

UG Art History Course Descriptions Fall 2015

ARTH 111 **Introduction to Art History**

This course is designed to provide students not only with an introduction to major historical periods and cultures, styles, techniques and theoretical issues in the history of art, but also with an understanding of the ways in which art and artists both shape and are shaped by the cultures in which they operate. We will focus on key art-historical periods and cultures, and a sampling of artworks and monuments most characteristic of each period and culture, as well as on the methods of art history: visual analysis, descriptive and analytical writing, and important terms and concepts. In addition, all weekly lectures and discussion sections will have a thematic component focused on the relationship between the creators of art and the societies in which they lived and worked.

ARTH 216 **Roman Art**

Hendrik Dey

Wednesday 4:10 pm – 6:50 pm

In this course we will explore the material culture of Roman civilization, from the beginnings of Rome in the eighth century BC through the reign of Constantine (306-337 AD). Material remains provide a crucial and often highly evocative window onto the spectacular rise and subsequent evolution of the Roman Empire and its constituent cultures. We will consider the evolution of Roman art and architecture (chiefly sculpture, mosaics, and painting, as well as ‘minor arts’ such as jewelry, household items and coins/medallions) not only in stylistic and iconographical terms, but also as an index of broader and more systemic changes in Roman society over the long term. The issues which our study of Roman art and architecture will allow us to confront include: state-formation and empire building; ‘Romanization’; ethnicity and identity in a multicultural empire; and the role of religion (including the rise of Christianity) in Roman society.

ARTH 220 **Early Medieval Art**

Prof. Monti

Tuesday 4:10 pm – 6:50 pm

This course surveys Western European art and architecture from third to the twelfth century. In addition to presenting the major monuments, it will explore the following themes through lectures and class discussions: the impact of Christianity as a "Religion of the Book" on art, artistic responses to the cult of relics, medieval image theory, and the art of empire and rulership. Supplementing the textbook will be articles on specialized subjects for class discussion. There will be two short papers and two slide exams.

Art H 225 **Renaissance Art**

Professor TBA

Monday 1:10 pm – 3:50 pm

Painting, sculpture and related architecture in 14th and 15th century Italy. Major artists from Giotto to Botticelli.

ARTH 240.00 Baroque Art and Architecture in Northern Europe

Ellen Prokop

Monday 7:00 pm – 9:40 pm

This course will survey the painting, graphic art, sculpture, and architecture produced in northern Europe (comprising the Netherlands, England, Germany, Scandinavia, and Russia) from the late sixteenth through the early eighteenth centuries. Although the course aims to be comprehensive, many lectures will concentrate on seminal figures of the period such as Peter Paul Rubens, Anthony Van Dyck, Johannes Vermeer, Rembrandt, Inigo Jones, and Sir Christopher Wren. Topics of discussion will include the impact of the Protestant Reformation on European visual culture, the expansion of the commercial art market, cross-cultural exchange with contemporary artists active in Italy and Spain, and the development of new subject matter such as still-life, landscape, and genre.

Requirements will include two examinations, one research paper focusing on a work of art in a New York City collection, and active class participation. The assigned reading will comprise one survey textbook supplemented by a series of articles and essays.

ARTH 244 Neoclassicism. & Romanticism--Age of Revolution and Reaction

Kim de Beaumont

Monday 4:10 pm – 6:50 pm

This course surveys European art from 1789 to 1848, an age of profound political and social upheaval. Neo-classicism and Romanticism—traditionally characterized as clearly opposing artistic styles—will be explored as interrelated creative responses to the constantly shifting ideologies and circumstances of the emerging modern world. In our look at this period we will focus on the contexts in which art works were produced, exhibited, and understood, in relation to successive political regimes, the effects of the industrial revolution, the rise of nationalism, and the establishment of European colonies in Africa and the Middle East. While Paris remains a major artistic center throughout this period, due attention will be paid to international developments and innovative trends in Spain, Britain, and Germany.

Course requirements include mid-term and final examinations in essay format, and a six-age term paper to be submitted in two stages.

ARTH 245 Nineteenth-Century Art: Impressionism

Susanna Cole

Tuesday 9:45 am – 12: 25 pm

ARTH 257**Contemporary Latin American Art**

Harper Montgomery

Thursday 1:10 pm – 3:50 pm

In this course we will examine the dynamic role art has played within societies in Latin America and the Latino United States from the early 1950s to the present. Art will take myriad forms in this class--a great many of which were conceived to challenge traditions of painting and sculpture--and will relate to society in many ways. At times, we will see, art is deployed on behalf of the state, at times in support of revolution, and at others as a tool of protest against the government or as a means to obtain civil rights. Moving chronologically, we will begin by exploring the relationship of public art and architecture in state sponsored projects initiated during the 1950s, including the new Brazilian capitol city and college campuses in Venezuela and Mexico. We will look at the role film played in the wake of the 1959 Cuban Revolution, at the use of art to protest dictatorships in Brazil, Argentina, Chile and Central America, and to promote Chicano and Puerto Rican civil rights in the United States during the 60s through the 80s. We end by considering art's relationship with local contexts in contemporary Latin America, as much Latin American art is now displayed and collected in a global context. Weekly readings will focus on recent art historical texts and on primary statements by artists and critics. For at least 2 classes we will leave the lecture hall to view exhibitions of modern and contemporary Latin American art at the Guggenheim and Museum of Modern Art. To receive credit for the course students must attend weekly meetings, participate in discussions, take mid-term and final exams, and write a short paper.

Art H 270**Art of Africa & Oceania : African Art**

Professor TBA

Thursday 9:45 am – 12:25 pm

A thematic examination of African art and ritual from kingdoms across the continent.

Art H 280 History of Photography

Antonella Pelizzari

Wednesday 9:45 am – 12:25 pm

Photography, a medium that we all practice in everyday life, presents intricate and fascinating histories about technical processes, creative expressions, and social demands. The course will investigate these histories, surveying canonical works produced by photographers between the announcement of the invention, in 1839, and our present time, in which digital manipulation and image appropriation are adding new dimensions to the meaning of photography. This lecture class will present materials in chronological order and it will propose critical readings, encouraging group discussions about a variety of issues that are raised by photographers, i.e., the meaning of social documentary, war photography, fashion and advertising, the impact of tourism, the representation of race, and the politics of gender. The goal of these discussions is to become literate about photography as a form of visual language that can reflect society and culture, from past to present

ARTH 300**Research Methods of Art History: Northern Baroque****Influence on Eighteenth-century French Art**

Kim de Beaumont

Thursday 9:45 am – 12:25 pm

The achievements of Sir Peter Paul Rubens (1577-1640), Rembrandt van Rijn (1606-1669), and diverse Dutch genre painters of the seventeenth century had a pervasive and varied impact on the art of eighteenth-century France, creating, in particular, a frame of reference for myriad representations of modern life and society. In this course we will examine the varied contexts in which this influence was felt, from the *fêtes galantes* of Jean-Antoine Watteau (1684-1721) and his followers, to the meditative domestic interior scenes of Jean-Siméon Chardin (1699-1779), to the bravura *figures de fantaisie* of Jean-Honoré Fragonard (1732-1806), to the *dramas bourgeois* of Jean-Baptiste Greuze (1725-1805). Beginning with the theoretical debate between the *Rubenistes* and *Poussinistes* at the French Royal Academy in the late 1600s, we will explore the ways in which Northern Baroque art suggested to French painters innovative alternatives to the hierarchy of genres established under Louis XIV. Venues for the public exchange of artistic ideas, including Salon exhibitions and auction houses, as well as the thriving market for reproductive engravings, will be a topic of particular discussion.

Requirements for the course include weekly assigned readings designed to demonstrate a range of art historical methodologies; an oral presentation to the class and corresponding

ARTH 450**Art and Controversy***Tara Zanardi**Tuesday 1:10 pm – 3:50 pm*

This seminar considers various artistic and architectural examples that have experienced controversy either at their inception or after. We will cover a broad range of historical periods and cultural contexts, and discuss crucial issues relating to the nature of the debate or problem surrounding an individual work or commission. By looking at a variety of images and structures, we examine different types of controversy—from the legal battle between John Ruskin and James Abbott McNeill Whistler in the late nineteenth century to the conflict that surfaced from the Minimalist design of Maya Ying Lin's Vietnam Veterans War Memorial in the early 1980s.

ARTH 450**Performing the Self in Modern and Contemporary Art***Maxim Weintraub**Monday 1:10 pm – 3:50 pm*

Description TBA