

ART HISTORY

Department Mission

Student Learning Outcomes

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- Study works of art in person.

Art History Department Programs of Study

Art History with a Concentration in Art History

Art History with a Concentration in Visual Arts

The Art History Major with a Concentration in Visual Arts offers students the opportunity for students to approach Art History from the standpoint of studio practice. Here, students have the option of doing a studio thesis instead of a written one. The faculty, who are practicing artists, work closely with Visual Arts Concentrators, assisting them in planning a program that incorporates their artistic interests while meeting departmental requirements. Art History Senior Capstone Experience

Art History Minor

The Art History department offers a minor in Art History. We do not offer a minor in Visual Arts.

Enrolling in Art History Department Courses

Art history seminars are limited enrollment and require the instructor's approval via an online application process.

Art History Senior Capstone Experience

Art History Written Senior Thesis

All Art History Majors with a concentration in Art History write a substantial research paper in their senior year. There are two options for fulfilling this requirement: Seniors have the option of doing a year-long thesis, or reworking and developing a seminar paper into a thesis through a one-semester participation in the Senior Thesis Seminar. The Senior Thesis Seminar would function for those interested in working on a thesis over the course of a year, but those deciding for the option of expanding a seminar paper would only join the course in the second semester. The intent is to offer an alternative to those with less interest in a major writing project.

Visual Arts Senior Thesis Project

Senior Art History Majors with a Concentration in Visual Arts will research and create a thesis project in consultation with faculty members and peers in the Visual Arts. They will also attend the two-semester Advanced Senior Studio sequence, participate in group critiques, and guest artist lectures scheduled during the academic year. They will present visual art projects in two public group exhibitions planned at the end of the Fall and Spring semesters of the senior year. Note there is no one-semester Senior Visual Arts Thesis Project option

Student Advising in Art History

Major and Minor Declaration

We are available to answer your questions and advise you regarding selecting a major advisor and declaring the major or minor. Please email us at arthistory@barnard.edu.

Guide for First-Year Students Interested in Art History Transfer and AP Credit and the Art History Major and Minor

AP Art History courses will not exempt students from taking Intro to Art History I or II (AHIS BC1001 or AHIS BC1002). (no exemption for students entering in fall 2016 and thereafter)

For further information, please visit the BC Registrar's website, which has the college's policy info and guidelines on transferring Art History course credits (<https://barnard.edu/transfer-credits>) and AP credit (<https://barnard.edu/apcores>).

Honors, Awards and Prizes

Art History Department Honors and Senior Thesis Distinction

Art History faculty nominate graduating majors for departmental honors each spring based on their major GPA and in recognition of academic excellence. Senior majors are also eligible to receive a grade of pass with distinction on their written Art History thesis or Visual Arts senior thesis project. Our department nominates senior architecture majors for various honors and prizes each spring.

Barnard College Scholarships, Fellowships, and Prizes

Barnard College awards scholarships, fellowships, awards, and prizes for which graduating Art History majors are eligible. Students do not apply for these; recipients are nominated by the Art History departmental faculty and selected by the Barnard Committee on Honors. These prizes require faculty recommendations, prerequisites, interviews, and graduate school requirements.

The George Welwood Murray Graduate Fellowship: Awarded for the promise of distinction in graduate study in humanities and or the social sciences. Student must be going to graduate school.

The Josephine Paddock Fellowship: Awarded for the promise of distinction in a field of graduate study in art. Suitable for majors in AH, Arch, or Vis. Arts. Student must be going to graduate school.

Ethel Stone Lefrak Prize: Awarded to a student for excellence in a field of the arts, including but not limited to art history, music theory, architecture, and the performing arts. Note student does not need to be going to graduate school.

Art History Department Major Specific Prizes

The Ruth Lowe Bookman Prize is awarded to an outstanding student in the Visual Arts or to a student pursuing a career in museum work or as an art historian.

Barnard College Program with the International Center of Photography (ICP) Join the Art History Listserv

The Art History department offers special events, lectures, and department program planning meetings every fall and spring in preparation for the next term's student advising and registration period. [Join the Art History Listserv.](#)

Art History Professors

[Alexander Alberro](#) Virginia Bloedel Wright '51 Professor of Art History
[Anne Higonnet](#) Barbara Novak '50 Professor of Art History
[Jonathan Reynolds](#)

Art History Assistant Professor

[Gregory Bryda](#)
[Verónica Tello](#)

Visual Arts Professor of Professional Practice

[John Miller](#)

Visual Arts Associate Professor of Professional Practice

[Irena Haiduk](#)

Art History Term Professors

[Rosalyn Deutsche](#)
[Dorota Biczal](#)

Adjunct Professors

[Annabel Dau](#)
[Mira Dayal](#)
[Adam Eaker](#)
[Piper Marshall](#)

[Valerie Smith](#)

The Art History Department offers 2 courses of study: Art History with a Concentration in Art History and Art History with a Concentration in Visual Arts

ART HISTORY MAJORS WITH A CONCENTRATION IN ART HISTORY

Requires a minimum of 12 Art History courses (minimum of 38 credits), including:

AHIS BC1001	INTRODUCTION TO ART HISTORY I	4
AHIS BC1002	INTRODUCTION TO ART HISTORY II	4
AHIS BC3970	METHODS # THEORIES OF ART HIST (To be taken during the junior or senior year.)	4
AHIS BC3959 & AHIS BC3960	SENIOR RESEARCH SEMINAR and SENIOR RESEARCH SEMINAR *Please see notes below on one and two semester written senior thesis options.	3-6
or AHIS BC3960	SENIOR RESEARCH SEMINAR	

Two Seminar Courses in Art History (may also be counted toward the historical and regional distribution requirement.)

Seven elective courses *See below for elective requirements

1. BC1001 (Fall) and BC1002 (Spring) Introduction to Art History. This two-course sequence is required.
2. BC3970 Methods and Theories of Art History. To be taken during the fall of senior year or by permission of instructor and major advisor.
3. BC3959x and/or BC3960y Senior Research Seminar. Students write their senior thesis in conjunction with the Senior Research Seminar. Students will develop, research, and write their thesis project in consultation with an individual faculty member in Art History. They will also attend and participate in group seminars convened during the academic year in which all students will present their work. Students who plan to study abroad during their senior year and those who expect to graduate early must begin the senior research seminar sequence in the second semester of the junior year.
4. Two Seminar Courses in Art History (may also be counted toward the historical and regional distribution requirement.)
5. Seven elective courses, with the following requirements: Lecture or seminars courses can be used to fulfill the seven elective requirements. BC1001 and 1002 or any other broad survey can not be used to fulfill this requirement. Courses in film are accepted toward the major requirements; studio courses are not.

Students must take at least one course in three of four historical periods:

Ancient (up to 400 CE/AD), 400-1400, 1400-1700, 1700-present
*These chronological divisions are approximate. In case of ambiguities about the eligibility of a course to fill the requirement, please consult the department chair or your advisor.

An additional two courses must also be drawn from at least TWO DIFFERENT world regions, as listed: Africa, Asia and the Indigenous Pacific, Latin America/Caribbean/Indigenous Americas, Middle East

- Courses in film are accepted toward the major requirements; studio courses are not.
- Broad survey courses can not be counted towards the temporal requirements but can count towards regional requirements.
- Recommended: One or two studio courses should be taken.

Students who plan to undertake graduate work should acquire a reading knowledge of at least two foreign languages in which major contributions to the history of art have been made. Most graduate schools require a reading knowledge of French, German, or Italian. The department strongly recommends a student's taking one of these languages while at Barnard.

AP CREDIT AND THE ART HISTORY MAJOR AND MINOR

For students entering Barnard in Fall 2016 or after, an AP Art History score will not exempt students from either INTRO TO ART HISTORY I or II (AHIS BC1001 or AHIS BC1002).

Visit the Barnard Registrar's AP Credit Information webpage for further details: <https://barnard.edu/transfer-credits>

ART HISTORY WRITTEN SENIOR THESIS

All Art History Majors with a concentration in Art History write a substantial research paper in their senior year. There are two options for fulfilling this requirement: Seniors have the option of doing a year-long thesis, or reworking and developing a seminar paper into a thesis through a one-semester participation in the Senior Thesis Seminar. The Senior Thesis Seminar would function for those interested in working on a thesis over the course of a year, but those deciding for the option of expanding a seminar paper would only join the course in the second semester. The intent is to offer an alternative to those with less interest in a major writing project.

WRITTEN SENIOR THESIS OPTIONS

1. Students interested in participating in the year-long Senior Thesis Seminar should write a brief (one-page) description of their thesis topic and submit it to the appropriate adviser within the first two weeks of the fall semester. The potential adviser will determine the feasibility of the study in question and accept or decline to become the student's adviser. Such a thesis should ultimately be approximately 30-50 pages long.
2. Students interested in expanding and enhancing a seminar paper will find a faculty adviser, preferably the professor with whom they wrote the original paper, willing to help them in its transformation into a thesis. They will then join the Senior Thesis in the spring semester of their senior year. In this context they will have an opportunity to present their ideas to the rest of the graduating class as well as members of the faculty so as to receive comments and suggestions as to how to develop their arguments. These created by these means should aim to be approximately 30 pages long.

GRADES

Two grades will be awarded in connection with your work on the finished thesis. One will evaluate the way in which you have fulfilled the requirements of the Senior Research Seminar. That is, your participation and attendance in the Thesis Colloquium, the energy you have put into the research, the effort you have made in producing an original and challenging argument as well as a solidly constructed and polished piece of prose. Since the course is yearlong, students will receive a grade of Y (indicating year long course) for the fall semester and will receive their grade at the end of the spring term for the year. This grade will be assigned in the usual A through F spectrum. The other grade will be awarded on the basis of the evaluation of the thesis itself. This evaluation will consider whether or not the aims of the project were met: was the research sufficient to warrant the conclusions, is the argument of the thesis original as well as coherent and convincing, was the writing adequate to the ideas that had to be expressed? Very often the instructor will ask another member of the faculty to comment on the paper as well. This grade will either be a Pass with Distinction, a Pass or a Fail.

NOTE ON SENIOR THESIS FOR DOUBLE AND COMBINED MAJORS

Please note the distinctions between the Double Major, the Double Major with a Single Essay, and the Combined Major. In the Double Major students will do all of the required course work for both majors and

write two different Senior Essays that fulfill the requirements of each department. In the Double Major with Single Essay students do all of the required course work for the two majors and write only one essay read by an adviser in each major field. In the Combined Major students follow the requirements for coursework for a combined major and write a single senior essay also read by an adviser in each major field. To do a combine Art History and another major you will need to obtain a special form from the Dean of Studies office. The form needs to be signed by both department chairs. On the form you will need to list the sponsors from both departments along with the 6 courses from each major you plan to count towards the combine major. Any questions, please contact the Art History office.

ART HISTORY MAJORS WITH A CONCENTRATION IN VISUAL ARTS

Requires a minimum of 12 Art History courses (a minimum of 39 credits) including:

Seven Art History courses:

AHIS BC1001	INTRODUCTION TO ART HISTORY I	4
AHIS BC1002	INTRODUCTION TO ART HISTORY II	4
AHIS BC3031	IMAGERY AND FORM IN THE ARTS	4

One course in 19th, 20th or 21st Century Art.

One seminar in Art History.

One additional Art History course.

Five Studio courses:

AHIS BC3530	ADVANCED SENIOR STUDIO I (I (Fall semester))	4
AHIS BC3531	ADVANCED SENIOR STUDIO II (II (spring semester))	4

Three additional Studio courses.

1. BC1001 (Fall) and BC1002 (Spring) Introduction to Art History. This two-course sequence is required.
2. BC3031 Imagery and Form in the Arts (spring) Required course to be taken in the spring semester of the Junior or Senior year
3. Senior Visual Arts Thesis Project

Senior Art History Majors with a Concentration in Visual Arts will research and create a thesis project in consultation with faculty members and peers in the Visual Arts. They will also attend two semester-long courses, participate in group critiques, and guest artist lectures scheduled during the academic year. They will present visual art projects in two public group exhibitions planned at the end of the Fall and Spring semesters of the senior year.

The following Studio courses are required for the Senior Visual Art Thesis Project

BC3530 Advanced Senior Studio I (Fall)
BC3531 Advanced Senior Studio II (Spring) (Please see description of the senior thesis here).

4. One Seminar Course in Art History
5. One 19th, 20th or 21st-century elective course in Art History.
6. Two elective courses in Art History
7. Three elective courses in Visual Arts-Studio

*Courses in film can apply toward the major requirements.

*Studio courses cannot exceed 30 points of credits.

SENIOR THESIS PROJECT FOR ART HISTORY MAJORS WITH A CONCENTRATION IN VISUAL ARTS

The Senior Visual Arts Thesis Project for Art History Majors with a Concentration in Visual Arts is scheduled in the last year of the major. By that time, you will have taken Imagery and Form BC3031 and a variety of Art History and Studio courses, which may help form your approach to your thesis project.

Advanced Senior Studio I BC3530 (Fall) and Advanced Senior Studio II BC3531 (Spring) provides a two-semester framework in which to complete a senior project. Your senior project should be a cohesive body of work based on original concepts and executed with some technical proficiency. A paper approximately seven-to-ten pages in length will accompany your senior project outlining your artistic goals. This paper will serve as an artist's statement and should describe what your work would mean to viewers as well situate your work vis-a-vis artistic precedents.

You also will take part in a senior thesis exhibition, which will be accompanied by a catalog. Here, you will be responsible for both installing your work and for taking it down at the end of the show.

GRADES

Two grades will be awarded in connection with your work on the Senior Project. One will evaluate the way in which you have fulfilled the course requirements, that is, the regularity of your meetings and the effort you have made in completing your thesis. This grade will be a letter grade.

The second grade will be awarded on the basis of the evaluation of the Senior Project itself. This evaluation will consider whether or not the aims of the project were met: a pass with distinction, a pass or a fail.

OPTION FOR ART HISTORY AND VISUAL ARTS - WRITTEN SENIOR THESIS

Art History Majors with a Concentration in Visual Arts may choose to do a written Art History Senior Thesis instead of the Visual Arts Senior Project. To do this they must: Notify their adviser of their intention to do so by the end of their junior year with permission from both the Visual Arts Director and Art History chair. They must then take both Methods and Theories of Art History (BC3970) & the written Art History senior research seminar (BC3959 and BC3960). These three courses required for the written thesis option replace the Visual Arts sequence, BC3031 Imagery and Form in the Arts and Advanced Senior Studio I BC3530 (Fall) and Advanced Studio II BC3531 (Spring).

- Notify their adviser of their intention to do so by the end of their junior year
- Take both AHIS BC3970 METHODS # THEORIES OF ART HIST and AHIS BC3959 SENIOR RESEARCH SEMINAR + AHIS BC3960 SENIOR RESEARCH SEMINAR.

MAJOR REQUIREMENTS FOR THE HISTORY AND THEORY OF ARCHITECTURE

See Architecture Program offerings.

ART HISTORY MINOR REQUIREMENTS

The minor in Art History consists of five courses, including BC1001, BC1002, and three courses in the following areas of which students must have at least one be Non-European

AHIS BC1001	INTRODUCTION TO ART HISTORY I	4
AHIS BC1002	INTRODUCTION TO ART HISTORY II	4

Three courses in the below areas, of which students must have at least one be Non-European.

European and American

- Ancient
- Medieval
- Renaissance
- Baroque
- Modern

Non-European

- Chinese
- Japanese
- Indian
- African
- Meso-American
- Native American

AHIS BC1001 INTRODUCTION TO ART HISTORY I. 4.00 points.

The first half of the Introduction to Art History explores premodern art and architecture around the world, from cave paintings to Song dynasty landscapes and Renaissance sculpture. Lectures and discussion sections are organized around themes, including nature and naturalism, death and the afterlife, ornament and abstraction, gender and sexuality, colonialism and conversion, and ritual and divinity. Visits to museums across New York are also an integral component to the course

Fall 2025: AHIS BC1001

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 1001	001/00090	M W 2:40pm - 3:55pm 304 Barnard Hall	Gregory Bryda	4.00	83/150
AHIS 1001	AU1/19772	M W 2:40pm - 3:55pm Othr Other	Gregory Bryda	4.00	19/20

AHIS BC1002 INTRODUCTION TO ART HISTORY II. 4.00 points.

The second part of the Introduction to Art History goes from about 1400 to 2015, circles the world, and includes all media. It is organized around one theme for each lecture, and approximately 100 works of art. Visits to New York museums and discussions sections are crucial parts of the course

Spring 2026: AHIS BC1002

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 1002	001/00060	M W 2:40pm - 3:55pm 304 Barnard Hall	Anne Higonnet	4.00	86/150
AHIS 1002	AU1/18280	M W 2:40pm - 3:55pm Othr Other	Anne Higonnet	4.00	43/52

AHIS BC1590 New York City. 4.00 points.

New York City is our greatest metropolitan legend. Capital of dreams, it soars to the skies, gathers immigrants from around the globe, and governs world finance. The scale of its swagger is matched only by the misery of its mistakes. Here is your chance to get to know the epic place you chose for college. The course is team-taught, by professors, teaching assistants, and all its students. Lectures are held twice a week. A third weekly session is devoted to small-group forums in which students present to each other on assigned field work themes. The first half of the course studies the relationships between urban design, immigration, and finance in three-lecture units; the second half of the course explores a variety of municipal subjects. The course presents New York City--historically and today-- through a variety of perspectives, and asks students to exercise fundamental intellectual skills of comparative reading and writing, presenting competing points of view and reporting on local facts, and public speaking in real time

Fall 2025: AHIS BC1590

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 1590	001/01092	M W 5:40pm - 6:55pm 304 Barnard Hall	Anne Higonnet	4.00	77/190

AHIS BC2001 DRAWING STUDIO. 3.00 points.

Note course is limited to 15 students with instructor's permission on the first day of class.

This course delves into drawing as an expansive, exploratory practice that underpins all forms of visual art. Designed primarily as a hands-on workshop, the class is enriched with slide lectures, video presentations, and field trips. Throughout the semester, students will engage in individual and group critiques, fostering dialogue about their work. Beginning with still life and progressing to drawings of artworks, artifacts, and figure studies, the course investigates drawing as a dynamic practice connected to a wide array of visual cultures

Fall 2025: AHIS BC2001

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2001	001/00392	T 10:10am - 2:00pm 402 Diana Center	Jozefina Chetko	3.00	16/20

Spring 2026: AHIS BC2001

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2001	001/00062	M 2:10pm - 6:00pm 402 Diana Center	Irena Haiduk	3.00	18/18

AHIS BC2005 PAINTING I. 3.00 points.

This course will focus on individual and collaborative projects designed to explore the fundamental principles of image making. Students acquire a working knowledge of concepts in contemporary art through class critiques, discussion, and individual meetings with the professor. Reading materials will provide historical and philosophical background to the class assignments. Class projects will range from traditional to experimental and multi-media. Image collections will be discussed in class with an awareness of contemporary image production

Fall 2025: AHIS BC2005

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2005	001/00393	W 2:10pm - 6:00pm 402 Diana Center	Joan Snitzer	3.00	17/18

AHIS BC2006 Painting II and IV. 3 points.

Enrollment limited to 15 students. Instructor's permission required. Attend the first day of class.

A continuation of painting I & III, open to all skill levels. Students will further develop techniques to communicate individual and collective ideas in painting. This course will focus on individual and collaborative projects designed to explore the fundamental principles of image making. Students acquire a working knowledge of traditional studio skills and related concepts in contemporary art through class critiques, discussion, and individual meetings with the professor. Reading materials will provide historical and philosophical background to the class assignments. Class projects will range from traditional to experimental and multi-media. Image collections will be discussed in class with an awareness of contemporary image production.

Spring 2026: AHIS BC2006

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2006	001/00991	W 2:10pm - 6:00pm 402 Diana Center	Joan Snitzer	3	16/16

AHIS BC2007 PAINTING III. 3.00 points.

This course will focus on individual and collaborative projects designed to explore the fundamental principles of image making. Students acquire a working knowledge of concepts in contemporary art through class critiques, discussion, and individual meetings with the professor. Reading materials will provide historical and philosophical background to the class assignments. Class projects will range from traditional to experimental and multi-media. Image collections will be discussed in class with an awareness of contemporary image production

Fall 2025: AHIS BC2007

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2007	001/00394	W 2:10pm - 6:00pm 402 Diana Center	Joan Snitzer	3.00	4/6

AHIS BC2008 Painting II and IV. 3 points.

Enrollment limited to 15 students. Instructor's permission required. Attend the first day of class.

A continuation of painting I & III, open to all skill levels. Students will further develop techniques to communicate individual and collective ideas in painting. This course will focus on individual and collaborative projects designed to explore the fundamental principles of image making. Students acquire a working knowledge of traditional studio skills and related concepts in contemporary art through class critiques, discussion, and individual meetings with the professor. Reading materials will provide historical and philosophical background to the class assignments. Class projects will range from traditional to experimental and multi-media. Image collections will be discussed in class with an awareness of contemporary image production.

Spring 2026: AHIS BC2008

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2008	001/00064	W 2:10pm - 6:00pm 402 Diana Center	Joan Snitzer	3	6/6

AHIS BC2017 Cell Phone Photography: Exploring Digital Media. 3.00 points.

Today's cell phones are equipped with cameras that far surpass those used by the pioneers of digital photography, offering superior resolution and multi-sensor capabilities that revolutionize how we capture and process images. This course explores the creative and technical potential of smartphone photography, focusing on accessible tools and workflows that empower students to produce compelling digital works. The curriculum emphasizes post-production and digital media techniques over traditional camera mastery. Students will develop foundational skills in Adobe Suite applications, including Lightroom and Photoshop for photo editing and After Effects and Premiere for video production. We will also discuss the integration of artificial intelligence in modern photography, examining how AI enhances editing processes and opens new creative possibilities. A significant part of the course will address fundamental questions of light in photography, the use of RAW formats—offered by many smartphones but seldom understood—and the structure of digital image files. Students will also learn about post-production techniques for preparing images for print, as well as for projection or display on digital screens, ensuring a comprehensive understanding of the end-to-end digital photography workflow. Thinking Locally: Street photography serves as a central theme in this course, encouraging students to document the vibrant life of New York City through weekly assignments. A guided photo walk in Harlem will provide hands-on experience in capturing unique, candid moments. Ethical considerations will be a key focus, addressing topics like consent, privacy, and best practices for interacting with subjects. Discussions will be complemented by readings, critiques, and a guest lecture from a professional street photographer. By the end of the course, students will have transformed their understanding of smartphone photography, creating works that push the boundaries of accessible technology while building a strong foundation in contemporary digital media

Fall 2025: AHIS BC2017

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2017	001/00995	T 2:10pm - 6:00pm 402 Diana Center	Jozefina Chetko	3.00	23/22

AHIS BC3015 Synthesis: An Approach to Mixed-Media. 3 points.

Visual Arts Studio course limited to 15 students. Instructor's permission required. Attend the first day of class.

Synthesis: the composition, combination or transformation of parts or elements to form a whole. This studio course will explore the unique position of combining various mediums and techniques in the visual arts platform. What does it mean to use principles of drawing in the making of a photograph? Why explore sculptural forms through the materiality of painting? The course will look closely at a select group of contemporary artists who move fluidly through various forms and modes of working. The course consists of the following key areas: material, form, concept, intersection and synthesis. Through out the studio course, students will address conceptual, formal and process-oriented issues related to working across mediums in the visual arts.

AHIS BC2350 Medieval Art and Architecture . 3 points.

Medieval painting, sculpture, and precious arts from Late Antiquity to c. 1400, including early Byzantine, early Islamic, Merovingian, Visigothic, Insular, Carolingian, Ottonian, Mozarabic, Anglo-Saxon, and especially Romanesque and Gothic art. Questions include those of style, function, material, historical context, the earthly, the divine, ornament, the figural, and the geographic Other.

AHIS BC2355 APOCALYPSE. 4.00 points.

This lecture course explores how art and architecture responded to changing attitudes toward death, the afterlife, and the end of the world over the course of the European Middle Ages, from early Christian Rome to the dawn of the Protestant Reformation in Germany. Medieval illustrations of the Book of Revelation in New York collections will play a central role in discussions of plague, rapture, and "eschatology"—or concerns over the fate of the soul at the end of time. We will analyze the visual culture associated with ordinary people preparing for their own death and the deaths of loved ones, saints and Biblical figures whose triumph in death served as exemplars for the living, and institutional and individual anxieties over humankind's destiny on Judgment Day. Artworks under consideration will encompass various media and contexts, including monumental architecture and architectural relief sculpture, tomb sculpture, wall painting, manuscript painting, reliquaries, and altarpieces. The course satisfies the major requirement's historical period of 400-1400. Note course requires 1 hour weekly TA discussion sections to be arranged

AHIS BC2360 Northern Renaissance Art. 3 points.
Not offered during 2024-2025 academic year.

The Northern Renaissance (roughly c. 1400-1600) spans an historical period of epochal transitions: Europe began this era with a globe and mindset that rarely ventured beyond its geographic boundaries, and it concluded these centuries as one continent within a world that was emphatically, unavoidably, and thrillingly global. The paradigm shifts entailed were no less pronounced in the visual cultures and fine art traditions of Europe north of the Alps; this includes the growth of middle-class patronage, the Protestant Reformation, the rise of the printing press and print media, the practice of portraiture, the spread of humanism, the foundations of what might be referred to as an art market, and a fundamental revision of purpose and definition of art and the artist.

Threaded throughout many of these developments run questions of mimesis, realism, skill, medium, and the growing cult of the artist, as well as the relationship with the Italian Renaissance, the Mediterranean, and the expanding globe. The Northern Renaissance witnessed the exciting birth of new media genres, especially oil painting on panel and the print, that would help determine the course of Western art history for centuries to come; at the same time, while the cultural and intellectual ruptures of the Northern Renaissance should be acknowledged, continuities with the earlier medieval world must also be remembered.

This course explores these and other histories as they played out within panel painting, book painting, the sumptuous arts (e.g., tapestries and metalwork), printing, sculpture, and architecture, focusing mainly on France, the Low Countries, Germany, and England. We will begin within the late medieval world of Burgundy, Prague, and Germany before progressing through such key artistic personalities as Sluter, Broederlam, the Limbourgs, Campin, the van Eycks, van der Weyden, Memling, Fouquet, Riemenschneider, Dürer, Grünewald, Altdorfer, Cranach, Bosch, Holbein, and Bruegel—such a narrative, however, will be equally enriched with less familiar and less canonical works.

AHIS UN2405 TWENTIETH CENTURY ART. 4.00 points.

The course will examine a variety of figures, movements, and practices within the entire range of 20th-century art—from Expressionism to Abstract Expressionism, Constructivism to Pop Art, Surrealism to Minimalism, and beyond—situating them within the social, political, economic, and historical contexts in which they arose. The history of these artistic developments will be traced through the development and mutual interaction of two predominant strains of artistic culture: the modernist and the avant-garde, examining in particular their confrontation with and development of the particular vicissitudes of the century's ongoing modernization. Discussion section complement class lectures. Course is a prerequisite for certain upper-level art history courses

Fall 2025: AHIS UN2405

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2405	001/12313	T Th 2:40pm - 3:55pm 614 Schermerhorn Hall	Alexander Alberro	4.00	94/120

AHIS UN2601 ARTS OF JAPAN. 3.00 points.

Introduction to the painting, sculpture, and architecture of Japan from the Neolithic period through the present. Discussion focuses on key monuments within their historical and cultural contexts

AHIS BC2698 American Monument Cultures. 4.00 points.

Cities, institutions, and impassioned individuals are pulling down statues of people implicated in the histories of slavery, colonization and violence. This class explores why monuments are important, how they have been used historically to assert political and social power and different points of view on where to go from here. The nation is caught up in a vital debate about how historical figures and events should be recorded in the public square. Spurred by protests in Charlottesville, VA in the summer of 2017 and moved forward during the uprisings against police brutality in the summer of 2020, cities, institutions and impassioned individuals are pulling down and removing statues of Confederate leaders and other individuals implicated in the histories of slavery, colonization and violence even as objections are raised to these actions from both the left and the right. This activism led to the formation of a commission to study New York City's built environment in fall 2017 and its resolution advocating both taking down and putting up monuments here. Why are Monuments so important? How have they been used historically to assert political and social power? This course introduces the history of monument culture in the United States, focusing on monuments related to three controversial subjects: the Vietnam War, the Confederacy, and the "discovery" of America. We will study when, by whom, and in what form these monuments were erected and how artists and audiences of the past and present have responded to them. In addition to gaining historical background, students will create a podcast exploring the history and impact of a public monument in New York City. Class meetings will combine lecture and discussion and will include several guest speakers

AHIS BC2901 Contemporary Latin American Art. 3.00 points.

Focusing on South America, this course examines contemporary art produced in the region known as Latin America and its diasporas, roughly since mid-1940s to the present. The first half of the class attends to two tendencies of the 1940s–1970s, abstraction and conceptualism, lionized through a slew of acclaimed group and solo exhibitions organized across the hemisphere in the last twenty years. We will analyze these two tendencies in the distinct social, political, and economic contexts of their emergence in various "centers" of the continent paying special attention to the ideologies of modernization, progress, and economic development; political upheavals including violent dictatorships and other crises; artists' relationship to Western European and U.S. cultural centers, and transnational circulation networks; and the role of art institutions. To this end, we will pay special attention to how these trends have been historicized to date, and to what ends. The second half of the class will examine practices since the mid-1970s to the present in a comparative perspective: one, through the lens of identity politics and, two, analyzing the dynamics of the increased global dissemination of works from Latin America and by Latin-American descendants. Several visits to art institutions in NYC will be required as a part of the course

Spring 2026: AHIS BC2901

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2901	001/00693	T Th 11:40am - 12:55pm 504 Diana Center	Dorota Biczal	3.00	36/60

AHIS BC2904 Arts of North America. 4.00 points.

This class provides an introduction to the visual and material cultures of North America, primarily the United States, from the Colonial Period until World War II, produced by artists with a variety of cultural and social identities. Through the close visual analysis of images and objects, the careful reading of primary sources, and the strategic engagement with recent scholarship, we will study how what and who is “American” have been defined and redefined over the past three centuries. In 2024, the course will be organized into four large thematic units focusing on the relationships between visual culture and a) materials and material practices, b) a) social and political identities, c) nature and the environment, and d) cultural institutions and public spaces. Each of these themes is keyed primarily to a different historical moment, but will reach beyond those boundaries. Painters, craftspeople, sculptors and photographers discussed will include (but not be limited to) Miguel Cabrera, Benjamin West, John Singleton Copley, Thomas Cole, Lilly Martin Spencer, Harriet Powers, Rafael Aragon, Robert Duncanson, Frederick Church, Winslow Homer, Francisco Oller, Thomas Eakins, Timothy O’Sullivan, James MacNeill Whistler, Mary Cassatt, John Singer Sargent, Henry Ossawa Tanner, Frida Kahlo, and Dorothea Lange. Readings draw heavily on primary sources to give students a feel for how artists and audiences described their own historical situations

AHIS BC2905 Latin American Art. 4.00 points.

This course introduces key issues and phenomena in the arts and visual culture of the region known as Latin America from the rise of the great Indigenous civilizations, through the Spanish conquest to the early twentieth century and the full emergence of modern nation-states. We will examine the role of art and so-called art in the heterogeneous cultures across the continent and their role in the construction of its diverse regional identities and their attendant historical narratives, including the incorporation of Pre-Columbian and folk cultures. We will discuss the tensions between religious and secular, imperial, proto-nationalist, and nationalist visions for the function of arts and culture in its various regions. Finally, we will pay special attention to the representations of race, ethnicity, class, and gender, and their role in the Latin American identities’ formation. By the first-hand interaction with the art objects available in NYC art collections, during class visits and individually, and using knowledge and concepts acquired in class, you will develop confidence in analyzing and interpreting artworks in both oral and written form, and contextualizing them in relation to existing scholarly discourses. Working in two-person teams, you will also become fluent in using libraries, archives, digital collections, and image repositories to create a proposal for an exhibition of art from Latin America on the subject of your choice. By paying special attention to the issues of methodology, this course serves as a springboard to further in-depth study of Latin American or other, non-US an non-European art forms, as well as the Chicano/Latinx cultural production within the current U.S. territory and beyond

AHIS BC2990 Sculpting in Time. 4.00 points.

This is an introductory course in time-based arts: video, sound, and performance, understood through the language of both short and long cinematic forms. We'll start with an in-depth study of the life and work of Soviet filmmaker Andrei Tarkovsky (1932-1986), whose art has a unique sense of time, driven by the unknown, the immaterial, and the spiritual. This class is for artists who want to construct their own sense of time, punctuation, and duration, as well as those looking to discover the visual and audio aesthetics of their generation. How does a feeling become an image, and what sound does it make? What are our media aesthetics and skins? Is there a way to address the optical beyond the eye and engage what we currently consider secondary senses, take our bodies back? Our collective task is to construct a camera (both a room and an apparatus) that captures both aural and visual images, creating a sonorous space where we can encounter ourselves in our own time. No prior knowledge of any medium is required. Not for the faint of heart

Fall 2025: AHIS BC2990

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 2990	001/00412	F 10:10am - 2:00pm 402 Diana Center	Irena Haiduk	4.00	5/13

AHIS BC3002 SUPERVISED PROJ PHOTOGRAPHY. 4.00 points.

In this course, you will conduct independent projects in photography in a structured setting under faculty supervision. You are responsible for arranging for your photographic equipment in consultation with the instructor. This course will afford you a framework in which to intensively develop a coherent body of photographs, critique this work with your classmates, and correlate your goals with recent issues in contemporary photography. Students are required to enroll in an additional fifteen contact hours of instruction at the International Center for Photography. Courses range from one-day workshops to full-semester courses. Permission of instructor only. The class will be limited to 20 students

Fall 2025: AHIS BC3002

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3002	001/00396	M 11:00am - 12:50pm 501 Diana Center	John Miller	4.00	20/20

AHIS BC3003 SUPERVISED PROJ PHOTOGRAPHY. 4.00 points.

In this course, you will conduct independent projects in photography in a structured setting under faculty supervision. You are responsible for arranging for your photographic equipment in consultation with the instructor. This course will afford you a framework in which to intensively develop a coherent body of photographs, critique this work with your classmates, and correlate your goals with recent issues in contemporary photography. Students are required to enroll in an additional fifteen contact hours of instruction at the International Center for Photography. Courses range from one-day workshops to full-semester courses. Permission of instructor only. The class will be limited to 20 students

Spring 2026: AHIS BC3003

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3003	001/00065	M 11:00am - 12:50pm 501 Diana Center	John Miller	4.00	22/20

AHIS BC3004 Photographing the Anthropocene. 4.00 points.

How have artists been informed and influenced by the natural world? This course will examine how photographic artists have responded to nature, ecology, and the environment. Augmented by literary texts by artists, scientists, poets, and ecologists, we will explore how close-looking might inform an artist's practice regarding the living environment - its bounty - and its degradation. Readings include texts by Robin Wall Kimmerer, Masanobu Fukuoka, Robert Macfarlane, Terry Tempest Williams, Rebecca Solnit, Barry Lopez, John McPhee, Akira Hasegawa, and others. Calling on a canon of photographic works from around the globe, students will study book-length photographic essays whose makers have seen art as a form of praise of the natural world and those who investigate the relationship between art and environmental activism. Susan Derges; Meghann Riepenhoff; Masahisa Fukashe; Pedro David; Stephen Gill; Ron Jude; Dornith Doherty; David Maisel; Zhao Renhui; Mandy Barker; Pablo Lopez Luz are some of the artists studied. The course will start by exploring techniques photographers have used over the past two centuries to respond to the natural world's beauty and complexity. During the second half of the term, we will examine how artists have depicted shrinking natural landscapes, environmental destruction, and global warming and why they might question human centrality in the sentient world. Students will produce a semester-long photographic project on an ecological theme. This course will start by exploring techniques photographers have used over the past century to respond to the natural world's beauty and complexity. During the second half of the term, we will examine how contemporary photographers are depicting shrinking natural landscapes, environmental destruction, and global warming and why some artists are beginning to question human centrality in the sentient world

Spring 2026: AHIS BC3004

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3004	001/00987	Th 2:10pm - 5:00pm 613 Milstein Center	Diana Matar	4.00	5/12

AHIS BC3031 IMAGERY AND FORM IN THE ARTS. 4.00 points.

Enrollment limited to 15 students. Instructor's permission required. Attend the first day of class. Application not required.

Operation of imagery and form in dance, music, theater, visual arts and writing; students are expected to do original work in one of these arts. Concepts in contemporary art will be explored

Spring 2026: AHIS BC3031

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3031	001/00066	T 10:10am - 12:00pm 501 Diana Center	Jozefina Chetko	4.00	25/24
AHIS 3031	001/00066	T 12:10pm - 1:00pm 402 Diana Center	Jozefina Chetko	4.00	25/24

AHIS BC3032 Worlding Otherwise: Speculative Fictions and Game Engine Ecologies. 4.00 points.

Worlding Otherwise is a studio course exploring how artists use game engines to craft speculative and ecological narratives. Using tools like Unreal Engine and Blender, students will visualize alternate futures, mythologies, and socio-political realities through creating immersive virtual environments. Key questions include: How might the game environment lend itself to storytelling? How can speculative fiction act as a method of critique? What can we learn from artists who blend technology with mythology and alternative futures? The semester culminates in a final project: a short cinematic piece, interactive environment, or hybrid installation created within a game engine

Spring 2026: AHIS BC3032

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3032	001/00969	T 6:10pm - 9:00pm 402 Diana Center	Jozefina Chetko	4.00	21/28

AHIS BC3428 The Making of Global Contemporary Art: Exhibitions, Agents, Networks. 4.00 points.

This lecture class introduces the notion of global contemporary art through the history of exhibitions, chiefly biennials and other large-scale endeavors, and principal agents behind them. On the one hand, the course considers exhibitions as a crucial tool of cultural diplomacy, which seek to position and/or reposition cities, regions, and even entire nations or "peoples" on the international scene. Thus, we will explore how the artistic interests vested in exhibition-making intersect with other—political, economic, ideological, and cultural—interests. We will consider those intersections paying special attention to the shifts in political relations and tensions during and after the Cold War, including the moment of decolonization in Africa; the moment commonly understood as "globalization" and associated with the expansion of the neoliberal capitalism after 1989; and, finally, the current moment of the planetary crisis. This expansive view of the "global contemporary art" will allow us to distinguish different impetuses behind internationalism and globalism that not only seek to establish hegemony, artistic or otherwise, but also look for the means to forge transnational dialogues and solidarities. On the other hand, this class seeks to illuminate how certain artistic idioms and approaches developed after World War II achieved primacy that influences artistic production to this day. To this end, we will examine the rise of a "visionary curator" as a theorist and tastemaker. We will also explore how more recent exhibitions have sought to expand the geography of the "canonized" post-WWII art movements and valorize artistic production conceived outside of the so-called "West." In addition to weekly brief writing assignments (150–300 words each), both in and outside of class, the students in the course will reconceive the installation of one of MoMA's permanent collection galleries (1940s-70s or 1970s-present) and produce a podcast that provides the rationale for the reinstallation in form of dialogue

Fall 2025: AHIS BC3428

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3428	001/00091	T Th 11:40am - 12:55pm 504 Diana Center	Dorota Biczal	4.00	29/60

AHIS BC3530 ADVANCED SENIOR STUDIO I. 4.00 points.

Prerequisites: Enrollment limited to 15 students. Permission of the instructor. An interpretive study of the theoretical and critical issues in visual art. Projects that are modeled after major movements in contemporary art will be executed in the studio. Each student develops an original body of artwork and participates in group discussions of the assigned readings. For further info visit: <https://arthistory.barnard.edu/senior-thesis-project-art-history-and-visual-arts-majors>

Fall 2025: AHIS BC3530

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3530	001/00397	M 2:10pm - 6:00pm Room TBA	Joan Snitzer	4.00	10/20

AHIS BC3531 ADVANCED SENIOR STUDIO II. 4.00 points.

Advanced Senior Studio II is a critique class that serves as a forum for senior Visual Arts majors to develop and complete one-semester studio theses. The priorities are producing a coherent body of studio work and understanding this work in terms of critical discourse. The class will comprise group critiques and small group meetings with the instructor. Field trips and visiting artist lectures will augment our critiques. Please visit: <https://arthistory.barnard.edu/senior-thesis-project-art-history-and-visual-arts-majors>

Spring 2026: AHIS BC3531

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3531	001/00068	T 2:10pm - 6:00pm Room TBA	John Miller	4.00	8/20

AHIS BC3625 Rewriting History: Queer-Feminist Art from the 1970s to Now. 3.00 points.

In 1987, the queer-feminist Chicana scholar and poet Gloria Anzaldúa reflected on the politics of writing and rewriting histories. Mobilized by the social revolutions of the 1970s and 1980s, Anzaldúa sought to intervene in contemporary history, arguing that the act of retrieval—mining and sifting through our past—is necessary for sensing and creating uninhibited possibilities. Drawing on Anzaldúa's understanding of the stakes of historiography, this course explores how artists have sought to reimagine queer-feminist pasts and enact latent futures. It focuses on the period from the 1970s onward, when the proliferation of mnemonic, time-based media, such as video, sound, slides, and photography, as well as ephemeral forms like performance and participation, emerged as significant material and conceptual foci for artists. Artists' engagements with institutions crucial to the creation and circulation of history, memory, and knowledge—such as universities, the mass media, AI companies, and museums—are examined alongside enduring queer-feminist themes of education, motherhood, family, home, exile, kin, and futurity. Students will become cognizant of how contemporary art influences cultural, political, and social traditions and institutions, and how "old" and "new" ideas co-exist and conflict. The course offers an art historical perspective on contemporary art, mapping its relations to late modern art, while also foregrounding the question: how can we, as "contemporaries," engage with art and art history in a way that responds to the demands of the present? Artists we examine include Mary Kelly, Ana Mendieta, Magali Lara, Jenny Holzer, Emily Kame Kngwaray, Madeleine Hunt-Ehrlich, D. Harding, Simone Leigh, and Jesse Darling. Writers include Anzaldúa, Rosalyn Deutsche, Tina Campt, Aileen Moreton Robinson, and Ruha Benjamin

Spring 2026: AHIS BC3625

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3625	001/00962	M W 1:10pm - 2:25pm 328 Milbank Hall	Veronica Tello	3.00	18/55

AHIS BC3626 IN AND AROUND ABSTRACT EXPRESSIONISM. 4.00 points.

This course focuses on the history of modern art in the mid-twentieth century. To place mid-twentieth century modernism within its proper historical context, we will explore artistic practices elaborated between the 1920s and the 1960s in a wide range of different locations. We will also survey the major critical and historical accounts of modernism in the arts during these years. The course will first introduce the development of modernism, anti-modernism and avant-gardism in the period between the two World Wars, exploring the changing relationship between these cultural formations in Europe, the U.S.S.R., Mexico, and North America. The second part of the course will study the vicissitudes of modernism and avant-gardism in Europe, Latin America, and the U.S. during the 1930s and 1940s that led to the formation of Concrete art in Europe and Abstract Expressionism and the New York School in the United States. The third part of the course will examine the challenges to modernism and the reformulation of avant-gardism posed by the neo-avant-garde in North America, South America, Europe and Japan in the 1950s and early 1960s. The course will address a wide range of historical and methodological questions and problems. These include: the challenges to the idea of artistic autonomy, the evolving concept of avant-gardism, the ongoing problematic of abstraction, the formal principles of serialism and the grid, the logic of non-composition, the persistence of figuration, the changing role of cultural institutions, the impact of new technologies on cultural production, and the emergence of new audiences and patrons for art

AHIS BC3642 NORTH AMERICAN ART AND CULTURE. 3.00 points.**AHIS BC3666 DEATH DRIVE 3000. 4.00 points.**

"The aim of all life is death," Sigmund Freud's historic words do not appear strange today. Under siege of the perpetual breaking news cycle, the apocalypse is easy to imagine. Will it be an asteroid, a zombie virus or an all out nuclear war? Death Drive 3000 returns to the inanimate. Through a variety of reading, writing and making projects, this seminar studies the implications of our unbound and limitless death drive. Can any viable futures be located under the regimes of such imagination, futures that do not involve disposing of ourselves? From de Sade to Malabou to Clausewitz, topics include: primary nature, partial objects, necrosodomy, dismemberment, omophagia, suicide pacts, plagues, holocausts, total war and other symptoms of our collective end. Not for the faint of heart

AHIS BC3667 CLOTHING. 4.00 points.

Human beings create second, social, skins for themselves. Everyone designs interfaces between their bodies and the world around them. From pre-historic ornaments to global industry, clothing has always been a crucial feature of people's survival, desires, and identity. This course studies clothing from the perspectives of anthropology, architecture, art, craft, economics, labor, law, psychology, semiotics, sociology, and sustainability. Issues include gender roles, local traditions, world-wide trade patterns, dress codes, the history of European fashion, dissident or disruptive styles, and the environmental consequences of what we wear today

Fall 2025: AHIS BC3667

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3667	001/00093	M W 4:10pm - 5:25pm 304 Barnard Hall	Anne Higonnet	4.00	171/210

AHIS BC3673 Intro History of Photography. 4 points.

This course will survey selected social, cultural and aesthetic or technical developments in the history of photography, from the emergence of the medium in the 1820s and 30s through to the present day. Rather than attempt comprehensively to review every aspect of photography and its legacies in the nineteenth, twentieth and twenty-first centuries, the course will instead trace significant developments through a series of case studies. Some of the latter will focus on individuals, genres or movements, and others on various discourses of the photographic image.

Particular attention will be placed on methodological and theoretical concerns pertaining to the medium.

AHIS BC3674 Art since 1945. 3 points.

BC: Fulfillment of General Education Requirement: The Visual and Performing Arts (ART).

Not offered during 2024-2025 academic year.

Introduction to the history of art in post-war Europe and the United States from 1945 to the present, emphasizing questions of methodology of modernist studies and the diversity of theoretical approaches.

AHIS BC3681 Directions in Contemporary Art. 3 points.

Not offered during 2024-2025 academic year.

Introduces the history of contemporary artistic practices from the 1960s to the present, and the major critical and historical accounts of modernism and postmodernism in the arts. Focusing on the interrelationships between modernist culture and the emerging concepts of postmodern and contemporary art, the course addresses a wide range of historical and methodological questions.

AHIS BC3687 Modern Japanese Art. 3 points.

Not offered during 2024-2025 academic year.

This class will explore Japanese painting, prints, photography and performance art from the mid-19th century to the present. We will consider artists' responses to rapid modernization, debates over cultural identity, and the ever-changing role of "tradition" in modern art practice. We will also discuss the impact of natural disaster and war on the arts, and the role of art in mediating social conflict. There are no prerequisites, but the survey of Japanese art history and classes in modern Japanese studies would provide useful background.

AHIS BC3698 American Monument Culture. 4 points.

Class will meet twice a week plus digital workshops to be arranged.

The nation is currently caught up in a vital debate about how historical figures and events should be recorded in the public square. Cities, institutions and impassioned individuals are pulling down and removing statues of Confederate leaders and other individuals implicated in the history of slavery even as objections are raised to these actions from both the left and the right. This activism led to the formation of a commission to study New York City's built environment and to commit to both taking down and putting up monuments here.

Why are Monuments so important? How have they been used historically to assert political and social power? This course introduces the history of monument culture in the United States, focusing on monuments related to three controversial subjects: the Vietnam War, the Confederacy, and the "discovery" of America. We will study when, why, and in what form these monuments were erected and how artists and audiences of the past and present have responded to them. The assignments will mirror this structure: through an essay and two multimedia projects, students will both present an analysis of existing monuments and make a proposal for new ones.

Class meetings will combine lecture and discussion. In addition, students must attend two two-hour digital workshop. We will take two field trips and assignments will involve visits to offsite locations in New York City.

AHIS BC3782 Prints in 17th-Century Holland: A Curatorial Seminar. 4.00 points.

Holland in the seventeenth century was home to some of the most innovative and influential printmakers in the history of art, most important among them, Rembrandt van Rijn. In addition, known for producing the most professional engravers, it became the main center for the issuing and distribution of prints in Europe. Held primarily in The Met's Drawings and Prints Study Room, this class examines printmaking from this period in its many forms – from masterworks of Dutch landscape to political broadsheets. Reproductive printmakers and peintres-graveur, professional printmakers and amateurs will be considered. How prints were made, published, and sold will be explored. Students will learn how to identify techniques as well as quality of impression by examining original works in the collection of The Met's Department of Drawings and Prints. We will also look at the subject from the point of view of the museum curator – how works are collected and exhibitions created

Spring 2026: AHIS BC3782

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3782	001/00966	M 10:10am - 12:00pm Room TBA	Nadine Orenstein	4.00	15/15

AHIS BC3831 Museums of New York City. 4.00 points.

New York City is home to one of the world's best museum ecologies. This seminar studies that ecology by museum type, against the backdrop of the city's cultural, economic, and social history. How can theories of collecting explain different museum types? How do museums anchor municipal identity? Class sessions will alternate between discussion sessions at Barnard, and field trips to museums

AHIS BC3841 REFRAMING OLD MASTERS. 4.00 points.

This course historicizes the medium of painting and the institutional frame of the art museum in order to posit new solutions for presenting Old Master painting. At an art historical juncture in which medium-specificity and national traditions are increasingly rare and at a political juncture attuned to unequal histories of race, class and gender, how to engage with these works? What is the potential for subverting longstanding assumptions about the role of art by reframing the Old Masters through innovative juxtaposition, installation and interpretation by contemporary artists, curators and the public? This course, led by a curator in European Paintings at The Metropolitan Museum of Art, takes place primarily at the museum. Assignments take the form of acquisition and exhibition proposals

AHIS BC3842 Introduction to Design. 4.00 points.

Everything we contact has been designed. Design makes and unmakes desires on a global scale. It organizes our lives—from the way we move to the interface that tracks our movements. We've trained for the end for a while now, apocalypse is announced on every image channel. In a world, soon impossible to physically inhabit, the things we consume now consume us. The stakes have never been higher. To make a new world, we must use design. Our planet need not be disposed. It is an infrastructure for another one. To make contact with it we need to understand design as a value system for propelling possibility, not possession. The designed world requires new relation to things and fullness of use. As we read, write, experience and make our own projects, Designing Design helps us: acquire intimate knowledge of how we got here, recognize our historical allies and foes, and foster imagination and intelligence to live and make responsibly. This course requires no prior design experience

Fall 2025: AHIS BC3842

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3842	001/00770	Th 10:10am - 2:00pm 402 Diana Center	Irena Haiduk	4.00	9/18

AHIS BC3844 Revolution and Art. 4.00 points.

In 1789, a French revolution shook the government foundation of Europe, and with it, all the arts. The principles of monarchy were rejected, women gained unprecedented freedoms, and French slavery was abolished. How did the arts express those upheavals? By 1805, a reaction against the Revolution. An emperor crowned himself, women's rights were revoked slavery was reinstated. How did the arts deal with this backlash?

AHIS BC3846 Designing Design II. 4.00 points.

The way an environment is made remains deeply embedded within it. Our environments shape us like our families, they nourish and educate us, they prejudice us. What if they were not a given? If our relationship to them was something we choose and shape, less of a blood relation, more of a lifelong friendship? A friend is an equal with their own agency and act as, a partner in play and life. Friendship is a place where we interact, welcome each-other and make the world together. The common task of this class is to devise a studio for making living environments to study how we could make, exhibit and live with art. Through a variety of individual and group readings and assignments, in-class case-studies and interviews we will test our preconceptions of space and time so that we may experience and inspire the state of being present. We will study and practice presence to form intimate bonds with interior, exterior, bodily and narrative environments already in existence and of our own making

AHIS BC3851 What is Art For?. 4.00 points.

Does art matter? How does it think of people and things, materials and minerals, the dead and the living? Can anything be art? Is art a part of life? Can it love? Can it bring change? Should it? Who can make art? Who is art for? Should art be public? Should art be free? How should art be traded? What desires should it power? How is art related to politics? Are they immediate family or distant cousins? Where and how does art live? How do artists live? What do artists want? What do we want from artists? What is art for? This seminar returns to the basics. During the COVID pandemic, the time of retreat, we embrace the opportunity to rethink our values. Our course is a stadium for posing vital questions about art from the diverse perspectives of five practicing artists. They are our weekly guests whose life and wisdom finds form in the act of making. In this class we read, write, debate and work toward understanding and putting to use the boundless resourcefulness of art

AHIS BC3853 Exhibiting Modern Inuit Sculpture. 4.00 points.

In this seminar, students will create a digital exhibition of ten stone sculptures produced by Inuit artists working within an important artistic tradition interconnected with Indigenous-Settler interaction during the second half of the twentieth century. Initially cultivated to bring Inuit people into the cash economy as part of a broader colonial process of disrupting seasonal migrations and subsistence lifeways, modern Inuit sculpture has developed in ways that increasingly center community leadership and assertions of artistic and cultural sovereignty in the face of environmental, economic, political and aesthetic change. The assignments for this class foreground writings, films, and artworks by Inuit scholars, artists, and community leaders. In preparation of the exhibition, we will and also work closely with the Brooklyn Museum staff to gain an understanding of their collection of Inuit sculpture and the staff roles in caring for it

AHIS BC3864 Signals: Networks, Publics, and Performance. 4.00 points.

This visual arts seminar explores the pirating, transformation, and circulation of media from the 1960s to the present. It examines the ways that media artists question public participation, democratic commitment, and collective memory. During the 1960s in the United States and abroad, the promise of networked communication prompted a consideration of global connectivity that brought artists and artworks outside of the gallery into the public sphere. Artist, often activists, explored the dissemination of information, and they commandeered messaging. Many of these artists positioned their output against mainstream media, while other artists seized existing media streams with the aim, optimistically, to alter them. Case studies include Stan VanDerBeek, Dara Birnbaum, Black Audio Collective, Tiffany Sia, Sondra Perry, and CAMP. This course brings together seminar discussions, the practice of making, and the hosting of practitioners; it is designed to offer students an introduction to various aspects of media as it is crafted and curated within and without museum environments

Spring 2026: AHIS BC3864

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3864	001/00069	W 10:10am - 12:00pm 501 Diana Center	Janina Marshall	4.00	8/15
AHIS 3864	001/00069	W 12:10pm - 2:00pm 402 Diana Center	Janina Marshall	4.00	8/15

AHIS BC3865 Paris: Capital of the 19th Century. 4 points.
APPLICATION DUE TO 826 SCHERMERHORN. **Not offered during 2024-2025 academic year.**

The Impressionist painting movement was committed to the representation of modern life. What did modern life mean to the Impressionists, and how did they represent it? How did Impressionist paintings interpret mid-nineteenth-century ideas about empirical observation, the re-design of Paris, urban spectacles, fashion, and the new reproducible media of their moment? Each student will choose one painting in the Met collection on which to give two presentations and write a final paper. Through close visual analysis, students will put their painting in its historical context, using comparisons with other works of art, as well as both primary and secondary sources included in the assigned reading.

AHIS BC3867 Photo as Material: A Studio Lab in Interdisciplinary Practices. 3.00 points.

Images today can feel increasingly unstable, untethered to physical and interpersonal experience, and also unstoppable, generating and proliferating at accelerating speeds. What do we do with all this material? What are the global consequences of the mass circulation of images? And how do artists specifically make sense of the contemporary state of photography? This course invites students into a non-conventional, interdisciplinary approach to making, reading, critiquing, and relating to images. We begin with the fundamentally physical elements of photography—space, light, and lens—and end with the embedded histories, social relations, and personal narratives that photographs can trace or carry. We discuss case studies and readings by and about artists and theorists who research and make work across international contexts, exploring, for example, how early colonial histories of photography prefigure its contemporary conditions, and how images can echo or challenge patterns of displacement and resistance. We create artworks informed by this research, exploring how to physically manipulate, present, and disseminate images in hands-on thematic projects that push photography beyond the screen or frame and into the material world

Spring 2026: AHIS BC3867

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3867	001/00070	Th 10:10am - 2:00pm 402 Diana Center	Mira Dayal	3.00	8/15

AHIS BC3868 Tokyo. 4.00 points.

This seminar will take an interdisciplinary approach to the history of the complex and dynamic city of Tokyo from the mid-19th century to the present. The class will discuss the impact that industrialization and sustained migration have had on the city's housing and infrastructure and will examine the often equivocal and incomplete urban planning projects that have attempted to address these changes from the Ginza Brick Town of the 1870s, to the reconstruction efforts after the Great Kanto Earthquake. We will examine the impact of and response to natural disasters and war. We will discuss the emergence of so-called "new town" suburban developments since the 1960s and the ways in which these new urban forms reshaped daily life. We will discuss the bucolic prints of the 1910s through the 1930s that obscured the crowding, pollution and political violence and compare them with the more politically engaged prints and journalistic photographs of the era. We will also consider the apocalyptic imagery that is so pervasive in the treatment of Tokyo in post-war film and anime. There are no prerequisites, but coursework in modern art history, urban studies, and modern Japanese history are highly recommended

Spring 2026: AHIS BC3868

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3868	001/00694	T 2:10pm - 4:00pm 502 Diana Center	Jonathan Reynolds	4.00	13/15

AHIS BC3869 Earth, Water, and the Anti-/Post- and Decolonial Turns in the Contemporary Art of the Americas. 4.00 points.

This theory-driven seminar focuses on the artistic practices that engage two primordial elements, earth and water, developed in the wake of land and environmental art of the late 1960s–early 70s. It centers the projects concerned with the politics of land and water in the aftermath of colonialism in the Americas, paying special attention to the work of those dispossessed by colonial projects—that is, Indigenous, Black, mestizo, and other racialized, diasporic, and/or migrant-descendant artists (i.e. Latinxs in the United States). For one, these practices are contextualized within the larger history of land/water representations and their attendant, often explicitly nationalist, ideologies as the attempts to remediate their effects and aftereffects. Two, these practices are analyzed vis-à-vis a wide range of anticolonial, postcolonial, and decolonial theories developed in the Americas and beyond in order to facilitate their historicization and theorization. It is the historical development of these theories that serves as a structuring tool for the course. In that vein, we consider the methodological question of how and when "theory" can be useful to art historical analysis, and how the concepts operative in the present can be applied and useful to the past, on the one hand. On the other, the seminar posits our current moment as a discrete era within a long history of struggles for self-determination variegated by distinct understandings of what the "Americas" are and how they were "made," both of matter, peoples, and ideas. Simultaneously, it investigates concepts of time and temporality in order to illuminate and consider distinct understandings of human and other-than-human relations fundamental to the making and inhabiting of a "place." Some of the authors discussed include Frantz Fanon, Aimé Césaire, Gayatri Chakravorty Spivak, Anibal Quijano, Walter D. Mignolo, María Lugones, Sylvia Wynter, Rita Segato, Juan López Intzin, Glen Coulthard, Sheryl Lightfoot, Gloria Anzaldúa, and Eve Tuck and Wayne K. Yang

AHIS BC3928 Dutch Seventeenth Century Art. 4.00 points.

This course is devoted to a close examination of Dutch art of the seventeenth century, one of the most celebrated chapters in the history of art. Students will be exposed to seminal art historical texts on the period, at the same time as they receive exposure to connoisseurship, conservation, and technical art history

AHIS BC3929 Fashion Revolution, Instagram Art History. 4 points.
Not offered during 2024-2025 academic year.

This seminar launches on Instagram the most radical and influential fashion plates in European history, from the *Journal des Dames et des Modes*. A rare complete set of the *Journal's* revolutionary 1797-1804 plates has recently been rediscovered at the Morgan Library, and digitized. The Morgan has generously allowed us to be the ones to release the plates online.

The French Revolution of 1789 promised that women and men could completely reinvent themselves, with the help of a total style transformation.

Between 1797 and 1804, after the political crisis of the first revolutionary years and before Napoleon became Emperor, the *Journal des dames et des modes* showed all Europeans how to look, read, and entertain themselves as modern individuals. It rejected the dress rules and materials that had signaled static social rank in favor of mobile self-expression through consumer choice. The change was so radical for women that it was partially reversed after 1804, but for men it endured.

AHIS BC3931 The Body in Medieval Art. 4 points.
Not offered during 2024-2025 academic year.

This seminar explores how the body, broadly defined, was represented, stage, and theorized in the art of medieval Europe. The bodies discussed include human, divine, demonic, fleshly, corruptible, saintly, sexed, and raced bodies. The seminar will thematically approach these different body genres via painting, sculpture, architecture, and the precious arts.

AHIS BC3933 BUOYANCY. 4.00 points.

"Be like a duck. Calm on the surface, but always paddling like the dickens underneath.", Michael Caine, We do not live our own desires. Pressing ourselves into heavy molds not made for our bodies compresses us, tears our skin, and bruises our features. It is hard to breathe. We sink. Weight harbors the downward pull. It attaches itself in many ways but there are countless ways to set it down, to be free. This takes practice and skill. The common task of this visual arts seminar is to distinguish ourselves from the weight we carry. Through a variety of reading, writing, and making activities we shall seek out and contact levity: that gravity that changes our bodies, make us light of touch, aerates and propels us toward the state of buoyancy. Not for the faint of heart

Spring 2026: AHIS BC3933

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3933	001/00695	T 2:10pm - 4:00pm 402 Diana Center	Irena Haiduk	4.00	12/20

AHIS BC3959 SENIOR RESEARCH SEMINAR. 3.00 points.

Prerequisites: Course open to Barnard Art History majors only. Independent research for the senior thesis. Students develop and write their senior thesis in consultation with an individual faculty adviser in art history and participate in group meetings scheduled throughout the senior year

Fall 2025: AHIS BC3959

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3959	001/00398	T 6:10pm - 8:00pm 501 Diana Center	Elizabeth Hutchinson	3.00	16/25

AHIS BC3960 SENIOR RESEARCH SEMINAR. 3.00 points.

Prerequisites: Course open to Barnard Art History majors only. Independent research for the senior thesis. Students develop and write their senior thesis in consultation with an individual faculty adviser in Art History and participate in group meetings scheduled throughout the senior year

Spring 2026: AHIS BC3960

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3960	001/00072	T 6:10pm - 8:00pm 502 Diana Center	Elizabeth Hutchinson	3.00	21/25

AHIS BC3968 ART CRITICISM. 4.00 points.

This course is a seminar on contemporary art criticism written by artists in the post war period. Such criticism differs from academic criticism because it construes art production less as a discrete object of study than as a point of engagement. It also differs from journalistic criticism because it is less obliged to report art market activity and more concerned with polemics. Art /Criticism I will trace the course of these developments by examining the art and writing of one artist each week. These will include Brian O'Doherty/Patrick Ireland, Allan Kaprow, Robert Morris, Yvonne Rainer, Robert Smithson, Art - Language, Dan Graham, Adrian Piper, Mary Kelly, Martha Rosler, Judith Barry and Andrea Fraser. We will consider theoretical and practical implications of each artists oeuvre

Fall 2025: AHIS BC3968

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3968	001/00410	T 10:10am - 12:00pm 306 Milbank Hall	John Miller	4.00	8/18

AHIS BC3969 Art/Criticism II. 4 points.

BC: Fulfillment of General Education Requirement: The Visual and Performing Arts (ART).

Course Limited to 15 Students with Instructor's Permission. Application due 11/13/15. Go to the BC AH website for more information and to download an application. www.barnard.edu/arhist

This course is a seminar on contemporary art criticism written by artists in the post war period. Such criticism differs from academic criticism because it construes art production less as a discrete object of study than as a point of engagement. It also differs from journalistic criticism because it is less obliged to report art market activity and more concerned with polemics. Artists will include Ad Reinhardt, Daniel Buren, Helio Oiticica, Juan Downey, Hollis Frampton, Victor Burgin, Jeff Wall, Mike Kelley, Coco Fusco, Maria Eichhorn, Jutta Koether, Melanie Gilligan.

AHIS BC3970 METHODS # THEORIES OF ART HIST. 4.00 points.

Prerequisites: Barnard Art History Major Requirement. Enrollment limited only to Barnard Art History majors. Introduction to critical writings that have shaped histories of art, including texts on iconography and iconology, the psychology of perception, psychoanalysis, social history, feminism and gender studies, structuralism, semiotics, and post-structuralism

Fall 2025: AHIS BC3970

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3970	001/00411	T 2:10pm - 4:00pm 501 Diana Center	Dorota Biczal	4.00	11/25
AHIS 3970	002/00456	Th 4:10pm - 6:00pm 501 Diana Center	Alexander Alberro	4.00	14/25

AHIS BC3971 Rococco and It's Revivals. 4 points.**Not offered during 2024-2025 academic year.**

The useful arts of eighteenth-century France – furniture, interior decoration, clothing etc.. – have always been considered among the masterpieces of decorative arts history. A revolution in scholarship has made it possible to understand how these objects inaugurated some of modernity's key values: individualism, private home life, consumer culture, women's involvement in the arts, global capitalism, and an orientalist fascination with the Near and Far Easts. Several class sessions will take place in the great decorative arts galleries of the Metropolitan Museum and the Frick Collection, where students will give presentations on individual objects.

AHIS BC3976 JAPANESE PHOTOGRAPHY. 4.00 points.

This course will examine the history of Japanese photography from the middle of the 19th century to the present. The class will be organized both chronologically and thematically. Throughout its history, photography has been an especially powerful medium for addressing the most challenging issues facing Japanese society. Among the topics under discussion will be: tourist photography and the representation of women within that genre in the late 19th century, the politics of propaganda photography, the construction of Japanese cultural identity through the representation of "tradition" in photography, and the interest in marginalized urban subcultures in the photography of the 1960s and 1970s. Although the course will be focused on Japan, the class will read from the literature on photography elsewhere in order to situate Japanese work within a broader context

AHIS BC3984 CURATORIAL POSTNS 1969-PRES. 4.00 points.

Contemporary exhibitions studied through a selection of great shows from roughly 1969 to the present that defined a generation. This course will not offer practical training in curating; rather it will concentrate on the historical context of exhibitions, the theoretical basis for their argument, the criteria for the choice in artists and their work, and exhibitions internal/external reception

Fall 2025: AHIS BC3984

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHIS 3984	001/00458	Th 10:10am - 12:00pm 501 Diana Center	Valerie Smith	4.00	8/18