ARTS 480W - Introduction to Art History
Section 01 – MWF 11:10-12:00, Prof. David Smith
Section 02 – MW 2:10-3:30, Prof. Becky Karo
Section 03 – TR 2:10-3:30, Prof. Becky Karo

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. Writing intensive.

ARTS 500 – Episodes in the History of Art Criticism
Prof. Patricia Emison
MW 2:10-3:30

How do observers evaluate works of art, and how has this changed as the arts and the place of the arts in society have evolved? Ludovico Dolce in the sixteenth century, Sir Joshua Reynolds in the eighteenth, and John Ruskin in the nineteenth, among others, will be read in conjunction with an in-depth study of the works of art they wrote about (Venetian Renaissance, Old Master painting, and Turner [among others], respectively). Some twentieth-century and contemporary examples will be included and students will be expected to develop their own skills at writing art criticism. This course is intended for those new to looking at art, as well as those more familiar with the problems of judging visual works. Not writing intensive.

ARTS 574W - Architectural History
Prof. Trevor Verrot
Section 01 – MW 3:40-5
Section 02 – 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 will include materials and building technologies, design theories, aesthetic principles, and the role of the architect in society. Writing intensive.

ARTS 678 - Romanesque and Gothic Art
Prof. Trevor Verrot
TR 2:10-3:30

From the fall of the Roman Empire to the fourteenth century, through plague and destruction, glory and honor, heaven and hell, this course tackles the culmination of medieval artistic development, focusing especially on major architectural monuments and their sculptural programs. Treating also the art of tombs, relics, manuscripts, and devotional painting. Connections between social, religious, and art history will be emphasized throughout. Prereq: one 400- or 500-level art history course or permission of the instructor. Writing intensive.
ARTS 679 - Northern Renaissance Art I  
Prof. David Smith  
TR 11:10-12:30

Painting, sculpture, graphic arts, and manuscript illumination in France, Germany, and the Netherlands in the 14th and 15th centuries. Emphasis on the development of the traditions of Northern naturalism and the emergence in 15th-century Flanders of a distinct Renaissance consciousness, which runs parallel to contemporary trends in Italy. Major figures include the Limbourg brothers, Claus Sluter, Jan van Eyck, and Hugo van der Goes. Prereq: one 400- or 500-level art history course. Writing intensive.

ARTS 687 - Paris: Art and Modernity  
Prof. Eleanor Hight  
TR 3:30-5 

An examination of French art, architecture, and art criticism in relation to the political, social, and physical changes in Paris in the second half of the nineteenth century. The course focuses on a series of topics, such as the avant-garde artist, color theory and landscape painting, depicting private and public life, and the role of women artists. Artists include Courbet, Millet, Manet, Monet, Degas, Morisot, Cassatt, Seurat, Cezanne, and van Gogh. Writing intensive.

ARTS 695 – The Art History of Illustrated Books and Graphic Novels  
Prof. Becky Karo  
MW 11:10-12:30

“And what is the use of a book without pictures?” asked Alice in Lewis Carroll’s illustrated (by John Tenniel) classic *Alice in Wonderland*. That is just the question we will be asking in this survey of books with pictures, beginning with medieval illuminated manuscripts, continuing on through the age of printing, and ending with today’s graphic novels where the pictures and text are an inseparable unit. Our touchstone will be Dante Alighieri’s *Divine Comedy*, an elaborate allegory of hell, purgatory, and paradise written ca. 1300. Dante’s *Divine Comedy* has been in circulation with new translations and editions from its inception to the present, and many of these were fully illustrated. The illustrators include Sandro Botticelli, anonymous artists in woodcuts and engravings, Gustave Dore in the nineteenth century, and Seymour Chwast who has styled his 2010 version as a graphic novel. We will follow the meteoric rise of the graphic novel and see what paths this genre is taking, from representing classic texts like Dante’s to modern works conceived in graphic format. We will go from Art Spiegelman’s *Maus* to your favorite graphic novels as we follow and admire the creativity of this evolving genre that may become the dominant literary format of the future. **Not writing intensive.**

ARTS 799 - Seminar in Art History: Cinema & the History of Art  
Prof. Patricia Emison  
W 4:10-6:30

Narrative has been fundamental to the development of western art, though less so in the twentieth century as film burgeoned into the major medium of visual narrative. We will watch films by masters such as Tati and Renoir, Buster Keaton and Ingmar Bergman, as well as reading fundamental essays by both directors and critics, in order to try to understand how the history of film sits within the history of art. Writing intensive.