
Art HISTORY Courses

ARHI 13182 01 FA Univ. Sem.: Critical Moments in Classical Art & Culture

Robin Rhodes 11:00-12:15 T/R OSHA 107

First Year Students 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 20200/60200 Introduction to Medieval Art

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 30120/60120 Greek Art and Architecture

Robin Rhodes 02:00-03:15 T/R OSHA 107

Fulfills Fine Arts Requirement

Open to all students. 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 30131 Archaeology of Pompeii & Herculaneum: Daily Life in the Ancient Roman World

David Hernandez 3:00-4:15 MW DBRT 120

The eruption of Mount Vesuvius in A.D. 79 buried two thriving Roman cities, Pompeii and Herculaneum, in a prison of volcanic stone. The rediscovery of the cities in modern times has revealed graphic scenes of the final days and an unparalleled glimpse of life in the ancient Roman world. The course examines the history of excavations and the material record. Topics to be discussed include public life (forum, temples, baths, inns, taverns), domestic life (homes, villas), entertainment (amphitheater), art (wall paintings, mosaics, sculpture), writings (ancient literary sources, epigraphy, graffiti), the afterlife (tombs), urban design, civil engineering, the economy, & themes related to Roman society (family, slavery, religion, government, traditions, diet). 3 credits

ARHI 30250/60250 Gothic Art & Architecture

Danielle Joyner 03:30-04:45 T/ROSHA 107

Fulfills Fine Arts Requirement The first monument definitively labeled as “Gothic” is the Abbey church at St. Denis, yet no correlating monument or object exists to mark the finale of Gothic art. The term “Gothic” carries a wide range of connotations and it is applied to European art and architecture from the mid-12th century to roughly the 15th century. In examining the architecture, sculpture, manuscripts, metalwork, wall paintings & textiles from these centuries, this class will compare the implications historically ascribed to “Gothic” with the ideas promoted by the cultures & individuals actually creating these objects. Although the focus of this course will be France, comparative material from Germany, England, Austria, & Italy will be included. 3 credits

ARHI 30312/60312 Venetian & Northern Italian Renaissance Art

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

Fulfills Fine Arts Requirement This course focuses on significant artistic developments of the sixteenth century in Venice with brief excursions to Lombardy and Piedmont. Giorgione, Titian, and Palladio, the formulators of the High Renaissance style in Venice, & subsequent artists such as Tintoretto & Veronese are examined. An investigation of the art produced in important provincial and urban centers such as Brescia, Cremona, Milan and Parma also provide insight into the traditions of the local schools & their patronage. 3 credits

ARHI 30481/60481 Art After Video

Gabrielle Gopinath 12:30-01:45 T/R OSHA 106

Fulfills Fine Arts

Requirement The introduction of video as an artistic medium in the late 1960s revolutionized the ways in which artists could address their audience. It also brought a newly literal dimension to artists’ relationship with their own projected images. Much of the early literature in artists’ video references its self-reflexive element: the “feedback loop” that was initially intrinsic to the medium itself. This course examines video art as it expands from these beginnings. The objects of its inquiry are not strictly bounded by definitions of medium; rather, this course will consider video in addition to other durational media, such as TV and film, that were influenced by artists’ video practices. Artists working in video posed a series of thought-provoking questions in the medium’s first decades: what is the relationship between performance and document? How is the mediated nature of video inflected by the art market’s emphasis on luxury commodities? How do the qualities of a medium affect its content in a post-modernist period? This course will address such questions by drawing upon aesthetic theories of temporality, site-specificity, identity, performance, and institutional critique - as well as by screening numerous artists’ videos dating from 1967 until recent times. It has a substantial reading and writing component. 3 credits

ARHI 33840 Aesthetics of Latino Culture**Gil Cardenas 03:00-05:30 T Earth Sc 101**

This course will analyze the philosophy and principles underlying the social and political aspects of Latino art. We will approach this by examining a range of topics, including Chicano and Puerto Rican poster art, mural-ism, Latina aesthetics, and border art. The readings will enable us to survey a number of important exhibitions of Latino art and to explore new possibilities for exhibition and representation. We will examine descriptive material and critical writings concerning issues pertaining to the representation and interpretation of Latino culture and art as well as how these questions surface in a national museum context. 3 credits.

ARHI 30555/60555 History of Photography: The 19th Century**Stephen Moriarty 01:30-02:45 M/W OSHA 106**

Majors only. This course deals with the development and use of photography as an artistic medium from time of its invention in the mid-nineteenth century up to the present moment. Besides viewing slides, the student will be able to view a large number of original photographs from the Snite Museum of Art. Regular visits to view original images from each period will take advantage of the Snite Museum's extensive holdings of photographs from the various periods studied. 3 credits.

ARHI 40320/60320 Northern Renaissance Art**Charles Rosenberg 09:30-10:45 T/ROSHA 106**

Fulfills Fine Arts Requirement This course traces the development of painting in Northern Europe (France, Germany, and Flanders) from approximately 1300 to 1500. Special attention is given to the art of Jan Van Eyck, Rogier van der Weyden, Heironymous Bosch, and Albrecht Dürer. Through the consideration of the history of manuscript and oil painting and the graphic media, students will be introduced to the special wedding of nature, art, and spirituality that defines the achievement of the Northern Renaissance. 3 credits

ARHI 40416/60416 American Art**Kathleen Pyne 11:45-01:00 M/W OSHA 107**

Fulfills Fine Arts Requirement This course examines American painting, architecture, and sculpture from Puritan culture to the end of World War I. The approach is to examine the development of American art under the impact of social and intellectual forces in each historical era. The course explores the way in which artists and architects give expression to the tensions & sensibilities of each period. Among major themes of the course are: the problem of America's self-definition; the impact of religious and scientific thought on American culture; Americans' changing attitudes toward European art; and the American contribution to Modernism. 3 credits.

ARHI 43305/63305 Sem: Topics in Renaissance Art: Mannerism: Ptg. & Sculpture in Central Italy after the Death of Raphael**Robert Coleman 02:00-03:15 T/R OSHA 106**

Fulfills Fine Arts Requirement This course will explore artistic trends in Italy after the High Renaissance (c. 1520) and before the Baroque (c. 1580) periods. We will begin with the emerging Tuscan painters Pontormo, Rosso

Fiorentino, and Domenico Beccafumi, followed by Raphael's Roman heirs, Giulio Romano, Perino del Vaga, and Polidoro da Caravaggio. We will also investigate the dispersal of the Roman school: Giulio Romano to the Gonzaga court in Mantua, in 1524, and following the Sack of Rome by imperial troops in 1527, other artists to Genoa, Bologna, Parma, and to the French royal chateau at Fontainebleau. In Rome, the pontificate of Paul III witnessed a flourishing of the arts, politics, and theology. This period is marked by such diverse works as Michelangelo's *Last Judgment* (1536-41) and his frescoes (1542-45) in the Pauline Chapel, Vatican Palace, the decorations (1536-51) in San Giovanni Decollato, Perino's del Vaga's frescoes (1545-47) in the Castel Sant' Angelo, Vasari's murals (1546) in the Palazzo Cancellaria, and Francesco Salviati's frescoes in the Palazzo Ricci-Sacchetti (c. 1553-54). Attention will also be given to painting and sculpture by Bronzino, Salviati, Cellini, Bandinelli, Vasari, Giambologna, and others working at the Florentine courts of Dukes Cosimo I & Francesco I. 3 credits

ARHI 43405/63405 01 Topics in Modern Art: Gender and Sexuality in Modern Art**Kathleen Pyne 01:30-02:45 M/W OSHA 107***Open to majors only*

In this course we will examine many of the major figures --- both men and women artists --- of nineteenth- and early twentieth-century European and American art, in terms of the current debates about the roles of the gender and sexuality in modern art. The selected readings will explore a broad range of discussion in this field, as well as the theoretical sources of these studies. The most important of these issues will include theories of sexuality and gender derived from the writings of Freud and Foucault; the role of sexuality and gender in the formation of the avant-garde; the problem of feminine subjectivity; typologies of the woman artist; the maternal body in modern art; gender and sexuality in the artist's self-performance of artistic identity; and the role of the primitive in modern artistic identity. 3 credits

ARHI 43405/63405 02 Topics in Modern Art: Perspectives on the Art of the 1970s**Gabrielle Gopinath 03:30-04:45 T/R OSHA 106***Open to majors only*

The 1970s is a contested period in art history. It is often described as hopelessly heterogeneous and internally conflicted: ten years of acid atmosphere in which the utopian instincts of the 1960s crashed and burned. Following the work of scholars Lucy Lippard and Victor Burgin, the 1970s is often characterized as a period in which modern art *dematerialized*, staging the sublimation of the material object into conceptual, performance and language-based forms. During the same period, Roland Barthes declared the death of the author, proselytizing an aesthetic future in which audience reception took precedence over artists' intention. However, much of the art produced in the 1970s did not fit these norms. Earth art shaped the landscape into monumental forms that were literally too big to fit the market's confines. The 1970s also witnessed the reemergence of art that was frankly figural or representational. This course examines the decade from four thematic vantage points, using 'body,' 'document,' 'earth' and 'icon' as keywords. It has a substantial reading and writing component. 3 credits

ARHI 4857X Honors Senior Thesis

The Senior Thesis, normally between 20 and 30 pages in length, is done under the direction of one of the regular art history faculty, who serves as an advisor. It is expected to demonstrate the student's ability to treat an important art historical topic in a manner which shows her/his writing skills and methodological training. It is expected that the thesis will be suitable for submission as a writing sample for those students intending to apply to art history graduate programs.

ARHI 47X7X Special Studies

Independent study in specific art history area under the direction of an individual faculty member.