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## ART HISTORY COURSES

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### **ARHI 13182 01 Fine Arts Univ. Sem.: Critical Moments in Classical Art & Culture**

**Robin Rhodes 02:00-03:15 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.

### **ARHI 13182 02 Fine Arts Univ. Seminar: Space, Place, and Landscape**

**Kathleen Pyne 11:00-12:15 T/R OSHA 107**

*First Year Students only* The social geographer D. W. Meinig tells us that "any landscape is composed not only of what lies before our eyes, but what lies within our heads." Taking up his point, our seminar discussions will be directed by the problems of how nature is made into a landscape and how we understand a landscape's social, philosophical, and aesthetic implications. Over the semester we will discover how artists make their experiences of nature, space, and place into landscapes resonating with the shared ideas, memories, and myths of their own time. We will focus primarily on American landscape artists, but we will also compare their works to those of European and Asian artists. We will also look across artistic media and categories, to consider examples of painting, photography, landscape design, and earthworks. Some of the topics we will explore include: biological, aesthetic, and sociogeographical theories of landscape; American nature, political power, and landscape; the closing of the American West; changing tastes in landscape types, for example, from nationalistic wilderness to impressionist paradise garden; the gendering of nature; & ecology & earth art. 3 credits

### **ARHI 20440 - Introduction to Modern Art**

**Elyse Speaks 11:45-01:00 and 01:30-02:45 M/W OSHA 107/106**

*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

### **ARHI 30250/60250 Gothic Art and Architecture**

**Danielle Joyner 03:30-04:45 T/R OSHA 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-12<sup>th</sup> century to roughly the 15<sup>th</sup> 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.

### **ARHI 33312/63312 Venetian & Northern Italian Renaissance Art**

**Robert Coleman 03:00-04:15 M/W 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.

### **ARHI 40121/60121 - Greek Architecture**

**Robin Rhodes 05:00-06:15 T/R O'Shag 107**

*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 40360/60360 The Age of Rembrandt: Northern Baroque Painting**

**Charles Rosenberg 02:00-03:15 T/R O'Shag 106**

*Open to all students. Fulfills Fine Arts Requirement*

Epitomized by the self-conscious art of Rembrandt, Northern Baroque painting and printmaking not only became a domestic commodity sold in a more modern-looking marketplace, it also continued to serve its traditional political, moral, and spiritual functions. This course will concentrate on paintings and prints produced in Flanders, Spain, and the Dutch Republics during the seventeenth century, an era of extraordinary invention. The work of artists such as Rubens, van Dyck, Velázquez, Zurbarán, Leyster, Hals, and Rembrandt will be considered in the context of a number of interrelated themes including the business of art, the status of the artist, art in service of the state, the rise of genre, gender stereotypes, allegory, & art & religion and spirituality.

**ARHI 40416/60416 American Art**

**Kathleen Pyne 09:30-10:45 T/R OSHA 107**

*Open to all students. Fulfills Fine Arts Requirement*

This course examines American painting, architecture, and sculpture from Puritan culture to the 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 and 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 43205/63205 Topics in Medieval Art:**

**Seminar: The World According to Herrad**

**Danielle Joyner 12:30-01:45 T/R OSHA 107**

*Fulfills Fine Arts Requirement*

Between 1175 and 1195, Herrad, Abbess of the Augustinian community at Hohenbourg, oversaw the compilation of texts and images into a tremendous manuscript that she named the *Hortus Deliciarum*, the "Garden of Delights." Likening herself to a bee collecting nectar from the flowers of various authorities, Herrad combined narrative, diagrammatic, and allegorical imagery with excerpts from over 50 texts to create a history of the world from Creation to Judgement Day. Working through the highlights of this 320-plus folio manuscript, which is reproduced in facsimile version, this course will examine the world according to Herrad as it was vividly captured in *Hortus Deliciarum*. We will examine how she adopts and adapts different visual traditions to narrate a compelling and memorable history. Using texts in translation and secondary studies, we will consider certain philosophical and theological issues relevant for the Hohenbourg community and for a more general study of the 12<sup>th</sup> century. We will explore questions concerning time and history, the relationship of an individual to the universe, & the

nature of the group-identity constructed in these pages. Finally, we will examine how this exemplary manuscript increases our understanding of the lives & learnings of women in the 12<sup>th</sup> century.

**ARHI 43305/63305 01 Topics in Ren/ Baroque Art: Sem.: Michelangelo**

**Charles Rosenberg 11:00-12:15 T/R OSHA 106**

*Fulfills Fine Arts Requirement* For most people the art of Michelangelo Buonarroti defines what is meant by the Renaissance. He was an artist who created images, which are both universal and unique. This seminar will trace Michelangelo's career, with special attention to the David, the Sistine Chapel decorations, the Medici Chapel, his Pietas, the Pauline Chapel frescoes, and the rebuilding of St. Peter's Cathedral. We will consider his art in the context of the principal aesthetic, cultural, political & religious issues of his day & look at other broader issues such as attribution (the Fifth Avenue Cupid) & preservation (the cleaning of the Sistine Ceiling).

**ARHI 43305/63305 02 Topics in Ren./Baroque Art: Seminar: Art in the Age of Casanova: 18th-Century European Art**

**Robert Coleman 11:45-01:00 M/W O'Shag 106**

*Fulfills Fine Arts Requirement* Profound & universal inquiry into all aspects of knowledge marked the history of the century of Enlightenment & the Grand Tour. The rise of the collective idea of nature, the study & instrumentality of the antique, the foundations of religion, the state, morality and reason, the relationship of the arts to the state, the philosophy of aesthetic, were all critically analyzed & questioned.

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 late 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, Chardin, and Wright of Derby. 3 credits

**ARHI 43480/63480 Topics in Contemporary Art: Seminar: The Unmonumental Object**

**Elyse Speaks 01:30-02:45 M/W OSHA 106**

*Fulfills Fine Arts Requirement*

Historically, art often held a relatively uncomplicated relationship to life. Its role was to show something. The monument and the monumental dominate the history of sculpture. This meant, among other things, that objects were made from traditional materials like marble and bronze for collective bodies in celebration of the ideal, the heroic, the commemorative, or memorial purposes.

Contemporary artists, on the other hand, often cultivate those properties that render the objects they construct "unmonumental," that is, unheroic, unidealized, fragmentary, and ephemeral. This seminar will consider the history and critique of the sculpture as monument, and then look at examples of contemporary artists who are taken to fashion unmonumental objects. In doing so, we will consider those strategies and approaches that are seen to undercut or otherwise counter the tradition of sculpture as monument. 3 credits

**ARHI 43523 The Meaning of Things: Consumption in American History**

**Sophie White 01:30-02:45 M/W OSHA 107**

"The Meaning of Things: Consumption in American History" asks how objects as diverse as an 'heirloom' quilt, a pair of jeans or an iPod acquire meaning and value. This seminar will introduce students to a range of practices relating to consumption in American history from the colonial period to the present. We will investigate the gendered aspects of production, marketing, buying and using goods as these impact not only on gender, but also on the construction of class, ethnic and 'racial' identities. This will lay the foundation for students to write substantive individual research papers on a topic of their choice. 3 credits

**ARHI 43576/63576 Theories of Art**

**Charles Barber 09:30-10:45 T/R 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**

**Elyse Speaks 04:30-7:00 PM M only OSHA 107**

*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.