

ART HISTORY COURSES

ARHI 13182 Fine Arts Univ. Seminar: Caravaggio

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

Freshmen only 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 20260 Art of the Medieval Codex

Danielle Joyner 2:00-3:15 T/R OSHA 107

In classical times text and image were applied to papyri and scrolls, in the mid-15th century movable type and woodcuts printed text and images into paper books. During the intervening millennium text and images written drawn, and painted by multiple hands onto the bound parchment of medieval codices. As an introduction to the study of medieval manuscripts, this class will begin with an overview of codicological methods and then move through a series of thematic questions as they relate to specific manuscripts made in Western Europe between the 5th and 15th centuries. We will consider production methods, text-image relationships, issues of patronage and use, and many other questions as we examine the central role manuscripts played in the evolution of medieval European culture.

ARHI 20440 01/02 - Intro. to 20th Century Art

Gabrielle Gopinath 1:30-2:45 M/W OSHA 107

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 30220/60220 Kingdom, Empire & Devotion: Art in Anglo-Saxon and Ottonian Europe

Danielle Joyner 11:00-12:15 T/R OSHA 107

Fulfills Fine Arts Requirement Although the Anglo-Saxon Kingdom and Ottonian Empire overlap in time during the 10th and 11th centuries, the images and objects produced by both cultures manifest the different political, social, and religious identities being deliberately constructed. By the mid-11th century, the Normans had invaded England, the Salian emperors had succeeded the Ottonians, and European art is more cohesively and problematically labeled as Romanesque. This class will examine Anglo-Saxon and Ottonian art as individual visual traditions. We will explore various cultural, political, and religious issues as they are worked through and revealed in the images and objects that survive from these regions.

ARHI 30313/60313 Art of the High Renaissance in Florence and Rome**Robert Coleman 2:00-3:15 T/R OSHA 106**

Fulfills Fine Arts Requirement Leonardo, Michelangelo, Bramante, and Raphael provide the basis for a study of one of the most impressive periods of artistic activity in Italy—the High Renaissance in Florence and Rome. It was Leonardo da Vinci's revolutionary example that imposed extraordinary artistic and intellectual changes on an entire generation of painters, sculptors, and architects. Ludovico Sforza, Duke of Milan, the new Republic of Florence, and the imperial papacy of Julius II recognized that the genius of Leonardo, Bramante, Michelangelo, Raphael, and others, could be brought into the service of the State. Under Julius, the Papal States, became the supreme state in Italy, and for the first time in centuries, the papacy ranked as a great European power. With the ceiling of the Sistine Chapel, St. Peter's (redesigned on a colossal scale by Bramante), the Vatican Palace (its city facade and Belvedere by Bramante, and papal apartments decorated by Raphael), and the Papal tomb (designed by Michelangelo), Rome, for the first time since the time of the Caesars, became the center of Western art.

ARHI 30417/60417 British Art**Kathleen Pyne 01:30-2:45 M/W OSHA 106**

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 one hundred-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 40121/60121 - Greek Architecture**Robin Rhodes 12:30-01:45 T/R OSHA 106**

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 43105/63105 Topics: Ancient Art & Technology**Robin Rhodes 5:00-06:15 T/R OSHA 106**

Department Approval – Majors only This course is an outgrowth of the Corinth Architecture Project and its recent exhibition at the Smithe Museum of Art. It approaches classical art and architecture as a series of design and fabrication problems to be examined in lectures, discussions and through physical experimentation in the studio. Ancient technology has become an important new subfield in classical art and archaeology and is increasingly focused in the practice of "experimental archaeology," in which attempts are made to recreate ancient objects in accordance with their original materials, the marks preserved on them, ancient literary testimonia, and any other kind of evidence that might directly pertain. Invariably, the designing and making of these objects provides important supplementary data, as well as revealing or clarifying the basic structural principles involved. And sometimes it opens up an entirely new direction of approach. Every new insight into the logic of their problem-solving helps reveal the character of the ancient Greeks and Romans. In turn, these insights help students of studio art become more conscious of the context and implications of their own work, and help art historians and archaeologists better understand the distinction and connection between inspiration and practical necessity.

Problems of principle and practicality to be approached will include a wide variety of media: pottery (everyday and monumental), architecture (post-and-lintel and arcuated), sculpture (stone and bronze), painting (red and black glazed). The seminar will meet twice a week, once for a 75-minute lecture or discussion, once for a 2 ½ - hour studio practicum. 3 credits

ARHI 43420 – Memorial Mania**Robin Rhodes 03:30-04:45 T/R OSHA 303 MAIN**

Focusing on the great variety - and great numbers - of memorials erected in recent decades, this seminar explores how cultural memory is created and what it has come to mean in terms of national identity in modern and contemporary America. The definition of "memorial" is purposely broad: from statues and monuments to parks, public squares, cemeteries, public ceremonies, and moments of silence. Memorials can be permanent or temporary - such as roadside shrines. Understandings of "memory" are also broad, ranging from subjects of local and civic memory to those of national and/or collective memory, and including popular interests in autobiography, memoirs, and family genealogy. Understandings of "America" are similarly wide-ranging, often conflicted, and always in flux. Recognizing the broad definitions of the key terms "memorial," "memory," and "America," this seminar considers the following: What does memory mean in America today, and in American memorial culture? What is driving the urgency to "memorialize" and who and what, in fact, is being remembered? Who and what are memorable in American history, and in terms of American national identity? Potential subjects are vast and include war memorials, Holocaust memorials, presidential commemoration, memorials erected at sites of tragedy and trauma (Oklahoma City, World Trade Center, Columbine), ritualistic memorial practices (such as pilgrimage and gift-giving), issues of public response, different styles of memorials and monuments (figurative v. abstract memorials), and the role of the National Park Service, the nation's primary "keeper" of historical and cultural memory. Course readings will include selections by contemporary historians, art historians, and theorists engaged in issues of memory, history, and material/visual culture, as well as films.

ARHI 43512/63512 Sem.: Museums & Collecting**Charles Rosenberg 12:30-1:45 T/R OSHA 107**

Fulfills Fine Arts Requirement This seminar will focus on the history of collecting and the origins and nature of the modern museum. In the course of our discussions we will address a number of issues including, why do people collect; who is the museum's audience; what role does authenticity play in the philosophy of collecting and display; are museums bound rules of public decorum; what impact has the Internet had on art museums and their audiences; and what are the museum's rights and obligations in matters of cultural patrimony. 3 credits

ARHI 43576/63576 Theories of Art**Kathleen Pyne 11:45-1:00 M/W 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**Gabrielle Gopinath 12:30-03:00 T only OSHA 107**

This graduate seminar will probe intersections among contemporary art, advanced art criticism, continental philosophy and theory. Extensive theoretical readings, research, and analytical papers, and class presentations required.