



**BARNARD ART HISTORY
DIRECTORY SPRING 2010**

THE BARNARD ART HISTORY DEPARTMENT SPRING 2010

Art History, which is devoted to the study of the visual arts, is one of the broadest of the humanistic disciplines. It is concerned not only with the nature of works of art—their form, style, and content, but also with the social, political, and cultural circumstances that shape them. The introductory level courses aim at developing in students a lifelong understanding and appreciation of works of art. The rest of the curriculum is geared to preparing majors either for graduate study leading to careers in university teaching and museums, or for positions in the art world, in galleries, publishing, criticism, the visual media, art consultation, conservation, and the like. These courses also provide opportunities for correlated learning to students in other fields. The department, fortunate in being located in New York City, one of the world's great art centers, takes full advantage of the rich resources of the city's museums and galleries in its course of study.

REGISTERING FOR BARNARD ART HISTORY COURSES

Note all Barnard Art History seminars (AHIS BC prefix) are limited to 15 students and require an application. Applications are due in the Barnard Art History office, 301 Barnard Hall no later than Monday, November 20th. at 5pm. For further information and to print out an application, go to the Barnard Art History website @ www.barnard.edu/arthist. If you have been admitted to a course, it will appear on your online program. Note the registrar will be registering the names of those enrolled. The art history department will also be posting rosters outside the Barnard Art History Department office.

The following Spring 2010 Barnard Art History seminar courses require an application for admission.

AHIS BC3941y	Contemporary African Photography – Isolde Brielmaier
AHIS BC3948y	The Visual Culture of the Harlem Renaissance – Elizabeth Hutchinson

Barnard studio art courses are decided by the professor during the first class. So please make sure you attend on the first day.

The Art History Senior Research Seminar and the Visual Arts Senior Project Seminar are open to seniors and do not require an application.

For further information about the department, courses, requirements, links to museums and faculty web pages and please see the Art History website @ www.barnard.edu/arthist.

REQUIREMENTS FOR THE MAJOR IN ART HISTORY

The Department offers both a major in Art History and a major in Art History with a concentration in the Visual Arts. In each case, the student chooses a faculty adviser who assists her in planning a program incorporating personal interests while meeting departmental requirements.

A minimum of 12 art history courses:

1. BC1001 and 1002 Introduction to Art History. This two-course sequence is required.
2. BC3970 Methods and Theories of Art History. To be taken during the junior or senior year.
3. BC3959x and/or BC3960y Senior Research Seminar.

Students write their senior thesis in conjunction with the Senior Research Seminar. (Please see description of the senior thesis below). Students will develop, research, and write their thesis project in consultation with an individual faculty member in Art History. They will also attend and participate in group seminars convened during the academic year in which all students will present their work. Students who plan to study abroad during their senior year and those who expect to graduate early must begin the senior research seminar sequence in the second semester of the junior year.

4. Seven elective courses, with the following requirements:

Two of which must be seminars. None of the seminars listed above may count toward this requirement.

At least one Western and one Nonwestern art history course. BC1001 and 1002 may not count toward this requirement.

Four of these must cover a broad range of disciplinary areas. Students concentrating on Western art must have at least one course each in four of the following five periods: Ancient, Medieval, Renaissance, Baroque, and Modern. Students concentrating on non-Western art must work out a similarly comprehensive course of study in consultation with their advisers. Lecture classes or seminars can be used to fulfill this requirement. BC1001 and 1002 or any other broad survey can not be used to fulfill this requirement. **Courses in film are accepted toward the major requirements; studio courses are not.**

REQUIREMENTS FOR THE MINOR IN ART HISTORY

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

European and American: Ancient, Medieval, Renaissance, Baroque and Modern

Non-European: Chinese, Japanese, Indian, African, Meso-American, and Native American

SENIOR THESIS REQUIREMENTS

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

Senior Thesis Options:

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

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

Note on Senior Thesis for Double and Combined Majors:

Please note the distinctions between the **Double Major**, the **Double Major with a Single Essay**, and the **Combined Major**. In the **Double Major** students will do all of the required course work for both majors and write two different Senior Essays that fulfill the requirements of each department. In the **Double Major with Single Essay** students do all of the required course work for the two majors and write only one essay read by an adviser in each major field. In the **Combined Major** students follow the requirements for coursework for a combined major and write a single senior essay also read by an adviser in each major field.

REQUIREMENTS FOR THE MAJOR IN ART HISTORY WITH CONCENTRATION IN VISUAL ARTS

A minimum of twelve courses is required for the major in Art History with concentration in the Visual Arts:

1. **Six Art History courses including:**
 - BC 1001 and 1002 Introduction to Art History
 - One course in 19th or 20th Century Art
 - One seminar in art history
2. **Five Studio courses including BC3530 Advanced Studio**
3. **BC3031 Imagery and Form in the Arts**

Art History senior thesis option for visual arts concentrators:

Art History Majors concentrating in Visual Arts may elect to substitute the Senior Thesis for the Senior Project. To do this they must:

1. Notify their adviser of their intention to do so by the end of their junior year.
2. Take both Methods and Theories of Art History (BC3970) and the Senior Research Seminar (BC3959 and BC3960)

SENIOR PROJECT FOR VISUAL ARTS CONCENTRATORS

Description: The Senior Project in the Art History Visual Arts Concentration is usually scheduled in the last year of the major. By that time you will have taken a variety of Art History and studio courses, and will have some idea as to what direction your work should take. Each student is responsible for the installation and dismantling of her own Senior Project in the Senior Exhibition.

BC3999 or Independent Research is a course available for the provision of time to complete this task. Students who intend to take BC3999 **Independent Research** must file the appropriate form with the **Barnard Registrar**. The Senior Project is expected to be a cohesive body of work encompassing original concepts and executed with some technical proficiency. A paper approximately seven to ten pages in length will accompany the Senior Project outlining your artistic ambitions. This should include an account of the kind of meaning you hope your work will have for the viewer as well as a description of the artistic tradition on which your work is based.

Procedures: When you prepare to fulfill the Senior Project requirement you should approach a Visual Arts instructor. This is done the fall semester of your senior year in conjunction with the Advanced Senior Studio course (BC3530). The content of your Senior Project should be agreed upon by the Visual Arts instructors and yourself.

Grades: Two grades will be awarded in connection with your work on the Senior Project. One will evaluate the way in which you have fulfilled the requirements of the Senior Project course, that is, the regularity of your meetings and the effort you have made in producing an original, cohesive, and well-executed Senior Project. This grade will be assigned in the usual A through F spectrum. The other grade will be awarded on the basis of the evaluation of the Senior Project itself. This evaluation will consider whether or not the aims of the project were met: either a pass with distinction, a pass or a fail.

ART HISTORY COURSES SPRING 2010

All courses listed below are subject to change. Please confirm course information (day/time/location), by going to the online course directory at http://www.columbia.edu/cu/bulletin/uwb/subj/AHIS/_Spring2010.html

For Further information on Columbia Art History Courses contact the Columbia Department of Art History at 212-854-4505 or <http://www.columbia.edu/cu/arthistory>.

Please note: 4000 level lectures are known as "BRIDGE LECTURES" and are introductory graduate courses open to advanced undergraduates.

Seminar Enrollment Guidelines

Note all Barnard Art History seminars (AHIS BC prefix) are limited to 15 students and require an application. Applications are due in the Barnard Art History office, 301 Barnard Hall no later than Monday, November 20th. at 5pm. For further information and to print out an application, go to the Barnard Art History website @ www.barnard.edu/arthist.

All Columbia seminars (with "AHIS" prefix) require an application. Columbia seminar applications are due 11/20/09. For further information, please check the CU seminar application online on the Columbia Art History website at http://www.columbia.edu/cu/arthistory/html/dept_undergrad_forms.html.

BARNARD UNDERGRADUATE LECTURES SPRING 2010

All courses listed below are subject to change. Please confirm course information (day/time/location), by going to the online course directory at http://www.columbia.edu/cu/bulletin/uwb/subj/AHIS/_Spring2010.html

AHIS BC1002y Introduction to the History of Art II

Introduction to the art of the past with an emphasis on the variety of perspectives from which it may be studied. Artworks from different period cultures will be selected for discussion in depth. Members of art history faculty and other invited speakers lecture in their fields of specialization. Renaissance to Modern Art will be covered. Note: one-hour weekly discussion sections to be arranged.

Call Number: 01823 Points: 3

Day/Time: Mondays / Wednesdays 2:40-3:55pm Location: 304 Barnard Hall (Held Lecture Hall)

Instructor: Anne Higonnet

AHIS BC3642y North American Art and Culture

An examination of North American painting, sculpture, photography, graphic art and decorative arts from the Colonial Period until World War I. Artists discussed will include Benjamin West, John Singleton Copley, Thomas Cole, Lilly Martin Spencer, Harriet Powers, Rafael Aragon, Robert Duncanson, Frederick Church, Winslow Homer, Thomas Eakins, James MacNeill Whistler, Mary Cassatt, Thomas Moran, Henry Ossawa Tanner and Eadweard Muybridge.

Note: one-hour weekly discussion sections to be arranged.

Call Number: 02487 Points: 3

Day/Time: TBA

Instructor: Elizabeth Hutchinson

AHIS BC3654y Institutional Critique

Examines precedents for institutional critique in the strategies of early twentieth-century historical avant-garde and the post-war neo-avant-garde. Explores ideas about the institution and violence, investigates the critique and elaboration of institutional critique from the late 1970s to the early 1990s, and considers the legacies of institutional critiques in the art of the present.

Call Number: 07579 Points: 3

Day/Time: T/TH 1:10-2:25pm Location: 302 Barnard Hall

Instructor: Rosalyn Deutsche

AHIS BC3673y History of Photography

Focuses on the intersection of photography with traditional artistic practices in the 19th century, on the mass cultural functions of photography in propaganda and advertising from the 1920s onwards, and on the emergence of photography as the central medium in the production of postwar avant-garde art practices.

Call Number: 03527 Points: 3

Day/Time: TBA

Instructor: Alexander Alberro

AHIS BC3681y Late 20th Century Art: The 1960's to the Present

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

Call Number: 04379 Points: 3

Day/Time: TBA

Instructor: Alexander Alberro

COLUMBIA UNDERGRADUATE LECTURES SPRING 2010

All courses listed below are subject to change. Please confirm course information (day/time/location), by going to the online course directory at http://www.columbia.edu/cu/bulletin/uwb/subj/AHIS/_Spring2010.html

W3205 Introduction To Japanese Painting

Call Number: 62550 Points: 3

Day/Time: T/TH 10:35-10:50 Location: 612 Schermerhorn

Instructor: Matthew McKelway

V3250 Roman Art & Architecture

The architecture, sculpture, and painting of ancient Rome from the 2nd century B.C. to the end of the Empire in the West. **Call Number: 60818 Points: 3**

Day/Time: T/TH 4:10-5:25 Location: 612 Schermerhorn

Instructor: Francesco de Angelis

COLUMBIA UNDERGRADUATE LECTURES SPRING 2010 CONTINUED.....

AHUM V3340y Art in China, Japan And Korea

Introduces distinctive aesthetic traditions of China, Japan, and Korea--their similarities and differences--through an examination of the visual significance of selected works of painting, sculpture, architecture, and other arts in relation to the history, culture, and religions of East Asia.

Notes: STUDENTS MUST REGISTER FOR A DISCUSSION SECTION

Call Number: 27549 **Points:** 3

Day/Time: M/W 10:35-10:50 **Location:** 612 Schermerhorn

Instructor: Dawn H Delbanco

V3464y Later Italian Art

Call Number: 23359 **Points:** 3

Day/Time: T/TH 2:40-3:55 **Location:** 612 Schermerhorn

Instructor: William Hood

V3607y Latin American Artists

Call Number: 93466 **Points:** 3

Day/Time: M/W 4:10-6 **Location:** 612 Schermerhorn

Instructor: Kellie Jones

AHIS W3645y 20th Century Architecture & City Planning

Major movements, figures, and theoretical positions in European and American architecture since 1890. Attention to the influential urban proposals of Wright, Le Corbusier, Hilbesheimer, CIAM, Archigram, the Metabolists, and Venturi & Scott Brown.

Call Number: 18350 **Points:** 3

Day/Time: T/Th 1:10-2:25 **Location:** 612 Schermerhorn

Notes: STUDENTS MUST REGISTER FOR A DISCUSSION SECTION, AHIS W3646

Instructor: Marco de Michelis

AHIS W3650y 20th Century Art

Major developments in 20th-century art, with emphasis on modernist and avant-garde practices and their relevance for art up to the present.

Call Number: 87531 **Points:** 3

Day/Time: T/Th 10:35-11:50 **Location:** 501 Schermerhorn

Notes: STUDENTS MUST REGISTER FOR A DISCUSSION SECTION, AHIS W3655

Instructor: Branden W Joseph

COLUMBIA UNDERGRADUATE "BRIDGE" LECTURES SPRING 2010

Please note: 4000 level lectures are known as "BRIDGE LECTURES" and are introductory graduate courses open to advanced undergraduates.

AHIS G4085y Andean Art & Architecture

Open to undergraduates. Survey of the art of the Andes from earliest times until the Spanish conquest. Emphasis on the nature of Andean tradition and the relationship between art and society.

Day/Time: M 2:10pm-4:00pm **Location:** 934 Schermerhorn Hall

Notes: UNDERGRADS MUST REGISTER FOR A DISCUSSION SEC, AHIS G4095

Instructor: Esther Pasztory

AHIS G6133y Edo Period Painting

Call Number: 12649 **Points:** 3

Day/Time: W 4:10-6 **Location:** 934 Schermerhorn Hall [SCH]

Instructor: Matthew P McKelway

BARNARD UNDERGRADUATE SEMINARS SPRING 2010

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AHIS BC3031y Imagery and Form in the Arts

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

Enrollment limited to 15 students.

Call Number: 03350 Points: 3

Day/Time: M 2:10-4:00pm Location: 203 Barnard Hall

Instructor: Joan Snitzer

AHIS BC3941y Contemporary African Photography and Video

Explores the development of contemporary photographic and video practices as they relate to Africa. Organized thematically, it focuses on the individual case studies, artists, and exhibitions that comprise the dynamic and international realm of contemporary photography and video by artists living on and off the African continent.

Enrollment limited to 15 students. Application due by 11/20/09.

Call Number: 07098 Points: 4 Applications due by 11/30/09

Day/Time: W 6:10-8:00pm Location: 302 Barnard Hall

Instructor: Isolde Brielmaier

AHIS BC3948y The Visual Culture of the Harlem Renaissance

Introduction to the paintings, photographs, sculptures, films, and graphic arts of the Harlem Renaissance and the publications, exhibitions, and institutions involved in the production and consumption of images of African-Americans. Focuses on impact of Black northward and transatlantic migration and the roles of region, class, gender, and sexuality.

Enrollment limited to 15 students. Application due by 11/20/09.

Call Number: 09239 Points: 4

Day/Time TBA

Instructor: Elizabeth Hutchinson

930 Schermerhorn on Tuesday 10-11:50

AHIS BC3960y Senior Research Seminar

Independent research for the senior thesis. Students develop and write their senior thesis in consultation with an individual faculty adviser in art history and participate in group meetings scheduled throughout the senior year. **NOTE: OPEN TO SENIOR BARNARD ART HISTORY MAJORS AND IS A MAJORS REQUIREMENT. Note: No application is necessary for this course.**

Call Number: 05407 Points: 3

Day/Time: T 6:10pm-8:00pm Location: 302 Barnard Hall

Instructor: Rosalyn Deutsche

SCPP BC2240 MUSEUM PRACTICUM – Exhibiting: Engaging Public Understanding

Be art at the Guggenheim Museum. Noted contemporary artist Tino Seghal and the Guggenheim are looking for articulate students to engage visitors in conversation about culture, 12 hours a week for 6 weeks. The conversations are the work of art. Conversation with professor as conclusion.

Call Number: TK Points: 1

Day/Time: January 28-March 10 Times and Locations to be announced

Instructor Anne Higonnet

COLUMBIA UNDERGRADUATE SEMINARS SPRING 2010

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Note many course descriptions were not available at the time of publication. Please check the CU Art History website in the future for further information.

W3828 Medieval Manuscripts

Call Number: 62280 **Points:** 4

Notes: SIGN-UP IN 826 SCHERMERHORN BY 11/20/09

Day/Time: T 11-11:50 **Location:** 934 Schermerhorn Hall

Instructor: Jennifer Kingsley

W3865 TRAVEL SEMINAR Paris - Capital of the 19th Century

A travel seminar on Paris in its nineteenth century heyday. Painting, prints, architecture, urban planning, fashion, romance, revolution, and death will all be studied. Assignments will include novels about Paris. During spring break, the class will travel to Paris to experience the city.

Call Number: To Come **Points:** 4

Day/Time: T 11-11:50 **Location:** 930 Schermerhorn Hall

Instructor: Anne Higonnet

W3885 Intel,Gods,Kings & Fishermen

Call Number: 69694 **Points:** 4

Notes: SIGN-UP IN 826 SCHERMERHORN BY 11/20/09

Day/Time M 4:10-6 **Location:** 930 Schermerhorn Hall

Instructor: Joannis Mylonopoulos

W3904 Aztec Art & Sacrifice

This seminar explores the issues of art and sacrifice in the Aztec empire from the points of view of the sixteenth century and modern times.

Call Number: 27780 **Points:** 4

Notes: APPLICATION REQUIRED BY 11/20/09;

Day/Time: W 2:10-4 **Location:** 934 Schermerhorn Hall

Instructor: Esther Pasztory

AHIS W3921 Patronage & the Monuments of India

Exploration of the multiple aspects of patronage in Indian culture -- religious, political, economic, and cultural. Case studies focused on specific monuments will be the subject of individual lectures.

Call Number: 61900 **Points:** 4 **Day/Time:** 4:10-6 **Location:** 930 Schermerhorn Hall

Instructor: Vidya Dehejia

W3954 Architecture Of The Long 19th Century

Call Number: 86288 **Points:** 4

Day/Time: M 2:10-4 **Location:** 832 Schermerhorn Hall

Instructor: Zeynep Celik

W3956 Medieval Art At The Cloisters

Call Number: 72701 **Points:** 4

Day/Time: Th 2:10-4 **Location:** 832 Schermerhorn Hall

Instructor: Stephen Murray

BARNARD STUDIO COURSES SPRING 2010

Note: Barnard studio courses are limited to 15 students with instructor's permission. Instructor decides the roster on the first day of class. Please contact individual Professors. For further information please contact the Barnard Art History Department

AHIS BC2006y, 2008y Painting

Basic understanding of the visual representation of space, color, and form are developed by setting specific tasks to be executed in oil painting. Class work will include drawing and painting from the model as well as still life arrangements. Emphasis is on the painting methods and techniques used historically in Realism, Expressionism, and Abstraction. Students are encouraged to develop oral and written skills through weekly discussions and assignments that accompany the examination of visual art. No prior experience is necessary.

Call Number: 02328 **Points:** 2

Day/Time: W 2:10pm-6:00pm **Location:** 305 Barnard Hall Art Studio

Instructor: Joan Snitzer

AHIS BC2001y Introduction To Drawing

This class will introduce drawing as an open-ended way of working and thinking. The class is primarily a workshop, augmented by slides lectures and field trips. Throughout the semester, students will discuss their work one-on-one with the instructor and as a group. Starting with figure drawing, we will investigate drawing as a practice involving diverse forms of visual culture.

Call Number: 09706 **Points:** 2

Day/Time: T 2:10pm-6:00pm **Location:** 305 Barnard Hall Art Studio

Instructor: John Miller

AHIS BC3003y Supervised Projects In Photography

This class is designed for students to conduct independent projects in photography.

Call Number: 03690 **Points:** 3

Day/Time: Monday 11:00am-12:50pm **Location:** 305 Barnard Hall Art Studio

Instructor: John Miller

AHIS BC3997 Senior Research Project

COURSE ONLY OPEN TO SENIOR BARNARD ART HISTORY and VISUAL ARTS MAJORS AND IS A BARNARD VISUAL ARTS MAJORS REQUIREMENT.

Call Number: 01403 **Points:** 4

Day/Time: M 5-7 **Location:** 305 Barnard Hall Art Studio

Instructor: Snitzer/Miller

BARNARD COLLEGE ART HISTORY DEPARTMENT FACULTY DIRECTORY

General Office: 301 Barnard Hall 212-854-2118

Office Hours: 9:00 - 5:00 Monday –Friday

Department Administrator: Elisabeth Sher esher@barnard.edu

Barnard Art History Department Faculty

Maryan Ainsworth, Ph.D (Yale University)

Adjunct Professor

Professor Ainsworth teaches the undergraduate seminar Introduction to Connoisseurship at the Metropolitan Museum of Art.

Contact Information:

Email: maryan.ainsworth@metmuseum.org

Alexander Alberro, Ph.D (Northwestern University)

Associate Professor and Virginia Bloedel Wright '51 Chair

Professor Alberro teaches courses in Modern Art, Contemporary Art and History of Photography.

Contact Information:

301A Barnard Hall

Telephone: 212-854-0311

Email: aalberro@barnard.edu

Office Hours Fall 2009: Thursday 2-4 and by appointment

(sign-up sheet available on Art History department office door, 301 Barnard Hall)

Isolde Brielmaier, Ph.D (Columbia University)

Adjunct Professor

Professor Brielmaier teaches the undergraduate seminar Contemporary African Photography and Video.

Contact Information:

Email: isbrielmaier@vassar.edu

Rosalyn Deutsche, Ph.D (CUNY)

Visiting Professor

Professor Deutsche teaches courses in modern and contemporary art, feminist theory, and urban theory.

Contact Information:

312 Barnard Hall

Telephone: (212) 854-8485

Email: deutsche@erols.com

Office Hours Fall 2009: Wednesday 2:30-3:50 and by appointment

(sign up sheet available on Professor Deutsche's office door)

Nicolas Guagnini, Visiting Professor

Professor Guagnini teaches BC2001 Introduction to Drawing in the fall semester. He is also a Visual Arts advisor.

Contact Information:

Barnard Hall room M321

Telephone: 854-1697

Email: nguagnin@barnard.edu

Office Hours Fall 2009: Tuesdays 6-7

Anne Higonnet, Ph.D. (Yale University)

Professor

Anne Higonnet teaches courses on the nineteenth century, on museums, and on the history of the history of art.

Contact Information:

301b Barnard Hall

Telephone: (212) 854-5050

E-mail: ahigonne@barnard.edu

Office Hours Fall 2009: Wednesdays 1:30-3 and by appointment

(sign-up sheet available on Art History Department office door, 301 Barnard Hall)

Elizabeth Hutchinson, Ph.D. (Stanford University)

Assistant Professor

Elizabeth Hutchinson teaches courses on American visual culture from the colonial period through the early twentieth century. Her classes focus on both fine art and mass culture and trace the material expressions of the diverse populations of North America,

including Anglo-Americans, African-Americans and Native Americans.

Contact Information:

311 Barnard Hall

Telephone: (212) 854-5340

E-mail: ehutchin@barnard.edu

Office Hours Fall 2009: Tuesdays 1:15-3:15 by appointment

(sign-up available on Professor Hutchinson's office door)

Natalie Kampen, Ph.D. (Brown University)

Note Professor Kampen will be retired as of Spring 2010

Contact Information:

E-mail: nbk6@columbia.edu

John Miller, M.F.A. (California Institute of the Arts)

Associate Professor of Professional Practice

Professor Miller teaches drawing, painting, the undergraduate seminar Art Criticism and Supervised Projects in Photography. ON

LEAVE IN FALL 2009

Contact Information:

Mezzanine 321 Barnard Hall

Telephone: 212-854-1697

Email: lownoon.john@gmail.com

Office Hours: On Leave Fall 2009

Keith Moxey, Ph.D. (University of Chicago)

Department Chair

Ann Whitney Olin Professor and Professor of Art History

Professor Moxey teaches the history of Northern Renaissance art as well as courses dealing with the history of art history and with issues of theory and interpretation.

Contact Information:

313 Barnard Hall

Telephone: (212) 854-5039

E-mail: kmoxey@barnard.edu

Office Hours: **Wednesday 4:15-5:30** by appointment

Christopher Phillips, M.F.A. (RIT)

Senior Curator, International Center of Photography.

Adjunct Professor

Professor Phillips teaches an undergraduate seminar on Contemporary Asian Photography in the fall semester. This course is taught every Fall semester.

Contact Information:

E-mail: cphillips@icp.org

Jonathan Reynolds, Ph.D (Stanford University)

ON LEAVE FALL 2009 and SPRING 2010

Associate Professor of Art History

Professor Reynolds teaches Japanese architecture of the late nineteenth and twentieth-centuries.

Contact Information:

Barnard Hall room 301C

Telephone: (212) 854-5396

E-Mail: jmreynol@barnard.edu

Joan Snitzer, M.F.A. (Hunter College) PROGRAM DIRECTOR, BARNARD VISUAL ARTS

Senior Lecturer

Professor Snitzer teaches visual arts and the undergraduate seminar Imagery and Form in the Arts.

Contact Information:

Mezzanine 319 Barnard Hall

Telephone: (212) 854-3546

E-Mail: jsnitzer@barnard.edu

Office Hours: Monday and Wednesday 1-2