

VISUAL STUDIES (VISST)

VISST 1101 - Visual Literacy and Design Studio (4 Credits)

Crosslisted with DEA 1101

This course is an introductory design studio. The primary course objective is to introduce principles of visual literacy as it pertains to two-dimensional and three-dimensional issues in design at all scales. Concepts about representation, expression, composition, color, form, light, structure, and function will be explored through project based learning. The emphasis will be on learning explicit compositional concepts, visualization skills, and media techniques as well as implicit design sensitivities to serve the student throughout the rest of his or her DEA experience and beyond.

Enrollment Information: Enrollment priority given to: DEA undergraduate majors. DEA minors and transfers will be given enrollment consideration based on course caps and/or permission of instructor.

Distribution Requirements: (D-HE, LAD-HE)

Last Four Terms Offered: Fall 2024, Fall 2023, Fall 2022, Fall 2021

Learning Outcomes:

- Develop grounding in the field through the learning 2D and 3D design principles both in theory and in practice (comprehend discipline and field).
- Investigate a number of disciplinary perspectives including painting, typography, mathematics, engineering, architecture, product design, and interiors in the studio projects (apply multi-disciplinary perspectives).
- Apply explicit concepts to creative original works to learn the connections between knowledge, research, and design (think critically).

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2000 - Introduction to Visual Studies (4 Credits)

Crosslisted with COML 2000, ARTH 2000, AMST 2000

This course provides an introduction to modes of vision and the historical impact of visual images, visual structures, and visual space on culture, communication, and politics. It examines all aspects of culture that communicate through visual means, including 20th-century visual technologies-photography, cinema, video, etc., and their historical corollaries. The production and consumption of images, objects, and events is studied in diverse cultures. Students develop the critical skills necessary to appreciate how the approaches that define visual studies complicate traditional models of defining and analyzing art objects.

Distribution Requirements: (ALC-AS, ETM-AS), (CA-AG, KCM-AG, LA-AG)

Exploratory Studies: (EUAREA)

Last Four Terms Offered: Spring 2025, Spring 2024, Spring 2023, Spring 2022

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2002 - Environment and Sustainability Colloquium (1 Credit)

Crosslisted with ENVS 2000, CLASS 2000

This colloquium presents students with diverse approaches at the art-science interface used to interest, educate and motivate people to consider, address and solve environmental and sustainability challenges. It consists of a series of lectures given by experts, people with different expertise and perspectives who are addressing a variety of environmental and sustainability problems with regard to humanistic concern.

Forbidden Overlaps: CLASS 2000, CLASS 2010, ENVS 2000, ENVS 2010, VISST 2002, VISST 2012

Enrollment Information: Enrollment preference given to: Arts & Sciences and CALS students planning to complete or interested in the Environment & Sustainability major.

Exploratory Studies: (CU-SBY)

Last Four Terms Offered: Fall 2024, Fall 2023, Fall 2022, Fall 2021

Learning Outcomes:

- Develop depth of knowledge, ability to use concepts and analytical tools, and to understand public policy dimensions in sustainability sciences at the art-science interface.

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2012 - Discussions of Environment and Sustainability (3 Credits)

Crosslisted with ENVS 2010, CLASS 2010

This colloquium presents students with diverse approaches at the art-science interface used to interest, educate and motivate people to consider, address and solve environmental and sustainability challenges. It consists of a series of lectures by experts with different perspectives addressing a variety of environmental and sustainability problems with regard to humanistic concern. The small group discussion session allows in-depth engagement with the art-science interface. Building on the possibilities shared by our expert visitors, students in the discussion section will develop their own approach to addressing environmental issues. We will analyze how the ways in which information is shared is as significant as the information itself, and consider artistic and scientific perspectives as mutually beneficial tools for exploring and communicating our relationship to the environment.

Forbidden Overlaps: CLASS 2000, CLASS 2010, ENVS 2000, ENVS 2010, VISST 2002, VISST 2012

Enrollment Information: Enrollment preference given to: Arts & Sciences and CALS students planning to complete or interested in the Environment & Sustainability major.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG, SCH-AG)

Exploratory Studies: (CU-SBY)

Last Four Terms Offered: Fall 2024, Fall 2023, Fall 2021

Learning Outcomes:

- Develop depth of knowledge, ability to use concepts and analytical tools, and to understand public policy dimensions in sustainability sciences at the art-science interface.
- Mobilize students' own backgrounds and developing expertise to produce a public-facing display that communicates environmental knowledge in creative ways.

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2160 - Television (3 Credits)

Crosslisted with PMA 2660, AMST 2160, ENGL 2160, FGSS 2160

In this introductory course, participants will study the economic and technological history of the television industry, with a particular emphasis on its manifestations in the United States and the United Kingdom; the changing shape of the medium of television over time and in ever-wider global contexts; the social meanings, political stakes, and ideological effects of the medium; and the major methodological tools and critical concepts used in the interpretation of the medium, including Marxist, feminist, queer, and postcolonial approaches. Two to three hours of television viewing per week will be accompanied by short, sometimes dense readings, as well as written exercises.

Distribution Requirements: (ALC-AS, HST-AS), (CA-AG, HA-AG, LA-AG)

Last Four Terms Offered: Fall 2023, Spring 2022, Fall 2020, Fall 2016

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2174 - How to Watch Movies: Introduction to Film Analysis (4 Credits)

Crosslisted with PMA 2540

Distribution Requirements: (CA-AG, LA-AG)

Exploratory Studies: (EUAREA)

Last Four Terms Offered: Fall 2022, Spring 2022, Fall 2020, Fall 2019

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2300 - American Cinema (4 Credits)

Crosslisted with AMST 2760, PMA 2560, ENGL 2761

From the beginning of the twentieth century to the present moment, movies - and in particular Hollywood - have profoundly influenced the ways in which people see, think and talk about the world. Focusing mostly on Hollywood film, this course introduces the study of American cinema from multiple perspectives: as an economy and mode of production; as an art form that produces particular aesthetic styles; as a cultural institution that comments on contemporary issues and allows people to socialize. We will consider the rise of Hollywood in the age of mass production; the star system; the introduction of sound and the function of the soundtrack; Hollywood's rivalry with television; censorship; the rise of independent film, etc. Weekly screenings introduce major American genres (e.g. science fiction, film noir, the musical) and directors (e.g. Hitchcock, Kubrick, Tarantino).

Distribution Requirements: (ALC-AS, HST-AS), (CA-AG, HA-AG, LA-AG)

Last Four Terms Offered: Fall 2024, Spring 2020, Fall 2016, Fall 2013

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2500 - Introduction to the History of Photography (4 Credits)

Crosslisted with ARTH 2500

Provides a lecture survey of the history of photography over a course of two centuries. Starting with its invention in the 1830s, covers the subject topically and chronologically. During the nineteenth century, focus is on technical developments and on the complex relations that situate photography in relation to painting, portraiture, urban life, war, anthropology and ethnology, exploration and travel, and science and industry. Over the course of the twentieth century, photography is enriched by new developments: its use as a modernist and experimental art form, in social documentary and photojournalism, in propaganda, in advertising and fashion. In recent decades, photography has assumed a centrality in the practice of conceptual postmodern art, and is currently undergoing a major transformation in the age of digital media.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2024, Fall 2023, Fall 2017, Fall 2009

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2501 - Women Filmmakers (4 Credits)

Crosslisted with PMA 2500, FGSS 2500

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2502 - Playing out Difference: History and Identity in Sports Film (4 Credits)

Crosslisted with PMA 2501, FGSS 2501, AMST 2505

The importance of sports to American society and popular culture cannot be denied, and this seminar will study sports films' vital significance in representing the intersection of sports, history, and social identities. This seminar explores how the role of competition between individuals and teams in sports films relate to the competing discourses on race, gender, class, and sexuality in society at large. Additionally, we will examine how social issues are understood in sporting terms and concepts, such as: the hero and the underdog; urban and rural; natural talent versus hard work; and the individual versus team identity.

Distribution Requirements: (ALC-AS, SCD-AS), (CA-AG, D-AG, LA-AG)

Last Four Terms Offered: Winter 2025, Winter 2024, Winter 2023, Fall 2018

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2511 - Dance Composition (3 Credits)

Crosslisted with PMA 2300

Students compose and present short studies that are discussed and reworked. Problems are defined and explored through class improvisations. Informal showing at end of semester. Includes informal showing of work. Weekly assignments in basic elements of choreography.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2512 - Contemporary World Cinema (3 Credits)

Crosslisted with PMA 2512, COML 2512

Contemporary World Cinema offers an introduction to some of the most acclaimed international films of the 21st century. We will consider narrative, documentary, animation, and experimental films from multiple national and transnational contexts. We will examine both dominant and alternative forms of storytelling, how funding institutions, festivals, and awards shape the global circulation of films, how genres get transformed internationally, and how films intervene in how we think about specific social issues and political contexts. Specific films and case studies may vary from year to year.

Distribution Requirements: (ALC-AS, GLC-AS)

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2540 - Dance Technique Workshop (2 Credits)

Crosslisted with PMA 2240, PE 1188, SHUM 2240

Last Four Terms Offered: Spring 2022, Spring 2018, Summer 2012, Fall 2011

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2550 - Introduction to Latin American Art (4 Credits)

Crosslisted with ARTH 2550, LATA 2050, SHUM 2550, AMST 2555

This course is designed to introduce students to Latin American art from the pre-Columbian period to the present. It will cover the arts of ancient civilizations including the Olmec, Maya, Aztec, Moche, and Inca, as well as the colonial, modern, and contemporary arts of Latin America and the Latino/a diaspora. Major themes include the relationship between art and religion, innovations and transformations in Latin American art across time, art and identity, as well as Indigenous and Afro-Latin American contributions to the visual arts. This course examines the societal relevance of images across Latin American cultures by paying close attention to the historical and political contexts in which they were created. Course readings are drawn from the disciplines of art history, anthropology, and history, along with theoretical perspectives on colonialism, postcolonialism, identity, race, and ethnicity.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2023, Spring 2021, Spring 2019, Spring 2017

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2645 - Introduction to Early Modern Art: Cosmopolitanism and Empire (4 Credits)

Crosslisted with ARTH 2400

This course offers an introduction to the diverse global encounters and exchanges that shaped early modern European art and material culture, c.1400-1650. The course will be structured around nine European imperial and/or cosmopolitan centres and their connections between one another, and with the Ottoman Empire, Asia, Africa, and the Americas. We will explore how global commerce influenced material and artistic consumption, and the ways in which early modern slavery was part and parcel of Europe's art world. Special focus discussions will deepen students' knowledge of artistic materials and media and the ways in which global connections impacted the making of early modern art. Students will gain a broad understanding of early modern art and practices of making, the historical contexts in which art objects were produced, and their social and cultural uses. Students will become familiar with the language and approaches of art history and material culture studies, as well as with key methodologies including globalized, decolonial, critical race, and gender theories.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Exploratory Studies: (EUAREA)

Last Four Terms Offered: Fall 2024, Spring 2024, Fall 2018, Fall 2017

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2723 - Digital Feminism and Race (3 Credits)

Crosslisted with COML 2723, FGSS 2723, ASRC 2723

This course raises profound theoretical questions about embodiment, agency, power, and race in virtual spaces. How do digital identities in their intersection with something called race, interact with physical bodies and material conditions? What are the possibilities and limitations of digital technologies in creating emancipatory futures for raced life? In tackling these questions, the interdisciplinary course explores key dimensions of digital feminism, including activism and advocacy, community building, critique of digital culture, criticism of techno-capitalism, call for inclusive design, artistic and cultural productions.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2744 - Gamelan in Indonesian History and Cultures (3 Credits)

Crosslisted with MUSIC 2341, ASIAN 2245

This course combines hands-on instruction in gamelan, Indonesia's most prominent form of traditional music, and the academic study of the broader range of music found in contemporary Indonesia, including Western-oriented and hybrid popular forms. Students thus engage with music directly, and use it as a lens to examine the myriad social and cultural forces that shape it, and that are shaped by it. No previous knowledge of musical notation or performance experience necessary. (HC)

Enrollment Information: Recommended corequisite: MUSIC 3901.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Exploratory Studies: (CU-ITL); (SEAREA)

Last Four Terms Offered: Fall 2024, Fall 2023, Fall 2022, Fall 2021

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2750 - Introduction to Humanities (3 Credits)

Crosslisted with SHUM 2750, HIST 2050, ENGL 2950, ARTH 2750, GOVT 2755, COML 2750, CLASS 2750, AMST 2751, ASRC 2750, ROMS 2750, ARKEO 2750

These seminars offer an introduction to the humanities by exploring historical, cultural, social, and political themes. Students will explore themes in critical dialogue with a range of texts and media drawn from the arts, humanities, and/or humanistic social sciences. Guest speakers, including Cornell faculty and Society for the Humanities Fellows, will present from different disciplines and points of view. Students will make field trips to relevant local sites and visit Cornell special collections and archives. Students enrolled in these seminars will have the opportunity to participate in additional programming related to the annual focus theme of Cornell's Society for the Humanities and the Humanities Scholars Program for undergraduate humanities research.

Enrollment Information: Enrollment preference given to: students accepted in the Humanities Scholars Program.

Exploratory Studies: (CU-SBY)

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2023, Fall 2022

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2790 - Jewish Films and Filmmakers: Hollywood and Beyond (3 Credits)

Crosslisted with JWST 2790, AMST 2790, PMA 2490

What does it mean to call a film is Jewish? Does it have to represent Jewish life? Does it have to feature characters identifiable as Jews? If artists who identify as Jews-actors, directors, screenwriters, composers-play significant roles in a film's production does that make it Jewish? Our primary point of entry into these questions will be Hollywood, from the industry's early silent films, through the period generally considered classical, down to the present day. We will also study films produced overseas, in countries that may include Israel, Egypt, France, Italy, and Germany. Our discussions will be enriched by contextual material drawn from film studies, cultural studies, Jewish studies, American studies, and other related fields. Students will be expected to view a significant number of films outside of class-an average of one per week-and engage with them through writing and in-class discussion. The directors, screenwriters, composers, and actors whose work we will study may include: Charlie Chaplin, Irving Berlin, Al Jolson, Fanny Brice, Billy Wilder, Barbra Streisand, Woody Allen, Mel Brooks, Aviva Kempner, Joan Micklin Silver, the Marx Brothers, and the Coen Brothers.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Exploratory Studies: (CU-ITL)

Last Four Terms Offered: Spring 2025, Spring 2024, Spring 2023, Spring 2022

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2805 - Introduction to Asian Art: Material Worlds (4 Credits)

Crosslisted with ARTH 2805, ASIAN 2285, SHUM 2805

Trade in and to Asia proved to be a key force in creating our modern globalized world. The Indian Ocean and the China Seas converged on Southeast Asia, where a cosmopolitan array of ships from every shore plied their trade, set sail, and returned with the monsoon winds. People, goods, and ideas also traveled on camelback across the undulating contours of the Gobi Desert, connecting India, the Near East and Central Asia with China, Korea, and Japan. This course introduces students to the raw ingredients of things in motion, poised interactively in time and space, as material worlds collide. Wood, bamboo, bronze, clay, earthenware, ink, spices, textiles and tea - students will navigate sites of encounter at the Herbert F. Johnson Museum from pre modern to the present.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Exploratory Studies: (EAAREA, SAAREA, SEAREA)

Last Four Terms Offered: Spring 2025, Spring 2024, Spring 2023, Fall 2019

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 2812 - Hieroglyphs to HTML: History of Writing (3 Credits)

Crosslisted with CLASS 2812, NES 2812, STS 2812, ARKEO 2812, SHUM 2812, LING 2212

An introduction to the history and theory of writing systems from cuneiform to the alphabet, historical and new writing media, and the complex relationship of writing technologies to human language and culture. Through hands-on activities and collaborative work, students will explore the shifting definitions of writing and the diverse ways in which cultures through time have developed and used writing systems. We will also investigate the traditional divisions of oral vs. written and consider how digital technologies have affected how we use and think about writing in encoding systems from Morse code to emoji.

Distribution Requirements: (ALC-AS, HST-AS), (CA-AG, HA-AG, LA-AG)

Last Four Terms Offered: Spring 2025, Spring 2024, Spring 2023, Spring 2022

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3175 - Global Cinema and Media (4 Credits)

Crosslisted with PMA 3550, COML 3261

Global Cinema and Media offers a survey of international film and media history from the late nineteenth century to today. Through a focus on key films and significant epochs, the course traces the evolution of form, style and genre, the medium's changing technologies and business models, as well as film and media's relation to broader cultural, social and political contexts. Screenings of narrative, documentary and experimental films and video will be accompanied by readings in film and media theory and history.

Distribution Requirements: (ALC-AS, GLC-AS), (CA-AG, LA-AG)

Exploratory Studies: (EUAREA)

Last Four Terms Offered: Spring 2025, Fall 2024, Fall 2023, Fall 2022

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3260 - Staging Gay and Transgender Histories (4 Credits)

Crosslisted with PMA 3755, FGSS 3250, LGBT 3250

How have movements for sexual liberation used performance as a means of self-expression and strategies for social justice? How have theatrical stages served as sites of queer sociality and crucibles of invention, where history is made and remade by social actors?

Distribution Requirements: (ALC-AS, SCD-AS), (CA-AG, D-AG, LA-AG)

Exploratory Studies: (EUAREA)

Last Four Terms Offered: Fall 2022, Spring 2020, Fall 2016, Spring 2014

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3342 - Human Perception: Application to Computer Graphics, Art, and Visual Display (3 Credits)

Crosslisted with PSYCH 3420, COGST 3420

Our present technology allows us to transmit and display information through a variety of media. To make the most of these media channels, it is important to consider the limitations and abilities of the human observer. The course considers a number of applied aspects of human perception with an emphasis on the display of visual information. Topics include three-dimensional display systems, color theory, spatial and temporal limitations of the visual systems, attempts at subliminal communication, and visual effects in film and television.

Distribution Requirements: (ETM-AS), (KCM-AG)

Last Four Terms Offered: Spring 2025, Spring 2023, Spring 2022, Spring 2021

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3461 - Introduction to African American Cinema (4 Credits)

Crosslisted with PMA 3461, AMST 3461, ASRC 3999

This course explores the rich and diverse history of African American filmmaking. Focusing on films written and/or directed by African Americans, this seminar traces the history of filmmaking from the silent era to the present day. In exploring Black cultural production and creative expression, students will consider the ways in which film is used as a medium of protest, resistance, and cultural affirmation. We will look at films through the critical lenses of race and representation in American cinema while locating our analysis within larger frameworks of Hollywood's representation of African Americans and various cultural and social movements within local and global contexts.

Distribution Requirements: (ALC-AS, SCD-AS), (CA-AG, D-AG, LA-AG)

Last Four Terms Offered: Fall 2021, Fall 2020, Fall 2017, Fall 2015

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3463 - Contemporary Television (3 Credits)

Crosslisted with PMA 3463, AMST 3463

This course considers issues, approaches, and complexities in the contemporary television landscape. As television has changed drastically over the past fifteen years, this course provides students with a deeper understanding of the changes in narratives, technologies, forms, and platforms that structure/restructure the televisual world. Students will grapple with how new media forms such as web-series and on-demand internet streaming services have changed primetime television. We will balance our look at television shows with nuanced readings about the televisual media industry. By watching, analyzing, and critiquing the powerful medium of television, students will situate their understanding within a broader consideration of the medium's regulation, production, distribution, and reception in the network and post-network era.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2024, Spring 2024, Spring 2021, Fall 2018

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3464 - Representational Ethics in Film and Television (3 Credits)

Crosslisted with PMA 3464, FGSS 3464, AMST 3464

This course is designed to explore the varied ways that race and gender intersect with the media industry. While common industrial logic suggests these descriptors of identity are not a factor in terms of its business models and assumptions, the reality is much more complex. Race, as well as gender, class, and sexuality, play large parts in how media industries function and in informing and shaping audience expectations and assumptions. Thus, the time spent in class will largely consist of deconstructing several media industries, including film, television, and new media to show just how race, as well as other modes of identity such as gender, sexuality, and class, operate within it.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2024, Fall 2023

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3545 - Imagining the Middle Ages: Films, Games, and Media (3 Credits)

Crosslisted with GERST 3545, MEDVL 3545, COML 3113, PMA 3545

Today, the legacy of the Middle Ages can be found everywhere, from the game of chess to Game of Thrones, the parliament to the university, the Crusades to the Vikings, the nostalgia for tradition to the very concept of modernity. This course explores the function of the medieval past through the lens of modern visual culture, as part of an emerging field known as "Medievalism." Along with readings of classic theories of Medievalism (Huizinga, Balázs, Panofsky, Bazin, McLuhan, Eco), screenings will put auteur films (Dreyer's *Passion of Joan of Arc*, Bergman's *Seventh Seal*, Kurosawa's *Ran*) in dialogue with popular culture (from Monty Python to *A Knight's Tale*) in order to raise the question of a Global Middle Ages.

Distribution Requirements: (ALC-AS)

Last Four Terms Offered: Spring 2024

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3555 - Comics as a Medium (3 Credits)

Crosslisted with GERST 3555, SHUM 3555, PMA 3555, FGSS 3555, LGBT 3555

What is a comic? How might comics attend to complex historical, social, and political topics? How do comics facilitate a coming to terms with the past or function as an activist medium—spurring on political and cultural shifts? Given this great variety of comics from Germanophone locales this course engages with comics as a key literary form and one that provides a deep engagement with histories, cultures, activisms, and representations thereof. Our readings will include queer/trans comics and zines, early text/image works preceding the comic form, and webcomics on decolonization projects and fantastical places. We will also read comics scholarship and historical texts that will provide a solid foundation from which to approach these literary works. As a way of immersing ourselves into the world of comics, each student will create their own comic over the course of our class—building upon the formal components we locate in class texts. (Drawing skills are not required! Come as you are.) As comics have their own medium-specific vocabulary for visual and textual analysis, we will also spend time building the skills and vocabulary necessary for analyzing the comics we read.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2024

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3560 - Computing Cultures (4 Credits)

Crosslisted with STS 3561, INFO 3561, COMM 3560, ANTHR 3061

Last Four Terms Offered: Spring 2021, Spring 2020, Spring 2019, Spring 2018

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3565 - Art and Architecture of Colonial Latin America (4 Credits)

Crosslisted with ARTH 3565, LATA 3565

This course surveys the artistic and architectural traditions of Latin America during the period of Spanish colonial rule (ca. 1520s-1820s). It will center primarily on visual cultures of the viceroyalties of New Spain (Mexico) and Peru, but will also cover works of art and architecture from the Caribbean and the northern Andes. The course explores the legacy of pre-Columbian visual traditions in the colonial era as well as the lasting impact of colonial artistic practices in modern and contemporary Latin America. It will also examine colonial Latin America as the crossroads of dynamic artistic and cultural interaction between Indigenous, European, and Afrodescendant groups. Topics to be explored include issues of visual translation and transmission, art and agency, and the creation of new colonial artistic practices and idioms.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2022, Spring 2018, Spring 2013

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3566 - Art and Architecture of the Pre-Columbian Americas (3 Credits)

Crosslisted with ARTH 3566, LATA 3566, ARKEO 3566, LSP 3566, MEDVL 3566

This course introduces students to the arts of the ancient Americas from circa 2000 BC to the Spanish invasions of the 15th and 16th centuries. The term pre-Columbian refers to the span of time during which indigenous cultures flourished before Christopher Columbus' voyage of 1492. This course covers the arts of indigenous Mesoamerica (Mexico, Guatemala, Belize, and Honduras), the Caribbean (Cuba, Puerto Rico, Dominican Republic, and the Greater and Lesser Antilles), and Andean South America (Ecuador, Peru, Bolivia, and Chile). Students will become familiar with the history, archaeology, and visual arts of the earliest cultures that populated these regions up through the Inca, Aztec, and Maya cultures that encountered the Spaniards. This course also explores the legacies of pre-Columbian cultures among contemporary Chicana/o/x and Latina/o/x artists in the United States.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2021, Fall 2018, Fall 2016, Fall 2013

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3581 - Imagining Migration in Film and Literature (4 Credits)

Crosslisted with GERST 3581, AMST 3581, COML 3580, PMA 3481

Last Four Terms Offered: Spring 2022, Spring 2019, Spring 2017, Spring 2015

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3590 - Heritage, History, and Identity in Cambodia (3 Credits)

Crosslisted with ANTHR 3590, ARKEO 3590, ARTH 3590, ASIAN 3351

This winter course on site in Cambodia will focus on Cambodian heritage past and present - how it's been created in the past, including the city of Angkor, and how that heritage and history is understood and engaged today. We will visit historical sites as well as museums and other relevant sites, including performances, where history is remembered and engaged. There will be lectures, including by Cambodian experts, as well as film showings. The course will be based in Siem Reap, in collaboration with the Center for Khmer Studies, and there will also be excursions to Phnom Penh, the capital.

Prerequisites: KHMER 1100.

Course Fee: Course Fee, TBA. Fee varies based on year.

Distribution Requirements: (ALC-AS, HST-AS), (CA-AG, D-AG, HA-AG, LA-AG)

Exploratory Studies: (CU-ITL)

Last Four Terms Offered: Winter 2025, Winter 2023

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3600 - Contemporary Art: 1960-Present (3 Credits)

Crosslisted with ARTH 3600

This course discusses new art practices since the 1960s. Although numerous artistic experiments took place during the first half of the twentieth century, it was with the declining importance of modernist painting and sculpture by the late 1950s that newer modes of artistic practice became established. The course will explore the rise of Fluxus, Minimalism, Conceptualism, Land Art, Video and Performance, Postmodernism, and Postcolonialism. These practices are situated in relation to intellectual and social movements since the 1960s, including counterculture, feminism, race, ecology, institutional critique, and globalization. This course focuses primarily on Western European and North American art, but also incorporates selected global developments.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Exploratory Studies: (EUAREA, SAAREA)

Last Four Terms Offered: Spring 2025, Fall 2018, Spring 2017, Spring 2016

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3650 - History and Theory of Digital Art (3 Credits)

Crosslisted with ARTH 3650, INFO 3660, STS 3650

In this course, we will examine the role of electronic and digital technologies in the arts of the late 20th and 21st centuries with emphasis on Europe and North America. Beginning with the cybernetically and systems-inspired work of the late sixties, we will explore early uses of computer technology, including early experiments in synthetic video in the 1970s. An overview of pre-internet telematic experiments will lead to an investigation of net art and later currents of digital art. The ongoing development of behavioral art forms will be a central theme. Critical evaluation of various attitudes concerning technology will be encouraged.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Exploratory Studies: (EUAREA)

Last Four Terms Offered: Fall 2024, Fall 2022, Fall 2021, Fall 2020

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3651 - Women in New Media Art (4 Credits)

Crosslisted with ARTH 3651, FGSS 3655, SHUM 3651

The work of women artists has been central to the development of new media art. These rich and varied practices include installation, virtual reality environments, net art, digital video, networked performance, tactical media, video games, remix and robotics. This course will begin with an overview of feminist art and early experiments in performance and video art to then investigate multiple currents of digital media. Discussions will focus primarily on works by women artists from Europe, the Americas and Australia.

Distribution Requirements: (ALC-AS, SCD-AS), (CA-AG, D-AG, LA-AG)

Last Four Terms Offered: Spring 2021, Spring 2020, Spring 2018

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3696 - The Arts of Southeast Asia (3 Credits)

Crosslisted with ARTH 3850, ASIAN 3350, MEDVL 3850

The arts of Southeast Asia are studied in their social context, since in traditional societies creative processes are often mapped on the sequence of events that compose human lives. We will be looking particularly at the gendered ways in which bodies are mapped on the land, and how these various framings are often reflected in the unique relationships that emerge between works of art and textual sources. The South Asian epics of the Ramayana (Story of Rama) and the Mahabharata will be explored during the semester as infinitely renewable sources of inspiration. Special emphasis will be devoted to localized encounters in Indonesia, Cambodia, Burma/Myanmar, Vietnam, and Thailand.

Distribution Requirements: (ALC-AS, HST-AS), (CA-AG, HA-AG, LA-AG)

Exploratory Studies: (SEAREA)

Last Four Terms Offered: Fall 2024, Fall 2022, Spring 2022, Spring 2019
Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3702 - Desire and Cinema (4 Credits)

Crosslisted with ENGL 3702, FGSS 3702, COML 3702, PMA 3702, LGBT 3702

The pleasure of the text, Roland Barthes writes, is that moment when my body pursues its own ideas-for my body does not have the same ideas I do. What is this erotics of the text, and what has it been up to lately at the movies? Are new movies giving our bodies new ideas? In the context of the changing art of the moving image in the 21st-century, how might we read and revise classic works of psychoanalytic, feminist, and queer theory on erotic desire and cinema? We will focus especially on relatively recent metacinematic work, moviemaking about moviemaking, by such directors as Pedro Almodóvar, Olivier Assayas, Michael Haneke, Todd Haynes, David Lynch, Steve McQueen, and John Cameron Mitchell.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Exploratory Studies: (EUAREA)

Last Four Terms Offered: Spring 2023, Fall 2016, Fall 2013
Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3798 - Fundamentals of Directing I (4 Credits)

Crosslisted with PMA 3880

Focused, practical exercises teach the student fundamental staging techniques that bring written text to theatrical life. A core objective is to increase the student's awareness of why and how certain stage events communicate effectively to an audience. Each student directs a number of exercises as well as a short scene.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2024, Fall 2023, Fall 2022, Fall 2021
Schedule of Classes (<https://classes.cornell.edu/>)

VISST 3812 - Edge Cities: Celluloid New York and Los Angeles (3 Credits)

Crosslisted with AMST 3812, PMA 3441

Anchoring the East and West coasts, New York and Los Angeles have been celebrated and excoriated in films. On the edge literally and metaphorically, these cities seem to be about competing visions of urban form, culture, and modernity. The iconic forms of New York (tenements and skyscrapers) and of Los Angeles (highways and suburban homes) have fascinated film makers from the nineteenth century to the present day. We will both evoke and complicate the contrasts between New York and Los Angeles by mapping the intersections of each city with cinema. We explore how the urban experience gives rise to particular cinematic forms and how cinematic styles are translated or not into urban design.

Distribution Requirements: (ALC-AS)

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4101 - Proseminar: Introduction to Methods (3 Credits)

Crosslisted with ARTH 4101

Works of art have always engendered political, social, and cultural meanings. This seminar presents an introduction to the methods used by art historians and the objects and ideas that constitute the historiography of their discipline. If art history was once understood as the study of the development of style in European art, over the past century its practitioners have attempted to embrace a global perspective and to address issues of class, ethnicity, nationality, sexual orientation, and gender. Readings will focus on historically situating methods and the implications of their cross-cultural application. They will be discussed in the framework of institutions, apparatuses and practices that have shaped the field, identifying how these have contributed to systemic mechanisms of hegemony and exclusion. Papers will encourage students to put methods into practice, realizing in the process that subject matter is not an isolated choice to which methods are applied, but something that profoundly affects the approach that the researcher brings to the writing and conceptualizing and doing of art history.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2024, Fall 2023, Fall 2022, Fall 2021
Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4151 - Topics in Media Arts (3 Credits)

Crosslisted with ARTH 4151, STS 4511

From the 20th-century to the present, artists have made art using live entities including plants, animals, cells, tissue cultures and bacteria. They have designed habitats, plants, body organs, imaged new species and attempted to salvage extinct ones. Some artists also have produced works in traditional media such as painting, sculpture, and photography. While artists always have depicted and sometimes directly engaged with aspects of the natural world in their art, bio art responds to recent developments in biology and information technologies. Because of its foundation on the life sciences this art entails significant ethical, social and political dimensions. In this seminar students will explore multiple areas of bio art with attention to pertinent artistic and critical literature and to the scientific practices in which the works are based. These interdisciplinary investigations will prepare students for a grounded assessment of bio art.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Spring 2024, Fall 2020, Fall 2018, Fall 2016
Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4153 - Topics in Feminist Media Arts (3 Credits)

Crosslisted with ARTH 4153, FGSS 4153

Fall 2024 Topic: Feminist Posthumanisms in Visual Arts. While feminist art in new media address traditional feminist concerns such as the female body, identity, representation, feminist history, and consumerism, others directly engage with recent theoretical currents on the Anthropocene, posthumanism, and new materialisms that view humans and non-humans as co-dependent. Non-humans include environmental factors, animals, plants, bacteria, and machines. This seminar will examine work by contemporary artists from various geographical areas and cultural traditions engaged with posthumanist perspectives in relation to relevant theoretical texts and previous feminist media arts.

Distribution Requirements: (ALC-AS, SCD-AS), (CA-AG, D-AG, LA-AG)

Last Four Terms Offered: Fall 2024, Fall 2023, Fall 2022, Spring 2021
Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4155 - Topics in Latin American Art (3 Credits)

Crosslisted with ARTH 4155, LATA 4155

Topic: Latin American Modernisms and Technology. The involvement of Latin American artists with modern media technologies dates at least to the late nineteenth century and has especially flourished in the last three decades. The canonical histories and criticism of Latin American art for the most part depict a history of artistic production in which technology plays a minor or invisible role. This construction of history reinforces the assumption that experimentation, innovation, and theorization in technological art are exclusive provinces of the developed world. As the history of art expands to include diverse areas of media arts and visual culture, the recognition of Latin American artists' involvement with technology is not only overdue but also essential to the development of more diverse and rigorous understandings of both modernity and modernism.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Spring 2025, Spring 2023, Fall 2021, Spring 2020

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4160 - Topics in Colonial Encounters (3 Credits)

Crosslisted with ARTH 4160, LATA 4160

The colonial period in Latin America (circa 1521-1820s) witnessed the formation of one of the most diverse societies in the world. Labor regimes, religious activities, marriage alliances, and commercial contacts engendered by the Spanish colonial enterprise brought Spaniards, Africans, and Indigenous peoples into dynamic contact. This cross-fertilization of cultures resulted in the construction of new cultural categories and colonial identities whose reverberations continue to be felt into the present day. This course explores the role that visual culture played in the articulation of identity in Latin America. For the purposes of this seminar, identity can be loosely defined as the overlapping allegiances to which one ascribes, whether racial, cultural, gendered, religious, or community-based. The visual culture of colonial Latin America can reveal multitudes on the construction of self and community across temporal and geographical contexts. We will explore a variety of colonial Latin American objects and images, including paintings, textiles, and material culture. Our discussions of images will be guided by readings on hybridity, coloniality, cross-cultural exchange, and the early modern Atlantic world.

Distribution Requirements: (ALC-AS, HST-AS), (CA-AG, HA-AG, LA-AG)

Last Four Terms Offered: Spring 2023, Spring 2021, Spring 2018, Spring 2015

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4166 - Colonial Connectivities: Curating the Arts of the Spanish Americas (3 Credits)

Crosslisted with ARTH 4166, ARKEO 4166, LATA 4166

This seminar immerses students in the diverse painting traditions of colonial Latin America (1500s-1800s), with a focus on artistic practice in Peru, Ecuador, Venezuela, and the Hispanophone Caribbean. Themes include the pluralism and material makeup of devotional images, aesthetic constructions of race and class, the development of artistic workshops, and the role of rebellion and revolution in art. Students will participate in the curatorial development of Cornell's first exhibition of colonial Latin American art, scheduled to open in June 2024. They will research the paintings selected for the exhibition; devise the installation layout and design; write wall texts; and collaborate on the development of educational programming. Activities will also include a field trip to Buffalo State University observe scientific analysis of select paintings from the exhibition.

Distribution Requirements: (ALC-AS, HST-AS), (CA-AG, HA-AG, LA-AG)

Last Four Terms Offered: Spring 2024

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4260 - Adaptation: Visceral Text and Performance (4 Credits)

Crosslisted with PMA 4660

The act of adaptation invokes a response to source material from a variety of inspiration(s) – images, poems, stories, iconic moments, people, legends, events, histories. Artist/creators work to transcend and translate resonant and remnant questions, curiosities, and provocations in their work—this work evokes a reconciling or a recontextualizing of event and revelation. Writer/creators are visual and physical explorers, choreographers of language text and imagery, artistic inventors. Work we explore this year includes the inspiration of Carrie Mae Weems, Kara Walker, R A Walden, William Kentridge, Coco Fusco, Toni Morrison Jenny Holzer, Beatriz Cortez, Laurie Anderson, the exploration of generative AI interventions and immersive performance techniques. This wholly interactive course challenges the boundaries of text/image to uncover the possibilities of performance. Working collaboratively—in workshop format—students explore the process of developing performance pieces based on a variety of sources.

Last Four Terms Offered: Spring 2024, Spring 2021, Spring 2019, Spring 2017

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4351 - Problems in Byzantine Art (4 Credits)

Crosslisted with ARTH 4351, CLASS 4752, MEDVL 4351, NES 4351, RELST 4351, ARKEO 4351

Topic Spring 23: Portraiture. Byzantine artists produced a wide variety of images that modern interpreters have recognized as portraits. These images illuminate individual identity and visual representation in Byzantium. On the one hand, the constituent elements of a portrait (such as physiognomy, gesture, dress, and attributes) illuminate cultural understandings of personhood. On the other hand, those elements are assembled and displayed through means (composition, medium, and context) that illuminate cultural understandings of images and their ability to extend personal energy. We will focus on the primary sources, including preserved monuments (manuscripts, mosaics, sculptures, etc.) and literary witnesses (epigrams, historians' accounts, etc.), supplemented by selections from the secondary literature on identity, individuality, and subject formation in Byzantium. Seminar topics rotate each semester. Previous topics include: Ravenna, Hagia Sophia, Byzantine Iconoclasm, Spiral Relief Columns.

Distribution Requirements: (ALC-AS, HST-AS), (CA-AG, HA-AG, LA-AG)

Last Four Terms Offered: Spring 2023, Spring 2022, Spring 2016, Spring 2014

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4460 - Lightscares (3 Credits)

Crosslisted with STS 4460, HIST 4466, BSOC 4460

Sunset, polar night, Times Square, satellites in space—these are just four lightscares. Light is essential to humanity in multifaceted ways. It both reflects and shapes human interactions with the environment. Yet light is also complex, multiple, and contested. This seminar explores diverse lightscares in varied contexts. How do we know light? How does light define and shape landscapes and nightscares? How have people managed, transformed, and valued different lightscares over time? This course draws primarily from the history of science and technology, STS, and environmental history with forays into anthropology, environmental humanities, geography, media studies, and more. We will examine texts and images, and engage with lightscares at Cornell and in Ithaca. The seminar culminates in a class project centered on student-selected lightscares.

Last Four Terms Offered: Spring 2020

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4545 - Text Analysis for Production: How to Get from the Text onto the Stage (4 Credits)

Crosslisted with PMA 4650, ENGL 4450

Examines the play as the central, essential source for production decisions made by the actor, the director, the designer, and the dramaturg. Students "present" their conclusions about the performance of studied texts through project work as either an actor, director, designer, or dramaturg, as well as through two to three papers.

Last Four Terms Offered: Fall 2014, Spring 2011, Spring 2010

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4546 - Shakespeare in (Con)text (4 Credits)

Crosslisted with PMA 4675, ENGL 4210

Examines how collaboration among stage directors, designers, and actors leads to differing interpretations of plays. The course focuses on how the texts themselves are blueprints for productions with particular emphasis on the choices available to the actor inherent in the text. This is a special seminar sponsored by the John S. Knight Institute's Sophomore Seminars Program. Seminars offer discipline-intensive study within an interdisciplinary context. While not restricted to sophomores, the seminars aim at initiating students into the discipline's outlook, discourse community, modes of knowledge, and ways of articulating that knowledge. Limited to 15 students. Special emphasis is given to strong thinking and writing and to personalized instruction with tip university professors.

Distribution Requirements: (ALC-AS)

Last Four Terms Offered: Fall 2022, Spring 2020, Spring 2016, Fall 2012

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4556 - Decolonial Poetics and Aesthetics: Arts of Resistance in the Americas (3 Credits)

Crosslisted with ARTH 4556, LSP 4556, AMST 4556, ENGL 4556

Exploring a genealogy of Latinx, Afro-Latinx, Black, Indigenous, and Chicana/o/x theorizations of modernity and identity, the course asks, what is the decolonial? Is it a space between the colonial and post-colonial? Is it a creative process, an intellectual theorization, or a historical period? Is it a performance, intervention, or embodied experience? Tracing a historical trajectory of the decolonial in poetry, performance, installation, and visual art, the course examines decolonial modes of making and being from the sixteenth to the twenty first century.

Distribution Requirements: (ALC-AS, HST-AS), (CA-AG, HA-AG, LA-AG)

Last Four Terms Offered: Spring 2025, Fall 2022, Spring 2020

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4641 - Comparative Modernities (3 Credits)

Crosslisted with ARTH 4690

Since the late 19th century, the effects of capitalism across the globe have been profoundly transformative and have intensified with the demise of the older colonial empires, the rise of nationalism and independent states, and the onset of neoliberal globalization. These transformations are manifested in the domains of high art, mass culture and popular culture, yet remain inadequately studied. This seminar theorizes and explores non-Western modernist and contemporary art practice in a comparative framework. Taught as a seminar, it assumes active participation by advanced undergraduate and graduate students who have a prior knowledge of Euro-American modernism and art history, and who wish to better understand the great artistic and visual transformations from the beginning of the 20th century onwards in a global context.

Distribution Requirements: (ALC-AS, HST-AS), (CA-AG, HA-AG, LA-AG)

Exploratory Studies: (EUAREA)

Last Four Terms Offered: Spring 2024, Fall 2021, Spring 2020, Fall 2015

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4664 - Death in the City: Funerary Architecture in Muslim South Asia (4 Credits)

Crosslisted with SHUM 4664, ASIAN 4471, ARTH 4664

Last Four Terms Offered: Fall 2021

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4673 - The Kinship of Repair: Asian and Asian American Artists in Collaboration (3 Credits)

Crosslisted with SHUM 4673, ASIAN 4467, ARTH 4673, FGSS 4673, AAS 4673

Last Four Terms Offered: Fall 2022

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4680 - Art and the Remapping of the World (3 Credits)

Crosslisted with SHUM 4680, ARTH 4620

Last Four Terms Offered: Spring 2023

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4684 - The Labor of Images: Encountering the Collective in Visual Cultures (3 Credits)

Crosslisted with SHUM 4684, ARTH 4684, COML 4684, ENGL 4984, PMA 4684

Last Four Terms Offered: Fall 2023

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4705 - How to Make Queer Kin: Sustaining Bonds in LGBTQ Culture (3 Credits)

Crosslisted with SHUM 4705, ENGL 4706, FGSS 4705, LGBT 4705

How do queer people make family? What cultural and artistic practices sustain queer bonds? To answer these questions, this course examines queer and trans kinship narratives across a range of genres, including literature, film, television, and critical theory. We will theorize kinship's relationship to cis-heteronormativity, capitalism, white supremacy, and colonialism, and debate whether queer and trans kinships can model new political forms.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Exploratory Studies: (EAAREA)

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4706 - In Working Order: Labor On and Off Screen (3 Credits)

Crosslisted with SHUM 4713, ASIAN 4713, PMA 4513

Labor is a universal human activity that orders societal hierarchies and determines value. Cinema and television, by zooming in and out of labor paid or unpaid, masculine or feminine, tedious or pleasurable, individual or collective, manual or intellectual, variously highlight the dual nature of work and workers as scaled objects on screen, and scaling agents off screen. This course introduces students to North American, European, and Asian films and television series that raise questions about what it means to work, and how work has shaped the way we think about time, space, identities, and social relations.

Distribution Requirements: (ALC-AS)

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4711 - Staffage: Figures for Scale, 1500-1850 (3 Credits)

Crosslisted with SHUM 4711, ARKEO 4712, ARTH 4361, COML 4711

"Staffage" is a term in the history of landscape painting. It refers to little figures who populate the scene, invariably dwarfed by their surroundings. The few critics who noticed them assigned them various roles: to illustrate "the benefits which nature affords to creatures living in the region" (Goethe, 1800); or, alternatively, "to lend the landscape its specific poetic character" (Fenollosa, 1806). From landscape, staffage migrated into archaeological documentation and architectural illustration. Here, tiny figures gain additional roles: to convey the scale of the monuments depicted, and the societies that inhabit them. Our study of staffage alternates between close looking at a wide range of pictures, and readings from the historical and theoretical literatures on the aesthetics and politics of landscape painting.

Distribution Requirements: (ALC-AS)

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4793 - Film and Video Production II (4 Credits)

Crosslisted with PMA 4585

A continuation of PMA 3570, Introduction to Visual Storytelling, students will dive deeper into creating story driven short form narratives. Students will have the opportunity to develop and produce a short film over the course of the semester. The expectation is the follow through of the filmmaking process, from story development, preproduction, production, post production and distribution. Students are expected to collaborate heavily and crew on each other's film productions, in various roles. Final film projects will be screened in a public, open-campus event at the end of the semester.

Prerequisites: minimum PMA 3570. Recommended prerequisite: PMA 3550, PMA 3551.

Course Fee: Course Fee, \$150. Cost of materials: TBA (est. \$500).

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Spring 2024, Spring 2023, Spring 2022, Fall 2021

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4835 - Performance Studies: Theories and Methods (4 Credits)

Crosslisted with PMA 4835, FGSS 4835, LGBT 4835

An understanding of performance as object and lens, modality and method, is integral to scholarship and research across the humanities and social sciences. Charting the advent and defining principles of performance studies, this course explores the interdisciplinary history of the field, including its association with anthropology, visual studies, theater, gender studies, sociology, psychology, literature, philosophy, and critical race studies. This class examines performance as a means of creative expression, a mode of critical inquiry, and an avenue for public engagement. We will attend to both the practice of performance - as gesture, behavior, habit, event, artistic expression, and social drama - and the study of performance - through ethnographic observation, spectatorship, documentation, reproduction, analysis, and writing strategies. Through a study of research paradigms and key issues related to performance, we will explore not only what this highly contested term is and does, but when and how, for whom, and under what circumstances.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2024, Spring 2016, Fall 2013, Spring 2011
Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4852 - Shadowplay: Asian Art and Performance (3 Credits)

Crosslisted with ARTH 4852, ASIAN 4442

Shadowplay is a superb medium for storytelling. As with many performing arts in Asia, neither the highly stylized images of puppets, nor its musical, or linguistic complexity detract from its wide popularity. Why does an art that appears so obscure exercise such broad appeal? This seminar explores the playful and politically adept fluctuations of shadows across screens from India to Mainland and Island Southeast Asia. We will also briefly examine East Asian developments, particularly in China and Japan. In each of the countries where shadow theatre exists it has acquired its own repertory and a distinct technique and style of its own. This aesthetic has translated locally into paint, sculpture, architecture, cinema, and modern and contemporary installation art. Classes will meet regularly in the Herbert F. Johnson Museum.

Distribution Requirements: (ALC-AS, HST-AS), (CA-AG, HA-AG, LA-AG)

Exploratory Studies: (EAAREA, SAAREA, SEAREA)

Last Four Terms Offered: Fall 2024, Fall 2021, Fall 2019, Spring 2012

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4855 - Threads of Consequence: Textiles in South and Southeast Asia (3 Credits)

Crosslisted with ARTH 4855, ASIAN 4487, SHUM 4455

This seminar explores how patterned cloths serve as a symbolic medium, functioning on multiple levels of understanding and communication. As spun, dyed, and woven threads of consequence, textiles can be seen to enter into all phases of social, economic, political, religious, and performance processes, often assuming unusual properties and attributes. As bearers of talismanic messages, signifiers of rank, and as the recipients of influences from maritime trade and touristic demand, textiles are read between the folds of complex exchange mechanisms in South and Southeast Asia.

Distribution Requirements: (ALC-AS, HST-AS), (CA-AG, HA-AG, LA-AG)

Exploratory Studies: (SAAREA, SEAREA)

Last Four Terms Offered: Spring 2025, Spring 2024, Fall 2020, Spring 2019

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4857 - Producing Cloth Cultures (4 Credits)

Crosslisted with ARTH 4856, CLASS 4756, SHUM 4866

It is a fundamental part of human activity to dress or cover one's body and environment. While the symbolic significance of such clothing has long been recognized, the activity of producing fabric itself deserves more attention. By this we do not only mean the various techniques and technological devices involved in spinning, weaving, stitching, or sewing, but also the analogical activities and metaphors they entailed. What stories did they tell? How did their connection to writing, remembering, lovemaking, or ruling one's kingdom, to name but a few examples, play out metaphorically in cloth? And how did fabrics depend on or transform the transmission of techniques, fashions and motives, but also gender, concepts of the body or the built environment? This team-taught seminar explores the presence, production, function and meaning of fabric in the built and lived environment. In a comparative approach we will explore evidence from Greco-Roman and Asian Art from the distant past to the contemporary moment.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Spring 2022, Spring 2015

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 4858 - Dancing the Stone: Body, Memory, and Architecture (4 Credits)

Crosslisted with ARTH 4858, ASIAN 4456, PMA 4358, MEDVL 4858

This course examines the role of temples and their sculptural programs in South and Southeast Asia as creative stimuli for performative reenactments. Choreographic encounters between imagination and memory will be mapped as they occur at various points historically and politically in Java, Bali, Cambodia and India. Since architectural choreography implies the human body's inhabitation and experience of place, the nature of ritualized behavior and its relationship to performance and politics will be explored spatially, both in organizing experience and defining or redefining identity on colonial, national, and diasporic margins. Bringing back the haptic sense (i.e. of feeling and doing at the same time) students will have the unique opportunity to balance the demands of learning a Balinese traditional dance while exploring performance traditions in historical perspective.

Distribution Requirements: (ALC-AS, HST-AS), (CA-AG, HA-AG, LA-AG)

Exploratory Studies: (SAAREA, SEAREA)

Last Four Terms Offered: Spring 2023, Spring 2014

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 6151 - Topics in Media Arts (3 Credits)

Crosslisted with ARTH 6151, STS 6511

Topic - Biological Art (Bio Art): From the late 20th-century to the present, artists have made art using live entities including plants, animals, cells, tissue cultures and bacteria. They have designed habitats, crops, body organs, created new species and attempted to salvage extinct ones. Some artists also have produced works in traditional media such as painting, sculpture and photography. While artists always have imaged and sometimes directly engaged with aspects of the natural world in their art, bio art responds to recent developments in genetics and information technologies. Because of its foundation on the life sciences this art entails significant ethical and political dimensions. In this seminar students will explore multiple areas of bio art with attention to pertinent artistic and critical literature and to the scientific practices in which the works are based. For this purpose the class will consult with specialists and visit laboratories on campus relevant to the art covered in the course. We expect these interdisciplinary investigations to prepare students for a grounded assessment of bio art.

Last Four Terms Offered: Spring 2024, Fall 2020, Fall 2018, Fall 2016

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 6155 - Topics in Latin American Art (3 Credits)

Crosslisted with ARTH 6155, LATA 6155

Topic: Latin American Modernisms and Technology. The involvement of Latin American artists with modern media technologies dates at least to the late nineteenth century and has especially flourished in the last three decades. The canonical histories and criticism of Latin American art for the most part depict a history of artistic production in which technology plays a minor or invisible role. This construction of history reinforces the assumption that experimentation, innovation, and theorization in technological art are exclusive provinces of the developed world. As the history of art expands to include diverse areas of media arts and visual culture, the recognition of Latin American artists' involvement with technology is not only overdue but also essential to the development of more diverse and rigorous understandings of both modernity and modernism.

Last Four Terms Offered: Spring 2025, Spring 2023, Fall 2021, Spring 2020

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 6166 - Colonial Connectivities: Curating the Arts of the Spanish Americas (3 Credits)

Crosslisted with ARTH 6166, ARKEO 7166, LATA 6166

This seminar immerses students in the diverse painting traditions of colonial Latin America (1500s-1800s), with a focus on artistic practice in Peru, Ecuador, Venezuela, and the Hispanophone Caribbean. Themes include the pluralism and material makeup of devotional images, aesthetic constructions of race and class, the development of artistic workshops, and the role of rebellion and revolution in art. Students will participate in the curatorial development of Cornell's first exhibition of colonial Latin American art, scheduled to open in June 2024. They will research the paintings selected for the exhibition; devise the installation layout and design; write wall texts; and collaborate on the development of educational programming. Activities will also include a field trip to Buffalo State University observe scientific analysis of select paintings from the exhibition.

Last Four Terms Offered: Spring 2024

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 6351 - Problems in Byzantine Art (4 Credits)

Crosslisted with ARTH 6351, CLASS 7752, MEDVL 6351, NES 6351, RELST 6351, ARKEO 6351

Seminar topics rotate each semester. Topic for Spring 2023: Portraiture. Byzantine artists produced a wide variety of images that modern interpreters have recognized as portraits. These images illuminate individual identity and visual representation in Byzantium. On the one hand, the constituent elements of a portrait (such as physiognomy, gesture, dress, and attributes) illuminate cultural understandings of personhood. On the other hand, those elements are assembled and displayed through means (composition, medium, and context) that illuminate cultural understandings of images and their ability to extend personal energy. We will focus on the primary sources, including preserved monuments (manuscripts, mosaics, sculptures, etc.) and literary witnesses (epigrams, historians' accounts, etc.), supplemented by selections from the secondary literature on identity, individuality, and subject formation in Byzantium. Previous topics include: Ravenna, Hagia Sophia, Byzantine Iconoclasm, Spiral Relief Columns.

Last Four Terms Offered: Spring 2023, Spring 2022, Spring 2016, Spring 2014

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 6556 - Decolonial Poetics and Aesthetics: Arts of Resistance in the Americas (3 Credits)

Crosslisted with ARTH 6556, ENGL 6565, LSP 6565

Exploring a genealogy of Latinx, Afro-Latinx, Black, Indigenous, and Chicana/o/x theorizations of modernity and identity, the course asks, what is the decolonial? Is it a space between the colonial and post-colonial? Is it a creative process, an intellectual theorization, or a historical period? Is it a performance, intervention, or embodied experience? Tracing a historical trajectory of the decolonial in poetry, performance, installation, and visual art, the course examines decolonial modes of making and being from the sixteenth to the twenty first century.

Last Four Terms Offered: Spring 2025, Fall 2022, Spring 2020, Spring 2017

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 6590 - Heritage, History, and Identity in Cambodia (3 Credits)

Crosslisted with ANTHR 6590, ARKEO 6590, ARTH 6595, ASIAN 6651

This winter course on site in Cambodia will focus on Cambodian heritage past and present - how it's been created in the past, including the city of Angkor, and how that heritage and history is understood and engaged today. We will visit historical sites as well as museums and other relevant sites, including performances, where history is remembered and engaged. There will be lectures, including by Cambodian experts, as well as film showings. The course will be based in Siem Reap, in collaboration with the Center for Khmer Studies, and there will also be excursions to Phnom Penh, the capital.

Prerequisites: KHMER 1100.

Course Fee: Course Fee, TBA. Fee varies based on year.

Exploratory Studies: (CU-ITL)

Last Four Terms Offered: Winter 2025, Winter 2023

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 6673 - The Kinship of Repair: Asian and Asian American Artists in Collaboration (3 Credits)

Crosslisted with SHUM 6673, ARTH 6673, ASIAN 6667, FGSS 6673, AAS 6673

Last Four Terms Offered: Fall 2022

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 6680 - Art and the Remapping of the World (3 Credits)

Crosslisted with SHUM 6680, ARTH 6620

Last Four Terms Offered: Spring 2023

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 6684 - The Labor of Images: Encountering the Collective in Visual Cultures (3 Credits)

Crosslisted with SHUM 6684, ARTH 6684, COML 6684, PMA 6684

Last Four Terms Offered: Fall 2023

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 6705 - How to Make Queer Kin: Sustaining Bonds in LGBTQ Culture (3 Credits)

Crosslisted with SHUM 6705, ENGL 6705, FGSS 6705, LGBT 6705

How do queer people make family? What cultural and artistic practices sustain queer bonds? To answer these questions, this course examines queer and trans kinship narratives across a range of genres, including literature, film, television, and critical theory. We will theorize kinship's relationship to cis-heteronormativity, capitalism, white supremacy, and colonialism, and debate whether queer and trans kinships can model new political forms.

Enrollment Information: Enrollment limited to: graduate students.

Exploratory Studies: (EAAREA)

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 6706 - In Working Order: Labor On and Off Screen (3 Credits)

Crosslisted with SHUM 6713, ASIAN 6713, PMA 6513

Labor is a universal human activity that orders societal hierarchies and determines value. Cinema and television, by zooming in and out of labor paid or unpaid, masculine or feminine, tedious or pleasurable, individual or collective, manual or intellectual, variously highlight the dual nature of work and workers as scaled objects on screen, and scaling agents off screen. This course introduces students to North American, European, and Asian films and television series that raise questions about what it means to work, and how work has shaped the way we think about time, space, identities, and social relations.

Enrollment Information: Enrollment limited to: graduate students.

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 6711 - Staffage: Figures for Scale, 1500-1850 (3 Credits)

Crosslisted with SHUM 6711, ARKEO 6712, ARTH 6361, COML 6711

"Staffage" is a term in the history of landscape painting. It refers to little figures who populate the scene, invariably dwarfed by their surroundings. The few critics who noticed them assigned them various roles: to illustrate "the benefits which nature affords to creatures living in the region" (Goethe, 1800); or, alternatively, "to lend the landscape its specific poetic character" (Fenolosa, 1806). From landscape, staffage migrated into archaeological documentation and architectural illustration. Here, tiny figures gain additional roles: to convey the scale of the monuments depicted, and the societies that inhabit them. Our study of staffage alternates between close looking at a wide range of pictures, and readings from the historical and theoretical literature on the aesthetics and politics of landscape painting.

Schedule of Classes (<https://classes.cornell.edu/>)

VISST 6855 - Threads of Consequence: Textiles in South and Southeast Asia (3 Credits)

Crosslisted with ARTH 6855, ASIAN 6644

This seminar explores how patterned cloths serve as a symbolic medium, functioning on multiple levels of understanding and communication. As spun, dyed, and woven threads of consequence, textiles can be seen to enter into all phases of social, economic, political, religious, and performance processes, often assuming unusual properties and attributes. As bearers of talismanic messages, signifiers of rank, and as the recipients of influences from maritime trade and touristic demand, textiles are read between the folds of complex exchange mechanisms in South and Southeast Asia.

Exploratory Studies: (SAAREA, SEAREA)

Last Four Terms Offered: Spring 2025, Spring 2024, Fall 2020, Spring 2019

Schedule of Classes (<https://classes.cornell.edu/>)