

# ART & ARCHEOLOGY of the ROMAN EMPIRE

Professor Mark Fullerton



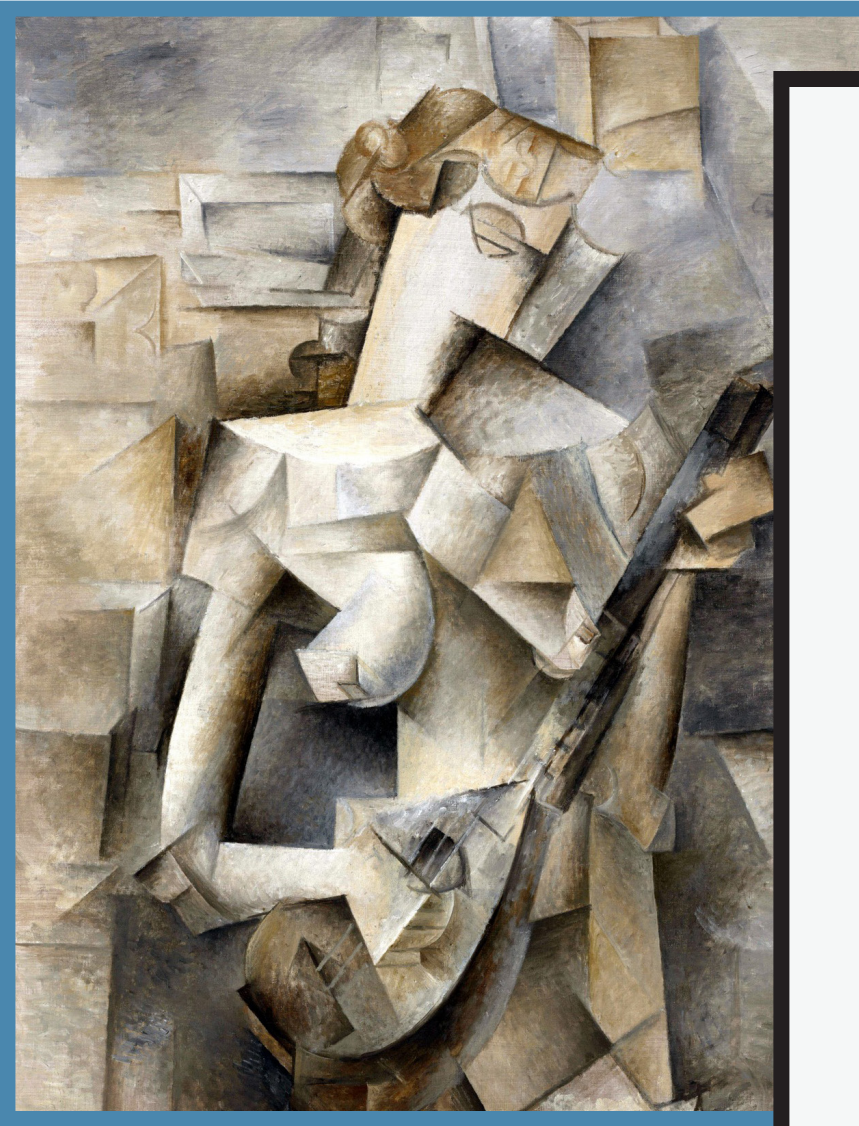
This course will explore the art history, archaeology, and material culture of the Roman Empire. Students will be encouraged both to consider the wide range of disciplines that contribute to the field of Classical Archaeology, including such sources of evidence as material remains, inscriptions, and literature, and to apply the methodologies of art history, archaeology, anthropology, history and philology.

AUTUMN 2018  
Class # 33794/  
33795

TUES & THURS 11:10-12:30

# POST-IMPRESSIONISM to DADA

Professor Danny Marcus



This course surveys developments in European art from 1885 to World War I, a period of unprecedented social transformation, political upheaval, and cultural ferment. Over the span of the semester, we will track the metamorphosis of art and culture in France, Germany, Italy, Russia, and other emergent theaters of artistic radicalism. Navigating between the contributions of individual artists—including Vincent Van Gogh, Paul Cézanne, Pablo Picasso, Henri Matisse, Ernst-Ludwig Kirchner, and Kasimir Malevich—and the collective projects of the avant-garde (e.g. Neo-impressionism, Cubism, Futurism, Dada), this course offers a multifaceted overview of the phenomenon called “modern art.”

AUTUMN 2018  
Class # 33797/  
33798

WEDS & FRI 11:10-12:30



# The GOLDEN AGE of CHINESE PAINTING: The TANG, SONG & YUAN PERIODS (608-1368)

Professor Julia Andrews



This class will focus on Chinese painting from the highest achievements of religious and secular figure painting in the Tang dynasty through the golden age of landscape imagery in the Song period to the Yuan revolution in painting under the Mongols. Evolving representations of humankind and the natural world will be of particular concern.

AUTUMN 2018  
Class #  
33780/33781

TUES & THURS 9:35-10:55

# DOCUMENTARY CINEMA

Professor Erica Levin



The artist Hito Steyerl observes, “The documentary form as such is now more potent than ever, even though we believe less than ever in documentary truth claims.” This course explores the paradox she identifies by looking closely at the history of documentary cinema, from the first film named to the genre – *Nanook of the North* – to the present day, as it shapes a wide range of moving image practices. The class follows an historical trajectory, but will encourage you to think comparatively and analytically about documentary form, ethics, and aesthetics. We will examine the major modes of documentary filmmaking including cinema vérité, direct cinema, investigative documentary, ethnographic film, agit-prop, activist media, autobiography and the personal essay. Through formal analysis, we will ask how these different documentary modes generate or exploit a variety of “reality effects.” Along the way, we will consider why the promise of documentary truth is always beset by uncertainty, or as Steyerl describes it, “a shadow” of insecurity. Rather than accept this phenomenon as a constraint or a limit, we will explore how experimental filmmakers and artists like Steyerl help us to see the value and meaning of the “perpetual doubt” documentary inspires.

AUTUMN 2018

Class #  
18042/18043

TUES & THURS 2:20-3:40