsored by abbots and bishops in late Medieval Europe. Advances in stone construction, architectural sculpture and stained glass in towns such as Vezelay, Santiago, Saint-Denis, Chartres and Reims and how these projects provoked local disputes over who controlled resources, labor and wealth.

### **ARTH 340. MASTERS OF EARLY REALISM**

The major advances in the mastery of naturalistic representation in Italy, France, Flanders and the North Netherlands during 1350-1675 and the complex sociopolitical and religious circumstances within which these pictorial accomplishments were achieved. Prerequisite: one 100 level ARTH course.

### **ARTH 351. AMERICAN ART AND SOCIETY 1930-1960**

Organized around three moments or conjunctures: The Moment of Documentary, 1933-1939; The Radical Retreat, 1939-1947; and The American Century, 1947-1960. In a period of intense crises and conflicts, new types of governmental policies attempted to negotiate threatening social conditions, the cultural and political economy were recast and "American" culture emerged into a period of political conformity and global hegemony.

### **ARTH 352. INTERMEDIATE WORLD OF AFRICAN ART**

Exploration of cultural and artistic issues in the works of 20th century African and African diasporic artists as shaped by major historical events in Africa, Canada, Caribbean, South America and the United States. Prerequisites: ARTH 111 or 221.

### **ARTH 355. IMPRESSIONISM/POST-IMPRESSIONISM**

The developments and critiques of works that came to be termed under the problematic rubrics of Impressionism and Post-Impressionism, within the context of the changing urban and political environments of the 1860s through 1900. Although works from Spain, Germany and South America are examined, emphasis is placed on western European trends exploring figures such as Manet, Cassatt, Morisot, Monet, Van Gogh and Seurat.

### **ARTH 356. LATIN AMERICAN AND U.S. LATINO/A VISUAL CULTURES**

An analysis of the major, critical debates concerning the visual cultures and representation of Latin America and United States Latino/as. Each class will focus upon a particular aspect of these debates, or upon a particular country, artist or medium, while including an examination of its historical, stylistic and iconographic development.

### **ARTH 370. READING THE CITY**

Cities are spatial and architectural representations of social life, and different cultures, economies, histories and places produce different forms and images of the city. But cities are themselves also represented in different cultural forms—in novels, films, scholarship, the visual arts. Consideration of a wide range of issues prompted by contemporary city writings from a range

of disciplines. In addressing discourses on the city, the different sessions tell us something of the cities themselves, their cultures and their spaces, as well as the conditions in which they exist.

### **ARTH 379. CULTURE, DWELLINGS AND DESIGN**

Explores the question of how culture affects the design and use of dwellings in different regions of the world. Within a cross-cultural framework, examines recent methods of cultural analysis as applied to the study of housing and design and discusses contesting theories for the explanation of dwelling form.

### **ARTH 381 and 386 A-Z. TOPICS IN ART HISTORY**

Intensive study of particular pre-18th century themes and problems announced in advance. May be repeated for credit if different topic offered.

### **ARTH 382 and 383 A-Z. TOPICS IN ART HISTORY**

*2 credits*

Intensive study of particular pre-18th century themes and problems announced in advance. May be repeated for credit if different topic offered.

### **ARTH 384 and 385 A-Z. TOPICS IN ART HISTORY**

*2 credits*

Intensive study of particular post-18th century themes and problems announced in advance. May be repeated for credit if different topic offered.

### **ARTH 387, 388 and 389 A-Z. TOPICS IN ART HISTORY**

Intensive study of particular post-18th century themes and problems announced in advance. May be repeated for credit if different topic offered.

### **ARTH 397. INDEPENDENT STUDY**

### **ARTH 420. ARCHITECTURE, NATURE, IDEOLOGY**

Comparative and interdisciplinary considerations of the functional roles and ideological character of high-style rural residences (villas, country houses) in Europe and America since the Renaissance. Development of architectural types and traditions. Prerequisite: ARTH 101, 103 or consent of instructor.

### **ARTH 430-489. ADVANCED STUDIES IN ART HISTORY**

These courses are restricted in scope, require specialized knowledge and have specific course prerequisites depending on the subject.

### **ARTH 452. ADVANCED WORLD OF AFRICAN ART**

Guided research into the life and art of artists of the global African world. (Namely Africa, Europe, Canada, U.S. and the Caribbean). Critical evaluation of race, relevant cultural history, art and its underlying theories. Prerequisite: ARTH 111, 221 or 352.

### **ARTH 492. UNIVERSITY ART GALLERY INTERNSHIP**

*variable credit*

"Hands-on" internships for qualified students in aspects of gallery operations including assistant editor of gallery newsletter, docent, cataloging assistant, permanent collection, public relations and audience development assistant, and exhibition design and installation. Interns work on a specific project or assist with daily operations.

### **ARTH 493. LOCAL INSTITUTION INTERNSHIP**

*variable credit*

Museum experience gained through cataloging projects. Specific work contracts developed between the student

and museum staff member for each internship. Admission by petition only; preregistration interview required.

#### **ARTH 495. ART HISTORY INTERNSHIP**

Student's primary responsibility is to assist the editor (member of the art history faculty) of the *Art History Newsletter* with a variety of tasks related to this publication (e.g., creating topics for articles; researching information for an producing drafts of articles; working with University Publications office on production-related tasks, such as layout and visuals; and creating mailing lists and distribution).

#### **ARTH 496. THEORY AND METHODS**

Discussion of major approaches to art history, past and present, through reading and analysis of critical theory and selected major historical studies. Required of majors; open to others with consent of instructor.

#### **ARTH 497. ART HISTORY SENIOR TUTORIAL**

May be taken for one semester during senior year, for maximum of 4 credit hours. Exact focus and requirements determined by student and faculty mentor. Working weekly with individual student faculty member on chosen research topic, student has opportunity to concentrate on developing skills and techniques of scholarly research, analysis (historical, critical, theoretical, stylistic), and expository writing. Available only to art history majors with consent of instructor.

#### **ARTH 498-499. SENIOR HONORS**

For students whose primary goal is graduate study in art history and who wish to write thesis in area of art history. Must be taken for two semesters, for total of 8 credit hours. Available only to art history majors with 3.5 cumulative average in art history plus accepted proposal and recommendation of a faculty member.

## **COURSE OFFERINGS/ GRADUATE**

### **Art History**

The only mandatory course in the graduate program is ARTH 500, Theory and Methods, required of all MA candidates and of PhD candidates who have not fulfilled this requirement with a comparable graduate course elsewhere. The ARTH 510-580 rubrics reflect the general areas of graduate specialization. Individual courses under these rubrics are announced each semester by the instructor and become the transcript title of the course. Individual courses frequently count in more than one area of specialization, and courses numbered 510-580 may be repeated as long as the subject matter of individual courses differs.

#### **ARTH 500. THEORY AND METHODS**

Introduction to history, methods and theory in art history. Reviews the development of art history as a discipline, its changing paradigms, and current methods and theories. Acquaints students not only with research tools and methods for answering questions about spatial and visual environments but also with the historical and social models and the institutional settings which shape our questions in the first place.

#### **ARTH 501. ART HISTORY AND CULTURAL THEORY**

Introduction to recent debates in cultural theory and their importance for current attempts to rethink the methodologies, subject matters and institutional frameworks of art history.

#### **ARTH 502. REPRESENTATION AND COUNTER-PRACTICE**

Focus on the relation of recent cultural theories to forms of cultural production that, since the mid-1970s, have redefined the arenas, means and goals of cultural practice and cultural politics.

#### **ARTH 530. GRADUATE SEMINAR IN MEDIEVAL ART**

Recent offerings have included: the medieval cult of saints, Vezelay and Santiago, cathedral towns in the 12th and 13th centuries, Reims and Amiens, and Reims, the coronation cathedral.

#### **ARTH 532. SEMINAR IN BAYEUX EMBROIDERY**

Examination of the Bayeux Embroidery as one among a number of partisan Anglo-Saxon, Norman and Anglo-Norman accounts of Duke William's conquest of England. Historiography, textual and visual sources and their transformation, continuous narration, embroidery techniques, patronage and intended audiences.

#### **ARTH 540. GRADUATE SEMINAR IN RENAISSANCE AND EARLY MODERN ART**

Recent course offerings have included seminars on the following topics: painting in 15th-century Bruges; methodological approaches to Renaissance painting in Italy and northern Europe; Flanders in the 15th century; the 16th century in northern Europe; and theories of representation.

#### **ARTH 550. GRADUATE SEMINAR IN MODERN ART**

Recent offerings have included: Francisco de Goya and Patrons and Collectors, 18th and 19th Centuries.

#### **ARTH 552. GRADUATE SEMINAR IN AFRICAN ART**

Recent offerings have included seminars on the following topics: the art of Romare Bearden; 20th century women artists in Africa, the United States, Canada and the Caribbean; the power of imagery in politicizing difference; and politics of identity in contemporary African art.

#### **ARTH 560. CURATORIAL PRACTICE**

Courses involved in conceptualization, research and mounting of exhibitions. Recent examples include: *Posing for Power/Posing for Pleasure: Photographies and the Social Construction of Femininity*; *Access and Exclusion: Works from the Wilkes-Barre/Binghamton Region*; *In Search of a National Identity: The Min Joong Art Movement of Korea*.

#### **ARTH 566. GRADUATE SEMINAR IN MUSEUM STUDIES**

Recent offerings have included: the new museologies; cultural politics; heritage in the postmodern world; and international expositions.

#### **ARTH 570. POWER/PHOTOGRAPHIES/THE STATE**

Exploration of points of intersection between new formations and institutions of the state under capitalism and the development and deployment of new photographic technologies, new forms of writing and new regimes of representation.

#### **ARTH 571. STUDIES IN URBANISM, 19TH-20TH CENTURY**

Recent course offerings have included: New York, Paris, London: urban history; suburbia USA; global cities; and contemporary American urbanism.

#### **ARTH 573. ISSUES IN COLONIAL CULTURE**

Course explores recent critical literature on colonial cultures, postcolonialism and postimperialism as modes of

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cultural critique. Attention paid to questions of cultural hegemony and the social production of knowledge.

**ARTH 574. GRADUATE SEMINAR IN ARCHITECTURE AND SOCIETY**

Recent course offerings have included: cities and colonialism; nations, cultures, cities; history and theory; architecture and urbanism; the production of space; the building's face; restraint in design; constructions of society; society, culture, space.

**ARTH 576. CONTEMPORARY ARCHITECTURE**

**ARTH 580. GRADUATE SEMINAR IN HISTORY OF PHOTOGRAPHY**

**ARTH 591. TEACHING OF COLLEGE ART HISTORY**

*1-4 credits*

For teaching assistants. May not be applied toward department requirements.

**ARTH 592. INTERNSHIPS**

*1-4 credits/semester*

Individually designed projects at University Art Gallery, or work in area museums.

**ARTH 597. INDEPENDENT STUDY—MA**

*1-4 credits*

**ARTH 599. THESIS**

*1-4 credits*

**ARTH 697. INDEPENDENT STUDY—PhD**

*1-4 credits*

**ARTH 698. PREDISSENTATION RESEARCH**

*1-9 credits/semester*

Independent reading and/or research in preparation for comprehensive examinations for admission to PhD candidacy; and/or preparation of dissertation prospectus. Graded on S/U basis only.

**ARTH 699. DISSERTATION**

*1-12 credits/semester*

**ARTH 700. CONTINUOUS REGISTRATION**

*1 credit/semester*

Required for maintenance of matriculated status in graduate program. No credit toward graduate degree requirements.

**ARTH 707. RESEARCH SKILLS**

*1-4 credits*

Development of research skills required within graduate programs. May not be applied toward course credits for any graduate degree. Prerequisite: approval of relevant graduate program directors or department chairs.

Note: All art history majors are required to pass either ARTH 498-499 or ARTH 497.