

ART HISTORY COURSE OFFERINGS

ARTS 444 - Mona Lisa to Romeo and Juliet: An Introduction to Renaissance Culture

Prof. Patricia Emison

TR 2:10-3:30

What made Renaissance culture tick: who were the pivotal personalities (writers and politicians as well as artists); which are the most typical and which the least typical works produced in Italy and elsewhere throughout Europe? How did viewers think about the art of their time, and in particular how did they respond to the new mass medium of printed images? How connected is our present artistic culture to that of five hundred years ago? When did the Renaissance acquire its fame? Students consider connections between the English and the Italian Renaissances, comparing, for instance, Michelangelo and Shakespeare. Readings include sixteenth-century historical and literary sources as well as art historical essays. Writing intensive. **Fulfills Discovery Inquiry requirement.**

ARTS 480 - Introduction to Art History

Prof. Susan Wager: MWF 10:10-11

Staff: MW 2:10-3:30

Prof. Ivo van der Graaff: TR 11:10-12:30

Analysis of the central forms and meanings of art history through intensive study of selected artists and monuments. Includes works of architecture, sculpture, painting, and the graphic arts. Topics will vary but might include the Parthenon, Chartres Cathedral, Michelangelo's Sistine Chapel ceiling, Rembrandt's self-portraits, Monet's landscapes, Picasso's Guernica, Frank Lloyd Wright's Falling water, Georgia O'Keeffe's abstractions, ukiyo-e prints, and Benin sculpture.

ARTS 574 - Introduction to Architectural History

staff: TR 9:40-11

Survey of representative buildings from the entire history of architecture with analysis of structure, form, and symbolic content, concentrating on major works such as the pyramids, the Roman Pantheon, the Gothic cathedral, the Renaissance palace, the Baroque church, and the modern skyscraper. In addition to the overarching narrative of architectural history, further topics include materials and building technologies, design theories, aesthetic principles, and the role of the architect in society.

ARTS 674 - Greek Art and Architecture

Prof. Ivo van der Graaff

TR 2:10-3:30

Ancient Greece has long been a source of emulation and inspiration. From the legendary Bronze Age palaces of Mycenae and Knossos, through the classical ideals of the city state and its ultimate diffusion through Alexander the Great, this course explores ancient Greek culture through the lens of its surviving art and architecture. We will visit the great temples, urban centers, monuments, buildings, statuary, luxury and everyday objects that Greek society produced as a reflection of its ideals. At the same time, we will consider the legacy of Greek material culture by looking at issues such as cultural heritage, the trade in antiquities, and the adoption of Greek forms in our modern world. Prereq: one 400- or 500-level art history course. Writing intensive.

ARTS 694 – Vision and Modernity

Prof. Susan Wager

MW 2:10-3:30

What are the origins of modern visual culture? This course traces its development between the end of the 18th century and beginning of the 20th century, from the rise of the magic lantern and invention of the panorama, to the emergence of early cinema. How do these innovations reflect shifting conceptions of subjectivity, collectivity, and the mechanics of optical perception? We will look at photographs, paintings, prints, and forms of visual entertainment and display.

ARTS 695/795 – Raphael and the Idea of Norms

Prof. Patricia Emison

TR 11:10-12:30

Raphael's brief career (he died at 36) served to codify for centuries what was meant by classicism in painting. He was studied by students in every academy for painting, along with ancient sculpture, but with particular fidelity by the French Academy. Benjamin West (1738-1820) was sometimes called the American Raphael. Narrative painting was held to be the most significant and difficult, and Raphael was widely acknowledged to be the master of narrative painting. Generations of artists and connoisseurs felt sure they knew what art was and that it was the project defined by Raphael. He was also a brilliant portraitist and one of the greatest draughtsmen in the history of art, still proficient at old-fashioned metal point and also a pioneer with chalk and charcoal drawing. He helped establish the importance of printmaking, his tapestries decorated stately homes for centuries (as well as the Sistine Chapel), he had a respectable career as architect, and he dabbled in landscape painting and in sculpture. His leading pupil, Giulio Romano, was equally versatile, as well as being one of the first artists to be censored. This course, which assumes no previous knowledge of Raphael's art, will introduce Raphael in the context of his own time and will also look at how his legacy was used in subsequent centuries. Students taking 795 will have extra assignments to explore how art historians have variously created our image of Raphael.

STUDIO ART COURSE OFFERINGS

501-01	Intro Ceramics	Williams	MW 9:10-12
501-02	Intro Ceramics	Williams	MW 2:10-5
525-01	Intro Woodworking	Woods	TR 9:40-12:30
532-01	Intro Drawing	Fox	MW 9:10-12
532-02	Intro Drawing	Fox	MW 2:10-5
532-03	Intro Drawing	Cariens	MW 6:10-9
532-04	Intro Drawing	Fox	TR 9:40-12:30
532-05	Intro Drawing	staff	TR 2:10-5
532-Honors	Intro Drawing	Drumheller	MW 2:10-5
546-01	Intro Painting	Chu	TR 2:10-5
551-01	Darkroom Photo	Holcombe	TR 9:40-12:30
552-01	Digital Photo	Cardinali	MW 9:10-12

552-02	Digital Photo	Cardinali	MW 2:10-5
552-03	Digital Photo	Cardinali	TR 9:40-12:30
567-01	Intro Sculpture	Akiyama	MW 9:10-12
567-02	Intro Sculpture	Cariens	MW 2:10-5
601-01	Ceramics Workshop	Williams	TR 9:40-12:30
625-01	Wood Workshop	Woods	TR 2:10-5
632-01	Intermediate Drawing	Drumheller	MW 9:10-12
633-01	Life Drawing	Drumheller	MW 9:10-12
646-01	Intermediate Painting	Chu	TR 9:40-12:30
651-01	Photo Wksp: Studio Light	Holcombe	TR 2:10-5
667-02	Sculpture Workshop	Akiyama	MW 2:10-5
746-01	Advanced Painting	Hood	MW 9:10-12