
ART HISTORY COURSES

ARHI 13182 Fine Arts Univ. Seminar: Caravaggio

01 Robert Coleman

T/R

11:00-12:15

OSHA 106

Freshmen only

Fulfills Fine Arts Requirement This course will introduce the student to the art of Michelangelo Merisi da Caravaggio (1571-1610), one of the most important painters of seventeenth-century Europe. Caravaggio was such a revolutionary that one scholar asserted, that "if one were to try to reduce Caravaggio's contribution to the history of art to a single sentence, it might be said that he was the only Italian painter of his time to rely more on his own feelings than on artistic tradition, while somehow managing to remain within the great mainstream of the Renaissance. From this point of view he is an important precursor to Rembrandt and even of modern art."

Born east of Milan in the farming community of Caravaggio, and trained in Milan, the young artist arrived in Rome sometime around 1592/93. Largely due to the energies of "the iron pope" Sixtus V (1585-90), Baroque Rome was quickly becoming a fashionable, international city, that attracted not only pilgrims, but businessmen and artists. Caravaggio was one of a myriad of excited young men and women, who flocked to the Eternal City with the expectation of fame and fortune.

We will follow Caravaggio's development and innovations in this dynamic Roman artistic, social, and political milieu, consider his aristocratic patrons (religious and non-religious), and investigate his impact on his followers, Italian and non-Italian alike. We will also concern ourselves with the myth of the artist: Caravaggio's antisocial behavior (including murder), apparent paranoia, and "mysterious death," which gave rise to mythology that has lasted to our own day. In addition to the art historical literature, we will also read Jonathan Harr's *The Lost Painting: The Quest for a Caravaggio Masterpiece*, which tells the exciting tale of the discovery of Caravaggio's lost Capture of Christ recently found in a Dublin Jesuit House. We will also view *Caravaggio* (1986) directed by Derek Jarman, who "presents the painter as the quintessential gay artist, the cursed poet whose brilliant yet unconventional artistic vision and intense personal life unsettle his contemporaries, making him a source of unease as well as fascination." 3 credits

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

Robin Rhodes

T/R

12:30-01:45

OSHA 106

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 Agamemnon 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 20200 Introduction to Medieval Art**Danielle Joyner****T/R****11:00-12:15****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 23560 History of Printmaking in the West, 1500-1900**Cheryl Snay****F only****10:40-11:30****SNITE 144**

Fulfills Fine Arts Requirement This course will offer students an introduction to printmaking in the West using works from the Snite Museum of Art's collections. Beginning with a woodcut by Urs Graf of circa 1520 to a color lithograph by Edouard Vuillard of 1899, students will explore the development of media and techniques and the role of printmaking in the production of art and the transmission of ideas throughout history. In addition to basic conventions involved in printmaking, such as the concept of multiple originals and the difference between reproductive and original prints, students will become acquainted with the social and political issues that emanate from printmaking, such as distribution, copyright, licensing, and censorship. Students will be able to hone their connoisseurship skills by studying first hand and unmediated original prints by a range of artists, including Lucas van Leyden, Callot, Rembrandt, Piranesi, Goya, and Whistler, among others. An epilogue will suggest themes in modern and contemporary printmaking for students' subsequent and independent study. 1 credit

ARHI 30131 Archaeology of Pompeii & Herculaneum: Daily Life in the Ancient Roman World**David Hernandez****T/R****03:30-04:45****????**

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, and themes related to Roman society (family, slavery, religion, government, traditions, diet). 3 credits

ARHI 30250/60250 Gothic Art and Architecture**Danielle Joyner****T/R****02:00-03:15****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-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 30550/60550 History of Photography**Gabrielle Gopinath****M/W****11:45-01:00****OSHA 107**

Fulfills Fine Arts Requirement This course deals with the development & 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. 3 credits.

ARHI 30551 Photography as History: Personal and Political**Julia Thomas****M/W****11:45-01:00**

Fulfills Fine Arts Requirement Photographs are so much a part of our lives that we often fail to wonder at them or think about how we use them. This course explores photography's alliance (and tension) with histories both personal and political. We begin by considering photography as a private medium, a treasury of personal memories and a mode of self-exploration. We look at family photographs and albums, trying to understand what we are doing when we collect these. As we will find, reading works such as Roland Barthes's *Camera Lucida*, the photography's value for us personally rests on ontological questions as to the nature of the medium and on its relationship with language and larger social forces. With this realization in mind, we then turn to reading about photography as a public medium, the political histories it tells and the historical interventions it tries to make. This second half of the course explores photography's relationship with the state. The central, guiding question is how photography is used to substantiate and create histories of individuals and of nations. Readings and images will circle the globe from France, Germany and America to India and Japan.

ARHI 40121/60121 Greek Architecture**Robin Rhodes****T/R****03:30-04:45****OSHA 106***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 40320/60320 Northern Renaissance Art**Charles Rosenberg****T/R****09:30-10:45****OSHA 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 40360/60360 The Age of Rembrandt: Northern Baroque Painting**Charles Rosenberg****T/R****12:30-01:45****OSHA 106***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. 3 credits

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

Fulfills Fine Arts Requirement 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, Post-modernism, 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 40522 Fashioning Identities in Colonial America**Sophie White****T/R****11:00-12:15****???**

Fulfills Fine Arts Requirement This course will focus on dress and material/visual culture in Colonial North America. It will provide an introduction to methodology, and offer an overview of key themes in the history of dress (the production, marketing and acquisition of cloth and clothing) and will assess the importance of fashion to commerce and politics. We will evaluate the role of dress in the construction of colonial identities, and we will examine the ways that dress operated as a visual locus for racial, class and ethnic encounters. 3 credits

ARHI 43301/63301 Seminar: Caravaggio**Robert Coleman****T/R****02:00-03:15****OSHA 106**

Fulfills Fine Arts Requirement This seminar is devoted to the art of Michelangelo Merisi da Caravaggio and his early 17th-century followers. We will trace Caravaggio's development from his beginnings in Lombardy to his last years in Naples. Special attention will also be given to the contemporary Roman artistic milieu (notably the Carracci and their followers), as well as the religious, social, and political climate. In addition to a study of contemporary patronage, attention will also be given to Caravaggio's biography and the myth of the artist: as the quintessential gay artist, his antisocial behavior (including murder), apparent paranoia, and "mysterious death," all of which has given rise to a mythology that has lasted to our own day. Caravaggio was such a revolutionary that one scholar asserted, that "if one were to try to reduce Caravaggio's contribution to the history of art to a single sentence, it might be said that he was the only Italian painter of his time to rely more on his own feelings than on artistic tradition, while somehow managing to remain within the great mainstream of the Renaissance. From this point of view he is an important precursor to Rembrandt and even of modern art." 3 credits

ARHI 43401/63401 Seminar: Performance Art in the Black Atlantic**Samantha Noel****M/W****01:30-02:45****OSHA 106**

Fulfills Fine Arts Requirement Caribbean-Canadian poet M. Nourbese Philip once stated that the Caribbean aesthetic is based in performance. Indeed, this perspective can be extended to the rest of the African Diaspora. This course will explore the various performance traditions of the Black Atlantic that developed from the 19th to the 21st centuries. It will examine how the notion of Diaspora unifies the different traditions of performance across space and time. We will analyse these performances by taking into account the impact of race, class, gender, location, and culture. During the semester, we will interrogate the genre of performance as a creative tool in the Western visual art tradition. It is a known fact that African performance traditions have been a viable influence in the development of Western performance art. But can various performance traditions outside the realm of Western art be considered performance art? We will therefore examine the parameters of this important art movement. The course will also look at how contemporary artists draw inspiration from various cultural practices of the African Diaspora and contribute to a redefinition of performance. Finally, apart from assessing the aesthetic leanings of these performances, this course will examine the political motivations that have often hinged black performance and other cultural practices. Is there value in being seen during these performances, since many of them were presented in the public sphere? Have these performances been successful in attaining their political goals? 3 credits

ARHI 43405/63405 Sem: Topics in Modern Art: Art and the Cold War**Gabrielle Gopinath****M/W****03:00-04:15****OSHA 106**

Fulfills Fine Arts Requirement 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****M/W****11:45-01:00****McKNA ????**

Fulfills Fine Arts Requirement 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.

ARHI 63201 Seminar: Iconoclasm**Charles Barber****M only****02:00-04:30****HESB 715**

This seminar considers the implications of contesting and destroying the work of art. We will seek to understand manifestations of these phenomena as historical and philosophical/theological events. As we do this, we will problematize the power of verbal discourse over visual materials and give thought to the sacredness of art. Our focus will be on the debates found in primary and secondary readings that address the origins and nature of Byzantine iconomachy. This early Medieval controversy provides the primary moment for the formulation of definitions regarding the possibility of a Christian art. A thorough examination of the varieties of argument brought to bear on this issue will provide paradigms for the consideration of the power and limits of representation in other periods. Student research papers will be able to address other manifestations of iconoclasm, including those of the Carolingian period, of later Medieval Europe, of the Reformation, and of the Modern era. 3 credits