CAH Course Descriptions—Spring 2025

Prof. Christopher Wilson:

**CAH 1032 Survey of Art and Architecture II, MW 2:30 PM – 3:35 PM**

This course examines painting, sculpture, architecture, and other forms of visual art produced from the Renaissance through the twenty-first century, with a focus on Europe and the Americas. In addition to assessing ways in which artists arrange form, students practice methodologies for analyzing how works of art reflect, reinforce, and sometimes subvert the values of the society in which they were created. This course fulfills the G-PAC requirement for **Creative or Critical Thinking in the Arts.**

Prof. Paul Reuther:

**CAH 1091 Art History II: Historical Perspectives, M 6:10 PM – 8:40 PM**

This course covers the history of art and architecture produced by cultures around the world from prehistory to the 19th century. We will look at works of architecture, sculpture, and painting considering their meaning(s) in a cultural context. Areas of particular focus will be in the “technical” art history aspects of works: art as objects or to frame it another way: art as it might be understood by its producers, the artists themselves.  The course will also try to re-think the interpretation of the western canon through a creative lens with a program of course work that emphasizes the creative possibilities of the art historical research.

Prof. Clement Akpang:

**CAH 2001: Protest in Modern African Art, MW 12:45 PM – 2:00 PM**

Protest, resistance, and socio-political activism in African art from 1900 to the present. Artists’ opposition to anti-Africanism, colonialism, aggressive globalization, neo-colonialism, corruption, waste colonization, patriarchal domination, and pollution. Comprises lectures and discussions. Restricted to undergraduate students.

Prof. Katherine Markoski

**CAH 2071 Intro – Arts in America, TR 9:35 AM – 10:50 AM**

This lecture course surveys American art from the colonial period through present day. Our primary focus will be on painting, but we will also touch upon sculpture, photography, architecture, and printmaking. As we move from the colonial period and revolutionary eighteenth-century all the way to our contemporary moment, we will explore the dynamic interplay between works of art and their specific historical, social, and political contexts as well as those objects’ situation within the broader material and visual culture of the United States. Special attention will be paid to the relationships between art and notions of religion, indigeneity, nationalism, crisis, the environment, race, class, gender, sexuality, and more. This course fulfills the G-PAC requirement for **Creative or Critical Thinking in the Arts.**

Prof. Mika Natif:

**CAH 2114 Survey of Islamic Art & Architecture: 14th – 21st centuries, TR 12:45 PM – 2:00 PM**

This course is an introductory survey of the visual arts and architecture in the Muslim lands from the period after the Mongol conquest to the present. Throughout the course we engage with topics such as figural art and the body, calligraphy, geometry and ornament, women patronage, as well as trans-cultural connections. This course fulfills the G-PAC Humanities requirement for **Critical Thinking** and **Oral Communication**.

Prof. Cecilia Gunzburger

**CAH 2161 Global Decorative Arts, R 12:45 PM – 3:15 PM**

The interiors of houses – from imperial palaces to colonial merchant townhouses to nomadic tents – set the stage for social and political life across the early modern world. This course will survey the aesthetic, material, and social history of global decorative arts from 1500 to 1800, including objects in silk, porcelain, silver, and mahogany. Satisfies breadth requirement in Global Renaissance & Baroque.

Prof. Balaji Hebbar:

**CAH 2191 Buddhist & Hindu Art & Architecture, W 6:10 PM – 8:40 PM**

This course will deal with the various types of religious art and architecture of Buddhism and Hinduism. In the case of Buddhism, it covers that tradition’s art and architecture in South Asia, Southeast Asia, Himalayan regions, & Northeast Asia. In the case of Hinduism, it covers that tradition’s art and architecture of the temples dedicated to the gods Vishnu, Siva, and the Mother-Goddess. This course fulfills the G-PAC requirement for **Creative or Critical Thinking in the Arts.**

Prof. Lisa Lipinski:

**CAH 3060 History of Design, R 9:30 AM – 12:00 PM**

Since the mid-nineteenth century design has exercised an increasingly important role as a cultural force. This focused study will present a history of designed objects, images, and spaces, including industrial design, decorative arts, and interior architecture.

Prof. Alexander Dumbadze

**CAH 3165: Later Twentieth Century Art, T 5:00 PM – 7:40 PM**

This class is a thematic look at global contemporary art from the mid 1960s through the turn of the millennium. We’ll prioritize close reads of artworks and a detailed engagement with specific practices.

Prof. Jung-Sil Lee:

**CAH 3181 East Asian 20th-21st Century Art, MW 12:45 PM – 2:00 PM**

Contemporary artists from China, Korea, and Japan have maintained strong ties to their cultural traditions while actively engaging with Western mainstream art. This fusion of local heritage and global influences has led to a rich and diverse artistic dialogue. Through this interaction, they have contributed to a broader and more inclusive narrative in art history, expanding its scope beyond the confines of the Western canon.

 Prof. Lisa Lipinski:

**CAH 4189.10 Seminar: Impressionism and Post-Impressionism, T 9:30 AM – 12:00 PM**

In this course we will examine the origins and development of Impressionism and Post-Impressionism in France and beyond as we examine recent scholarship and exhibitions that have shifted our understanding and knowledge of Impressionist and Post-Impressionist art.

Prof. Lynn Brostoff:

**CAH 4150.80/CAH 6270.81 Materiality and Art History, M 3:30 PM – 6:00 PM**

In this seminar, we will delve into the practice of conservation science (aka cultural heritage science) through lectures, discussion, and the conservation literature to see how material studies of cultural heritage can contribute to art historical, curatorial, and conservation questions. Students will become sufficiently familiar with scientific terminology and methods applied to material studies to enable critical evaluation and discussion of the import of published scientific findings on issues such as authenticity and attribution, change in appearance, understanding of the artist’s original intent, repatriation, and provenance. While no specific background in science or art history is necessary, students should be willing to engage with scholarly research.

Prof. Christopher Wilson:

**CAH 4139/ CAH 6236 Gender and Baroque Art, M 9:30 AM – 12:00 PM**

This seminar examines how gender shaped the production, patronage, and discourse around the visual arts during the period 1550-1700. Concentrating on Europe and the Americas, students will investigate expressions of female agency in works by women artists including Artemisia Gentileschi and Elisabeth Louise Vigée Le Brun. To understand the intersection of gender, race, and sanctity, they will analyze the iconography of female saints in Counter-Reformation Europe and Colonial Latin America. They will also examine how the interdisciplinary field of transgender studies opens up new ways of understanding gender’s multiplicity and transformability in Baroque art. Students will lead discussions of scholarly articles and will research, write, and present about paintings that they select at the National Gallery of Art.

Prof. Clement Akpang:

**CAH 4169/ CAH 6260:** **African Art and Ethical Display, R 12:45 PM – 3:15 PM**

Ethnographic museums’ anti-African violence through fossilization, objectification, and selective forgetfulness. Unethical colonial taxonomies relating to African material culture and the calls for museum decolonization. Develop ethical anti-colonial approaches to presenting non-Western art. Seminar for undergraduate and graduate students.

Prof. Alexander Dumbadze

**CAH 4189/CAH 6270: Artists, Images, and Art History, W 9:30 AM – 12:00 PM**

This class seeks to understand the nature, function, and interpretation of images. We will read a variety of philosophical and art historical texts from the Ancients to the present day in order to better comprehend the role of representation in contemporary society and art in general. No prior experience with philosophy or theory is expected, just a willingness to grapple with ideas and push yourself intellectually.

Prof. Bibiana Obler:

**CAH 6250 Disability, Accessibility, & the Arts, T 12:45 PM – 3:15 PM**

In this graduate seminar, we will examine theories and histories of various forms and understandings of disability vis-à-vis the arts and visual culture. We will study “disability aesthetics”; inclusive design in architecture, museums, and urban planning; and the importance of the gaze. We will delve into case studies on early forays into plastic surgery; the complexities of National Socialist policies on degenerate art and eugenics; and contemporary artists’ interventions in discourses on disability.

Prof. Lisa Lipinski:

**CAH 6250. The Harlem Renaissance, W 3:30 PM – 6:00 PM**

The Harlem Renaissance was a period of rich cross-disciplinary artistic and cultural activity among African Americans between the end of World War I (1917) and the onset of the Great Depression and lead up to World War II (the 1930s). Artists associated with the movement asserted pride in Black life and identity, a rising consciousness of inequality and discrimination, and interest in the rapidly changing modern world—many experiencing a freedom of expression through the arts. In this course we will examine the diverse artistic expressions by Black artists in the United States, including poetry, fiction, music, painting, photography, and film.