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## ART HISTORY COURSES

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### **ARHI 20100 Introduction to Ancient Greece, Rome, Egypt, and Near East**

**Robin Rhodes**

**11:00-12:15**

**T/R**

**OSHA 107**

*Fulfills Fine Arts Requirement*

This course will examine the origins of western art and architecture, beginning with a brief look at the Bronze Age cultures of the Near East and Egypt, then focusing in detail on Greece and Rome, from the Minoan and Mycenaean world of the second millennium B.C.E. to the rule of the Roman emperor Constantine in the 4th century C.E. Among the monuments to be considered are ziggurats, palaces, and the luxuriously furnished royal graves of Mesopotamia; the pyramids at Giza in Egypt & their funerary sculpture; the immense processional temple of Amon at Luxor; the Bronze Age palaces of Minos on Crete - the home of the monstrous Minotaur - and Aga-memnon at Mycenae, with their colorful frescoes & processional approaches; the great funerary pots of early Athens and the subsequent traditions of Red and Black Figure vase painting; architectural and freestanding sculpture of the Archaic and Classical periods; the Periclean Acropolis in Athens, with its monumental gateway and shining centerpiece, the Parthenon; and finally, among the cultural riches of Rome, the painted houses and villas of Pompeii; the tradition of Republican and Imperial portraiture; the Imperial fora; the exquisitely carved Altar of Peace of Augustus; the Coliseum; & the Pantheon of the philhellene emperor Hadrian.

### **ARHI 20600 Intro. to African Art: From the Traditional to the Contemporary Moment**

**Samantha Noel**

**11:45-01:00**

**M/W**

**OSHA 106**

*Fulfills Fine Arts Requirement*

This course will examine the traditional art and culture of Sub-Saharan Africa. Specifically, the class will survey through readings, images and video the artistic and ritual practices of Yorubaland, the Kongo, Dahomey, and Mande. An important aspect of the course will be critically analyzing how the West has constructed an understanding of African art and culture as being primitive. The course will disrupt this predominant perspective by considering the region's worldviews, histories, mythologies, and diversity of creative expression. We will then consider the impact of colonialism, post-colonialism, and globalization on the evolution of art making in Sub-Saharan Africa.

### **ARHI 30110 Introduction to Classical Archaeology**

**David Hernandez**

**10:40-11:30**

**MWF**

The course examines the archaeology of the ancient Mediterranean, primarily of Ancient Greece & Rome, from prehistoric times to Late Antiquity. Students will learn how archaeologists interpret material remains and reconstruct past events. Discussions of stratigraphy, chronology, and material evidence will introduce students to the fundamental principles of archaeology. Archaeological methods and theory will be studied in relation to field excavation and intensive surface survey. Students will assess the architecture of important sites, such as Troy, Mycenae, Athens, Pompeii, and Rome, and will learn how to analyze material artifacts from the Greco-Roman world, including ceramics, coins, glass, inscriptions, paintings, sculpture, and metalwork. The course aims to teach students how to evaluate the material culture of the ancient world on the basis of archaeological research and historical and social context. 3 credits

### **ARHI 30213/60213 - Art into History: Byzantine**

**Charles Barber**

**01:30-02:45**

**M/W**

**OSHA 106**

*Fulfills Fine Arts Requirement*

Byzantine art has often been opposed to the traditions of Western naturalism, and as such has been an undervalued or little known adjunct to the story of Medieval art. In order to develop a more sophisticated understanding of this material, we will examine the art produced in Byzantium in the period from the ninth to the 12th century, a period that marks the high point of Byzantine artistic production and influence. Stress will be placed upon the function of this art within the broader setting of this society. Art theory, the notions of empire and holiness, the burdens of the past, and the realities of contemporary praxis will be brought to bear upon our various analyses of material from all media. How we, as art historians can write the history of this rich culture will be a central issue in this course.

**ARHI 30417/60417 English Art and Society, 1760-1860****Kathleen Pyne****11:45-01:00****M/W****OSHA 107**

01 – sophomores: 3, Juniors: 3, Seniors: 4

02 –ARH2, ARHI, ARST, DESN, MARH majors only; sophomores: 3, Juniors: 3, Seniors: 4

*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 100-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 30481/60481 Video Art****Gabrielle Gopinath****12:30-01:45****T/R****OSHA 106***Fulfills Fine Arts Requirement*

The introduction of video as an artistic medium in the latter half of the 1960s radically expanded the ways in which artists could address their audience. Artists working in video used the medium to explore a series of thought-provoking questions over the next few 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 postmodern period? In this course students will view artists' videos dating from 1967 until recent times, drawing upon aesthetic theories of temporality, identity, performance, and institutional critique in order to interpret and historicize these artworks. This course has a substantial reading, viewing and writing component. 3 credits

**ARHI 30860/60860 Latin American Art and Architecture: 1491-1821****Jaime Lara****12:30-01:45****T/R****OSHA 107***Fulfills Fine Arts Requirement*

This course introduces the student to the rich visual and religious culture of the peoples of Latin America at the arrival of the Europeans and thereafter. The course deals with Mexico and the Andean region from 1491-1821 and the encounter of Aztecs and Incas with Christian artistic culture, and vice versa. Attention will be paid to the indigenous art forms on the eve of the Spanish invasion, the cooperative work of natives and clergy in the construction and decoration of churches, and in the development of a hybrid multicultural, multiracial society. Late medieval, Renaissance and Baroque art forms, as reinterpreted in the Spanish-speaking Americas, are the focus. Questions of religious syncretism and conscious inculturation through the arts are raised. Issues of colonialism, race, gender and class will also be dealt with in the context of the visual religious cultures of the Latin American past and present. A reading knowledge of Spanish would be helpful but is not required. 3 credits

**ARHI 40121/60121 Greek Architecture****Robin Rhodes****03:30-04:45****T/R****OSHA 107***Fulfills Fine Arts Requirement*

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 B.C., 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. 3 credits

**ARHI 40313/60313 Art of the High Renaissance in Florence and Rome****Robert Coleman****2:00-3:15****T/R****OSHA 106***Fulfills Fine Arts Requirement*

This course will focus on the major artistic developments in Rome and Florence from 1480 to 1520. We will begin with the revolutionary works of Leonardo da Vinci in Florence and Milan, and will return to Florence to witness the emerging geniuses of Michelangelo and Raphael. In Rome during the pontificates of Julius II and Leo X, Bramante, Michelangelo and Raphael will reach full maturity with their papal projects as in the radical new design for St. Peter's, Pope Julius' Tomb, the fresco and tapestry decorations for the Sistine Chapel, and the frescoes in the papal apartments in the Vatican Palace. Additional discussion will be devoted to the artistic achievements of such artists as Andrea del Sarto, Luca Signorelli, Andrea and Jacopo Sansovino, and Sebastiano del Piombo. 3 credits

**ARHI 40480 Black Milk/Heart-Shaped Boxes:Grotesque in Modern Art, Literature, Music & Film****Johannes Goransson****11:45-01:00****M/W****???**

Since the Renaissance—when ancient underground rooms were discovered beneath Rome with walls covered in scandalous depictions of human-animal hybrids—the grotesque has been a controversial presence in the various arts. In this class we're going to look and listen to examples of the grotesque, from German Expressionist sleepwalkers to Goth singers with smeared mascara, from Kafka's man-who-becomes-an-insect and hunger artist to Kurt Cobain's starved body with a "mosquito" for a "libido," from Alfred Hitchcock's shattering swarms of cinematic birds to the violent fairytales of David Lynch, from Kara Walker's unsettling silhouettes from Antebellum South to Matthew Barney's body-as-spectacle, from Surrealism's "exquisite corpses" to the Rodarte fashion shows of burnt dresses, from Sylvia Plath's suicide sideshow to Lady Gaga's sensational masques. We will also consider various theoretical frameworks for the grotesque. Course work will write one short paper and one longer, research-based paper.

**ARHI 40470/60470 Architecture of the Twentieth Century****Dennis Doordan****05:00-06:15****T/R****BOND**

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

**ARHI 43341/63341 Seminar in Italian Drawings****Robert Coleman****11:00-12:15****T/R****OSHA 106**

*Fulfills Fine Arts Requirement* This seminar is devoted to the study of Italian Renaissance and Baroque drawings in The Smithe Museum of Art. The course will introduce the student to the world of special collections where particular care is given to the conservation of works on paper, and where instruction is given in the appropriate ways to study drawings. We will examine papers of different colors, trace the origin and manufacture of paper by means of watermarks, and recognize different types of inks and chalks in order to appreciate the role which the physical object plays in understanding it as an historical and aesthetic work of art. Discussion will also center on the purpose and types of drawings. In fact, the acknowledgment of drawing is fundamental to the creative process, and appreciation of its status as an independent aesthetic endeavor, have their origins in the Italian Renaissance. By the seventeenth century, drawings of all types had come to be fully appreciated and collected by artists and connoisseurs alike. Each student will be required to research one or two drawings in the Smithe collection, and the seminar will conclude with an exhibition (with accompanying catalogue) in The Smithe Museum. 3 credits

**ARHI 43404/63404 Sem: Narratives of Modern Art****Kathleen Pyne****01:30-02:45****M/W****OSHA 107**

In this seminar we will examine several of the most engaging recent approaches to European and American art of the nineteenth and twentieth centuries. The selected readings will explore a broad range of artists and topics in this field, and they will introduce us to the cultural theories of modernism that drive these art historical studies. We will focus especially on current debates about the role of gender in impressionist and modernist art; the roles of formalism and abstraction in modernist art; the relation between modern art and late capitalism; and theories of sexuality, primitivism, and the avant-garde. 3 credits

**ARHI 43405/63405 Sem: Topics in Modern Art: Art and the Cold War****Gabrielle Gopinath****03:30-04:45****T/R****OSHA 106**

To paraphrase the words of Lyndon B. Johnson, the Cold War was first and foremost a war for “hearts and minds,” which is to say: a propaganda war, a battleground of images. No surprise, then, that much recent scholarship in the field of art history has examined the deployment of images in the service of Cold War ideology. This course surveys that literature, presenting a variety of perspectives on the way that the United States and the USSR made conflicting political positions manifest through images and material goods. Topics of discussion will include landmark events like the “kitchen debate” held in 1959 between Richard Nixon and Nikita Khrushchev, as well as artists’ works that embodied the content of such debates. Such works include: art that traded in atomic metaphor, like James Rosenquist’s epic paintings and Jean Tinguely’s auto-destructive kinetic sculptures; designers’ works that made use of newly developed military materials, such as Charles and Ray Eames’ chairs in plastic and fiberglass; conceptual projects intended to sustain life in the event of global disaster, like Buckminster Fuller’s *Dome Over Manhattan*; the photorealistic Pop art produced under the ironic designation of “capitalist realism” by Eastern Block defectors Gerhard Richter and Sigmar Polke; the videos of Nam June Paik, who used deformations of newsreel and documentary rhetoric to expose conceptual fault lines in Cold War rhetoric; the use of images as tools to induce radical consciousness in groups ranging from the Black Panthers to the San Francisco Diggers; the productions of artists who allied themselves with conservative nativist viewpoints such as Andrew Wyeth and Thomas Hart Benton; and the reception of abstract expressionists like Barnett Newman and Jackson Pollock, whose images of heroic, apolitical individualism proved highly assimilable to the dominant strain of Western Cold War rhetoric. 3 credits

**ARHI 43840/63840 Aesthetics of Latino Culture****Gil Cardenas****03:30-06:00****T**

This course analyzes the philosophy and principles underlying the social and political aspects of Latino art. We will approach this analysis by examining a range of topics, including Chicano and Puerto Rican poster art, mural art, Latina aesthetics, and border art. 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.