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## ART HISTORY COURSES

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### **ARHI 13182 01 Univ Sem: Rembrandt & His Contemporaries**

**Charles Rosenberg**

**11:00-12:15**

**T/R**

**OSHA 106**

*Freshmen only* This seminar will focus on the life and art of one of the most universally acknowledged masters of Baroque painting, Rembrandt van Rijn. A detailed consideration of his paintings, drawings and prints will give students an opportunity not only to acquire a deep understanding of the artist and his art, but also to consider broader aesthetic, technical, social, political, and theological questions. In addition to looking at the work of Rembrandt, the art of the great portraitist Frans Hals and of genre painter Jan Vermeer, will also be considered. 3 credits

### **ARHI 13182 02 Univ Sem: Critical Moments in Classical Art & Culture**

**Robin Rhodes**

**11:00-12:15**

**T/R**

**OSHA 107**

*Freshmen only* A history of art in the Greco-Roman world will be illustrated and discussed through the analysis of a series of artistic and cultural crises. An overall view of cultural and artistic evolution will be constructed through an understanding of these key points of transition. Among the critical moments to be examined will be the meeting of the Minoans and Mycenaeans, renewed contacts with East following the Greek Dark Age, the Persian Wars, the fall of Athens, the coming of the Etruscans, the Roman conquest of Greece, the invention of concrete, and the death of the Roman Republic. 3 credits

### **ARHI 20250 Introduction to Early Christian and Byzantine Art**

**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. cross-lists with MI 20703, and CLAS 20500.

### **ARHI 20260 Art of the Medieval Codex**

**Danielle Joyner**

**12:30-1:45**

**T/R**

**OSHA 107**

*Fulfills Fine Arts Requirement*

In classical times text and image were applied to papyri and scrolls, in the mid-15<sup>th</sup> 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 5<sup>th</sup> and 15<sup>th</sup> 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 20<sup>th</sup> Century Art**

**Gabrielle Gopinath**

**12:30-1:45**

**T/R**

**OSHA 106**

*Fulfills Fine Arts Requirement* This course will introduce students to major developments in 20<sup>th</sup>-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

**ARHI 30311/60311 Fifteenth-Century Italian Art****Charles Rosenberg****2:00-3:15****T/R****OSHA 106***Fulfills Fine Arts Requirement*

This course investigates the century most fully identified with the Early Renaissance in Italy. Individual works by artists such as Brunelleschi, Donatello, Ghiberti, Fra Angelico, Botticelli, and Alberti are set into their social, political and religious context. Special attention is paid to topics such as the origins of art theory, art and audience, art and institutional and personal spirituality, portraiture and the definition of self, and Medician patronage. 3 credits cross-lists with: ARHI 60311, MI 40725, MI 60725, ROIT 40825 and ROIT 63825.

**ARHI 30350/60350 Survey of Italian Baroque Art: From Caravaggio to Guarini****Robert Coleman****11:45-01:00****M/W****OSHA 106***Fulfills Fine Arts Requirement*

This course surveys Italian painting, sculpture, and architecture of the 17th and 18th centuries, a period that also witnessed the foundation and suppression of the Jesuit Order, the Counter-Reformation, absolute monarchy, and democratic nations. Thus, the course begins with the "new Rome" of Pope Sixtus V, which attracted pilgrims and artists from all over Europe, and ends with the early years of Enlightenment. From Northern Italy came Caravaggio and the Carracci, artists who were responsible for creating a new style based upon High Renaissance principles and a new kind of naturalism derived from the study of life. There was Bernini, whose architectural and sculptural monuments almost single-handedly gave Rome its Baroque character. Other artists and architects of this era under discussion include such diverse personalities as Borromini, Guarini, Algardi, Artemisia Gentileschi, and the great ceiling painters Pietro da Cortona, Baciccio, Pozzo, and Tiepolo. 3 credits cross-lists with: ARHI 60350 and ROIT 30620.

**ARHI 30415/60415 Art of the African Diaspora****Samantha Noel****04:30-05:45****M/W****OSHA 107***Fulfills Fine Arts Requirement*

This course will allow students to consider how the term Diaspora is used to describe the dissemination of peoples of African descent that started with the trans-Atlantic slave trade, and how such movements have impacted their art making. The African Diaspora has created religions, prompted the formation of political movements, and has coined ideologies: from Ethiopianism, the Harlem Renaissance, Negritude, to the Black Arts Movement, and the post-black era. The course will interrogate these important markers in history and examine their roles in the art of the African Diaspora. Although the course is designed around the concept of the Black Atlantic, we will also consider traditional art forms of Sub-Saharan Africa and investigate the ways in which they influenced artists in Europe and the Americas. 3 credits cross-lists with: American Studies and Africana Studies.

**ARHI 30420/60420 Nineteenth-Century European Painting****Kathleen Pyne****11:45-01:00****M/W****OSHA 107***Fulfills Fine Arts Requirement*

This survey of 19th-century painting treats the major figures of the period within the context of the social, political, and intellectual ferment that shaped the culture--primarily, the political revolutions and the rise of industrial capitalism and the middle class in France, England, and Germany. Among the artistic movements discussed are neoclassicism, romanticism, realism, pre-Raphaelitism, impressionism, and symbolism. The major themes of the course address the relationships between tradition and innovation, and between gender, sexuality, and representation, as well as the meanings of the terms "modern," "avant-garde," and "modernism." 3 credits cross-lists with: Gender Studies.

**ARHI 40150 The Topography of Ancient Rome****David Hernandez****11:45-01:00****M/W**

The course examines in detail the buildings and monuments of ancient Rome from the Archaic Period to the beginning of Late Antiquity (8th century B.C. to 4th century A.D.). The primary aim of the course is to consider the problems related to the identification, reconstruction, chronology, and scholarly interpretation(s) of Rome's ancient structures. Students will investigate the history of excavations in Rome, analyze ancient literary sources, evaluate ancient art and architecture, and examine epigraphic, numismatic, and other material evidence related to Rome's ancient physical 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 cross-lists with: CLAS 40406.

**ARHI 40850 Native North American Art****JoAnne Mack****4:30-05:45****M/W***Fulfills Fine Arts Requirement*

Native North American art existed for thousands of years and continues to be created today. Its original context was often sacred (both public and private) and/or political or decorative. Contact with Western Europeans and their art traditions along with the art traditions of Africans, Asians and South Americans beginning about 1600 A.D. and thereafter modified form, technique, and context of Native North American art. However, traditional form, techniques, and context continued through the centuries since 1600.

The perception of this art also changed. Most frequently until into the 20th century, the art of Native North Americans was viewed as craft by non-native North Americans and Europeans, but during the 20th century that view was modified. Native American artists also began to view their own art differently. This change occurred among artists working in traditional mediums as well as those producing art using non-traditional mediums.

The collections of Native North American art curated at the Snite Museum exemplify the changing content, techniques, and contexts of this art. This course will allow students to work with our collections under direct supervision. The use of our collections will permit students to observe some of the changes in art which have occurred in the last hundred and fifty years. The students' final projects will include a visual presentation of a particular change in material, context, or technique which they have determined through research and direct examination of selected pieces from our collections. For this reason the course will be limited to 15 students and will be sometimes held in the Snite Museum, during hours when the museum is not usually open to the public.

The culminating activity will be to create a small exhibit which will be displayed at the Snite opening sometime at the end of the semester. 3 credits

**ARHI 43105/63105 Sem.: Topics in Ancient Art: The Classical Collection in the Snite Museum****Robin Rhodes****2:00-3:15****T/R****OSHA 107***Department Approval – Majors only*

This course employs the classical collection of the Snite Museum of Art as a vehicle for introducing students to classical art and culture as well as to principles and strategies of exhibition design. Each student will complete detailed studies and presentations of individual objects in the collection, and as a group the seminar will design and create an exhibition of selected objects from the classical collection to be installed in the Snite the following semester. 3 credits

cross-lists with: ARHI 63105 and CLAS 53400.

**ARHI 43340/63340 Sem: Topics in Baroque Art: Art in the Age of Casanova: 18<sup>th</sup> C. European Art****Robert Coleman****03:00-04:15****M/W****OSHA 106***Department Approval – Majors only*

This course investigates various stylistic trends in eighteenth-century art in Italy, France, and England with a focus on the institutionalization of art through the academies. Discussion also centers on classical art theory and its relationship to the academies in light of the social, political, and religious climate of the period. We will also consider the aesthetical, art historical, and social consequences of the writings of Kant, Burke, and Winckelmann. The course begins with the later baroque paintings of Carlo Maratti and his followers, and then moves to subsequent stylistic trends, as neoclassicism, Egyptian revival, and the rococo. Attention is also given to the vedute painters, and such diverse personalities as Piranesi, Mengs, Kauffmann, Tiepolo, Watteau, and Chardin. 3 credits

**ARHI 43576/63576 Theories of Art****Kathleen Pyne****01:30-02:45****M/W****OSHA 107***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 63255 *Imago*: Constructing a Medieval Theory of Images**

**Danielle Joyner**

**W**

**4:30-7:00**

**OSHA 109**

*Department Approval – Graduate students only*

Despite the wealth of artistic creations surviving from western medieval Europe, the Middle Ages lacked a formative written tradition defining a theory of imagery in its own right. This textual silence contrasts starkly with the highly complex and varied systems of representation demonstrably at work in medieval images, objects, and monuments. In a culture that defined man as made in the image and likeness of God, that delighted in the metaphor of the *logos* made flesh, that granted divinity to fragmentary parts, that defined memories as tangible impressions upon the brain, and that attached indulgences to pictures of the Holy Face, the richly nuanced concept of *imago* exerted a profound influence on representations spanning the millenium. Using visual and textual primary sources supplemented by secondary studies, this class will examine the nature of the medieval *imago* as it appeared in practice and as it has been constructed in modern scholarship on the Middle Ages. This course draws from multiple fields and reveals the truly interdisciplinary nature of the *imago* as it was created, seen, studied, replicated, adored, and defiled throughout the Middle Ages.

**ARHI 63570 Graduate Seminar**

**Gabrielle Gopinath**

**03:30-06:15**

**T only**

**OSHA 109**

*Department Approval – Majors only*

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.