
ART HISTORY COURSES

ARHI 13182 Fine Arts Univ. Seminar: Caravaggio

01 Robert Coleman 11:00-12:15 T/R OSHA 106
Freshmen only

This course will introduce the student to the art of Michelangelo Merisi da Caravaggio (1571-1610), one of the most important painters of seventeenth-century Europe. Caravaggio was such a revolutionary that one scholar asserted, that "if one were to try to reduce Caravaggio's contribution to the history of art to a single sentence, it might be said that he was the only Italian painter of his time to rely more on his own feelings than on artistic tradition, while somehow managing to remain within the great mainstream of the Renaissance. From this point of view he is an important precursor to Rembrandt and even of modern art."

Born east of Milan in the farming community of Caravaggio, and trained in Milan, the young artist arrived in Rome sometime around 1592/93. Largely due to the energies of "the iron pope" Sixtus V (1585-90), Baroque Rome was quickly becoming a fashionable, international city, that attracted not only pilgrims, but businessmen and artists. Caravaggio was one of a myriad of excited young men and women, who flocked to the Eternal City with the expectation of fame and fortune.

We will follow Caravaggio's development and innovations in this dynamic Roman artistic, social, and political milieu, consider his aristocratic patrons (religious and non-religious), and investigate his impact on his followers, Italian and non-Italian alike. We will also concern ourselves with the myth of the artist: Caravaggio's antisocial behavior (including murder), apparent paranoia, and "mysterious death," which gave rise to mythology that has lasted to our own day. In addition to the art historical literature, we will also read Jonathan Harr's *The Lost Painting: The Quest for a Caravaggio Masterpiece*, which tells the exciting tale of the discovery of Caravaggio's lost Capture of Christ recently found in a Dublin Jesuit House. We will also view *Caravaggio* (1986) directed by Derek Jarman, who "presents the painter as the quintessential gay artist, the cursed poet whose brilliant yet unconventional artistic vision and intense personal life unsettle his contemporaries, making him a source of unease as well as fascination." 3 credits

ARHI 20100 Introduction to the Ancient Art of Greece, Rome, Egypt & the Near East

01 TBA 10:40-11:30 M/W/F OSHA 107
Fulfills Fine Arts Requirement

This course will examine the origins of western art and architecture, beginning with a brief look at the Bronze Age cultures of the Near East and Egypt, then focusing in detail on Greece and Rome, from the Minoan and Mycenaean world of the second millennium B.C.E. to the rule of the Roman emperor Constantine in the fourth century C.E. Among the monuments to be considered are ziggurats, palaces, and the luxuriously furnished royal graves of Mesopotamia; the pyramids at Giza in Egypt and their funerary sculpture; the immense processional temple of Amon at Luxor; the Bronze Age palaces of Minos on Crete-- the home of the monstrous Minotaur-- and Agamemnon at Mycenae, with their colorful

frescoes and processional approaches; the great funerary pots of early Athens and the subsequent traditions of Red and Black Figure vase painting; architectural and freestanding sculpture of the Archaic and Classical periods; the Periclean Acropolis in Athens, with its monumental gateway and shining centerpiece, the Parthenon; and finally, among the cultural riches of Rome, the painted houses and villas of Pompeii; the tradition of Republican and Imperial portraiture; the Imperial *fora*; the exquisitely carved Altar of Peace of Augustus; the Coliseum; and the Pantheon of the philhellene emperor Hadrian. 3 credits

ARHI 20200 Introduction to Medieval Art

01 Danielle Joyner 12:30-01:45 T/R OSHA 107
Fulfills Fine Arts Requirement

The ten centuries designated as the Middle Ages span regions of land that are as diverse as the many cultures that existed during this millennium. From Late Antique Rome to Anglo-Norman England, and from Mozarabic Spain to the Kingdom of Bohemia, these thriving and evolving cultures bestowed upon western culture a tremendous visual legacy. This class will introduce students to the exciting wealth of monuments, objects, and images that survive from the Middle Ages, as well as to current scholarly debates on this material. 3 credits

ARHI 20250 Intro. to Early Christian and Byzantine Art

01 Charles Barber 01:30-02:45 M/W OSHA 106
Fulfills Fine Arts Requirement

This course will introduce students to the visual arts of the period ca. AD 200 to ca. AD 1600. Our work will take us from the first fashioning of an identifiable Christian art through to the remarkable poetics of Late Byzantine painting. In so doing, the student will be introduced to the full array of issues that arise around the question of there being a Christian art. Working from individual objects and texts, we will construct a variety of narratives that will reveal a vital, complex, and rich culture that, in a continuing tradition, has done so much to shape the visual imagination of Christianity. 3 credits

ARHI 20441 20th Century Art Survey

01 Elyse Speaks 08:00-09:15 M/W OSHA 106
02 Elyse Speaks 03:00-04:15 M/W OSHA 106

Open to all students. Fulfills Fine Arts Requirement

This course will introduce students to major developments in 20th-century art, primarily in Europe and the United States. Emphasis will be placed on modernist and avant-garde practices and their relevance for art up to the present. The first half of the course will trace Modernism's unfolding in the avant-garde practices of the late-nineteenth and early twentieth centuries, ending with Modernism's eventual destruction in the authoritarian politics of the thirties, of World War II and the Holocaust. The second half of the course will address art production after this chasm: the neo-avant-gardes in Europe and the United States will be considered in their attempts to construct continuity and repetitions of the heroic modernist legacies of the past. Among the movements analyzed: Cubism, Dada and Surrealism, Russian Constructivism, Abstract Expressionism, Pop Art, Minimalism, and Conceptual Art. 3 credits