
ART HISTORY COURSES

ARHI 20540 Rome: The Eternal City**Heather Hyde Minor****M/W****09:30-10:45****OSHA 106**

In this class, we will explore the urban topography of the city of Rome from the first century BC to the year 2000 AD, or roughly the period from the emperor Augustus to the projects by Richard Meier, Zaha Hadid, and others to celebrate the Jubilee at the end of the second millennium. In our discussion of how buildings shape and are shaped to form the city, we will consider contemporary drawings, prints, texts, maps, and a range of other evidence. Special focus will be placed on critical strategies for understanding urban sites. In addition to the city of Rome, this course will focus on developing your skills as critical readers and writers. 3 credits

ARHI 20560 Gateway to Global Art History**H. Minor/M.Schreffler****M/W****02:00-03:15****DBRT 129**

This course surveys the art of the world from prehistory to the present. It centers on a sequence of art objects from the Smithe Museum, the Hesburgh Libraries' Special Collections, and elsewhere on the Notre Dame campus, linking them to well-known monuments of art history from the University's Global Gateways in Beijing, Chicago, Dublin, Jerusalem, London, and Rome. Students in the course will gain a familiarity with the history of art and develop skills in visual literacy and critical thinking. . 3 credits

ARHI 20805 - Art and Architecture of Colonial Mexico**Schreffler, Michael****M/W****11:00-12:15 p.m.****OSHA 106**

Cross-list with Latino Studies and ROSP -- 28 seats total

This course studies painting, sculpture, and architecture produced in Mexico during the period of Spanish colonial rule, ca. 1520-1820. It begins with the art of the Aztecs, the indigenous culture whose powerful empire was centered in Tenochtitlan (today, Mexico City), and examines the ways in which visual culture was transformed in the wake of the Spanish conquest of Mexico in the early-sixteenth century. Among topics to be considered are the art and architecture of Spanish colonial missions, the persistence and transformation of indigenous American materials, techniques, object types, and iconographies; the emergence of new iconographies and genres; the visual culture of colonial governance, and the foundation and development of new towns. 3 credits

ARHI 30120/60120 - Greek Art and Architecture**Robin Rhodes****T/R****11:00-12:15 p.m.****OSHA 106**

This course analyzes and traces the development of Greek architecture, painting, and sculpture in the historical period, from the eighth through the second centuries BC, with some consideration of prehistoric Greek forebears of the Mycenaean Age. Particular emphasis is placed upon monumental art, its historical and cultural contexts, and how it reflects changing attitudes towards the gods, human achievement, and the relationship between the divine and the human. 3 credits

ARHI 30420/60420 19th Century European Art**Woods, Nicole****T/R****12:30-01:45****OSHA 106**

3 credits, open to all majors; fulfills Fine Arts requirement

This course will explore the complexities of 19th century modern art and its history. Providing both a *general* thematic overview and a series of *specific* case studies, it will examine a wide variety of figures, movements, and practices within the arts in Western Europe from Neo-Classicism to Romanticism, Realism to Impressionism, and Post-Impressionism to Symbolism. It will situate these

makeup. This close examination of the city of ancient Rome in its historical context also explores how urban organization, civic infrastructure, public monuments, and domestic buildings reflect the social, political, and religious outlook of Roman society. 3 credits

ARHI40470/60470 Twentieth-Century Architecture (ARCH 50221)

Dennis Doordan **T/R** **3:30 - 4:45** **BOND 104**

This course is a survey of the significant themes, movements, buildings, and architects in 20th-century architecture. Rather than validate a single design ideology such as Modernism, Postmodernism, or Classicism, this account portrays the history of architecture as the manifestation-in design terms-of a continuing debate concerning what constitutes an appropriate architecture for this century. Topics include developments in building technologies, attempts to integrate political and architectural ideologies, the evolution of design theories, modern urbanism, and important building types in modern architecture such as factories, skyscrapers, and housing. Class format consists of lecture and discussion with assigned readings, one midterm exam, a final exam, and one written assignment. 3 credits

ARHI43481/63481 Topics in Contemporary Art: Contemporary art and the Everyday

Speaks, Elyse **M/W** **12:30-01:45 p.m.** **RILY 215**

This seminar on contemporary art will look at the realm of the everyday as it relates theoretically, materially, and historically to recent artistic practices. By examining artworks that take, for instance, the spaces of home or the spaces of entertainment as source, subject, or material point of departure, we will consider how these sites have been mined for their position as places outside of the realm of professional artistic practices. Looking at the use of such things as domestic and everyday materials and objects in art, as well as works that mimic everyday routines (housekeeping, childrearing, crafting, playing, etc.) will comprise a large role in our investigations. Consideration will also be given to the ways in which artists have incorporated subsets of the everyday, such as play, the amateur, and the banal, into their creative processes and products. 3 credits

ARHI63570-01 - Graduate Seminar

Nicole Woods **Thursdays only** **03:30-6:00 PM** **RILY 215**

Permission required This seminar will ponder how contemporary art engages society, culture, and politics. We will consider a variety of strategies that artists use to investigate topics such as globalization, the privatization of the public sphere, and environmental sustainability. We will examine such phenomena as the rise in collectively-oriented practices and artistic collaborations, the spread of international exhibitions, and "relational" aesthetics. Students should be prepared to do theoretical readings and analytic writing, and to actively participate in class discussion.