

## SYLLABUS FOR THE DEGREE OF MASTER OF ARTS IN THE FIELD OF ART HISTORY

The MA in Art History is taught by the Department of Fine Arts and provides advanced training in both academic art history and professional curatorial work. With dual expertise in both Asian and western art history, the department offers a unique programme enabling students to conduct in-depth study in Asian art, western art, and intercultural aspects of art. One required core course introduces advanced academic skills in art historical methodology, research, and writing, with a second required core course introducing advanced curatorial skills in techniques and materials, connoisseurship, and aspects of museum work. Elective courses give students the flexibility to shape a curriculum suitable to their individual needs and interests. The MA dissertation is a capstone course completed during the summer months under the supervision of an expert supervisor.

The MA curriculum comprises six semester-long courses and a dissertation, distributed in the following way:

- 2 required core courses (9 credits each)
- 2 elective MA courses (9 credits each)
- 2 elective courses cross-listed with undergraduate courses (6 credits each)
- 1 MA dissertation (12 credits)

All instruction is in English and assessment is 100% coursework, which may include discussion, oral presentations, research essays, various kinds of short writing assignments, and tests.

### COURSES

*(1) All MA students are required to take the following two core courses.*

#### **FINE7001. Art History: Goals, Methods, and Writing (9 credits)**

This is the first of the MA's two compulsory core courses. It introduces students to the fundamental concepts and practices of art history by examining major methodologies and issues that shape the past, present and future of our discipline, including formalism, iconography, connoisseurship, materiality, social art history, post-colonialism, and the analysis of gender, globalisation, and the art world. Teaching is seminar-based and centers on the discussion and critique of key art-historical texts. In assessment, a strong emphasis is placed on acquiring specialised writing and research skills, and on preparation for dissertation writing.

Assessment: 100% coursework.

#### **FINE7002. Art History: Materials, Techniques, and Collections (9 credits)**

This is the second of the MA's two compulsory core courses. It introduces students to the key institutions and practices of the art world, and to a range of the materials, media and techniques that art historians and other professionals are concerned with. Teaching is largely seminar and discussion-based, combined with site visits to collections and/or studios. In assessment, emphasis is placed on a grasp of key concepts, on precise examination and description of artworks, and on acquiring exhibition-related skills.

Assessment: 100% coursework.

(2) *Students choose two MA electives from the following list.*

**FINE7003. Seminar in Asian Art (9 credits)**

This seminar will focus in depth on one area of Asian art and visual culture, with an emphasis on art historical strategies. Students will prepare a seminar paper drawing on knowledge of a certain area, but will further be encouraged to demonstrate a critical approach to broader methodological and theoretical issues.

Assessment: 100% coursework.

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**FINE7004. Seminar in Chinese Art (9 credits)**

This seminar will focus in depth on one area of Chinese art history with an emphasis on object research and close visual analysis. Where possible, students will be working directly with objects. Students will prepare a seminar paper focusing on a specific artwork or type of artworks. They will further be encouraged to demonstrate a critical approach to a broad range of methodological and theoretical issues.

Assessment: 100% coursework.

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**FINE7005. Seminar in Western Art, 5<sup>th</sup> to 15<sup>th</sup> Centuries (9 credits)**

The Middle Ages began with the radical transformation of the society and culture of Classical antiquity, and ended with a Renaissance that claimed to revive it. The migration of new peoples into Europe, the rise of Christianity and Islam, the advent of feudalism and mercantile cities, the development of monastic communities, universities, pilgrimage sites and royal courts all drove the development of manifold new forms of art and architecture. This course covers a selected range of key artworks and topics from the period, as well as a range of historiographic and conceptual approaches by which art historians have sought to explore them.

Assessment: 100% coursework.

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**FINE7006. Seminar in Western Art, 15<sup>th</sup> to 18<sup>th</sup> Centuries (9 credits)**

In the early-modern period, beginning in the Renaissance and continuing into the Baroque era, the visual arts of Europe were transformed by a series of aesthetic, intellectual, technological, political and economic changes. The artistic legacy of this period continues to inform the identity of 'Western Civilisation' and the practices and values of the art world to the present day. This course covers a selected range of key artists and topics in the period, as well as a range of historiographic and conceptual approaches by which art historians have sought to explore them.

Assessment: 100% coursework.

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**FINE7007. Seminar in Western Art, 18<sup>th</sup> to 20<sup>th</sup> Centuries (9 credits)**

This seminar course focuses on the history of western art between the 18<sup>th</sup> and 20<sup>th</sup> centuries. It analyzes in depth a particular set of historical issues, treating a variety of individual works and artists while paying particular attention to national or cultural differences among them. Students will read and discuss readings related to current theories and methodologies in this area of art history.

Assessment: 100% coursework.

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**FINE7008. Seminar in Contemporary Art (9 credits)**

This course will provide a critical introduction to key issues and debates about contemporary art and exhibition making within the increasingly interconnected, yet unevenly developed globalizing world. With a specific focus on a selection of artworks, projects and exhibitions, this course will examine the social, cultural and political contexts in which they were created and presented, analysing their form, content, reception and subsequent interpretation. By virtue of these chosen case studies, students will consider and explore how artistic practices and exhibitions have produced, framed and impacted recent art historical knowledge.

Assessment: 100% coursework.

*(3) Students choose two undergraduate electives from the following list.*

**FINE3011. The image in the era of religious reformations (6 credits)**

In the 17th century, the visual arts of Europe continued to be shaped by the political, social and cultural convulsions that had broken out during the Protestant Reformation. This course examines the impact of changing religious practices, concerns and controversies in early modern Europe, with a focus on the second half of the 16th Century and the first half of the 17th. We will examine the phenomenon of iconoclasm, and the emergence of religious images that responded to specifically Protestant concerns. South of the Alps and Pyrenees, we will look at the concerns surrounding the sacred image in Catholic societies as its religious functions became increasingly hard to reconcile with its artistic qualities, at the impact of the Catholic Reformation, censorship, mystic visions, naturalism, and the development of the Baroque style. Artists covered include Michelangelo, Caravaggio, Annibale Carracci, Rubens and Bernini.

Assessment: 100% coursework.

Prerequisite: At least one 2000-level Fine Arts course.

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**FINE3012. Cross-cultural interactions in the 19th century (6 credits)**

This course examines artistic interactions between western and non-western cultures brought on by scientific exploration, diplomacy and war, imperialism, and trade in the period 1750-1900. We study various ways in which European and American artists responded to the cultures they encountered elsewhere in the world, as well as how non-westerners responded to the west. Emphasis is placed on the diverse processes of cultural interaction and their impact on the development of modernity in different cultural contexts. Major non-western regions to be studied might include China, Japan, India, the Near East, and elsewhere.

Assessment: 100% coursework.

Prerequisite: At least one 2000-level Fine Arts course.

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**FINE3013. Hong Kong art workshop (6 credits)**

This course will introduce Hong Kong art and related aspects of Hong Kong visual culture. It will be taught in a workshop format, and will provide the opportunity for students to develop skills in art criticism as well as an understanding of Hong Kong art history.

Assessment: 100% coursework.

Prerequisite: At least one 2000-level Fine Arts course.

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**FINE3014. The whys of where: an East Asian art history of imaginative geographies (6 credits)**

This course will examine the relationship between image-making and cultural encounters at regional and trans-national levels, and the role of visual artefacts in the making of real and imaginative geographies. The module will begin with 16th century Jesuit missionaries propagating their “universal history” with, amongst many things, world maps, and end with an investigation of modern Chinese artists’ visions of an “East” in the global context. Themes will be organized into two or three week classes, which are designed to stimulate students into making comparisons and parallels. In each instance, connections, commonalities, and differences are examined as patterns within East Asia, and between Japan and China.

Assessment: 100% coursework.

Prerequisite: At least one 2000-level Fine Arts course.

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**FINE3015. Arts of India (6 credits)**

From the dawn of Buddhism to the present day, art and visual culture have played a central role in how India is imagined both within the country and beyond. The visual landscape of India is punctuated by the iconic images of gods and goddesses, the architectural expressions of Islam, and the legacy of the colonial rule. Through an interdisciplinary but historically rooted approach, this course addresses Buddhist and Hindu art, the art patronage of both Mughal and sub-imperial courts and will conclude with a discussion of artistic practice under colonial rule through to India's independence in 1947

Assessment: 100% coursework.

Prerequisite: At least one 2000-level Fine Arts course.

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**FINE3020. Women making art after 1960 (6 credits)**

Issues of sexuality, subjectivity, gender, and domesticity have been central to women making art since the 1960s. In response to the urgent need for reconsidering women’s contribution to the constitution and representation of sociocultural and geopolitical realities within the international art world beyond Euro-American centers this module grounds the historical discussion of these concepts in a broader global context. The first half of the course reviews key issues and debates in western feminist art movements between the 1960s and 1980s. The inclusion of case studies on the works of women artists, including Mona Hatoum, Nikki S. Lee, Yin Xiuzhen, Shen Yuan, and ON Megumi Akiyoshi in the second half of the course aims at introducing new artistic contents, and alternative cultural formats and theoretical paradigms to the on-going construction of a feminist history of art within the increasingly interconnected, yet unevenly developed globalizing contemporary society.

Assessment: 100% coursework.

Prerequisite: At least one 2000-level Fine Arts course.

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**FINE3021. Visual culture in the age of European expansion ca. 1450-1750 (6 credits)**

This course examines art and architecture produced by and for Europeans in the context of the early-modern exploration and colonisation that brought European peoples into closer contact with a broader range of cultures than they had previously known. Beginning in the 15th century and continuing into the 18th, the processes of trade, religious conversion, scientific study, mass enslavement, conquest, and settlement that ensued established some of the foundations of the modern world; not least because of the new forms of visual representation Europeans adopted to better comprehend (and exploit) their expanding world. This course covers a broad range of objects relating to Europe and the Mediterranean, North America and Asia which exemplify the role of the visual arts in the social and intellectual transformations that accompanied colonialism, including paintings, sculptures, prints, maps, buildings,

city plans, collections, fountains and gardens. Topics covered include the changing representation of cultural, gender, ethnic, and racial identity; new concepts of savagery and civilisation; the rise of colonial cities; the spread of Christianity; diplomacy across cultures; and scientific ‘curiosity’ and natural history.

Assessment: 100% coursework.

Prerequisite: At least one 2000-level Fine Arts course.

Non-permissible combination: FINE2073.

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### **FINE3022. Visual culture of modern Japan (6 credits)**

Eighteenth century Edo (now known as Tokyo) was the world's largest city. It was the military headquarters of the shoguns, a cosmopolitan city with a vibrant milieu of merchants, samurai, actors, courtesans, craftsmen and artists. By the nineteenth century, it was transformed into Tokyo, the imperial capital with a reformed political infrastructure. This course will focus on the artistic traditions that were transformed and transplanted from Edo into Tokyo. Topics of discussion will include the revival of classical imagery, popular culture during the eighteenth century, the conflicts brought on by the opening of Japan to the West in the nineteenth century, the reconstruction of Tokyo and its artistic practices after the World War Two, and the impact of Japanese architecture, design and popular culture over the past twenty years.

Assessment: 100% coursework.

Prerequisite: At least one 2000-level Fine Arts course.

Non-permissible combination: FINE2054.

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### **FINE3023. Is Spain different? Spanish art from the Visigoths to Picasso (6 credits)**

The eminent art historian Erwin Panofsky once asserted that, “in Spain, anything is possible.” He meant this to signify that Spanish art is an art apart, following its own rules. Artistic production from the Iberian Peninsula has alternately been regarded as derivative, borrowing or copying from other European currents, or conceptualized as something completely its own. During this course, students will examine Spanish art from a range of cultural and temporal contexts across the country’s history—Visigothic, Islamic, Romanesque, Gothic, Renaissance, Baroque, and Modern—while maintaining an ongoing critical discourse on the particularities of Spain and questioning whether we can speak of trends consistent to the Spanish experience.

Assessment: 100% coursework.

Prerequisite: At least one 2000-level Fine Arts course.

### **FINE4002. Perspectives in Asian art (6 credits)**

This seminar will focus in depth on one area of Asian art and visual culture, with an emphasis on art historical strategies. Students will prepare a seminar paper drawing on knowledge of a certain area, but will further be encouraged to demonstrate a critical approach to broader methodological and theoretical issues.

Assessment: 100% coursework.

Prerequisite: At least one Fine Arts course at the 3000 level and three other Fine Arts courses at the 2000 or 3000 level.

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**FINE4003. Perspectives in Western art (6 credits)**

This seminar will focus in depth on one area of Western art and visual culture, with an emphasis on art historical strategies. Students will prepare a seminar paper drawing on knowledge of a certain area, but will further be encouraged to demonstrate a critical approach to broader methodological and theoretical issues.

Assessment: 100% coursework.

Prerequisite: At least one Fine Arts course at the 3000 level and three other Fine Arts courses at the 2000 or 3000 level.

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**FINE4004. Perspectives in art history (6 credits)**

This course, in the form of seminars, requires active participation from students. It is intended for students in their fourth year who have already engaged seriously with art history during their previous study. It aims to deepen students' understanding of the discipline of art history. The course interrogates prevailing art historical scholarship by exploring both the parameters of the discipline in general and specific locations or eras. Case studies consider modes of interpretation in combination with primary documents, secondary interpretations, and historiography.

Assessment: 100% coursework.

Prerequisite: At least one Fine Arts course at the 3000 level and three other Fine Arts courses at the 2000 or 3000 level.

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**FINE4006. Independent research project in art history (6 credits)**

This course is intended for advanced students with a strong reason for researching a particular art historical topic in depth. Students undertake substantial original research and produce an extended essay, under the supervision of a teacher in the department. The supervising teacher's approval must be secured before enrolling in this course.

Assessment: 100% coursework.

Prerequisite: At least one Fine Arts course at the 3000 level and three other Fine Arts courses at the 2000 or 3000 level.

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**FINE4007. Sites of representation: Artistic practices from colonial to independent India (6 credits)**

This class is a thematic investigation into Indian art from the late colonial period through Independence in 1947. Over this span of roughly fifty years the politics of style sat at the hub of many debates about modern art. Given that India has a rich tradition of artistic expression, many asked whether modern art should look to India's past or to the international for inspiration. Topics will include the rejection of European-style oil painting, the advance of a "new Indian" aesthetic, and how various social and political changes impacted artistic production.

Assessment: 100% coursework.

Prerequisite: At least one Fine Arts course at the 3000 level and three other Fine Arts courses at the 2000 or 3000 level.

Non-permissible combination: FINE3017.

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**FINE4008. Art, writing, printing and printmaking in early-modern Europe (6 credits)**

The invention of printing with movable type, and the concurrent invention of printmaking technologies capable of reproducing images, marked an epochal development in European culture. This course

investigates the ways in which these technologies arose and developed. We examine the new media that transformed visual culture in the 16th, 17th and 18th centuries, as well as the impact of printing on older forms of visual art, such as painting, sculpture and architecture, and on artistic training and collecting. In studying these developments, we will look at printmakers like Dürer, Marcantonio, Lucas van Leyden, Cort, Callot, Goltzius, Rosa and Rembrandt. This class incorporates a compulsory field trip.

Assessment: 100% coursework.

Prerequisite: At least one Fine Arts course at the 3000 level and three other Fine Arts courses at the 2000 or 3000 level.

Non-permissible combination: FINE3018.

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#### **FINE4009. Perspectives in contemporary art (6 credits)**

This course examines key issues and debates about the production, exhibition and circulation of contemporary art within an increasingly interconnected, yet unevenly developed contemporary art world. Concentrating on key case studies, which engendered, framed, investigated and reflected on contemporary art historical knowledge, this course explores the social, cultural and political contexts where they were created and presented, analysing their form, content, reception and subsequent interpretation. Through the discussion of the legacies of these case studies, this course also interrogates the specific ways in which they have affected contemporary art and its display.

Assessment: 100% coursework.

Prerequisite: At least one Fine Arts course at the 3000 level and three other Fine Arts courses at the 2000 or 3000 level.

*(4) All MA students are required to complete the following MA dissertation.*

#### **FINE7999. Capstone Experience: MA Dissertation in Art History (12 credits)**

The MA Dissertation in Art History is an in-depth research essay that analyzes a specific topic in depth. It is completed under the supervision of an expert in the relevant area of study. Students develop their dissertation topic in collaboration with the supervisor. The dissertation is written and formatted in accordance with professional standards in the field of art history, including the proper use of citations and a bibliography. The required length is 10,000 words, excluding notes and bibliography.

Assessment: 100% coursework.