History of Art and Architecture

Chair
Evelyn Lincoln

Work in the department of the History of Art and Architecture at Brown is conceived as an interdisciplinary undertaking, in which students are encouraged to become familiar with the variety of methodologies and practices that have historically been, and continue to be productive in our fields. We also maintain a longstanding commitment to museum studies and the study of objects through a close working relationship with the Museum of the Rhode Island School of Design. Interested students in this department have the opportunity to hold internships and (in the case of graduate students) proctorships at the museum.

For additional information, please visit the department’s website: http://www.brown.edu/academics/art-history/

Architecture Concentration Requirements

The Architecture concentration allows students to develop a broad understanding of the concepts and methods for the planning and design of buildings, landscapes, and cities. The concentration was planned with the explicit goal of connecting architectural training firmly with the humanities and providing a greater awareness of global, environmental, social and economic issues in the built environment. This approach to the education of architects and urban planners is meant to provide them with the tools needed in today’s urban global society. Students who complete a specific track within the concentration will have the option of transitioning into a 2-year Masters of Architecture program at the Rhode Island School of Design or several other architecture schools.

Concentration Requirements

Please note: concentration requirements in Architecture are currently under review. New requirements for students who declare in summer 2021 and beyond will be announced shortly.

Two RISD double-credit Design Studios: Students will take the courses at the Rhode Island School of Design but will register at Brown.
- HIAA 0001 Architectural Design
- HIAA 0002 Advanced Design Studio

Six Core Requirements:
- Select Four (4) courses from RISD: Students will take the courses at the Rhode Island School of Design but will register at Brown.
  - HIAA 0003 Architectural Projection (alternative IntAR Intro to Drawing)
  - HIAA 0004 Architectural Analysis
  - HIAA 0005 Structural Analysis
  - HIAA 0006 Wood Structures
  - HIAA 0007 Environmental Design II

Select Two (2) Courses from Brown:
- HIAA 0010 A Global History of Art and Architecture
- HIAA 0042 Islamic Art and Architecture
- HIAA 0081 Architecture of the House Through Space and Time
- HIAA 0770 Architecture and Urbanism of Africa
- HIAA 0850 Modern Architecture
  or HIAA 0860 Contemporary Architecture
- HIAA 1181 Prefabrication and Architecture

Six Additional Electives:

<table>
<thead>
<tr>
<th>Two courses from History and Theory:</th>
</tr>
</thead>
<tbody>
<tr>
<td>HIAA 0070 Introduction to American Art: The 19th Century</td>
</tr>
<tr>
<td>HIAA 0081 Architecture of the House Through Space and Time</td>
</tr>
<tr>
<td>HIAA 0560 Constructing the Eternal City: Popes and Pilgrims in Early Modern Rome</td>
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<tr>
<td>HIAA 0770 Architecture and Urbanism of Africa</td>
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<tr>
<td>HIAA 0860 Contemporary Architecture</td>
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<tr>
<td>HIAA 1181 Prefabrication and Architecture</td>
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<tr>
<td>HIAA 1440B The Architecture of Solitude: The Medieval Monastery</td>
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<tr>
<td>HIAA 1910A Providence Architecture</td>
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<td>HIAA 1910D Water and Architecture</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Two Classes from Engineering and Design:</th>
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</thead>
<tbody>
<tr>
<td>ENGN 0030 Introduction to Engineering</td>
</tr>
<tr>
<td>ENGN 0040 Dynamics and Vibrations</td>
</tr>
<tr>
<td>ENGN 0310 Mechanics of Solids and Structures</td>
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<tr>
<td>ENGN 0930A Appropriate Technology</td>
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<tr>
<td>ENGN 0930C DesignStudio</td>
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<tr>
<td>ENGN 1000 Projects in Engineering Design I</td>
</tr>
<tr>
<td>ENGN 1300 Structural Analysis</td>
</tr>
<tr>
<td>ENGN 1380 Design of Civil Engineering Structures</td>
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<tr>
<td>ENGN 1930U Renewable Energy Technologies</td>
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<table>
<thead>
<tr>
<th>Four Additional Electives from the following:</th>
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</thead>
<tbody>
<tr>
<td>ARCH 1900 The Archaeology of College Hill</td>
</tr>
<tr>
<td>COLT 1810H Tales of Two Cities: Havana - Miami, San Juan - New York</td>
</tr>
<tr>
<td>ENGL 1760K Reading New York</td>
</tr>
<tr>
<td>ENVS 0410 Environmental Stewardship</td>
</tr>
<tr>
<td>IAPA 1803E Social Entrepreneurship</td>
</tr>
<tr>
<td>JAPN 0910B Japanese Cities: Tokyo and Kyoto</td>
</tr>
<tr>
<td>LACA 1510I Urban Latin America</td>
</tr>
<tr>
<td>POLS 0220 City Politics</td>
</tr>
<tr>
<td>POLS 1730 Politics of Globalization</td>
</tr>
<tr>
<td>SOC 1340 Principles and Methods of Geographic Information Systems</td>
</tr>
<tr>
<td>TAPS 0260 Stage Lighting</td>
</tr>
<tr>
<td>TAPS 1240 Performance Historiography and Theatre History</td>
</tr>
<tr>
<td>TAPS 1280F Introduction to Set Design</td>
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<tr>
<td>TAPS 1300 Advanced Set Design</td>
</tr>
<tr>
<td>URBN 0210 The City: An Introduction to Urban Studies</td>
</tr>
<tr>
<td>URBN 1000 Fieldwork in the Urban Community</td>
</tr>
<tr>
<td>URBN 1870C The Environment Built: Urban Environmental History and Urban Environmentalism for the 21st Century</td>
</tr>
<tr>
<td>VISA 0100 Studio Foundation</td>
</tr>
<tr>
<td>VISA 1210K Digital Printmaking</td>
</tr>
<tr>
<td>VISA 1420 Sculpture II: Conceptual Propositions</td>
</tr>
</tbody>
</table>

Total Credits 16

Honors

For students in the concentration who intend to go to architecture school afterwards, typically their design project in their double credit second RISD studio will be ideal for a capstone or honors project. For others, who might tend towards theory or history of architecture, an honors thesis is still a valid option.
History of Art and Architecture

Concentration Requirements

The concentration in History of Art and Architecture introduces students to the history of art, architecture, and visual culture. Students in HIAA explore Western and non-Western areas ranging over a wide period of time (Ancient, Medieval, Islamic, East Asian, Latin American, Early Modern, Modern/Contemporary). Concentrators often focus on a particular period (e.g., ancient, modern architecture), a particular branch of the field (e.g., urbanism), or a methodology (e.g., semiotics, critical interpretation, archaeology), but students may choose to create their own program of study. Concentrators will receive essential training in perceptual, historical, and critical analysis.

History of Art and Architecture Requirements

Please note: concentration requirements in The History of Art and Architecture are currently under review. New requirements for students who declare in summer 2021 and beyond will be announced shortly.

To complete the concentration, you will be expected to take a minimum of ten courses (11 for honors). Our goal in setting out these requirements is to welcome students into a lively and diverse department that also shares a cohesive and strong commitment to the field. We as a faculty want students to cultivate their special interests and also to venture into areas that may not be so familiar but that will open new and exciting possibilities for them. Ten courses are only the minimum requirement. Beyond that students are encouraged to take courses at RISD, participate in study abroad programs, and take courses in other Brown departments. As we are a truly interdisciplinary department, you will also find that our faculty collaborates with members of other departments to teach courses that bring together the strengths of different disciplines. We encourage both experimentation and concentration. Because foreign language skills are essential for pursuing art historical studies in a professional environment or in graduate school, HIAA requires knowledge equivalent to passing a 500-level language course at Brown.

Our general survey in history of art and architecture (HIAA 0010) is an excellent foundation for the concentration. It is not a prerequisite for taking other lecture courses but you can count it as one of the 4 non-core courses required for the concentration (see below for core and non-core courses).

Since the history of art and architecture addresses issues of practice within specific historical contexts, concentrators are encouraged to take at least 1 studio art course. Courses in history also train students in methods and approaches that are highly relevant to the history of art and architecture. Study abroad can be a valuable enrichment of the academic work available on campus, in that it offers opportunities for first-hand knowledge of works of art and monuments as well as providing exposure to foreign languages and cultures. Study abroad should be planned in consultation with the concentration advisor in order to make sure that foreign course work will relate meaningfully to the concentrators program of study.

Four core general lecture courses, numbered HIAA 0020 and HIAA 0940. The courses should be distributed between three of the seven available areas of the discipline: Ancient; Medieval; Islamic; East Asian; Latin American; Early Modern (ca. 1400-1800); Modern, Contemporary

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>HIAA 0010</td>
<td>A Global History of Art and Architecture</td>
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<tr>
<td>HIAA 0011</td>
<td>Introduction to the History of Architecture and Urbanism</td>
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<tr>
<td>HIAA 0013</td>
<td>Introduction to Indian Art</td>
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<tr>
<td>HIAA 0022</td>
<td>The Art of Enlightenment</td>
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<tr>
<td>HIAA 0031</td>
<td>Pre-Islamic Empires of Iran</td>
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<tr>
<td>HIAA 0040</td>
<td>Introduction to Medieval Art and Architecture</td>
</tr>
<tr>
<td>HIAA 0041</td>
<td>The Architectures of Islam</td>
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<tr>
<td>HIAA 0042</td>
<td>Islamic Art and Architecture</td>
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<tr>
<td>HIAA 0061</td>
<td>Baroque</td>
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</table>

Two core seminar courses, numbered between HIAA 1020 and HIAA 1930

<table>
<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
<td>HIAA 0062</td>
<td>Dutch and Flemish Art: Visual Culture of the Netherlands in the Seventeenth Century</td>
</tr>
<tr>
<td>HIAA 0070</td>
<td>Introduction to American Art: The Seventeenth Century</td>
</tr>
<tr>
<td>HIAA 0075</td>
<td>Introduction to the History of Art: Modern Photography</td>
</tr>
<tr>
<td>HIAA 0077</td>
<td>Revolutions, Illusions, Impressions: A History of Nineteenth-Century Art</td>
</tr>
<tr>
<td>HIAA 0081</td>
<td>Architecture of the House Through Space and Time</td>
</tr>
<tr>
<td>HIAA 0820</td>
<td>Art and Technology from Futurism to Hacktivism</td>
</tr>
<tr>
<td>HIAA 0089</td>
<td>Contemporary Photography</td>
</tr>
<tr>
<td>HIAA 0321</td>
<td>Toward a Global Late Antiquity: 200-800 CE</td>
</tr>
<tr>
<td>HIAA 0340</td>
<td>Roman Art and Architecture: From Julius Caesar to Hadrian</td>
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<tr>
<td>HIAA 0400</td>
<td>Early Christian, Jewish, and Byzantine Art and Architecture</td>
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<tr>
<td>HIAA 0440</td>
<td>Gothic Art and Architecture</td>
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<tr>
<td>HIAA 0460</td>
<td>Muslims, Jews and Christians in Medieval Iberia</td>
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<td>Gold, Wool and Stone: Painters and Bankers in Renaissance Tuscany</td>
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<td>HIAA 0570</td>
<td>The Renaissance Embodied</td>
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<td>HIAA 0580</td>
<td>Word, Image and Power in Renaissance Italy</td>
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<tr>
<td>HIAA 0600</td>
<td>From Van Eyck to Bruegel</td>
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<tr>
<td>HIAA 0630</td>
<td>Cultural History of the Netherlands in a Golden Age and a Global Age</td>
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<tr>
<td>HIAA 0660</td>
<td>Giotto to Watteau: Introduction to the Art of Europe from Renaissance to French Revolution</td>
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<tr>
<td>HIAA 0710</td>
<td>The Other History of Modern Architecture</td>
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<tr>
<td>HIAA 0770</td>
<td>Architecture and Urbanism of Africa</td>
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<tr>
<td>HIAA 0771</td>
<td>African American and Caribbean Architectures: Domestic Space</td>
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<tr>
<td>HIAA 0801</td>
<td>Art After '68</td>
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<td>HIAA 0810</td>
<td>20th Century Sculpture</td>
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<tr>
<td>HIAA 0830</td>
<td>Revolutionary Forms: 100 Years of Art and Politics in Latin America</td>
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<tr>
<td>HIAA 0840</td>
<td>History of Rhode Island Architecture</td>
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<tr>
<td>HIAA 0850</td>
<td>Modern Architecture</td>
</tr>
<tr>
<td>HIAA 0860</td>
<td>Contemporary Architecture</td>
</tr>
<tr>
<td>HIAA 0861</td>
<td>City and Cinema</td>
</tr>
<tr>
<td>HIAA 0870</td>
<td>20th Century British Art: Edwardian to Contemporary</td>
</tr>
</tbody>
</table>

3 History of Urbanism, 1300-1700

2 History of Nineteenth-Century Art

1 History of Rhode Island Architecture

3 History of Western European Urbanism 1200-1600

1 Otherworldly and Other Worlds: Representing the Unseen in Early Modern Europe

2 Twentieth-Century American Painting
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>HIAA 1181</td>
<td>Prefabrication and Architecture</td>
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<tr>
<td>HIAA 1182</td>
<td>Spaces and Institutions of Modernity</td>
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<tr>
<td>HIAA 1200A</td>
<td>Ancient Art in the RISD Collection</td>
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<tr>
<td>HIAA 1200D</td>
<td>Pompeii</td>
</tr>
<tr>
<td>HIAA 1201</td>
<td>Brushwork: Chinese Painting in Time</td>
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<tr>
<td>HIAA 1300</td>
<td>Topics in Classical Art and Architecture</td>
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<tr>
<td>HIAA 1301</td>
<td>The Palaces of Ancient Rome</td>
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<tr>
<td>HIAA 1302</td>
<td>Women and Families in the Ancient Mediterranean</td>
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<tr>
<td>HIAA 1303</td>
<td>Pompeii: Art, Architecture, and Archaeology in the Lost City</td>
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<tr>
<td>HIAA 1304</td>
<td>Spectacle! Games, Gladiators, Performance, and Ceremony in the Roman World</td>
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<tr>
<td>HIAA 1310</td>
<td>Topics in Hellenistic Art</td>
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<tr>
<td>HIAA 1400F</td>
<td>Research Seminar Gothic Art</td>
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<tr>
<td>HIAA 1410A</td>
<td>Topics in Islamic Art: Islamic Art and Architecture on the Indian Subcontinent</td>
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<tr>
<td>HIAA 1410B</td>
<td>Painting in Mughal India 1550-1650</td>
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<tr>
<td>HIAA 1430A</td>
<td>The Visual Culture of Medieval Women</td>
</tr>
<tr>
<td>HIAA 1440D</td>
<td>The Gothic Cathedral</td>
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<tr>
<td>HIAA 1440F</td>
<td>Architectural Reuse: The Appropriation of the Past</td>
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<tr>
<td>HIAA 1440B</td>
<td>The Architecture of Solitude: The Medieval Monastery</td>
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<td>HIAA 1460</td>
<td>Topics in Medieval Archaeology</td>
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<tr>
<td>HIAA 1550B</td>
<td>Topics in the Early History of Printmaking: Festival and Carnival</td>
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<tr>
<td>HIAA 1550A</td>
<td>Prints and Everyday Life in Early Modern Europe</td>
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<tr>
<td>HIAA 1560A</td>
<td>Italy and the Mediterranean</td>
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<tr>
<td>HIAA 1560B</td>
<td>Mannerism</td>
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<tr>
<td>HIAA 1560C</td>
<td>Renaissance Venice and the Veneto</td>
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<tr>
<td>HIAA 1560D</td>
<td>Siena from Simone Martini to Beccafumi</td>
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<tr>
<td>HIAA 1560E</td>
<td>The Arts of Renaissance Courts</td>
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<tr>
<td>HIAA 1560F</td>
<td>Topics in Italian Visual Culture: The Visible City, 1400-1800</td>
</tr>
<tr>
<td>HIAA 1600A</td>
<td>Bosch and Bruegel: Art Turns the World Upside Down</td>
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<tr>
<td>HIAA 1600B</td>
<td>Caravaggio</td>
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<tr>
<td>HIAA 1600C</td>
<td>Italian Baroque Painting and Sculpture</td>
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<tr>
<td>HIAA 1600D</td>
<td>The Art of Peter Paul Rubens</td>
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<tr>
<td>HIAA 1600E</td>
<td>The World Turned Upside Down</td>
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<tr>
<td>HIAA 1600F</td>
<td>Antwerp: Art and Urban History</td>
</tr>
<tr>
<td>HIAA 1600G</td>
<td>Art + Religion in Early Modern Europe</td>
</tr>
<tr>
<td>HIAA 1600H</td>
<td>Comedy in Netherlandish Art From Hieronymus Bosch to Jan Steen</td>
</tr>
<tr>
<td>HIAA 1601</td>
<td>Collections and Visual Knowledge in Early Modern Europe: 1400-1800</td>
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<tr>
<td>HIAA 160J</td>
<td>Rembrandt</td>
</tr>
<tr>
<td>HIAA 1650A</td>
<td>About Face: English Portraiture: 1600-1800</td>
</tr>
<tr>
<td>HIAA 1650B</td>
<td>Visualizing Revolutionary Bodies 1785-1815</td>
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<tr>
<td>HIAA 1650C</td>
<td>Visual Culture and the Production of Identity in the Atlantic World, 1700-1815</td>
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<tr>
<td>HIAA 1650D</td>
<td>Souvenirs: Remembering the Pleasures and Perils of the Grand Tour</td>
</tr>
<tr>
<td>HIAA 1711</td>
<td>Black and White: Imagining Africans and African Americans in Visual Culture</td>
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<td>HIAA 1770</td>
<td>Architecture and Visual Culture of Empire</td>
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<table>
<thead>
<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>HIAA 1811</td>
<td>Possible Futures: Art and the Social Network before the Internet (1950-1979)</td>
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<td>HIAA 1850A</td>
<td>Frank Lloyd Wright</td>
</tr>
<tr>
<td>HIAA 1850D</td>
<td>Film Architecture</td>
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<tr>
<td>HIAA 1850E</td>
<td>Architecture, Light and Urban Screens</td>
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<tr>
<td>HIAA 1850G</td>
<td>Contemporary American Urbanism: City Design and Planning, 1945-2000</td>
</tr>
<tr>
<td>HIAA 1850H</td>
<td>Berlin: Architecture, Politics and Memory</td>
</tr>
<tr>
<td>HIAA 1870</td>
<td>Cannibalism, Inversion, and Hybridity: Creative Disobedience in the Americas</td>
</tr>
<tr>
<td>HIAA 1890E</td>
<td>SoCal: Art in Los Angeles, 1945-Present</td>
</tr>
<tr>
<td>HIAA 1890G</td>
<td>Contemporary Art of Africa and the Diaspora</td>
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<tr>
<td>HIAA 1910A</td>
<td>Providence Architecture</td>
</tr>
<tr>
<td>HIAA 1910B</td>
<td>Project Seminar: The Architecture of Bridges</td>
</tr>
<tr>
<td>HIAA 1910D</td>
<td>Water and Architecture</td>
</tr>
<tr>
<td>HIAA 1910E</td>
<td>Project Seminar for Architectural Studies Concentrators</td>
</tr>
<tr>
<td>HIAA 1910F</td>
<td>City Senses: Urbanism Beyond Visual Spectacle</td>
</tr>
<tr>
<td>HIAA 1920</td>
<td>Individual Study Project in the History of Art and Architecture</td>
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<tr>
<td>HIAA 1930</td>
<td>The History and Methods of Art Historical Interpretation</td>
</tr>
<tr>
<td>HIAA 1990</td>
<td>Honors Thesis</td>
</tr>
</tbody>
</table>

Four elective courses. These can include courses taught in the department, cross-listed courses from other departments, or courses in other departments approved by the concentration advisor. HIAA 0010 may count as one of these courses but cannot count as one of the four core lecture courses. Students are encouraged to take a studio class as part of this requirement.

Total Credits: 10

1 The six core lecture and seminar courses must be taken in the History of Art and Architecture department and cannot be replaced with independent study, honors thesis or classes taken in other departments, universities, or high schools.

2 A maximum of two (2) credits may be allowed for courses taken at other universities (transfer credits or from study abroad) or courses that also count toward a second concentration. No concentration credit will be granted for AP/A-level scores, or for language classes.

### Architectural Studies Track

The **Optional** Architectural Studies track within the History of Art and Architecture concentration blends a variety of disciplines toward the study of buildings and the built environment. The concentration prepares students for the continued study of architecture and the history of architecture in graduate school as well as careers in related areas such as urban studies.

Because the architectural studies program was especially designed for students wishing to gain greater experience in the practical skills necessary for a career in architecture or a related field, concentrators are required to take a course in design from the Visual Arts Department, the Rhode Island School of Design or an introduction to architectural design, theatre set design at Brown University.

Four lecture courses. These courses will be numbered between HIAA 0020 and HIAA 0940 and will be marked with an "A" in the course description. The courses must be distributed over three of seven areas in architectural history: Ancient; Medieval; Islamic; East Asian; Latin American; Early Modern (ca. 1400-1800); Modern/Contemporary.

<table>
<thead>
<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>HIAA 0040</td>
<td>Introduction to Medieval Art and Architecture</td>
</tr>
<tr>
<td>HIAA 0042</td>
<td>Islamic Art and Architecture</td>
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</table>
One seminar or independent study in architectural history, numbered between HIAA 1100 and HIAA 1890, and marked with an "A" in the course description.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>HIAA 0031</td>
<td>Pre-Islamic Empires of Iran</td>
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<tr>
<td>HIAA 0041</td>
<td>The Architectures of Islam</td>
</tr>
<tr>
<td>HIAA 0061</td>
<td>Baroque</td>
</tr>
<tr>
<td>HIAA 0062</td>
<td>Dutch and Flemish Art: Visual Culture of the Netherlands in the Seventeenth Century</td>
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<tr>
<td>HIAA 0070</td>
<td>Introduction to American Art: The 19th Century</td>
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<td>HIAA 0075</td>
<td>Introduction to the History of Art: Modern Photography</td>
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<td>HIAA 0081</td>
<td>Architecture of the House Through Space and Time</td>
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<td>HIAA 0089</td>
<td>Contemporary Photography</td>
</tr>
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<td>HIAA 0321</td>
<td>Toward a Global Late Antiquity: 200-800 CE</td>
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<tr>
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<td>Roman Art and Architecture: From Julius Caesar to Hadrian</td>
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<td>HIAA 0400</td>
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<td>HIAA 0440</td>
<td>Gothic Art and Architecture</td>
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<td>HIAA 0460</td>
<td>Muslims, Jews and Christians in Medieval Iberia</td>
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<td>HIAA 0550</td>
<td>Gold, Wool and Stone: Painters and Bankers in Renaissance Tuscany</td>
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<td>The Renaissance Embodied</td>
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<td>HIAA 0580</td>
<td>Word, Image and Power in Renaissance Italy</td>
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<tr>
<td>HIAA 0600</td>
<td>From Van Eyck to Bruegel</td>
</tr>
<tr>
<td>HIAA 0630</td>
<td>Cultural History of the Netherlands in a Golden Age and a Global Age</td>
</tr>
<tr>
<td>HIAA 0710</td>
<td>The Other History of Modern Architecture</td>
</tr>
<tr>
<td>HIAA 0770</td>
<td>Architecture and Urbanism of Africa</td>
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<tr>
<td>HIAA 0771</td>
<td>African American and Caribbean Architectures: Domestic Space</td>
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<td>HIAA 0830</td>
<td>Revolutionary Forms: 100 Years of Art and Politics in Latin America</td>
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<td>HIAA 0870</td>
<td>20th Century British Art: Edwardian to Contemporary</td>
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One project seminar from the HIAA 1910 series. This must be taken in the junior or senior year. 1 2

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<td>HIAA 1120B</td>
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<td>HIAA 1150C</td>
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<td>HIAA 1201</td>
<td>Brushwork: Chinese Painting in Time</td>
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HIAA 1300   | Topics in Classical Art and Architecture |
HIAA 1301   | The Palaces of Ancient Rome |
HIAA 1302   | Women and Families in the Ancient Mediterranean |
HIAA 1303   | Pompeii: Art, Architecture, and Archaeology in the Lost City |
HIAA 1310   | Topics in Hellenistic Art |
HIAA 1360X  | The Aesthetics of Color: History, Theory, Critique (GNSS 1960X) |
HIAA 1400F  | Research Seminar Gothic Art |
HIAA 1410A  | Topics in Islamic Art: Islamic Art and Architecture on the Indian Subcontinent |
HIAA 1430A  | The Visual Culture of Medieval Women |
HIAA 1440B  | The Architecture of Solitude: The Medieval Monastery |
HIAA 1440D  | The Gothic Cathedral |
HIAA 1460   | Topics in Medieval Archaeology |
HIAA 1550A  | Prints and Everyday Life in Early Modern Europe |
HIAA 1550B  | Topics in the Early History of Printmaking: Festival and Carnival |
HIAA 1560A  | Italy and the Mediterranean |
HIAA 1560B  | Mannerism |
HIAA 1560C  | Renaissance Venice and the Veneto |
HIAA 1560D  | Siena from Simone Martini to Beccafumi |
HIAA 1560E  | The Arts of Renaissance Courts |
HIAA 1560F  | Topics in Italian Visual Culture: The Visible City, 1400-1800 |
HIAA 1600C  | Italian Baroque Painting and Sculpture |
HIAA 1600D  | The Art of Peter Paul Rubens |
HIAA 1600A  | Bosch and Bruegel: Art Turns the World Upside Down |
HIAA 1600B  | Caravaggio |
HIAA 1600E  | The World Turned Upside Down |
HIAA 1600F  | Antwerp: Art and Urban History |
HIAA 1600G  | Art + Religion in Early Modern Europe |
HIAA 1600H  | Comedy in Netherlandish Art From Hieronymus Bosch to Jan Steen |
HIAA 1600I  | Collections and Visual Knowledge in Early Modern Europe: 1400-1800 |
HIAA 1770   | Architecture and Visual Culture of Empire |
HIAA 1850A  | Frank Lloyd Wright |
HIAA 1850D  | Film Architecture |
HIAA 1850E  | Architecture, Light and Urban Screens |
HIAA 1850G  | Contemporary American Urbanism: City Design and Planning, 1945-2000 |
HIAA 1850H  | Berlin: Architecture, Politics and Memory |

Total Credits | 10

1 The two seminars cannot be replaced with independent study, honors thesis, or classes taken in other departments or universities.
2 In years where no project seminar is offered, any seminar that qualifies for architectural studies can become the starting point for a senior project.
The studio course may be taken at Brown, RISD, Harvard Career Discovery and similar six week + summer programs.

The non-cross-listed courses include but are not limited to MATH 0090, MATH 0100, PHYS 0030, PHYS 0040, ENGN 0030, Urban Studies and Engineering courses, and scenic design and technical production courses offered by the department of Theatre Arts and Performance Studies.

A maximum of two credits may be awarded for courses taken at other universities or for courses that count toward a second concentration. No concentration credit is awarded for high school AP/A-level courses or for language courses.

The below pertains to ALL concentrators in the department:

Self Assessment
All concentrators are required to write an essay when they file for the concentration that lays out what they expect to gain from the course of study they propose. All second semester seniors will be required to write a final essay that takes measure of what they have learned from the concentration, including their capstone and other experiences relating to their study of the history of art and architecture. For students doing a capstone, their capstone director will read this essay. A department subcommittee will read essays written by students not electing to do a capstone. The self-assessment should be turned in with a revised list of courses actually taken and the final paperwork for concentration approval.

Capstone Project
At the beginning of your senior year you will be actively encouraged to propose and undertake a Capstone Project. The Capstone Project is intended to challenge you with an opportunity to synthesize at a high level of achievement the knowledge and understanding you have gained by concentrating in the History of Art and Architecture or Architectural Studies. To propose and work on a Capstone Project you will need the support of a faculty sponsor. Capstone Projects embrace many possibilities. You can perfect a seminar paper in which you have developed a strong interest. You can participate in a graduate seminar to which the instructor has admitted you. You can serve as an undergraduate TA. You can work as an intern in museums and auction houses such as Christie’s. You might work on an archaeological excavation. You can participate in the Honors Program. Beyond these opportunities, the Department is open to other approaches. You should work with a faculty sponsor and with the Undergraduate Concentration Advisor to decide what will work best for you.

Honors
The Honors program in History of Art & Architecture and Architectural Studies will be administered as follows: accepted students will sign up for HIAA 1990 in the Fall and in the Spring. In the Fall, students will meet regularly with the whole Honors group and HIAA faculty to discuss methodology and general research and writing questions. In the Spring, students will continue to meet to present their research in progress to each other for comment and feedback. They will also be meeting regularly with their advisors and second readers throughout the year. Finished drafts of the thesis (which will generally be no more than 30-35 pages in length (exceptions to be determined in consultation with the instructor), not counting bibliography and visual materials) will be due to the advisor and second reader on April 1 of the Spring semester. Comments will be returned to the students for final corrections at that point. There will be a public presentation of the Honors work at the end of the Spring semester. Students wishing to write an honors thesis should have an ‘A’ average in the concentration. It is advisable for them to have taken at least one seminar in the department and written a research paper before choosing to undertake a thesis. While acceptance into the Honors program depends on the persuasiveness of the thesis topic as well as the number of students applying, students may refine their proposals by speaking in advance with potential advisors. No honors student may take more than four courses either semester of their senior year—with the honors seminar being considered one of the four courses. Students interested in honors who are expecting to graduate in the middle of the year should contact the concentration advisor no later than the beginning of their junior year.

Honors Application Process
During the second semester of the junior year all concentrators will be invited to apply for admission to the Honors Program in History of Art and Architecture and Architectural Studies.

Admission to the Honors Program
1. To be admitted to the Honors Program you should have produced consistently excellent work and maintained a high level of achievement in all your concentration courses. You should have earned an A grade in most of your concentration courses.
2. The key project for honors is to write an honors thesis. When you apply for admission you will be asked to submit a proposal of no more than two double-spaced pages that states the topic (subject and argument) of the research to be undertaken as clearly as possible, and add a one-page bibliography of the most relevant books and major articles to be consulted for the project. This three page application should be submitted, along with a resumé and a printout of the student’s most recent available transcript and submitted to the Department with a short cover letter stating who you feel the most appropriate advisor and second readers are for the thesis and why, and what your preparation is for this project. Clarity and brevity are considered persuasive virtues in this process. Applicants will be notified about the success of their applications at the end of the semester.
3. For admission to the Honor Program you must include with your proposal a letter of support from a faculty member of the History of Art and Architecture Department who has agreed to serve as your thesis advisor. You should discuss the thesis topic with your advisor before you submit your proposal. During the process of researching and writing you will meet regularly with your advisor to discuss your work.

Writing the Honors Thesis
1. If you are accepted into the Honors Program you will register for HIAA 1990 during the two semesters when you are working on a thesis. This is a seminar led by the Department Undergraduate Concentration Advisor in which all honors students meet once a month to present the current progress of their work. It is a valuable opportunity to share ideas and receive feedback from your fellow honors students and faculty alike. The honors seminar also offers a practical framework around which you can organize the progress of your work.
2. You will meet regularly with your thesis advisor and with a second reader to develop your ideas and writing.
3. Finished drafts of the thesis, which will generally be no more than 30-35 pages in length (exceptions to be determined in consultation with the instructor), not counting bibliography and visual materials, will be due to the advisor and second reader by March 1 of the Spring semester or by November 1 of the Fall semester if you plan on graduating in December. Comments will be returned to the students for final corrections at that point. There will be a public presentation of the Honors work at the end of the Spring semester.

History of Art and Architecture Graduate Program
The department of History of Art and Architecture offers graduate programs leading to the Master of Arts (A.M.) degree and the Doctor of Philosophy (Ph.D.) degree.

For more information on admission and program requirements, please visit the following website:

History of Art and Architecture
Courses

HIAA 0001. Architectural Design.
Design principles presented in the first semester are further developed through a series of projects involving actual sites with their concomitant physical and historic-cultural conditions. Issues of context, methodology, program and construction are explored for their possible interrelated meanings and influences on the making of architectural form. Location: RISD Main Campus BEB 3rd floor Estimated Cost of Materials: $55.00

HIAA 0002. Advanced Design Studio.
These studios, three of which are required for graduation, are offered by individual instructors to students who have successfully completed the core curriculum. The goal for the studio is to design a more complex, public building in a specific urban context. Working with large-scale physical models, drawings, digital productions, materials and construction details, the students are tasked to finding a rigorous, conceptual clarity in their architectural and urban responses to the design problems at hand. The studios are assigned by lottery on the first day of classes. Once assigned to an advanced studio, a student may not drop studio.

This course introduces the beginning student to the origins, media, geometries and role(s) of projection drawing in the design and construction process. The student will learn systems of projection drawing from direct experience, and be challenged to work both from life and to life. Subjects such as transparency, figure/ground, sciacografe, oblique projection, surface development, volumetric intersections, spatial manipulation and analytic operations will build on the basics of orthographic and conic projection. The course involves line and tone drawing, hand drafting, computer drawing(Autocad) and computer modeling(Rhino). Estimated Material Cost: $50.00.

HIAA 0004. Architectural Analysis.
This course will develop one’s ability to critically read and understand architecture through formal, geometric, tectonic and spatial analytic processes. Analysis acts as an intermediary between observation, expression, and understanding, offering deep insights into works of architecture. The course builds upon the processes introduced in Architectural Projection. Through various conceptual and representational frameworks, the issues of mapping-layers. Point of view, scale, morphology, topography and tectonics will be explored as part of a larger creative process, embracing visual imagination, communication and critique. RISD main campus BEB 1st or 3rd floor studio Estimated Cost of Materials: $50.00.

Introduction to the global history of art, architecture and material culture from cave paintings to installation art. The course is both an historical survey as well as an analysis of case study examples. In addition to examining visual strategies of representation, the course explores the varied ways in which art shapes and reflects cultural, social, religious, and political concerns. Weekly one-hour conference required. Limited to 225.

Western architecture and urbanism from classical antiquity through the eighteenth century: patterns of development; major architects and monuments; methods of interpretation. Does not presume previous knowledge or special skills.

HIAA 0012. Theories of Architecture from Vitruvius to Venturi.
Theories and Design from Classicism to Postmodernism: An inquiry into the ways in which the nature of architecture has been thought, both inside the profession and outside, since Vitruvius first defined its study and practice as an “interdisciplinary discipline.” The seminar will study selected texts and designs in the culture of western architecture from antiquity to the present. Drawn from works in architectural, social, political, and aesthetic theory the seminar will deepen our understanding of historical architecture and open up ways of interpreting contemporary design culture.

HIAA 0013. Introduction to Indian Art.
This course presents aspects of Indian art over a period of 2,000 years, and introduces the art of Buddhism, Jainism, Hinduism, Islam, and colonial and post-colonial India. Emphasis is placed on characteristic features, functions and socio-political contexts of stupas, temples, mosques, churches, and other architectural sites as well as sculptures, painted manuscripts, paintings, and photography.

HIAA 0022. The Art of Enlightenment.
This course surveys the history of Buddhist art-making from the earliest representations of the Buddha to the curatorial practices of modern museums. Ranging from the great mandala of Borobudur in Java to the Zen monasteries of Japan, we will examine the complex ways in which theology and scripture interacted with the particularities of time and place in the long development of Buddhist art. Throughout these inquiries, the sensorial qualities of the art will remain at the forefront of our analysis. Together, we will explore the mechanisms by which artists transformed inert matter into powerful impetuses of the Buddhist dharma.

HIAA 0023. The Arts of India.
How does art aspire to beauty, participate in political action, motivate the economy, and engage with the divine? In this introduction to the arts of India, 1600 to the present, we will consider these questions. From the floral designs adorning the Taj Mahal to popular clay figurines, and from the British colonial production of turning cotton into patterned cloth to Gandhi’s movement for independence based on the hand-spun, we will examine the arts of painting, sculpture, and monumental architecture alongside the decorative arts of textiles, furniture, ceramics, and bronze, and modern artists’ contemplation of earlier traditions to create the contemporary.

HIAA 0031. Pre-Islamic Empires of Iran.
Introduction to art and architecture of the Ancient Near Eastern empires that flourished between the 6th century BCE and the Islamic conquests of c. 630 CE. We will consider the material culture of the Achaemenids, Seleucids, Parthians, and Sassanians, empires that inhabited primarily the areas of Mesopotamia and the Persian plateau, but spread at times as far afield as the Mediterranean coast, Egypt, the Caucasus, and the Indus Valley. Lectures will prioritize close analysis of the most illuminating art and architecture, so that you leave the course knowing not only the material evidence but also current approaches to interpreting it.

HIAA 0032. Art and Architecture of the Roman Empire.
How did a small city in central Italy grow to become one of the most powerful empires in history? This course explores the art and architecture produced in ancient Rome from its origins in the 6th century BCE to the fourth century CE. It considers a wide variety of media, including reliefs, freestanding sculpture, architectural monuments, mosaics, wall paintings, and daily-life objects. By exploring the role of art and architecture in the formation and expansion of the Empire, considering the experiences of ancient viewers, the course offers a post-colonial reading of ancient Roman history and culture.

HIAA 0040. Introduction to Medieval Art and Architecture.
A comparative examination of the three artistic cultures of the medieval Mediterranean: Islam, the Byzantine empire, and the predominantly Christian regions of western Europe. Medieval Jewish art is also treated. Topics include medieval attitudes toward the use of images, the architecture of worship (churches, synagogues, and mosques), royal and domestic art, and instances of contact among all three cultures. Weekly one-hour conference required.

HIAA 0041. The Architectures of Islam.
This course presents the architectural manifestations of Islamic empires. The course spans fourteen centuries and three continents, and examines religious as well as secular buildings. We will trace the course and invention of Islamic architecture in the Umayyad dynasty of the seventh and eighth centuries, and will explore its varied manifestations up to the contemporary period. By examining cross-cultural and trans-regional interactions, we will also investigate the relationship between Islamic and non-Islamic architectural traditions.
HIAA 0050C. Illustrating Knowledge. This seminar will investigate the history of illustration from the first manuscript maps and printed herbal to the present, including paintings, photographs, and computer imaging. We will investigate the role of pictures in the exchange of scientific ideas, and modes of representation developed in both the arts and the sciences. Enrollment limited to 15 first-year students.

HIAA 0061. Baroque. The course surveys the visual culture of Rome from 1564-1700. During that time Rome became the center of Artistic change in Europe, the seat of the Counter-Reformation Catholic Church and the dominant source of classical learning. All media that participated in these historical developments are included: from papal urban plans to Berniní's fountains and Caravaggio's paintings.

HIAA 0062. Dutch and Flemish Art: Visual Culture of the Netherlands in the Seventeenth Century. Surveys the amazing art in Holland and Flanders that revolutionized all media. We will see how paintings, sculpture, and architecture formed the historical environment of life in the 17th-century Netherlands. The work of such artists as Rubens, Rembrandt, Van Dyck, and Vermeer is presented as part of this history of art in a "golden age." Weekly one-hour conference required.

Fall HIAA0062 S01 15876 TTh 10:30-11:50(13) (J. Muller)
Fall HIAA0062 C01 15877 MF 12:00-1:00 "To Be Arranged"

HIAA 0070. Introduction to American Art: The 19th Century. This undergraduate lecture course traces the rise of American painting in the period from the Revolution to the dawn of modernism in the 20th century. Major figures, such as Thomas Cole, Frederick Church, Winslow Homer and Albert Pinkham Ryder, will be examined, as will significant movements, such as the Hudson River School and Tonalism. Discussion will help place American art within the context of history, the invention of national identity, and parallel developments in popular visual culture. Enrollment limited to 50.

Fall HIAA0070 S01 15886 TTh 1:00-2:00(08) (S. Surovi)
Fall HIAA0070 C01 15885 M 10:00-10:50 (L. Osayimwese)
Fall HIAA0070 C02 15886 F 1:00-2:00 (L. Osayimwese)
Fall HIAA0070 C03 15887 M 2:00-3:00 (L. Osayimwese)
Fall HIAA0070 C04 15888 T 9:00-10:20 (L. Osayimwese)

HIAA 0072. Introduction to American Art: The Twentieth Century. This lecture/seminar examines the advent of modernism and the rise of modern art in the United States from 1900-1980. Through discussion and presentations, the major figures of the period--Georgia O'Keeffe, Frank Lloyd Wright, Jackson Pollock, and Andy Warhol among them--will be placed in historical and cultural context. Readings by leading scholars will allow a wide-ranging consideration of art historical methods of interpretation.

Fall HIAA0072 S01 15879 MWF 10:00-10:50(14) "To Be Arranged"
Fall HIAA0072 C01 15880 F 9:00-9:50 (D. Nickel)
Fall HIAA0072 C02 15881 M 1:00-2:00 (D. Nickel)
Fall HIAA0072 C03 15882 W 11:00-11:50 (D. Nickel)

HIAA 0075. Introduction to the History of Art: Modern Photography. This class will survey the history of photography as an art form and means of visual communication in the modern era. The photograph will be considered from both esthetic and social perspectives; photography's rise as a medium of personal expression will be examined, as will technology's role in the creation of new regimes of spectatorship, and the mass dissemination of visual information. The class follows the rise of photography's acceptance as an art form in the twentieth century, and culminates with its prominence within the phenomenon of postmodernism. Prior coursework in modern history or art history is helpful. Enrollment limited 80.

HIAA 0076. Islamic Art and Architecture. The formation of an Islamic artistic expression in art and architecture and the regional manifestations of that art from central Asia and the Middle East to Sicily and Spain. Weekly one-hour conference required.

HIAA 0077. Revolutions, Illusions, Impressions: A History of Nineteenth-Century Art. Over the long nineteenth century (1789-1900) revolutions replaced kings with citizens. Capitalist and colonial expansion mobilized armies, goods, and slaves across continents. New class and gender dynamics changed patterns of sociability. Technological innovations mass produced images and goods. In this course, we will discern such social and historical factors in Europe and across the globe alongside artistic ones to interrogate what makes art in this period irrepressibly modern. We will study the turbulence that has defined the century, including the art historical swings in style from Classicism to Romanticism to Impressionism, with care. Course includes visits and assignments in museums.

HIAA 0078. Architecture of the House Through Space and Time. This undergraduate lecture course focuses on one building type, the house, through time in Mesopotamia, China, Japan, the Islamic world, the African diaspora, India, Britain, Rhode Island, and Germany and France. Houses can be minute or monumental, vernacular or high art, provide minimal shelter or afford the material and psychic satisfaction of home. By studying houses, we can bypass some of architectural history's biases, and explore some of the major debates in the discipline: What is architecture? Who determines what is included/excluded in this category? And on what basis do they make these claims? A seminar.

HIAA 0081. Architecture and Technology. Weekly one-hour conference required. The building house, through time in Mesopotamia, China, Japan, the Islamic world, the African diaspora, India, Britain, Rhode Island, and Germany and France. Houses can be minute or monumental, vernacular or high art, provide minimal shelter or afford the material and psychic satisfaction of home. By studying houses, we can bypass some of architectural history's biases, and explore some of the major debates in the discipline: What is architecture? Who determines what is included/excluded in this category? And on what basis do they make these claims? A seminar.

HIAA 0082. Architecture of the Other History of Modern Architecture. This undergraduate lecture course focuses on the history of art in a "golden age." Weekly one-hour conference required.

Fall HIAA0082 S01 15884 TTh 1:00-2:00(08) (I. Osayimwese)
Fall HIAA0082 C01 15885 M 10:00-10:50 (L. Osayimwese)
Fall HIAA0082 C02 15886 F 1:00-2:00 (L. Osayimwese)
Fall HIAA0082 C03 15887 M 2:00-3:00 (L. Osayimwese)
Fall HIAA0082 C04 15888 T 9:00-10:20 (L. Osayimwese)

HIAA 0084. Postwar to Postmodernism: Art Since 1945. This lecture course will survey major artistic movements and strategies that developed from the postwar period through the 1980s. Styles and schools discussed will include art informel, Abstract Expressionism, Happenings, expanded cinema, kinetic art, Fluxus, Situationists, Pop, minimalism, conceptual art, performance, Institutional Critique, video art, and appropriation. Taking a globally comparative approach, emphasis will be on the historical conditions that gave rise to such a multiplicity of practices, as well as the theoretical frameworks used to advance and understand them.

HIAA 0087. Contemporary Art. This lecture course will survey the major movements and artistic strategies of contemporary art since 1989. Topics include installation art, new documentary, performance/re-performance, new genre public art, relational aesthetics, arte útil, critical geography, post-production, para-fiction, research-based art, and post-colonial, post-critical, and post-internet practices. As suggested by the prevalence of "posts," our discussion will center on the persistence of history in the art of the present.

HIAA 0089. Contemporary Photography. This course surveys the rise of photography in the art world in the period after 1960. It examines both the development of photography as an independent medium and the appropriation of lens-based imagery by Pop Art, conceptual art, minimalism, and eventually Postmodernism.

HIAA 0090. The Other History of Modern Architecture. This lecture course presents modern architecture as the product of the cultural, technological, political, and intellectual developments associated with capitalist expansion across the globe. By exploring the trans-Atlantic slave trade and its effects on Western industrialization, European Jesuit gardeners in China, modernization efforts in 19th century Turkey and Japan, and tropical climate and colonial policy in India, Nigeria, and other global sites; the course will expose students to the “99 percent” who are frequently excluded from discussions about modern architecture, but whose labor and cultural traditions were crucial to the heroic modernism of the West.
HIAA 0100. Introduction to Architectural Design Studio.

Introduces students to basic tools and strategies in architectural design. A number of exercises will introduce students to questions about form, function and structure and teach them to learn from close observation of the built environment. The second half of the semester is devoted to the design of a small house by each student, which will be presented in a scale model and a full set of drawings at the end of the semester. A jury of invited architects and professors will conduct a discussion of each project. Enrollment limited to 15. Course is intended for first and second year students.

HIAA 0321. Toward a Global Late Antiquity: 200-800 CE.

Competing empires, the division of the eastern and western halves of Roman territory; long distance trade, the rise of monotheism, the spread of Buddhism: how did these factors affect the art and architecture associated with the Roman west, Constantinople, Ctesiphon, Alexandria, the Han Dynasty capitals, and Gandhara? This course takes an expanded view of Late Antiquity, extending beyond typical that associate the period with the post-classical west, to explore the dynamic creativity and intercultural connectivity of an era once considered a “Dark Age” in world history.

HIAA 0322. The Arts of Religion and Ritual in the Ancient World.

This course explores how humans have imagined and conceptualized notions of divinity throughout the history of the ancient world (circa 3000 BCE to 1000 CE). We will consider a variety of visual representations, architectural monuments, and urban centers to investigate the types of places, natural phenomena, and individuals that were considered sacred. The class also explores how the art and architecture of temples and sanctuaries informs the nature of ancient ritual in a cross-cultural setting (A).

HIAA 0340. Roman Art and Architecture: From Julius Caesar to Hadrian.

An introduction to the major monuments in Roman art at the point when the Empire emerged up to the time of the creation of the Pantheon. No prior background required.


No description available.

HIAA 0420. Cathedrals and Castles.

The course aims to engage critically with the major architectural features of the medieval world: the cathedral and the castle. In addition to examining specific buildings as case studies, we will also interrogate the cultural context and the material culture associated with the construction, use and meanings of these important spaces. The course is arranged thematically rather than chronologically.

HIAA 0431. Objects of Devotion in the Middle Ages.

How did people in the medieval world ‘do’ devotion? What role did objects and architectural spaces have in engaging with the divine? This seminar explores the liminal role objects and spaces had as mediators, as foci, and even the metaphysical embodiment of saints in the Middle Ages. We will study the legacy of attitudes toward icons, relics, and martyrdom in Late Antiquity in the early and high European Middle Ages. We examine the medieval approach to materials and the meditative and performative functions of art in domestic, civic, and religious spheres. Weekly one-hour conference required.

HIAA 0460. Muslims, Jews and Christians in Medieval Iberia.

The cultural diversity of medieval Spain and Portugal is proclaimed by their Christian churches, Islamic mosques and Jewish synagogues. The three distinct cultures that produced these buildings lived together for centuries in medieval Iberia, sometimes in peace, sometimes not. For almost eight centuries (711-1492) writers, scholars and artists emerged from a cultural environment of intellectual borrowing nurtured by uninterrupted contact through marriage, conversion, commerce and travel. This convivencia of Jews, Muslims and Christians will be examined from the perspectives of literature, music, art, architecture, archaeology, and history.


Examines the paintings, sculpture, graphic art, and architecture of Tuscany in the 15th century, primarily in Florence but also venturing into Siena, Arezzo, Borgo San Sepolcro. Using Renaissance critical terms and analytical tools, we take into account the technical and commercial habits of craftspeople, the economy of the cities and towns, and the forms and functions of art in domestic, civic, and religious spheres. Weekly one-hour conference required.


Examines painting, sculpture, architecture and printing in the context of the unique urban character of Early Modern Rome: site of ancient myth, religious pilgrimage, and a cosmopolitan court with power and influence across both visible and invisible worlds. Beginning with late medieval art, and the artists Filarete and Fra Angelico, we move through the Renaissance (Michelangelo and Raphael), and Counter-Reformation (Fontana, Tempesta, Barocci), tracing the formation of modernity in artists’ workshops and academies, and through the streets with expanding papal urbanization programs.

HIAA 0570. The Renaissance Embodied.

Renaissance depictions of the body range from muscular, idealized nudes to decaying, but amputulatory, corpses. Artists dissected human cadavers and, for the first time since antiquity, reflected the use of living models in their workshops and studios. In this course, we examine art that embodied power and sexuality, death and disease, the divine and demonic, the marginalized and the fantastic. We consider a diverse set of bodies as they were represented in paintings, sculpture, drawings, decorative arts and prints in relation to contemporary religious, political and social concerns.

HIAA 0580. Word, Image and Power in Renaissance Italy.

This undergraduate lecture class is designed to introduce cultural and historical perspectives on Italy from Siena in the Middle Ages to Renaissance Florence and the early modern Veneto. Team taught by professors of Italian Art History, History, and Literature, we will move across Italy and the centuries focusing on monuments of literature, art, architecture, and history through different disciplinary lenses. In English.

HIAA 0600. From Van Eyck to Bruegel.

Artists of Flanders and Holland effected a revolution in the techniques and subjects of painting during the 15th and 16th Centuries. This course explores the roots of artistic change in religion, urban history, politics, Italian humanism, economics, and craft traditions. The focus is on the great works of such artists as Jan van Eyck, Hieronymus Bosch, and Pieter Bruegel the Elder.

HIAA 0630. Cultural History of the Netherlands in a Golden Age and a Global Age.

Between 1580 and 1690 two nations emerged in Europe from what had been one unified region. To the north, the Dutch Republic gained its independence from Spain and developed as a bastion of liberty, ideas in ferment, visuals arts, Calvinist faith, science, technology, and global economic reach. To the south, the “loyal” Netherlands, now Belgium, returned to the Spanish and Catholic fold, but sustained its leading position in the arts, competed in global trade, and negotiated a new compromise of government. In this course we present an interdisciplinary, comparative view of the “two” Netherlands and their legacy in the world.
HIAA 0632. Mural Painting in Mexico.
Before Rivera, Orozco, and Siqueiros were lauded as heroes of the twentieth-century muralismo movement, artists had been painting on walls throughout Mexico for centuries for both public and private audiences. We will consider how murals were sites for elite consumption and religious contemplation, political tools, agents for social change, and nexuses of collective identity. We will examine Mexican wall painting through time from Pre-Columbian dwellings and ceremonial spaces, to the painted interiors of Spanish colonial residences and churches, to public displays uniting post-Revolutionary Mexico, ending with the Chicano mural movement and vibrant community spaces of contemporary Mexico and the U.S.

HIAA 0660. Giotto to Watteau: Introduction to the Art of Europe from Renaissance to French Revolution.
Giotto to Watteau introduces the great works of European art from the Renaissance to French Revolution. What ideas and forces enabled artists such as Leonardo da Vinci, Hieronymus Bosch, El Greco, Caravaggio, and Rembrandt to transform the visual world so profoundly that their innovations still radiate outwards through history into the present? What are the best terms and concepts to describe and understand the new styles that developed between 1300 and 1800? Lectures, discussion, reading, and direct looking consider these questions in a way that works for students at an introductory level.

HIAA 0710. The Other History of Modern Architecture.
This lecture course presents modern architecture as the product of the cultural, technological, political, and intellectual developments associated with capitalist expansion across the globe. By exploring the trans-Atlantic slave trade and its effects on Western industrialization, European Jesuit gardeners in China, modernization efforts in 19th century Turkey and Japan, and tropical climate and colonial policy in India, Nigeria, and other global sites; the course will expose students to the “99 percent” who are frequently excluded from discussions about modern architecture, but whose labor and cultural traditions were crucial to the heroic modernism of the West.

HIAA 0770. Architecture and Urbanism of Africa.
This course introduces African built environments from the earliest known examples to the contemporary moment. Through recent debates about heritage and preservation, we will interrogate “Africa” as both an imagined construct and a concrete geographic entity characterized by diverse cultures, contexts, and histories. We will also explore competing interpretations of Africa’s architectural and urban history and their contemporary relevance. Weekly one-hour section required.

HIAA 0771. African American and Caribbean Architectures: Domestic Space.
This course explores domestic landscapes occupied by African-Americans between the earliest years of slavery and the Second World War. We will examine some of the most common housing forms that diasporic Africans inhabited during those years—plantation slave quarters, tenant shacks, and urban tenements, to name a few. Our premise is that study of domestic life can reveal how political, economic, and social forces inform everyday life. The goals of the class are twofold: to improve our understanding of the social history of diasporic Africans and to develop sensitivity to the study of ordinary, everyday landscapes—or “vernacular architecture.”

HIAA 0801. Art After ‘68.
The tumultuous social unrest of the 1960s was concretized in a worldwide succession of civic revolts in 1968. Throughout this period, art was an organizing tool for various political events. In turn, the concept of 1968 generated an aesthetic response that supported, documented and historicized the period. This course will examine the art and new art forms created in the wake of 1968. We will also look closely at the strategies of contemporary art making that are influenced by the spirit of 1968.

HIAA 0810. 20th Century Sculpture.
Writing in 1937, sculptor Naum Gabo posed the question, “What are the characteristics which make a work of art a sculpture?” Gabo’s question has a general resonance for the entirety of the twentieth century, where the medium of sculpture formed many of the significant debates within art. This lecture course is a survey of sculpture in the twentieth century. We will examine the medium through its definitions, material (metal, paper, plastic, stone, wood, etc.), methods (carving, casting, modeling, welding, etc.), practitioners, movements, theories and related practices, like architecture.

HIAA 0820. Art and Technology from Futurism to Hacktivism.
This course will introduce students to the central role of technological media in art of the twentieth and twenty-first centuries. From telephones to computers, the Sony Portapak to the Internet, artists have creatively engaged technology to transform how their art was made, circulated, and received. We will pay equal attention to technology as a medium and the ways artists responded to broader technological change. Looking at works from Europe, the Americas, and Japan, we will interrogate the varying social conditions and political motivations that drove artists to use technology in order to radically change the making and meaning of art.

HIAA 0830. Revolutionary Forms: 100 Years of Art and Politics in Latin America.
This course surveys Latin American art within the context of socio-political and intellectual concerns in the region. We will consider a wide variety of media with an eye to local and global events that prompted their production. We will examine how artworks embodied, challenged, and helped to shape history. We will survey major trends in art production: from photography during the Mexican Revolution to participatory and activist art in the beginning of the 21st century. Students will acquire visual and critical analysis skills in order to actively engage with their visual surroundings. Previous knowledge of art history is not required.

HIAA 0840. History of Rhode Island Architecture.
This course examines the historical development of architecture and building in Rhode Island within the larger context of colonial and national trends and with a focus on important manifestations of a distinct regional identity. Emphasis will be placed on stylistic developments, new building types and technologies, and the social and economic influences on the creation of the built environment.

HIAA 0850. Modern Architecture.
The “classic” period of European and American modern architecture from the turn of the century to the 1950s. Presents both the established canon of masterpieces by among many others, Frank Lloyd Wright, Mies van der Rohe, and Le Corbusier, and counterbalances this approach with information about new building materials, changing conditions of architectural production, and the “mechanisms of fame.”

HIAA 0860. Contemporary Architecture.
Stylistic, technological, and theoretical developments in architecture from the 1960s to the present. Analyzes movements such as “Brutalism,” “Postmodernism,” and “Deconstruction” and works by architects such as Frank Gehry, I. M. Pei, and Zaha Hadid. Emphasizes the complex conditions of architectural production in different parts of the world. Complements HIAA 0850, but may be taken independently.
HIAA 0861. City and Cinema
An examination of the mutual influence between two of the major art forms of the 20th century: film and architecture. Concentrates on European and American film sets throughout the 20th century and explores their formal and iconographical sources in contemporary architectural discourse. Presentation and examination of sketches, paintings, still photographs, and film clips as well as writings by directors, set designers, critics, and architects (Eisenstein, Reimann, Kracauer, Bunuel and many others). A paper are required.

HIAA 0870. 20th Century British Art: Edwardian to Contemporary
The field of British art offers a wide view onto the history of art and aesthetics. This survey of British art in the twentieth century will examine the nation’s art, artists, and art movements alongside its current events. Readings will be drawn from periodicals, primary documents (artist’s letters and manifestos) and secondary texts (Alloway, Hall, Read and others). Architecture, literature (Martin Amis, Joseph Conrad, Lynton Kwasni Johnson and others) and music will be considered throughout the course.

HIAA 0900. City and Cinema
An examination of the mutual influence between two of the major art forms of the 20th century: film and architecture. Concentrates on European and American film sets throughout the 20th century and explores their formal and iconographical sources in contemporary architectural discourse. Presentation and examination of sketches, paintings, still photographs, and film clips as well as writings by directors, set designers, critics, and architects (Eisenstein, Reimann, Kracauer, Bunuel and many others).

HIAA 0901A. African American Art History at Tougaloo College
This course covers the history of the contributions of Black artists and artisans to the Art and Architecture of the United States from 1600 to the present. We examine the careers, works, and lifestyles of African-American artists positioning them within the larger canon of American art and artist. The course exposes the student to African American artists beyond the textbook, with studio visits to Clementine Hunters former studio, and museum visits to have firsthand encounters with artworks. The course is project based with no exams and includes a research component that utilizes the Tougaloo Art Collection and the works of Edward Bannister.

HIAA 0931. Eco-aesthetics
This course examines a movement in contemporary art and visual culture—termed “eco-aesthetics”—that works to raise awareness of global climate change and to resist forces of environmental degradation. We will begin by tracing a history of emerging artistic-ecological consciousness in the US and Europe in the 1960s and 70s, and then take a more global, interdisciplinary look at shifting methods of photographic, filmic, and new media documentation and representations of a “post-natural” landscape in the Anthropocene Age. We will analyze collective eco-aesthetic activism in the 21st century, exploring artistic collaborations in various local, regional, and global contexts.

HIAA 1001A. Constructing Memory: The Design of Monuments in the Public Realm
This is a course about cities, people, and what we chose to recognize and commemorate through the construction of monuments and memorials in the public realm. Cities are distinguished by their public spaces, a complex hybrid of social, cultural, political, and spatial phenomena not easily studied by a single discipline, and it is the urban public realm that provides the greatest insight into the provocative interaction between the cultural values and the built environment.

HIAA 1011. Design and Wellness in the Age of Pandemics
This is a course about design, public health and the public realm. Over the course of the semester through reading, discussion, and the critical review of building, landscape, and urban planning projects, we will explore topics including, the urban planning strategies proposed to address fears about immigration and urban density, the effect of treatment protocols for infectious diseases like tuberculosis (hygiene, fresh air, sunlight) on the evolution of the work of modernist architects like Le Corbusier, Richard Neutra and others, and the design, planning and policy responses to both the 1918 influenza pandemic and the current Covid-19 pandemic.

HIAA 1020. Topics in East Asian Art
Topics in East Asian Art. Topics will be listed separately.

HIAA 1090. Writing About the Arts
Writing is a critical skill for those who engage in the practice of art history, art criticism, and art theory. This writing-intensive workshop/seminar will offer students the opportunity to encounter various kinds of art in various real-world settings, then write about them. Different genres of art writing will be explored (reviews, museum wall texts, scholarly analyses, etc.) and, through frequent short assignments, participants will be learn to write with greater clarity, precision, and organization. Readings will explore the problems entailed in art historical description and what happens when visual ideas become texts.

HIAA 1101A. Illustrating Knowledge
This seminar will investigate the history of illustration from the first manuscript maps and printed herbals to the present, including paintings, photographs, and computer imaging. We will investigate the role of pictures in the exchange of scientific ideas, and modes of representation developed in both the arts and the sciences. Enrollment limited to 19 first year students.

HIAA 1101B. Seeing and Writing on Contemporary Arts
The purpose of this writing intensive seminar (especially designed for freshmen) is to train the students in both seeing and writing on contemporary art. The class will be based on looking at specific works of art of the twentieth century in museum context (using nearby collections, notably) and on how to translate visual observations into analytical and critical writing.

HIAA 1101C. Water and Architecture
The seminar explores the varied ways in which water is manipulated in architecture and urban planning. It is organized in “archaeological” order: from the most recent to the oldest. We will examine case studies, beginning with Tadao Ando’s Water Temple and Frank Lloyd Wright’s Fallingwater. We will examine the local examples of Slater Mill, the Blackstone River, and Barnaby Evans’ Waterfire. We will then look back at historical examples: the Hoover Dam, the creation of Venice and the Grand Canal of China, the fountains at Versailles, the Islamic gardens at Isfahan, the medieval hydraulic plan for Canterbury Cathedral, and the Roman aqueduct bridge of the Pont du Gard. One of the principal aims of the course is to place the discussion of design into historical, technological and environmental contexts, and to provide students with experience in the production of architectural projects.

HIAA 1105. Otherworldly and Other Worlds: Representing the Unseen in Early Modern Europe
This course will examine European beliefs about vampires, witches, angels, demons, “monstrous races” and other enchanted and unseen beings between 1500-1800—the era of the famous witch hunts and a period of confrontation between belief and disbelief about these figures. Spurred by new instruments like the telescope, new technologies in printing and cartography, and unprecedented travel across the globe, knowledge about the universe increasingly expanded in this period to incorporate new discoveries and observations. Close analysis of several case studies will highlight how dramatic debates about these creatures played out in visual form in early modern Europe.

HIAA 1120B. History of Urbanism, 1300-1700
Examines major themes in the history of urbanism by concentrating on selected towns and cities in order to explore general issues (e.g. the relationship of town and countryside and the emergence of capital cities) and characteristic urban building (e.g. fortifications, designed squares, civic monuments). No prerequisites. A short oral presentation and term paper are required.

HIAA 1120C. History of Western European Urbanism 1200-1600
Examines major themes in the history of urbanism by concentrating on selected towns and cities in order to explore general issues (e.g. the relationship of town and countryside and the emergence of capital cities) and characteristic urban building (e.g. fortifications, designed squares, civic monuments). No prerequisites. A short oral presentation and term paper are required.
HIAA 1150C. El Greco and Velázquez.
This course will study the great Spanish artists El Greco and Velázquez in relation to the major developments in 16th- and 17th-century European painting and in the context of the social, political, and intellectual concerns of Habsburg Spain, as well as the particular cultural milieu in which they each worked. We will trace El Greco’s career from his native Crete to Venice and Rome and finally to Toledo, and Velázquez’s from the commercial metropolis of Seville to the court in Madrid. In addition, we will examine their modern reception by art historians, artists, and collectors in Spain and beyond.

HIAA 1150D. El Greco and the Golden Age of Spanish Painting.
This seminar examines the career of the Greek painter from Crete known as El Greco in Spain where he worked in the late sixteenth and early seventeenth centuries. Emphasis will be given to the interaction of various European traditions in the culture of Counter Reformation Europe. Weekly readings and discussion and individual projects required. Enrollment limited to 25 students.

This seminar considers the ways in which indigenous histories and cultures were represented in manuscripts made by indigenous and missionary artists/authors of colonial Mexico. Part of our corpus will include manuscripts held in the John Carter Brown Library. Of particular importance to our inquiry will be definitions of writing and literacy; configurations of space and time; modes of recounting the past; representations of indigenous identities, the evolution and invention of pictorial forms; and the role of pictures in juridical contexts. The course will culminate with the creation of an online exhibition featuring books and manuscripts from the JCB’s collection.

HIAA 1170B. Twentieth-Century American Painting.
HIAA 0800 is a suggested prerequisite. Weekly one-hour section required.

HIAA 1181. Prefabrication and Architecture.
Architects have been captivated by prefabrication since the Industrial Revolution revealed the benefits of mechanized human labor. This undergraduate project seminar will examine the provenance and relevance of prefabrication. We will consider the prefabricated traditions of Africa and Asia as the foundation for the discipline of “vernacular architecture” and conceptualize prefab as a technology of colonial expansion, solution to the postwar housing crisis, expression of 1960s counterculture, and response to climate change. Case studies will be drawn from Africa, Australia, Asia, Europe, and North America.

HIAA 1182. Spaces and Institutions of Modernity.
This undergraduate seminar will explore canonical and emerging theories of modernity as they intersect with our understanding of space and the role of the built environment and designed objects within it. The seminar will be organized as a series of case studies of the iconic sites and institutions of modernity (the metropolis, the world’s fair, the museum, the prison) as well as others that have also come to exemplify it (the ship, the plantation, the railroad, the colony). Class time will include analysis of primary documents and field trips to local sites.

HIAA 1200A. Ancient Art in the RISD Collection.
The RISD Museum’s ancient collection will be studied firsthand and in light of recent scholarship in Greek and Roman art and archaeology. Using the collection as a springboard, the course will explore original contexts for museum objects; issues of cultural property and museum ethics; conservation, restoration and display in museums; and notions of historical interpretation in museum display.

HIAA 1200D. Pompeii.
Pompeii and its neighboring towns are the best examples for studying the life, art, and architecture of a Roman town. This seminar covers the works of art and the life in the town as reflected in the monuments excavated over the past 250 years. Instructor permission required.

How did the tenor of the individual brushstroke become the locus of value in traditional Chinese painting? What other possible standards of excellence—such as verisimilitude—were displaced in the process? This course pursues these questions by analyzing the great monuments of Chinese painting from the perspective of the aesthetic debates that defined them over the centuries. Proceeding from the famous Six Laws of Painting down to the aesthetic watershed of the Northern and Southern Schools, the course traces the fraught interplay of artistic practice and critical judgment in China over more than a thousand years. No prior knowledge required.

For more than a millennium, painters and poets across East Asia have acclaimed soaring peaks and expansive rivers as the most sublime of all subjects. Often termed “landscape” in modern English, these images of “mountains and waters” (shanshui) offer fascinating insights into the ways in which what we now call “the environment” was conceptualized in premodern East Asia. Drawing upon recent eco-aesthetic perspectives, this seminar examines these celebrated monuments of East Asian painting as ecological entities, investigating their relationships with the human and nonhuman beings that participated in their reproduction, and interrogating the moral implications of their enduring appeal. First year seminar.

HIAA 1212. The Pictured Text.
Writing makes language visible, and thus concerns images. Language also delimits the legibility of imagery. Turning words into images and images into words occurs at great speed around us. This course explores the relation of text and image across world traditions—Chinese, Mayan, Egyptian, Islamic, Greco-Roman, and others, extending up to the present. Topics include: calligraphy, context, scribal practice, the form and shape of writing, including typography, hidden or pseudo-writing, graffiti, and contemporary art.

HIAA 1300. Topics in Classical Art and Architecture.
No description available. Topic courses listed separately.

HIAA 1301. The Palaces of Ancient Rome.
This seminar addresses the palatial art and architecture of the ancient Roman Empire. Key themes include the architectural articulation of political power; the role of international relations in expressing cultural power; the interplay of influence among palaces and villas; the art of adornment, luxury, and collecting; the interaction of architecture and landscape, including interior gardens and urban environments; the critical analysis of archaeological evidence, reconstruction, and legacy.

HIAA 1302. Women and Families in the Ancient Mediterranean.
What was life like for the women of the ancient Mediterranean? What rights, roles, responsibilities, and expectations defined their lives? Why is the examination of art and architecture such an important source for answering these questions? This course will provide a comparative perspective exploring Greek, Etruscan, and Roman case studies.

HIAA 1303. Pompeii: Art, Architecture, and Archaeology in the Lost City.
Buried by the eruption of Vesuvius in 79 CE, Pompeii stands as a time capsule of city life in the Roman Empire of the 1st century. Exploring the city’s grand public baths, theaters, and amphitheaters, its seedy bars and businesses, its temples for Roman and foreign gods, and its lavishly decorated townhomes and villas, this seminar will reconstruct a panoramic view of Roman daily life and consider the Vesuvian region’s modern reception since its rediscovery in the 18th century.

HIAA 1304. Spectacle! Games, Gladiators, Performance, and Ceremony in the Roman World.
Theaters, amphitheaters, baths, circuses, and imperial residences pepper the former territory of the Roman Empire. Modern films conjure the fantastic, yet ephemeral, events of days long past, amplifying the fascination of these ubiquitous ruins. For the Romans, however, spectacle was not only about fun and games. What really took place in these spaces, and why? Learn to separate fact from fiction as we consider artistic, architectural, and archaeological evidence to understand how and why spectacles were fundamental to Roman daily life.
HIAA 1305. Pre-Columbian Art + Architecture
Survey of ancient art and building in ancient America, with a focus on Mexico, Central America, and the Andes. Underlying concepts include: meaning and method, cosmos and kingship, narrative and symbol, personality and authorship, empire and royal court. Rich collections of the Haftenreffer museum will form the focus of work in the class.

HIAA 1306. Art and Crime: The History and Hazards of Collecting the Classical.
What if almost everything you thought you knew about Classical art was wrong, or at least highly suspect? This course will introduce and debate the epistemological and ethical problems entangled in the collection, display, and study of ancient art. Topics of discussion, among others, will include: How have decontextualized artifacts shaped narratives of ancient art? How are looting and forgery intertwined? Do museums and collectors unwittingly support the illegal trade of artifacts? What should be done with the thousands of unprovenanced objects in museum collections? What is repatriation and why is it such a complex issue?

HIAA 1307. Politics and Spectacle in the Arts of Ancient Rome.
This seminar investigates the intersection of politics and spectacles in the artistic production of ancient Rome. We will explore a variety of public monuments to reveal how they codify essential aspects of Roman culture. Topics include the architecture of entertainment spaces such as theaters, amphitheaters, and circuses, as well as the social functions of spectacles such as gladiatorial games and triumphal processions. We will look at expressions of imperial propaganda in monuments such as tombs and honorific arches. The class also considers how these ideas entered the private realm in the form of domestic wall paintings, mosaics, and sculpture gardens.

HIAA 1310. Topics in Hellenistic Art.
Topics course. Topics listed separately.

Interested students must register for GNSS 1960X.

HIAA 1400F. Research Seminar Gothic Art.
No description available.

This course focuses on architecture, manuscript paintings, and decorative arts produced under the patronage of Islamic rulers, who dominated the Indian subcontinent between 1192 and 1858. The class will examine works of art as instruments in the process of establishing an empire as well as expressions of political and religious power.

HIAA 1410B. Painting in Mughal India 1550-1650.
The Mughal (Muslim) rulers of north India in the sixteenth and seventeenth centuries presided over what was then the richest, most cosmopolitan culture in the world. The earliest rulers were open-minded and intellectually voracious; they brought together Persian, Turkish, and a variety of indigenous Indian traditions to create a distinctive new way of representing and living in the world. This cultural interaction, and the important role played by Portuguese missionaries and English traders, will be the focus of this seminar.

HIAA 1430A. The Visual Culture of Medieval Women.
Considers women as patrons and producers of medieval art and architecture, and examines the imaging of women in medieval works of art. Topics include: feminist perspectives in medieval history and art history, patronage by royal and aristocratic women, costume and textile production, and the art and architecture of female monastic communities. Optional FLAC French conference offered.

HIAA 1440D. The Gothic Cathedral.

HIAA 1440E. The Body and the Senses in Medieval Art.
The seminar considers the contradictory aspects of embodiment in the visual and material culture of the Middle Ages. We will examine the veneration of holy bodies through living holy individuals, and through body parts (relics) and the Eucharist enshrined in sumptuous containers. We will look at the iconography of death and resurrection, the representation of the body in painting and sculpture, attitudes toward sexuality, the performance of identity through clothing, and the sumptuary laws that governed clothing and behavior. We will investigate funerary rituals and burial, and the movement of living bodies in dance and in civic and religious processions.

HIAA 1440F. Architectural Reuse: The Appropriation of the Past.
This seminar will consider the survival, revival and adaptive reuse of older objects, texts and built spaces in the visual and material culture of successor cultures. We will look critically at the literature on the archaeology of memory, “Renaissance and revial” spolia studies and adaptive reuse. The seminar will examine selected case studies, including the reuse of sculptural elements in the Arch of Constantine, the conversion of Pantheon into a church and Hagia Sophia into a mosque, appropriated elements in the Qub mosque in Delhi and the adaptation of the Bankside Power Station as the Tate Gallery.

HIAA 1460. Topics in Medieval Archaeology.
No description available.

HIAA 1550A. Prints and Everyday Life in Early Modern Europe.
Uses the resources of the RISD Museum in graphics and decorative arts (weaponry, embroidery, textiles, and ceramics) from the early modern period. Examines the use of ornament and mythological and sacred themes as they relate to crafts and the transmission of culture, focusing on the making, distribution, materiality, and histories of objects of everyday life.

This course looks at the printed festival books made for recording ideal versions of royal entries, funerals, weddings and other printed expressions of regal celebration, alongside printed, painted and otherwise recorded evidence of popular celebrations such as carnival, and civic and religious festivals such as the Sienese palio. Although beginning with circulated prints and books, we will also look at the material culture of these events in their widest sense to investigate the advertisement and control of festival cultures. The class will focus on early modern Italy but students are welcome to broaden our geographic horizons. Enrollment limited to 20.

HIAA 1550C. Dreaming of Food in the Early Modern World.
Floods, wars, trade, climate change, class distinctions, carnivals and public events kept food at the forefront of the early modern imagination. Focusing on Italy, but including its global connections, we will look at the cultures of food as the material of art and literature in markets, vineyards, courts, recipe books, medicine, kitchens, and the dreams of the hungry. Investigating the cultivation, presentation and consumption of food through related arts and the evolution of manners allows us to consider the design of tableware, food sculpture, and tapestries alongside more canonical arts. Some previous art history required, languages helpful. Upperclass seminar.
HIAA 1560A. Italy and the Mediterranean.
Sicily, Venice, and Rome were Medieval and Renaissance international centers whose populations of pilgrims, traders, soldiers, and diplomats occasioned opportunities for cultural cooperation and violence between East and West. We will study mosaics and architecture of the multi-ethnic Norman rule following the Islamic conquest of Sicily; Venetian relations with the Ottoman Empire and its Greek colonies in goods, painting styles, architecture and atlasses; and in Rome obsessions with Egyptian engineering, the vitality of Arabic studies, and reports of travelers resulting from papal efforts to incorporate Eastern Christians under the umbrella of the Roman church. Enrollment limited to 20 juniors and seniors.

HIAA 1560B. Mannerism.
This class provides an opportunity to study courtly painting, sculpture, prints, drawing and architecture of the movement that became known as Mannerism. The material will focus most strongly on the art of Florence and Rome, but we will also be looking at France and Bohemia, and at the history, literature and literature of art of those centers.

HIAA 1560C. Renaissance Venice and the Veneto.
This course explores the visual culture, theater, ritual, architecture, and urban development of Venice and the Veneto from the late medieval period through the 16th century, tracing the development of painting, sculpture, architecture and a literature of art within the city's unique physical configuration and relationship with the East. For advanced students, written permission required and given at first meeting. A

HIAA 1560D. Siena from Simone Martini to Beccafumi.
This course will focus on the art and architecture of republican Siena over the 250 year period before its annexation to Tuscany in 1555. We will study the relationships between piety, work, and politics in a rich period of building and decorating that has determined the look and, to an extent, the culture of the city until the present day.

HIAA 1560E. The Arts of Renaissance Courts.
Courts were active patronage centers in the areas of secular and religious painting, sculpture and architecture, book illumination, rich narrative textiles for interior use and ornamental ones for costume, as well as ephemeral works for theatrical productions, triumphal entries and festivities. Artists working at court were able to ignore guild regulations, and acquired a status for themselves that set them apart from other urban practitioners. Centering our investigation on primary sources as far as possible, we will study a wide range of works, materials, ideologies and practices that contributed to the reputation of the Italian courts as centers of opulence and power. Final project and weekly class meetings required. Enrollment limited to 20. Instructor permission required.

HIAA 1560F. Topics in Italian Visual Culture: The Visible City, 1400-1800.
We will look at the image of the city in all media, attending to the contexts in which they are illustrated, the technologies of representation and the reasons for imaging cities, taking into account iconic and symbolic representations, personifications, maps and views, and comparing visual and textual descriptions of the places of early modern urban life.

HIAA 1600A. Bosch and Bruegel: Art Turns the World Upside Down.
An in-depth look at the work of these two enigmatic Netherlandish artists. After seeing how art history uses various methods to establish what they actually painted and drew, we will move outwards to interpretation and historical study of their images of comedy, proverbs, religion, and landscape. Artworks in local museums will be important focuses of discussion. Prerequisite: Any history of art and architecture course numbered below 1000.

HIAA 1600B. Caravaggio.
Caravaggio is one of the great revolutionary artists and a real cultural phenomenon in his own time and ours. This seminar considers in-depth the nature of his work, the different historical strategies used to explain it, and possible new approaches.

HIAA 1600C. Italian Baroque Painting and Sculpture.
Examines developments in painting and sculpture in 17th century Italy with focus on the impact of the Catholic church and the rediscovery of antiquity on church and palace decoration, public and private commissions, and the rhetoric of Baroque style and iconography. Study of individual artists, including Caravaggio, Artemisia Gentileschi, and Gianlorenzo Bernini, as well as art academies, the mechanics of patronage and writings about artists.

HIAA 1600D. The Art of Peter Paul Rubens.
The seminar will study the seminal work of Rubens in all its aspects.

HIAA 1600E. The World Turned Upside Down.
Seminar examining the comic and satirical traditions in Netherlandish art, including works by Hieronymus Bosch, Pieter Bruegel the Elder, Adriaen Brouwer, and Jan Steen. How do visual images connect with writers such as Erasmus and Rabelais, with polemical satires of the Reformation, and with popular literature along the lines Renard the fox. What historical developments were at play in the formation of comic stereotypes and the representation of charged events such as the celebration of carnival?

HIAA 1600F. Antwerp: Art and Urban History.
No description available.

HIAA 1600G. Art + Religion in Early Modern Europe.
In this seminar we will reconstruct the various ways in which visual communication participated in the practice and changes of religious life during the early modern period (1400-1800). Topics will range from the role played by prints in the spread of the Reformation to the design of new kinds of architecture for the implementation of the Catholic Counter Reformation. Close attention will be given to the significance of iconoclasm (destruction of images), ideals of visual communication for religious persuasion, the invention of new methods of meditation with visual focus, and the relationship between sacred words and images. Enrollment limited to 20.

HIAA 1600H. Comedy in Netherlandish Art From Hieronymus Bosch to Jan Steen.
No description available.

HIAA 1600I. Collections and Visual Knowledge in Early Modern Europe: 1400-1800.
Examines the ways in which collections organized and developed new kinds of knowledge and practices. Collections were decisive in the formation of art, history, science, religion, politics, and international relations. We will discuss the rationales behind these different kinds of collections, the order in which things were placed, the visual organization and architecture that created the first museums, and the economics of collections. Attention to the collections of kings, artists, natural scientists, middle class citizens, humanists, and the devout will provide examples from a wide variety of perspectives. Enrollment limited to 20.

HIAA 1600J. Rembrandt.
This seminar will concentrate on art of Rembrandt. We will study his technique, development, and varied subject matter in all media from drawings to etchings and paintings. Rembrandt's work will be related to the historical contexts in which it was created and displayed. Prerequisite: previous courses in History of Art and Architecture. Enrollment limited to 20.

HIAA 1620. Arts Between Europe and the World: 1500-1700.
How did artists and visual objects of all kinds mediate between Europe and regions of the world opened to contact through trade, conquest, religious conversion, and the exchange of knowledge? This seminar will search for the major contexts of these exchanges and for the best methods to understand their histories. What conditions enabled or prevented mutual recognition? How were foreign materials imported and integrated, as with Chinese porcelain in the Netherlands or European glass in China? What balances of power determined exchanges, from the colonial extinction of Pre-Columbian art to the adaptation of western perspective in Japanese prints?

Fall HIAA1620 S01 16095 Th 4:30-6:30(04) (J. Muller)

History of Art and Architecture 13
After the Spanish invasion, indigenous cultures of the Americas endured profound changes including the suppression of religious practices and reconfiguration of socio-political systems. During the succeeding centuries of colonial rule, diverse members of a highly stratified society relied upon cultural objects to contend for social, economic, political, and religious authority. This course considers the ways in which objects of visual culture in Mexico and Peru functioned as leveraging tools, means to assert authority and identity, ways to maintain the status quo, and forms of resistance with emphasis on the roles various participants played in artistic production and reception.

About Face: English Portraiture, 1660-1800: This course will consider the function and meaning of portraiture in England from Sir Peter Lely’s ‘ Beauties ‘ of Charles II to James Gillray’s social and political satires. We will pay particular attention to the interrelationships between official portraiture and unofficial forms such as caricature.

HIAA 1650B. Visualizing Revolutionary Bodies 1785-1815.
The French Revolution was accompanied by crisis in representation that was both political and cultural. This seminar will examine the problem of how artists and their publics sought to image, or literally to “embody” new forms of individual and communal identity in painting, prints, public festivals, and sculpture. Students will be encouraged to draw on the resources of the John Hay Library, the RISD museum, and other local museums and archives for their research projects.

HIAA 1650C. Visual Culture and the Production of Identity in the Atlantic World, 1700-1815.
This seminar will examine the production, reception and circulation of visual culture within the vortex of the 18th century Atlantic world (including such sites as Britain, France, colonial America, Mexico and the Caribbean). Enrollment limit 20.

HIAA 1650D. Souvenirs: Remembering the Pleasures and Perils of the Grand Tour.
Examines visual image and objects, ranging from portraits, landscape watercolors and graphic satires, to cork models of antiquities, which served to remind and remake travelers’ ideas of Italy and other sites on the eighteenth century Grand Tour of the European continent. We will examine the role of anxiety, laughter, pleasure and danger in the rite of passage that was designed to elevate and educate young men, artists, and increasingly, women and men from the middling orders. Enrollment limited to 20.

Examines forms of visual culture—paintings, prints, photographs, sculpture—that participate in the formation of racial, social, and national identity in the U.S. from c. 1776-1930. Focuses on how visual culture figured African and African Americans in their interrelationships with each other and with other social groups in the U.S.

The selfie is ubiquitous today, but posing for a portrait has a history. This seminar examines the art of portraiture—from the celebrity to the beloved pet to its medium in paint, print, and stone—during the period of its modern formation in the eighteenth century. How are new concepts of the self represented through expression, environment, and stuff? How do people fake it in portrait to redeem or elevate their pasts? How can a portrait serve as a stereotype and how can it visualize a more equitable society? Course includes visits and assignments in museums.

HIAA 1770. Architecture and Visual Culture of Empire.
This combined undergraduate and graduate seminar examines important urban and architectural concepts and practices that accompanied the expansion of colonial rule across much of the world during the 19th and 20th centuries. Topics to be considered include: how early cultural encounters prefigured later representations of colonizing/colonized communities and their corresponding material cultures; colonial spatial orders and their implied relationship to forms of governance; debates on colonial domesticity and the proper arrangement of the home; and post-colonial architectural developments that grew out of the historical experience of de-colonization. We will consider primarily territories formerly under British, French, and German rule.

HIAA 1771. Eclectic Arts in the Global 19th Century.
How does art motivate the economy, participate in political action, develop society, and aspire to beauty? In this introduction to the arts of South Asia, 1650 to the present, we will consider these questions. From the floral designs adorning the Taj Mahal to popular clay figurines, and from the British colonial production of turning raw cotton into patterned cloth to Gandhi’s movement for independence based on the hand-spun, we will examine the arts of painting, sculpture, and monumental architecture alongside the decorative arts of textiles, furniture, ceramics, and bronze, and modern artists’ contemplation of earlier traditions to create the contemporary.

HIAA 1810. Contemporary Art and Activism.
This seminar will trace the ways that art has been conceived as a form of political activism since 1989. We will analyze strategies such as social practice, relational aesthetics, new genre public art, tactical media, critical geography, useful art, and the interactions among artists and Occupy. Emphasis will be on these recurrent issues: the relationship between aesthetics and politics, conceptions of community and the public, and the practical aims of art, both intended and actual. Close readings, class discussion, and weekly response papers will culminate in a final research paper interrogating the political implications of a single artist or artwork.

Decades before the invention of the Internet, artists used computers, cybernets, and systems theory to envision and engender social networks in their art. This seminar will examine these creative and conceptual experiments with new media, from programmable objects that invite audience participation, to interactive installations accentuating viewers’ connection to the environment, to televsional and video works that illuminate how media structure identity and society alike. We will grapple with the extent to which this period gave birth not only to the technologies of the present but ideas about what society can and should be.

HIAA 1820. Abstraction in Theory and Practice.
This seminar will examine the proliferation of abstraction in the first half of the twentieth century. Looking closely at artworks and primary texts from movements such as Cubism, Futurism, Orphism, Expressionism, Suprematism, Constructivism, the Bauhaus, and De Stijl, our discussion will emphasize the politics of form—that is, how artists understood their artworks to directly engage with and even restructure their audiences and the world. Enrollment limited to 20.

HIAA 1822. Dada and Surrealism: Anarchy, Exile, Alterity.
This seminar will examine the experimental practices of Dada and Surrealism with a focus on the historical conditions, theoretical influences, and political ambitions that shaped them: the trauma of war; experiences of exile and displacement; uses and abuses of psychoanalysis, anthropology, and political theory; Communist allegiances; as well as antimperial and social projects and counterparts in the Caribbean, Latin America, and North Africa. We will consider a range of artistic practices (performance, assemblage, the “readymade,” photomontage, poetry, painting, sculpture, exhibitions) with the aim of complicating our understanding of these movements and assessing the relevance of their subversive project today.

Fall  HIAA1822 S01 16497  W 3:30-5:30(10)  “To Be Arranged”
HIAA 1850A. Frank Lloyd Wright.
Seminar concentrating on the architecture of Frank Lloyd Wright—usually considered the most important architect in American history—and the critical discourse surrounding it. Selected scholarship serves as a paradigm for broader discussions about the history, contemporary roles, and shortcomings of architectural criticism and historiography. Examines the Frank Lloyd Wright Foundation's approach to critical scholarship and the commercialization of Wright's oeuvre.

HIAA 1850D. Film Architecture.
Since the 1920s, a far-reaching discussion about the mutual influence between the two most important art forms of the 20th century—film and architecture—has engaged set designers, architects, cinematographers and critics. Apart from a fascination with the impact that the techniques of the new medium, such as montage, slow motion, close-ups and camera movements, would have on the perception and presentation of architecture, there continuously has been an enormous interest in the potential of film sets as a realm where visionary, historic, mystical or psychological space could be developed. This seminar will study selected chapters in the history of cinematic set design through the twentieth century and examine masterpieces, major movements, protagonists, and crucial theoretical debates. In addition, the course looks at the depiction of the city through film and the role of the movies as a reflection, commentary, and experimental laboratory for contemporary architecture.

HIAA 1850E. Architecture, Light and Urban Screens.
This seminar explores the history, theory and practice of architectural illumination and the notion of electric light as a "building material." We will also consider the current interest in urban screens and media facades. The course will follow a historic trajectory from ca. 1900 to the present and will introduce the students to the most important techniques, protagonists and critical debates over the past 100 years. We will critically examine the broader implications of lighting design, the tension between luminous advertising and architectural illumination, the relationship to stage lighting, the implications of a "nocturnal modernity" and the use of light for propaganda purposes. Enrollment limited to 20. Instructor permission required.

Examines the history of American urban planning from the canonization of the modernist tradition following WWII to its effect on urbanism over the remainder of the twentieth century. We will examine the influence of the modernist tradition on major urban processes of the time period, including urban renewal, sprawl, suburbanization, and downtown revival. The class considers how modernism was received and will include discussion on postmodern urban analysis and contemporary approaches to green planning. No prerequisites, but prior courses in twentieth century architecture, art, or visual culture will be helpful. Enrollment limited to 20. Instructor permission required.

HIAA 1850H. Berlin: Architecture, Politics and Memory.
This seminar will look at the architecture of Ludwig Mies van der Rohe (1886-1969) and its context. Mies worked in Berlin, Germany for 30 years and for a number of years in Chicago. His buildings will be compared to those of his contemporaries and will be analyzed through the lens of the theoretical discourse at the time and in particular the political climate. This case study will introduce students to methods of close observation, critical thinking, and historical research on modern architecture.

HIAA 1850J. Mies van der Rohe: An Architect and his Time.
This seminar will look at the architecture of Ludwig Mies van der Rohe (1886-1969) and its context. Mies worked in Berlin, Germany for 30 years and for a number of years in Chicago. His buildings will be compared to those of his contemporaries and will be analyzed through the lens of the theoretical discourse at the time and in particular the political climate. This case study will introduce students to methods of close observation, critical thinking, and historical research on modern architecture.

HIAA 1870B. SoCal: Art in Los Angeles, 1945 to the Present.
Recent exhibitions, scholarship and media have turned to Los Angeles as a site of exploration of both American art and the larger frameworks of the Americas and international contemporary art. The character of media is directly connected to the circumstances of Los Angeles as a creative community built around an industry of visuality (film). This undergraduate seminar will examine postwar architecture, exhibitions, installation, land art, painting, performance, photography, public art and sculpture in Los Angeles and its impact on art history. This course may be open to a limited number of graduate students.

HIAA 1870C. Criticality and Modern Art.
This seminar will interrogate a central way of understanding the politics of twentieth-century art: criticality. The notion that art's relationship to society is one of negation, diagnosis, and destabilization pervades modern art history. This seminar will trace the development of criticality as an artistic practice and art-historical methodology. Alongside texts on critique in philosophy and theory, we will examine artists for whom criticality is paramount: Dada’s ballistic mission, repetitions of the neo-avant-garde, anti-art, institutional critique, critical postmodernism, art as undercommons. We will end with recent claims of critique’s collapse and assess the viability of criticality in art of today.

HIAA 1880. Criticality and Modern Art.
This seminar will interrogate a central way of understanding the politics of twentieth-century art: criticality. The notion that art's relationship to society is one of negation, diagnosis, and destabilization pervades modern art history. This seminar will trace the development of criticality as an artistic practice and art-historical methodology. Alongside texts on critique in philosophy and theory, we will examine artists for whom criticality is paramount: Dada’s ballistic mission, repetitions of the neo-avant-garde, anti-art, institutional critique, critical postmodernism, art as undercommons. We will end with recent claims of critique’s collapse and assess the viability of criticality in art of today.

HIAA 1881. Architectural Replicas in the Modern and Contemporary Eras.
From World’s Fairs to Disney World, copies of buildings are an important part of the architecture of entertainment in the modern and contemporary eras. But replicas, once valued as part of ‘serious’ architectural practice, also exist outside of the world of theme parks. This seminar will explore what it means to build an architectural replica in a discipline focused on originality. What forms do these replicas take? What might propel an architect to copy part or all of a building in their own work? What place might these replicas occupy in the canon of architectural history?

This seminar will map out the field of indigenous art with an emphasis on artworks from English-speaking settler colonial countries, concentrating on Native North American and Aboriginal Australian artists. We will approach indigenous art theoretically, outlining major issues and concepts of this global topic. Units will include defining indigeneity and indigenous art terms, anthroplogy in relation to art, and curatorial practice. We will begin by addressing the concept of indigeneity through legal and sociopolitical frameworks, continuing with museological display of indigenous art across time, and seeing how museums are working to better contextualize their anthropological collections.

This seminar will map out the field of indigenous art with an emphasis on artworks from English-speaking settler colonial countries, concentrating on Native North American and Aboriginal Australian artists. We will approach indigenous art theoretically, outlining major issues and concepts of this global topic. Units will include defining indigeneity and indigenous art terms, anthroplogy in relation to art, and curatorial practice. We will begin by addressing the concept of indigeneity through legal and sociopolitical frameworks, continuing with museological display of indigenous art across time, and seeing how museums are working to better contextualize their anthropological collections.
HIAA 1888. Exhibition as Medium.
This seminar will examine "the exhibition" as a medium for artists in the modern and contemporary period, with particular focus on developments since the 1960s. We will look at artists who have staged alternative exhibitions in non-traditional spaces, worked within museums and galleries to dismantle curatorial conventions, and, of most, created exhibitions that stand alone as single works of art. Emphasis will be on the relationship between form and content, the definition of audience and the public, and the intersections and tensions between art and history.

HIAA 1890E. SoCal: Art in Los Angeles, 1945-Present.
Recent exhibitions, scholarship and media have turned to Los Angeles as a site of exploration of both American art and the larger frameworks of the Americas and International contemporary art. The character of media is directly connected to the circumstances of LA as a creative community built around an industry of visuality (film). This UG seminar will examine postwar architecture, exhibitions installation, land art, painting, performance, photography, public art and sculpture in LA and its impact on art history. This course may be open to a limited number of graduate students.

HIAA 1890G. Contemporary Art of Africa and the Diaspora.
Will explore the art of contemporary Africa and its diaspora with an eye towards understanding the political and economic context in which it is produced and consumed. Our approach will be interdisciplinary, putting key theoretical texts from anthropology on the political economy of Africa in dialog with the works of contemporary artists. However, the intent here is not to reduce creativity to an economic activity alone, though we will be addressing the topic of art markets. Rather, we will explore artistic practices that surmount "the tyranny of the 'already,'" as Malian writers Konate and Savane have eloquently said. Enrollment limited to 20 juniors, seniors, and graduate students.

HIAA 1910A. Providence Architecture.
Seminar examining selected aspects of the architecture of downtown Providence from the late 19th century to the present. Projects require research at local archives, libraries, and architectural drawings collections. Instructor permission required. A

HIAA 1910B. Project Seminar: The Architecture of Bridges.
No description available.

HIAA 1910D. Water and Architecture.
The seminar explores the varied ways in which water is manipulated in architecture and urban planning. We examine several case studies, including Roman aqueducts such as the Pont du Gard, medieval urban and monastic hydraulic systems, Renaissance and early modern garden (and fountain) design, and the local examples of Slater Mill and the Providence water supply. A

HIAA 1910E. Project Seminar for Architectural Studies Concentrators.

HIAA 1910F. City Senses: Urbanism Beyond Visual Spectacle.
Architecture and urbanism provide synesthetic experiences of space that don't necessarily privilege visual perception. This project seminar explores alternative approaches to design and an understanding of the city through explorations of all the senses. We will examine case studies of cities through the sounds of church bells, traffic, and water fountains; the smells of foods, plants, and sewers; or even the feelings of light and shade. Students are encouraged to work on projects that map the city through unconventional sensory markers, record sounds, distill scents, or film different corporal means of navigating the urban environment.

Reading and reports on an approved topic, supervised by a member of the staff. Project proposals must be submitted and approved no later than the first week of the semester. Section numbers vary by instructor. Please check Banner for the correct section number and CRN to use when registering for this course.

HIAA 1930. The History and Methods of Art Historical Interpretation.
This seminar provides an overview of the methods and theories used by art historians and introduction to the history of the discipline. Through readings and discussions, we will examine how art history emerged as an intellectual pursuit and humanistic discipline in the modern era, and review its foundations in the Western philosophical tradition. The transformations wrought by the advent of critical theory and the incorporation of approaches from outside the discipline of art history will receive particular attention in the second half of the course. Open to juniors and seniors concentrating in History of Art and Architecture or Architectural Studies.

HIAA 1931. Museums, Histories, Critiques.
This course offers a historical and theoretical examination of the art museum from its eighteenth century inception to contemporary expectations and institutional critiques. We will explore the philosophical and social implications of collection and classification, architecture and display practice; institutional mission and audience experience; interpretive strategies and educational goals; curatorial practice and the artist as curator. This critical framework will offer a means to examine the museum's role in structuring knowledge and facilitating experience and its place within intellectual discourse and public life.

The subject of the thesis and program of study will be determined by the needs of the individual student. Section numbers vary by instructor. Please check Banner for the correct section number and CRN to use when registering for this course.

HIAA 2212. The Pictured Text.
Writing makes language visible, and thus concerns images. Language also delimits the legibility of imagery. Turning words into images and images into words occurs at great speed around us. This course explores the relation of text and image across world traditions—Chinese, Mayan, Egyptian, Islamic, Greco-Roman, and others, extending up to the present. Topics include: calligraphy, context, scribal practice, the form and shape of writing, including typography, hidden or pseudo-writing, graffiti, and contemporary art.

HIAA 2300B. Research Seminar in Roman Art and Architecture: Topography of Rome.
Major monuments of the city of Rome from the Republic to the rise of Christianity.

HIAA 2300C. Allegories/Symbols in Roman Art, Origins in Hellenistic Art, Augmentation in Early Christian Art.
Roman historical relief sculpture.

HIAA 2400A. The Visual Culture of Medieval Women.
The course treats the history of women as commissioners, creators and subjects of medieval art. Case studies will be drawn from western Europe, Byzantium and Islam. Weekly seminars consider feminist perspectives in medieval history and art history; imaging of women in medieval art; archaeological approaches to gender and the analysis of gendered spaces; and the art and architecture of female spirituality.

HIAA 2410C. Representing the Past: Archaeology Through Image and Text.
The archaeological past exists for us through intermediaries that may be written or visual. Drawings, descriptions, photographs, graphs, charts and computer visualizations all display a considered image of the past. The seminar takes a critical look at the literature on visualization, and at the strategies by which scholars have re-presented the archaeological past of a range of cultures.

HIAA 2430B. The Afterlife of Antiquity.
Examines the survival and revival of classical art and architecture in the Middle Ages. Discussion focuses on selected case studies from across Europe and critically engages the secondary literature on classical revival.

HIAA 2440A. Recent Approaches to the Gothic Cathedral.
No description available.
HIAA 2440B. Architecture of Solitude: The Medieval Monastery. Religious men and women, as well as their patrons, sought to establish places of devotion and learning across the medieval landscape. This course examines the rise and development of the medieval monastery from its late antique beginnings in the deserts of Africa to the rise of the preaching orders in early thirteenth-century Europe. Emphasis will be placed upon the material expressions of western monasticism and upon the notion of the monastery as an architectural, archaeological and historical research problem through examination of individual case study examples. Instructor permission required. Enrollment limited to 12.

HIAA 2440C. Recent Approaches to the Gothic Cathedral. No description.

HIAA 2440D. Architectural Reuse: The Appropriation of the Past. This seminar will consider the survival, revival and adaptive reuse of older objects, texts and built spaces in the visual and material culture of successor cultures. We will look critically at the literature on the archaeology of memory, "Renaissance and revival, spolia studies and adaptive reuse." The seminar will examine selected case studies, including the reuse of sculptural elements in the Arch of Constantine, the conversion of Pantheon into a church and Hagia Sophia into a mosque, appropriated elements in the Qub mosque in Delhi and the adaptation of the Bankside Power Station as the Tate Gallery. Limited to 15.

HIAA 2450. Exchange Scholar Program.

Fall HIAA2450 S01 15716 Arranged "To Be Arranged"

HIAA 2540A. Book Illustration in the Early Modern Period. This course will examine book illustration in the early modern period, seeking to identify the ways visual information is produced and how it relates to information in the text. Relationships between decoration in illustration and in architecture and painting will also be explored with an eye to the roles of pattern and visual convention in overtly didactic visual material.

HIAA 2540B. Print Culture in Early Modern Europe. Examines the uses of prints, book illustration, and other pictorial printed schema in the early modern period, seeking to explain some of the ways visual information was produced and reproduced. Relationships between the prints and other arts are explored, with an eye to the roles of visual convention in overtly didactic materials such as maps and charts.

HIAA 2540C. Illustrating Knowledge in Early Modern Europe. We will look at the history of scientific illustration in the age of the first printed books, using works in special collections libraries to investigate the exchange of ideas and the development of specializations in the arts and sciences from about 1450-1800. Focusing primarily on Italian examples, comparative projects may be chosen from any country in which the student can read the language.

HIAA 2540D. The Theater that was Rome. "The Theater that was Rome" is a digital research site uniting text and images to portray the development of Rome (1500-1800) in the flood of printed information that proceeded from interest in the physical and mythological city. Our goal is to provide historical and critical interpretation of these illustrated books and prints that created Rome as a theater for the most advanced technological and decorative feats of an international group of artists, architects, engineers, authors, and publishers, looking at their productive collaborations, and using original materials, often in languages other than English, at the Hay Library and on the website. For graduate students; qualified upper-level undergraduates should contact the instructor. Enrollment limited to 15.

HIAA 2550A. The Visual Cultures of Southern Italy. A workshop devoted to the visual cultures of Southern Italy, a geographical location with an unstable ruling population and sense of cultural identity from the late medieval through the early modern period. Projects about any aspect of art/architecture of Italy from south of Rome to Sicily are welcome. Research requires reading ability in Italian, Spanish, or French.

HIAA 2550B. Art and Charity in the Renaissance. This seminar looks at the roles of art and architecture in commissioning charitable works in the service of maintaining a healthy civic body, including the design and decoration of hospitals, orphanages, ghettos, homes for women, immigrants and the poor, in the context of institutional structures that provide for marginal people. Examples will be from Italy, but students may work in other areas.

HIAA 2550C. Color. How do we understand color as an integral part of a visual object? How shall we think about the artist’s decision and the viewer’s responsibility? This seminar will look at color (and its purposeful repression) in painting, sculpture and the decorative arts of the early modern period, also considering the discourses of color in 20th-century painting and other eras, such as antiquity, when color was a profitable topic through which to discuss the senses. We will also look at the economy and science of pigments, and the value of color in different discourses and objects. Graduate students, or by permission.

HIAA 2600B. Flemish Art. No description available.

HIAA 2600C. Rubens. No description available.

HIAA 2600D. The Visual Culture of Religion in Antwerp: 1585-1794. The seminar will study the central role of visual culture in Counter Reformation Antwerp.

HIAA 2600E. Jesuit Global Strategies in Art and Conversion. The purpose of this seminar is to examine the first global strategy to use art for the purpose of persuasion and conversion. In Europe, Asia, and the Americas during the early modern period, the Jesuits adapted their messages of visual communication, in architecture, prints, paintings, maps, dress, and rituals, to meet what they calculated would be the conceptual frameworks and customs of their target audiences, whether Chinese court officials, Flemish peasants. The seminar will search for the deeper historical roots of this strategy which up to now have not been traced. Open to graduate students only.

HIAA 2620. Arts Between Europe and the World: 1500-1700. How did arts and visual objects of all kinds mediate between Europe and regions of the world opened to contact through trade, conquest, religious conversion, and the exchange of knowledge? This seminar will search for the major contexts of these exchanges and for the best methods to understand their histories. What conditions enabled or prevented mutual recognition? How were foreign materials imported and integrated, as with Chinese porcelain in the Netherlands or European glass in China? What balances of power determined exchanges, from possible the colonial extinction of Pre-Columbian art to the adaptation of western perspective in Japanese prints?

HIAA 2650A. Visual Culture and Cicum-Atlantic Exchange in the Long Eighteenth Century. This course examines art and other forms of visual representation that imaged the colonial exchange between Europe and the Caribbean from the late 17th through the early 19th centuries. Readings include current scholarship in postcolonial theory devoted to theorizing colonial relationships in terms of transculturation and exchange. Students are encouraged to select research topics that allow them to take advantage of the rich trove of primary resources at the John Carter Brown and John Hay libraries.

HIAA 2760C. Paris in the 1860s. No description available.

HIAA 2850A. Architectural Theory in the Nineteenth and Twentieth Centuries. Examines key texts in the history of architecture since the 1800s. Contrasts texts by architects with their actual work and places them into the social, political, and art historical context of their time. Texts by Schinkel, Semper, Ruskin, Viollet-le-Duc, Louis Sullivan, Frank Lloyd Wright, Otto Wagner, Le Corbusier, Walter Gropius, Mies van der Rohe, Louis Kahn, Robert Venturi, and others.
HIAA 2850B. Architecture of Frank Lloyd Wright
A seminar concentrating on the architecture of Frank Lloyd Wright and the surrounding critical discourse. Wright is usually considered the most important architect in American history. Selected scholarship serves as a paradigm for broader discussions about the history, contemporary roles, and shortcomings of architectural criticism and historiography. Examines the Frank Lloyd Wright Foundation’s approach to critical scholarship and the commercialization of Wright’s oeuvre.

HIAA 2850C. Architecture, Urbanism, and Post-Colonial
This graduate seminar explores the relationship among architecture and urban design, colonial empire, and national development, via a comparative analysis of cultural interactions between Europe and its non-western “others” from ca. 1800 to the present. We will draw upon recent critical debates on orientalism, colonialism and empire, and politics of representation as well as interdisciplinary studies of modernity and identity.

HIAA 2850D. Ludwig Mies van der Rohe
This seminar will explore the work of Ludwig Mies van der Rohe, one of the most influential architects of the 20th Century. While Mies has been continually discussed and exhibited (the Museum of Modern Art alone held 7 exhibitions about him since 1947, most recently in 2001), to this day, his work has neither been contextualized sufficiently nor has its reception been critically examined. Apart from studying and understanding Mies van der Rohe’s work in its context, this seminar will explore responses by contemporary critics and compare those to later interpretations.

HIAA 2850E. Architectural History’s Future
Through readings of new, cutting edge texts, this graduate seminar will reconsider how we write and teach architectural history. We will explore provocative recent frameworks such as the “global,” the shift from considering objects to thinking about processes, systems, networks, institutions etc. Our goal is to develop a self-reflexive praxis as historians, teachers, designers, and cultural workers.

HIAA 2860A. The Museum and the Photograph
This graduate seminar examines the relationship between two rapidly evolving modern institutions: the history of photography and the modern art museum. Through readings, discussions, and independent research, we will look at how the history of photography has been affected by its unique association with the museum, and what this means for it as a field of intellectual inquiry. Enrollment limited to 18.

HIAA 2860B. Photographic Origins
Through a series of directed readings and discussions, this seminar explores the origins and implications of photography’s invention in the wake of Enlightenment philosophy, the industrial revolution, and Romanticism in Europe. No prerequisites, but background in the history of photography and/or 19th century Western art is encouraged.

HIAA 2860C. Roland Barthes
In the past few decades, the ideas of the French philosopher Roland Barthes have been indispensable to our understanding of the photograph as a theoretical object. This graduate seminar will critically examine Barthes’ writings on the subject, from Mythologies to Camera Lucida, placing them within the larger context of Barthes’ structuralist project as a whole and contemporary analyses of photography and lens-based imagery.

HIAA 2860D. Photography and Objectivity
From the moment of its arrival in Western culture, the photograph has been characterized as the product of a machine, of optics and chemistry. The mechanical nature of the medium seemed to guarantee it a special relation to its subject: the photograph showed something real, through an analog technology that was essentially objective. This graduate level seminar will investigate the notion of objectivity, as it has been analyzed in the history of science and other fields, and as it has been discussed in relation to photography. Enrollment limited to 15 graduate students.

HIAA 2860E. Topics in the History of Photography: Photography and Philosophy
Throughout its history, the photograph has posed a special problem—and special opportunity—for thinkers. As a technology, an artform, and a ubiquitous aspect of modern culture, photography has also been an object of theoretical speculation; as a form of pictorial representation perceived to stand in unique relation to “truth” and “reality,” the photograph has invited the attention of philosophers. This graduate seminar will survey the ways philosophy and critical theory have handled photography, from its origins in Enlightenment thought to the most recent speculations about its essence. Enrollment limited to 20.

HIAA 2860G. Photography in Theory and Practice
Photography’s advent in 1839 brought into the world two inventions: a practical, functional means of making images with a camera, and a suggestive idea. This idea took many overlapping forms—the concept of nature automatically reproducing itself, of a picture radically dissimilar from the hand-made art that preceded it, of an analogic trace of the real world. This graduate-level seminar will use selected readings and class discussion to interrogate the relationship of photography as it has been theorized with its actual deployment in society and the world. Issues like medium specificity, ontology, the “index,” and cultural memory will be explored.

HIAA 2870H. What is Contemporary Art History
Contemporary art history is a field in formation. As such, it is often contested and embraced, misunderstood and championed. Is contemporary art history a radical new field with a discrete set of practices, methodology and historiography? Or is contemporary art history simply a study of the present? Is the study of the contemporary relevant to other areas of art history? Is contemporary art history a model for other disciplinary approaches to the present? Throughout the term, this graduate seminar will discuss each of these questions. This course is open to students of all art historical periods.

HIAA 2880. Race and Architecture
This graduate seminar will explore race—-a concept of human difference that established hierarchies of power and domination between Europe and Europe’s others—and architecture from its earliest appearance to the present. Architecture has long reinforced the hierarchies embedded in western epistemology and present narrow visions of the world, reproducing cultural assumptions about space, place, city, comfort, etc., while assimilating race without acknowledging its impact. For its part, architectural history has largely uncritically conveyed the culture, norms, and values of architecture.

Fall HIAA2880 S01 16799 M 3:00-5:30(03) (I. Osayimwese)

HIAA 2920. Methods of Research and Art Historical Interpretation
Required of first-year and second year history of art and architecture A.M./Ph.D. students. Enrollment limited to 20. Instructor permission required.

HIAA 2930. Practicum Working with Wood in the Middle Ages
The graduate Practicum for 2015 will engage with the significant and understudied collection of medieval and early modern wooden sculpture at the RISD Museum. We will examine the collection from the perspective of its changing contexts: from forest to workshop, to the decorative, devotional and ceremonial roles objects played in medieval and early modern spaces. We will then consider the later contexts of these works: their use and reuse in early modern and modern sites, the circumstances of their transfer to collections of individuals and institutions and finally their installation as single works of art in the RISD museum.

HIAA 2940. Master’s Qualifying Paper Preparation
Section numbers vary by instructor. Please check Banner section number and CRN to use when registering for this course.

HIAA 2980. Individual Reading (Single Credit)
Single credit. Section numbers vary by instructor. Please check Banner for the correct section number and CRN to use when registering for this course.

HIAA 2981. Individual Reading (Double Credit)
Double credit. Section numbers vary by instructor. Please check Banner for the correct section number and CRN to use when registering for this course.
HIAA 2982. Individual Reading for the Doctoral Candidate.
Single Credit. Section numbers vary by instructor. Please check Banner for the correct section number and CRN to use when registering for this course.

HIAA 2983. Dissertation Research.
Section numbers vary by instructor. Please check Banner for the correct section number and CRN to use when registering for this course.

HIAA 2990. Thesis Preparation.
For graduate students who have met the residency requirement and are continuing research on a full time basis.

| Fall | HIAA2990 | S01 | 15717 | Arranged | 'To Be Arranged' |
| Spr  | HIAA2990 | S01 | 24596 | Arranged | 'To Be Arranged' |

HIAA 2991. Dissertation Preparation.
For graduate students who are preparing a dissertation and who have met the tuition requirement and are paying the registration fee to continue active enrollment.

| Fall | HIAA2991 | S01 | 15718 | Arranged | 'To Be Arranged' |
| Spr  | HIAA2991 | S01 | 24597 | Arranged | 'To Be Arranged' |

HIAA 2992. Master's Thesis Preparation.
For students preparing a terminal MA thesis, may be repeated in the following semester. Sign up for sections according to individual primary advisor.

HIAA XLIST. Courses of Interest to Concentrators.
Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

Helvetica was used instead of Arial.

The editor may contact Leepfrog for a draft with the correct fonts in place.