ART HISTORY COURSES

ARHI 13182  Fine Arts Univ. Seminar: Caravaggio
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 20260  Art of the Medieval Codex
Danielle Joyner  2:00-3:15  T/R  OSHA 107
In classical times text and image were applied to papyri
and scrolls, in the mid-15th century movable type and
woodcuts printed text and images into paper books.
During the intervening millennium text and images written
drawn, and painted by multiple hands onto the bound
parchment of medieval codices. As an introduction to the
study of medieval manuscripts, this class will begin with an
overview of codicological methods and then move through
a series of thematic questions as they relate to specific
manuscripts made in Western Europe between the 5th
and 15th centuries. We will consider production methods, text-
image relationships, issues of patronage and use, and
many other questions as we examine the central role
manuscripts played in the evolution of medieval European
culture.

ARHI 20440  01/02- Intro. to 20th Century Art
Gabrielle Gopinath  1:30-2:45  M/W  OSHA 107
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 Modernist’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

ARHI 30220/60220 Kingdom, Empire & Devotion: Art in
Anglo-Saxon and Ottonian Europe
Danielle Joyner  11:00-12:15  T/R  OSHA 107
Fulfills Fine Arts Requirement  Although the Anglo-Saxon
Kingdom and Ottonian Empire overlap in time during the
10th and 11th centuries, the images and objects produced
by both cultures manifest the different political, social, and
religious identities being deliberately constructed. By the
mid-11th century, the Normans had invaded England, the
Salian emperors had succeeded the Ottonians, and
European art is more cohesively and problematically
labeled as Romanesque. This class will examine Anglo-
Saxon and Ottonian art as individual visual traditions. We
will explore various cultural, political, and religious issues
as they are worked through and revealed in the images
and objects that survive from these regions.

ARHI 30313/60313 Art of the High Renaissance in
Florence and Rome
Robert Coleman  2:00-3:15  T/R  OSHA 106
Fulfills Fine Arts Requirement
Leonardo, Michelangelo, Bramante, and Raphael provide
the basis for a study of one of the most impressive periods
of artistic activity in Italy—the High Renaissance in
Florence and Rome. It was Leonardo da Vinci’s
revolutionary example that imposed extraordinary artistic
and intellectual changes on an entire generation of
painters, sculptors, and architects. Ludovico Sforza, Duke
of Milan, the new Republic of Florence, and the imperial
papacy of Julius II recognized that the genius of Leonardo,
Bramante, Michelangelo, Raphael, and others, could be
brought into the service of the State. Under Julius, the
Papal States, became the supreme state in Italy, and for
the first time in centuries, the papacy ranked as a great
European power. With the ceiling of the Sistine Chapel, St.
Peter’s (redesigned on a colossal scale by Bramante), the
Vatican Palace (its city facade and Belvedere by
Bramante, and papal apartments decorated by Raphael),
and the Papal tomb (designed by Michelangelo), Rome,
for the first time since the time of the Caesars, became the
center of Western art.
ARHI 30417/60417 British Art
Kathleen Pyne  01:30-2:45 M/W  OSHA 106
Fulfills Fine Arts Requirement
This course focuses on the dynamic between art and society in the period in which the Industrial Revolution shaped the face of modern Britain. We will examine paintings and architectural monuments that register the devastating human consequences of modernization during this one hundred-year period. As we survey the response of British society to the forces of industrialization, our themes will be the worship of science and progress; the Romantic discovery of nature, the imagination, and the exotic; images of the rural and urban poor; the new constructions of masculinity and femininity; the return to the Middle Ages for sources of national identity and social reform. The principal artists discussed will be Joseph Wright of Derby, William Blake, John Constable, Joseph Mallord William Turner, Edwin Landseer, the Pre-Raphaelites, and William Morris. 3 credits

ARHI 40121/60121 - Greek Architecture
Robin Rhodes  12:30-01:45 T/R  OSHA 106
Fulfills Fine Arts Requirement
Open to all students. In this course the development of Greek monumental architecture, and the major problems that define it, will be traced from the 8th to the 2nd centuries BC, from the late Geometric through the Archaic, Classical, and Hellenistic periods. Among themes to be related are the relationship between landscape and religious architecture, the humanization of temple divinities, the architectural expression of religious tradition and even specific history, architectural procession and hieratic direction, emblem and narration in architectural sculpture, symbolism and allusion through architectural order, religious revival and archaism, and the breaking of architectural and religious canon.

ARHI 43105/63105 Topics: Ancient Art & Technology
Robin Rhodes  5:00:06:15 T/R  OSHA 106
Department Approval – Majors only  This course is an outgrowth of the Corinth Architecture Project and its recent exhibition at the Snite Museum of Art. It approaches classical art and architecture as a series of design and fabrication problems to be examined in lectures, discussions and through physical experimentation in the studio. Ancient technology has become an important new subfield in classical art and archaeology and is increasingly focused in the practice of “experimental archaeology,” in which attempts are made to recreate ancient objects in accordance with their original materials, the marks preserved on them, ancient literary testimonia, and any other kind of evidence that might directly pertain. Invariably, the designing and making of these objects provides important supplementary data, as well as revealing or clarifying the basic structural principles involved. And sometimes it opens up an entirely new direction of approach. Every new insight into the logic of their problem-solving helps reveal the character of the ancient Greeks and Romans. In turn, these insights help students of studio art become more conscious of the context and implications of their own work, and help art historians and archaeologists better understand the distinction and connection between inspiration and practical necessity.
Problems of principle and practicality to be approached will include a wide variety of media: pottery (everyday and monumental), architecture (post-and-intel and arcuated), sculpture (stone and bronze), painting (red and black glazed). The seminar will meet twice a week, once for a 75-minute lecture or discussion, once for a 2 ½ - hour studio practicum. 3 credits

ARHI 43420 – Memorial Mania
Robin Rhodes  03:30-04:45 T/R  OSHA 303 MAIN
Focusing on the great variety - and great numbers - of memorials erected in recent decades, this seminar explores how cultural memory is created and what it has come to mean in terms of national identity in modern and contemporary America. The definition of “memorial” is purposely broad: from statues and monuments to parks, public squares, cemeteries, public ceremonies, and moments of silence. Memorials can be permanent or temporary - such as roadside shrines. Understandings of “memory” are also broad, ranging from subjects of local and civic memory to those of national and/or collective memory, and including popular interests in autobiography, memoirs, and family genealogy. Understandings of “America” are similarly wide-ranging, often conflicted, and always in flux. Recognizing the broad definitions of the key terms “memorial,” “memory,” and “America,” this seminar considers the following: What does memory mean in America today, and in American memorial culture? What is driving the urgency to “memorialize” and who and what, in fact, is being remembered? Who and what are memorable in American history, and in terms of American national identity? Potential subjects are vast and include war memorials, Holocaust memorials, presidential commemoration, memorials erected at sites of tragedy and trauma (Oklahoma City, World Trade Center, Columbine), ritualistic memorial practices (such as pilgrimage and gift-giving), issues of public response, different styles of memorials and monuments (figurative v. abstract memorials), and the role of the National Park Service, the nation's primary “keeper” of historical and cultural memory. Course readings will include selections by contemporary historians, art historians, and theorists engaged in issues of memory, history, and material/visual culture, as well as films.

ARHI 43512/63512 Sem.: Museums & Collecting
Charles Rosenberg  12:30-1:45 T/R  OSHA 107
Fulfills Fine Arts Requirement  This seminar will focus on the history of collecting and the origins and nature of the modern museum. In the course of our discussions we will address a number of issues including, why do people collect; who is the museum's audience; what role does authenticity play in the philosophy of collecting and display; are museums bound rules of public decorum; what impact has the Internet had on art museums and their audiences; and what are the museum's rights and obligations in matters of cultural patrimony. 3 credits

ARHI 43576/63576 Theories of Art
Kathleen Pyne  11:45-1:00  M/W  OSHA 106
Required of all art history majors. This seminar is a survey of the historiography of art history with special attention paid to the various types of methodology which have been applied to the analysis of art. Special attention is given to nineteenth-century and twentieth-century art historical methods, including connoisseurship, biography, iconology, psychoanalysis, semiotic, and feminist approaches.

ARHI 63570 Graduate Seminar
Gabrielle Gopinath  12:30-03:00  T only  OSHA 107
This graduate seminar will probe intersections among contemporary art, advanced art criticism, continental philosophy and theory. Extensive theoretical readings, research, and analytical papers, and class presentations required.