ART HISTORY
UNDERGRADUATE COURSE DESCRIPTIONS
SPRING 2018

Introduction to the Visual Arts
0-11am, ART 1.110
Instructor
Instructor: VAPA
of selected traditions of art with an emphasis upon understanding their visual elements and cultural significance.

Introduction to the Visual Arts
1-12noon, ART 1.110
Instructor
Instructor: VAPA
perspectives of art history this course introduces students who are not majors in art education, art history, or study of selected traditions of art with an emphasis upon understanding their visual elements and cultural significance.

Introduction to the Visual Arts
3pm, ART 1.110
Instructor
Instructor: VAPA
of selected traditions of art with an emphasis upon understanding their visual elements and cultural significance.

Introduction to the Visual Arts
4-5pm, ART 1.110
Instructor
Instructor: VAPA
call “contemporary” a shifter, or a word that cannot be defined without reference to its context. Depending on the circumstances, contemporary art might mean works produced right now or since the end of World War II—or sometimes artworks from the 1950s and 60s, for example, still contemporary? Does art’s contemporaneity excuse it from the scrutiny of historians? Art historians are grappling with these questions, and they are not the only ones: critics, editors, dealers and auction houses do the same, although with overlapping and divergent sets of interests. Rather than trying to pin down the inherent “shiftiness,” this course attempts to map out the dense web of meaning and value created by artists, institutions in light of art’s increasingly global circulation. In the process we will touch on “big picture” issues such as presentation, everyday life, memory, digital technology, and consumerism.

Introduction to the Visual Arts
6:30pm, ART 1.110
Instructor
Instructor: VAPA
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**Eye of Renaissance to Modern Art**
10am, ART 1.120
Instructor: VAPA

This course introduces students to works of western visual art from the 15th century to the 20th century. A study of selected visual works throughout the world from 1400 CE to the present.

**Eye of Renaissance Through to Modern Art**
MW 12-1pm (plus discussion sections), ART 1.102
Instructor: VAPA

This course introduces students to works of western visual art from the 15th century to the 20th century. A study of selected visual works throughout the world from 1400 CE to the present.

**Experiments in Art Historical Research**
30-5pm, ART 3.432
Instructor: VAPA

This course introduces students to works of western visual art from the 15th century to the 20th century. A study of selected visual works throughout the world from 1400 CE to the present.

**BA ART HISTORY MAJORS**

This course introduces students to problems in art historical research by focusing on colour and light in impressionism. Contemporary (19th century) theories of how we see, how we live, how we take photographs and of painters', photographers', print-makers' and gardeners' arts are all intimately linked to questions of light and colour. This course is designed to prepare students for careers in art history and related fields and to re-examine the nature of art historical inquiry.

*Admit it!* You have known about the Parthenon since your early years in elementary school. You probably take for granted its mystique, its history, its contemporary relevance and the implications of the various debates around it. Our working premise will be that the past is a cultural controversy even as it introduces disciplines and methodologies for studying the past and creations like the Parthenon.

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Adapted from the original text.
and Politics in Imperial Rome
3:30pm, DFA 2.204
views
utes: VAPA
ope & The Mediterranean and Prehistoric-400 areas for the BA in ARH degree
1e public art of Rome begins with Augustus’ accession to power (27 BCE) and ends in the late antique period in the
uary CE. Lectures are primarily concerned with state or imperial works of architecture and sculpture in Rome. Thed within their cultural, political and topographical contexts as vehicles for propaganda, commissioned and designt, often in the interests of confirming legitimacy. Politics and power changed the face of Rome through theseich in turn provided sculptural, architectural and urbanistic models that influenced western cultures for centurie

in the Lives of Ordinary Romans
2-1pm, DFA 2.204
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tes: VAPA
ope & The Mediterranean and Prehistoric-400 areas for the BA in ARH degree
examine how study of visual representations allows us to enter into the mentality of ancient non-elite Romans. Wnd architecture of Roman Italy between 100 B.C. and A.D. 315 with special attention to the practices of daily life: heater, gladiatorial games, tavern-going, banqueting, sexuality, self-representation, death, and burial. One of our goals is to study the Romans were—and were not—“just like us.”

Gothic Cathedral Amiens
30-11am, DFA 4.106
ay
utes, Writing: VAPA
ope & The Mediterranean and 400-1500 areas for the BA in ARH degree
r al at Amiens, built between 1220 and 1269, as a paradigm, we will study High Gothic art and architecture from Amiens. After investigating the meaning of the cathedral as an earthly vision of the heavenly Jerusalem, we will examine the immediate influence on other buildings in both France and Germany and in renovations to the structural fabric and 1380. Our goal is to understand one building in all its complexity; students will center their written work on ies Visual & Performing Arts (Core Component 050) credit and both the Writing and the Global Cultures Flags.

iv Italian Renaissance Art to 1470
Art History
Undergraduate Course Descriptions
Spring 2018

Diaspora and 1500-Present areas for the BA in ARH degree

In painting? Who are “Americans,” what does it mean to be a painter, what kind of cultural work do paintings per half of the semester, we’ll consider these questions in regard to British colonial North America with a focus on dominant type of subject matter and keenly expressive on matters of class, politics, gender, and race. During the istorical subjects and their painters briefly contended for public attention, and we’ll consider their aims and why ned traction. By around 1820, landscape and genre (scenes of everyday life) began to play an important role in s; they will be our primary focus later in the semester.

Available via Canvas) regularly include short primary texts about painting and painters, as worthy of careful scrutin with scholarly texts. Writing assignments of varying length and type constitute the work of the semester; there w

Diaspora and 1500-Present areas for the BA in ARH degree

modernism in American Design and Architecture

3:30pm, ART 1.110

Dr. Adele Nelson

Required reading:

- Le Corbusier, Towards a New Architecture
- Carma Gorman, The Industrial Design Reader
- Jeffrey Meikle, Design in the US
- Anusree Roy, Amusing the Million
- Thomas Hine, Populuxe

Grading:

- 15% of final grade; one 30% Term paper of 5-8 pages (20%)
- Final exam (35%)
ART HISTORY
UNDERGRADUATE COURSE DESCRIPTIONS
SPRING 2018

Maya Art and Architecture (Maymester Abroad)
Dr. Astrid Runggaldier
IItures : VAPA
aricas and Prehistoric-400 areas for the BA in ARH degree
This introduction to the artistic traditions of the ancient Maya, tracing their development up to the time of European Colonial period, and the contemporary culture of ethnic Maya descendants in Guatemala and Belize. Students will be introduced to important themes of Maya culture including history, ritual, and cosmology as revealed in sculpture, hieroglyphs, architectural design. This class offers an interdisciplinary overview of Maya civilization and culture, spanning thousands of years and encompassing the latest research from archaeology, history, linguistics, and anthropology. We will highlight a number of discoveries that are changing earlier ideas about the Maya past, overturning long-standing theories about their rise and fall. We will also examine how Maya people of more recent times still adapt to a changing global setting. Today the modern Maya continue to express their cultural identity in the art and politics of modern Mexico and Central America.

Art and Civilization
3:30pm, DFA 2.204
IItures: VAPA
aricas and 400-1500 areas for the BA in ARH degree
This course examines certain subjects and styles in order to comprehend the roles of art in shaping cultures and societies in the Americas. This course traces the development of art and architecture in the Americas from 400-1500, when many cultural traditions were formed and when entire civilizations rose and fell. We will study the visual arts of the ancient Americas, paying particular attention to Mexico and its neighbors. Students will learn about the pre-Hispanic peoples of this region as well as the later conquistadors and colonizers who disrupted and merged cultural traditions. Students will also explore the socio-historical and religious concerns that they reflect.

Taj Mahal and Diversity of Indian Art
5:30pm, DFA 2.204
IItures
Asia & Pacific and 1500-Present areas for the BA in ARH degree
This course examines the marble mausoleum called the Taj Mahal and is but one of many remarkable monuments created in the South ent after the fifteenth century. It was also a period that witnessed remarkable developments in painting due to the role of Islamic and Hindu elites. In this course students will master the concepts of art history necessary to understand how these artistic practices emerged as well as the socio-historical and religious concerns that they reflect.

Short writing assignments, three exams, participation

ART HISTORY
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SPRING 2018

Geology, and Place in Italy
2, ART 1.110

The study of the Mediterranean and 400-1500 or 1500-Present areas for the BA in ARH degree

A visitor to Italy immediately notices the tremendous diversity of "place" within the Italian peninsula: the hills of Rome, the hilltop cities of Siena and Orvieto, the flat expanses of the Po valley, and the dramatic and urgent volcanoes and the island of Sicily. In this course, we'll explore the unique intersection of art, geology, and the geography of Italy with a thematic rather than chronologic approach. While historical events and politics have unequivocally shaped architecture of the various and highly distinct regions of Italy, geological geographic, and climatic elements have shaped both the landscape and the architecture, which in turn is manifested in the art.

Topics include:
- An introduction to art historical methodology
- An introduction to geological methodology
- Geology as destiny: Italy, volcanoes, and tectonic activity
- Geology, landscape and urbanism (Orvieto, Venice, Siena)
- Italy and water: maritime republics (Venice, Pisa, Amalfi); riparian cities (Florence, Rome, Mantua); cities depend on aqueducts and cisterns (Siena, Orvieto).
- Geology, local building materials, and urbanism (for example, the brickwork of Siena vs. the sandstone revetment of Florence)
- Strategic resources and geopolitical changes in Italy: mining (metals), pozzolana, building and carving stone (for example, the marble of Carrara).
- The increased understanding of geological and geomorphological features in Renaissance and later painting: for this topic, we'll visit the Blanton Museum of Art and consider the drawings and paintings of Leonardo da Vinci.
- Climate change in Italy during the "Little Ice Age" of the 14th through 19th centuries and how it affected art and cities.

Resources:
- All readings on Canvas and they will be available as a packet.

Grades:
- Summary essays: 3 at 10% (30%)
- Reading responses: 10 at 2% (20%)
- Participation: 10%
- Projects:
- Research log: 10%
- Presentation: 10%
- Final report: 20%
- Final exam

Fourth Dimension in 20C Art and Culture
12:30 PM, ART 3.432
Architecture & Sculpture in the Maya World
30-11am, CBA 4.336
Ggaldier
Itures, Writing
ericas and Prehistoric-400 or 400-1500 areas for the BA in ARH degree
lores, through the lens of architecture and sculpture, the ancient world of the Maya. Students will learn about the search highlighting the deep history of architectural design, and the social functions of sculptural programs. With ailments and regions within the Maya area, students will develop an understanding of the role architecture and sculpting social change, starting from the development of the institutions of kingship in the first millennium BCE, through then Maya art and architecture reached their highest diversity of form with a variety of regional styles.

Historical Methods for Undergraduates
30-11am, ART 3.432
sey
dependent Inquiry
BA ART HISTORY MAJORS
ich carries Writing and Individual Inquiry Flags, provides an introduction to the discipline of art history and to significant methodological approaches and challenges to the study of art and visual culture. This course does not follow out instead focuses on class discussion, active participation, and collaborative learning. Our goal is to become familiar with the fundamental characteristics and objectives of various methods and traditions in art history, and to create a productive which to analyze, critique, compare, and utilize them. Because this class carries both Writing and Individual Inquiry will also be placed on a series of written assignments and papers that enable the student to more fully research a of particular art historical interest to her or him.