



## **CULTURAL ART HISTORY**

Undergraduate Programme (B.A. in Cultural Art History)

Graduate Programme (M.A. in Cultural Art History)

Graduate Programme (Ph.D. in Cultural Art History)

### **COMPREHENSIVE COURSE DESCRIPTIONS FOR THE CULTURAL ART HISTORY PROGRAMME (UNDERGRADUATE AND GRADUATE)**

**NOTE:** 100 – 400 level programs are undergraduate classes. 500 level courses are graduate classes open to undergraduates having the required prerequisites and/or the permission of the instructor and Warnborough College. All programs are open to graduate students, however graduate students may not count credits earned in 100 and/or 200 level courses toward the graduate degree. M.A. students may count 300 and 400 level courses toward the graduate degree, if they fill additional requirements determined by the instructor and Warnborough College.

#### **CAH101 FOUNDATIONS OF CULTURAL ART HISTORY (4 credits)**

This course will introduce students to the discipline of Cultural Art History by first focusing on how social, religious, political and economic forces help to give a shape to what we define as culture, and to its art. How the dynamics of certain principles peculiar to art itself help to shape arts' appearances will be explored. As the course develops, an examination will ensue that focuses on how both the forces outside of art, and those within it, are combined to introduce and understand artistic developments. Although art is not regarded as the product of any particular group, the Western heritage has historically been used as the primary reference for a broad range of cultural values embedded in artistic production. Attention will be paid to why that has been the case, and why it is changing. This course will be taught through carefully prepared lectures, accompanied by a rich selection of visual material. A variety of support and assistance will be provided, including outlines of each lecture in advance, lists of visual material, reading lists and lists of museums and galleries. This course is not required, however it is highly recommended for students with little or no background in cultural or traditional art history.

#### **CAH102 CULTURAL HISTORY OF ART I (4 credits)**

A survey of the great monuments of art and architecture, from its beginnings in caves through the arts of Egypt, Mesopotamia, Greece and Rome, Byzantium, the Islamic world, and medieval western Europe. This course will attempt to familiarize students with no background in art to the subject, and to explain the ways in which painting, sculpture, and architecture are related to mythology, religion, politics, literature, and daily life. The course will serve as a visual introduction to the history of the West, and will begin to familiarize students with the terminology used to discuss art. It will also define Cultural Art History to students, and identify the distinction between it and traditional Art History. Required for all majors.

#### **CAH103 CULTURAL HISTORY OF ART II (4 credits)**

A survey of the great monuments of art and architecture, from the Italian Renaissance to 1945. A recommended follow-up to CAH101, this course will attempt to familiarize students with no background in art to the subject, and to explain the ways in which painting, sculpture, and architecture are related to mythology, religion, politics, literature, and daily life, during the subject periods. The course will serve as a visual introduction to some of the most well-known artistic movements in the history of the West, and will begin and/or continue to familiarize students with the terminology used to discuss art. It will also define Cultural Art History to students, and identify the distinction between it and traditional Art History. Required for all majors who plan to focus on the Western tradition

**CAH104 CULTURAL HISTORY OF ART III – THE ART OF CHINA AND JAPAN (4 credits)**

This course will focus on the history and interpretation of the primary artistic traditions of China and Japan, from prehistoric times through the nineteenth century. Special emphasis will be placed on how these cultures are articulated in significant works. Painting, sculpture and architecture will be examined, along with fine arts form unique to the cultures of China and Japan. Required for all majors who plan to focus on an area outside of the Western tradition

**CAH105 FOUNDATIONS OF THE HISTORY OF ARCHITECTURE (4 credits)**

This course will serve as an introduction to the history of architecture from pre-history to the Renaissance. The course will focus on the Western tradition, but a number of lectures will be devoted to the Americas, and the Middle and Far East, to examine their influences on the west. The purpose of the course will be to examine architecture in its historical context, focusing specifically on the way architecture shapes social, religious, and political experiences. Buildings reviewed in this course will include both academic and vernacular architecture. An integral component of architectural history is historical research and each student will be guided through the process of writing her or his own original research paper. The course will provide a foundation for students intending to focus on architectural history.

**CAH106 HISTORY OF PHOTOGRAPHY (4 credits)**

This course will survey the history of photography from its invention in 1839 to the present. The major practitioners and techniques will be examined, the different definitions of photography's nature and meaning will be discussed, and the impact of photography on culture and society will be investigated. Topics addressed will include the origins and popularization of the photographic image, portraiture, photojournalism, and social documentary in the nineteenth, twentieth and twenty-first centuries. Photography's interactions with art will be examined, as will the illustrated press in the twentieth century, and reassessments of the technology and art of photography in the present. Numerous photographic trends will be investigated from cultural perspectives, and the power of the image to shape culture will be thoroughly examined.

**CAH107 FOUNDATIONS OF ETRUSCAN AND ROMAN ART – (4 credits)**

This course will introduce the painting, sculpture and architecture in Italy and the Roman Empire, from the time of the Etruscans to Constantine the Great. Emphasis will be placed on the political and cultural role of art in ancient Rome, the dissolution of classical art, and the formation of medieval art.

**CAH108 FOUNDATIONS OF EARLY CHRISTIAN AND BYZANTINE ART (4 credits)**

This course will focus on the art of the early Church in East and West, and its subsequent development in the East under the aegis of Byzantium. Emphasis will be placed on the influence of theological, liturgical and political factors on the artistic expression of Eastern Christian spirituality.

**CAH109 FOUNDATIONS OF ARTS OF THE ISLAMIC WORLD (4 credits)**

This course will survey the art made in the service of Islam in the Central Islamic Lands, Egypt, North Africa, Spain, Turkey, Iran, Central Asia, and South and Southeast Asia. Special attention will be paid to variations in the articulation of fundamental belief, and cultural influences.

**CAH110 FOUNDATIONS OF BUDDHIST ART FROM INDIA TO JAPAN (4 credits)**

This course will survey the Buddhist sculpture, architecture and painting of India, China and Japan. Emphasis will be placed on the aspects of history and religious doctrine, as articulated in the art.

**CAH111 INTRODUCTION TO THE ART OF INDIA (4 credits)**

This course will survey Indian sculpture, architecture, and painting from the Third Millennium B.C.E. to the 18th century AD. The areas of focus will include works from Hindu, Buddhist, Jain and Islamic traditions.

**CAH112 THE ART OF THE ANCIENT NEAR EAST AND PREHISTORIC EUROPE (4 credits)**

This course will focus on the art of Mesopotamia, Egypt, the Aegean, and prehistoric Europe, from the sixth to the second millennium B.C.E. Emphasis will be placed on the emergence of the role of the arts in ancient religion, and in the broader cultural context.

**CAH113 CRITICAL TERMINOLOGY FOR ART HISTORY AND CULTURAL ART HISTORY (4 credits)**

This course will introduce students to the terminology used to discuss art (the language of art history) and the evolving terminology of cultural art history. In addition to teaching the definition(s) of the art historical and cultural art historical vocabularies, this course will teach students how to properly apply and use those terminologies, in various communication modes. In the fast-paced, global environment, it is important for professionals to be articulate about their knowledge. This course will include exercises in verbal and written communication on an array of topics of a cultural art historical nature. This course is a requirement for majors in Cultural Art History.

**CAH114 CULTURAL ART HISTORY: THEORY & PRACTICE (4 credits)**

This course will introduce undergraduate art history majors to the basic tools and methods of traditional art historical research, to the theoretical and historical questions of art historical interpretation, and to both of those areas as applied to cultural art history. Conducted in a seminar format, the course will survey a number of traditional, current and developing approaches to the explanation and interpretation of works of art, and will briefly review the history of art history. Emphasis will be placed on research methods utilizing information technology and the Internet. CAH105 is a requirement for students wishing to major in Cultural Art History. This seminar will be highly participatory, and students will be required to research assigned topics defined by the subject area.

**CAH201 GREEK ART (5 credits)**

This course will provide students with a view of the sculpture, painting, architecture and the minor arts of the Greeks, from the Dark Ages through the Hellenistic period. The works of art

examined will be studied against the social and intellectual background of ancient Greece. Particular attention will be paid to Greek humanism, rationalism and constitutionalism, as cornerstones of the Western tradition, as well as to the notion of progress first practiced by the ancient Greeks. Comparative analyses with earlier and later periods will be made, in order to identify potential cultural links. We will also look at Greek architecture, contextually and comparatively, to identify its significance in the history of art and architecture. The minor arts will also be studied for their artistic and historical values. Students will begin to understand, for example, how much we can learn about a civilization, from the paintings found on vases.

### **CAH202 ROMAN ART (5 credits)**

This course will provide students with a view of the sculpture, painting, architecture and the minor arts of the ancient Romans, from the beginnings of the republic to the fall of the empire. The works of art examined will be studied against the social, political, economic and intellectual background of ancient Rome. Particular attention will be paid to Roman architecture, in terms of its relationship to Greek architecture. Comparative analyses with earlier and later periods will be made, in order to identify potential cultural links. Particular attention will be paid to Roman art and architecture in the context of the broader goals of the empire. Students will begin to understand how art has the potential to both reflect and help determine the goals of the broader environment, and to recognize that art does not exist in a vacuum.

### **CAH203 EARLY MEDIEVAL ART (5 credits)**

This course will be an investigation into the painting and sculpture of the early Middle Ages, from the fall of Roman empire to the High Gothic period (c. 1000). Special attention will be paid to the development of forms, approaches and subject matter, in the context of feudalism and the series of crises characterizing the period. Emphasis will be placed on viewing art in religious and broader cultural contexts.

### **CAH204 HIGH GOTHIC ART (5 credits)**

This course will be an investigation into the painting, sculpture, and architecture of the High Middle Ages, from c. 1000 to the c.1250. The thousand-year-long medieval period saw enormous changes, many of which are revealed in its High Gothic art and architecture. Developments will be discussed, in their social, political, religious and cultural contexts. An evaluation of the historical structure of the broader medieval period will be a consideration in this course, and the art and architecture will be examined in traditional frameworks, as well as in the contexts of alternative parameters. The power of art to inspire, as well as to manipulate will be discussed and potential relationships between medieval art and much later artistic traditions will be considered. Particular emphasis will be placed on the evolution of art and architecture as part of the individual and collective human experience, as it was first realized during the Middle Ages.

### **CAH205 LATE GOTHIC ART (5 credits)**

This course will be an investigation into the art of the late Gothic period (c.1250-c. 1300). Emphasis will be placed on analyzing the impact of famine, disease, economic decline on the art of the period. Cracks forming in the foundation of the medieval church will be analyzed, and the breakdown of the broader culture will be compared with its artistic production.

### **CAH206 THE EARLY ITALIAN RENAISSANCE (5 credits)**

This course will be an investigation into the painting, sculpture, and architecture of Italy in the early Renaissance, from c.1300-1500. The significance of such artists as Giotto, Masaccio, Donatello, Brunelleschi, Ghiberti, Piero della Francesca, Botticelli, Leonardo da Vinci and the

very young Michelangelo will be discussed, along with many other artists, in their social, political, religious, intellectual and cultural context. In addition to examining the development of the period in the context of the rediscovery of antiquity, this course will also examine clear (but generally underestimated) influences of the Middle Ages. The development of Italian humanism, the role of the Medici and other important elite families, and the development of patronage will be examined, in terms of their relationships to artistic production. Attention will also be paid to the International Style and its roots. This course will also familiarize students with historical events leading up to and surrounding the period. The various Italian schools of painting will also be examined.

### **CAH207 THE HIGH RENAISSANCE IN ITALY (5 credits)**

This course will examine the significance of the High Renaissance, from 1500-1520, in its own and in broader cultural contexts. Although the High Renaissance lasted less than twenty years, it continues to have a profound influence on Western Civilization. The art of the period is the most well-known (and well-viewed) and is also the most frequently debated, in the history of art historical scholarship. The ways in which classical was redefined will be examined, and such artists as Leonardo da Vinci, Michelangelo, Raphael and Titian, among others, will be discussed. In addition to studying the painting, sculpture and architecture of the period, in a historical and cultural context, this course will carefully examine the significance of the shift in power from Florence to Rome, and the impact of the Renaissance popes on the art and culture of the period. This course will also investigate the ongoing and intense debate among scholars and artists over the significance of the Renaissance, and will examine why many individuals believe its importance is over-estimated.

### **CAH208 NORTHERN RENAISSANCE ART (5 credits)**

This course will provide students with a survey of painting, drawing, and printmaking in the Netherlands and Germany, from c. 1380-1580. Emphasis will be placed on major artists including Jan van Eyck, Robert Campin, Rogier van der Weyden, Hugo van der Goes, Hieronymus Bosch, Albrecht Dürer, and Pieter Bruegel the Elder. The relationship of their art, and its potential links to such developments as the new naturalism of Northern art and devotional piety, the character and function of symbolism in art, the parallels and distinctions between Early Netherlandish and Italian Quattrocento art, the role of art in Reformation Europe, and the development of new subject matter, including landscape, still life, and peasant scenes, will be investigated. This course will also examine the development of private patronage and its impact on developments in art.

### **CAH209 MANNERISM (5 credits)**

This course is an investigation into the art produced outside of Rome, during and following the High Renaissance, from 1520 to 1590. It is only within the last thirty years that Mannerism has been recognized as a distinct artistic tradition. Earlier scholarship either passed it off as a degradation of renaissance values or a precursor to the Baroque. Although Mannerism evolved out of an obsession with, and rejection of many renaissance developments, it is also directly linked to historical, social, religious and other cultural developments of the period. This course will examine Mannerism in these contexts and will also explore its links to a latter-Middle Ages mentality. The paintings and sculptures of such artists as del Sarto, Pontormo, Rosso, Parmigianino, Salviati, Ammanati, Vignola, Cellini and Bronzino, among others, will be examined in their cultural contexts. This course will also explore relationships between the culture and artistic production of the Mannerists, and those of the post-modernists.

### **CAH210 THE BAROQUE (5 credits)**

This course examines the grimness and grandeur of the Baroque, through a study of the works of such artists as Caravaggio, Rubens, Poussin, Bernini, Carracci, Le Nain and Rembrandt, to name only a few. The period, which covers most of the 17<sup>th</sup> century, is investigated in cultural and artistic detail, and we discuss issues of categorization as regards the Baroque. The work that distinguishes the Baroque period is stylistically complex, even contradictory. In general, however, the desire to evoke emotional states by appealing to the senses, often in dramatic ways, underlies its manifestations. Some of the qualities most frequently associated with the Baroque are grandeur, sensuous richness, drama, vitality, movement, tension, emotional exuberance, and a tendency to blur distinctions between the various arts. A highly complex movement, the Baroque points backward to the past, forward to the future and yet stands firmly on its own right. This course will explore the powerful influences of the Counter-reformation, the consolidation of absolute monarchies (with the simultaneous establishment of a firm and powerful middle class), an emerging new interest in emerging, and a general broadening of mankind's intellectual horizons, on the artistic production of the Baroque.

### **CAH211 MODERN ART (5 credits)**

This course examines the art produced from c. 1890-1945. The cultural basis for the deepening rejection of the prevailing academic tradition, and the quest for a more naturalistic representation of the visual world will be explored. The repudiation of traditional or academic techniques and subject matter, and the expression of a more subjective, personal vision will also be explored, in the broader art historical context. A survey of the succession of varied movements and styles that arose, which form the core of modern art (and which represent one of the significant points of Western visual culture) will reveal relationships between the past and present that one typically does not expect in an analysis of modern art. Movements including Neo-Impressionism, Symbolism, Fauvism, Cubism, Futurism, Expressionism, Suprematism, Constructivism, Metaphysical painting, De Stijl, Dada, Surrealism, Social Realism, Abstract Expressionism, Pop art, Op art, Minimal art, and Neo-Expressionism will be surveyed. The significance of the potentials inherent within artistic mediums for expressing responses to the changed conditions of life in the 20th century will be examined, along with the impact of accelerated technological change, the expansion of scientific knowledge and understanding, the seeming irrelevance of some traditional sources of value and belief, and an expanding awareness of non-Western cultures. Possible motivations behind abstract or nonobjective art will also be investigated, from historical, intellectual, political, economic, philosophical and global perspectives.

### **CAH212 POSTMODERNISM - ART SINCE 1945 (5 credits)**

An in-depth survey, this course will take a chronological approach to a study of major trends and movements in art of the United States and Western Europe from 1945 to the present. The course will begin with an examination of the establishment of Abstract Expressionism in New York in the 1940s and 1950s and will consider the development of art practices in post-war Europe. Emphasis will be placed on developing a definition of postmodernism, by exploring its cultural characteristics, and its social, political and economic contexts. Its evolution will also be examined, in the contexts of such movements as pop, minimalism, conceptualism and feminism. An examination of new concerns with issues of originality, identity, and new media will be explored, and a comparative study of cultural postmodernism with the latter Middle Ages will conclude the course.

### **CAH213 EIGHTEENTH CENTURY EUROPEAN ART (5 credits)**

This course will survey European painting and sculpture from the late Baroque period to Neo-Classicism. Emphasis will be placed on the artistic careers of major figures, and on the larger social, political, and cultural contexts of their work. Artists examined will include Watteau,

Boucher, Fragonard, Chardin, Falconet, Pigalle, Greuze, Batoni, Rusconi, Hogarth, Gainsborough, and Reynolds.

**CAH214 WORLD ARCHITECTURE FROM MEDIEVAL TO EARLY MODERN CULTURE (5 credits)**

This course will provide students with a survey of architectural traditions. The rise of modernity, from its intellectual origins in the cultures of medieval and Renaissance Europe, Islam, Colonial Americas, and Japan, to its historical transformation in the eighteenth and nineteenth centuries will be thoroughly investigated. During our investigation, students will become familiar with basic architectural terminology and fundamental principles of architecture.

**CAH215 EAST ASIAN ART (5 credits)**

This course will provide students with a general introduction to the artistic traditions of China, Korea, and Japan from the prehistoric period to the modern era. Major topics will include funerary art, Buddhist art, and later court and secular art. Particular attention will be paid to identifying artistic forms in relation to technology, political and religious beliefs, social, historical, and cultural contexts. This course will also introduce students to philosophical and religious traditions including Confucianism, Daoism, Shinto, and Buddhism. How those traditions have shaped cultural and aesthetic ideals of East Asia will be thoroughly investigated. Resources will include a survey of major monuments, and the fundamental concepts behind their creation. Assigned readings and lectures will offer more in-depth coverage of specific topics or monuments.

**CAH216 CHICANO ART (5 credits)**

This course will track the Chicano Art movement, which began in the mid-1960s in support of the Chicano Civil Rights Movement (el Movimiento). During the decades that followed, Chicano artists from throughout the nation created artworks in all media, which addressed the rich cultural heritage of the Mexican American people, the political and civil struggles of their communities, and their commitment to international contemporary cultural and political innovation.

**CAH217 SPANISH COLONIAL ART (5 credits)**

This course will provide students with a general introduction to the arts produced in Spain's American viceroyalties, from approximately 1521 through 1821. Although various examples of painting, sculpture, architecture, and works in other media from both the viceroyalties of New Spain and Peru will be considered, there will be an emphasis on Novohispanic artistic production. Special attention will be paid to studying selected works in relation to artist, patron, audience, display site, forms of engagement and other cultural contexts. Although Spanish reading knowledge will be helpful, it is not required.

**CAH218 LATIN AMERICAN ART FROM 1945 TO THE PRESENT (5 credits)**

This course will examine the post-WWII artistic traditions in Central and South America, and their manifestations of narrow and broad cultural influences. Post-war modernism and post-modernity will be carefully considered, through issues of theme, style, and medium. Contemporary artistic practices such as conceptual and installation art will also be studied. The integration of Latin American artistic conventions into the artistic production of other cultures will also be investigated, in the process of identifying how influences become conventions in both art historical and cultural contexts.

**CAH219 NATIVE AMERICAN ART (5 credits)**

This course will provide a survey on art of the Native peoples of North America. The formal attributes of the major arts of each region will be examined, and the relationships between these art forms and social, cultural, and historical factors will be explored. Emphasis will be placed on the roles played by these arts in contemporary societies. This course will carefully examine the problems associated with preserving the integrity of the Native American artistic traditions, as new generations experiment with changing those traditions in order to render their art more marketable. The broader implications of those problems will also be discussed, as determinations are made on how entire traditions, and their underlying cultural values, can be lost.

**CAH220 AFRICAN AND OCEANIC ART (5 credits)**

This course will provide a survey on the rich African and Oceanic artistic traditions. Once described as “primitive” this body of work has long since been recognized as highly sophisticated, from both formal and aesthetic perspectives. Emphasis will be placed on the cultural values, rites and rituals embodied in these works, as well as their profound influences on the Western tradition.

**CAH301 THE INTERNATIONAL GOTHIC STYLE (5 credits)**

This course will examine the rise of the International Style, which followed Giotto’s proto-Renaissance developments in c. 1310 ff., and reigned as the premiere style until Masaccio revived Giotto’s ideas in the early 1400s. A close scrutiny of the formal and aesthetic properties of the style will facilitate an understanding of the cultural and artistic motivations underlying this dramatic stylistic approach. Practitioners of the International Style will be studied, including works of such artists as Lorenzo Monaco and Botticelli.

**CAH302 EUROPEAN ART - 1750-1848 (5 credits)**

This course will examine painting, sculpture, and architecture in France, England, Spain and Germany from the twilight of Absolutism through the Industrial and French Revolutions. Special attention will be paid to the intellectual, philosophical, economic, historical and cultural contexts in which the art was produced. As the course develops, a thorough investigation into how the art reflects back to the past, and points toward the future will be conducted. The course will conclude with an examination of contemporary cultural articulations of influences from the period’s art.

**CAH303 NEOCLASSICISM AND ROMANTICISM (5 credits)**

This course will examine European painting and sculpture from the last decades of the Ancien Regime to the liberal revolutions of 1848. Works of major artists including David, Canova, Ingres, Constable, Turner, Gericault, Delacroix, Friedrich, Goya, Corot, and Thorvaldsen will be examined in their political, economic, social, spiritual, cultural and aesthetic contexts.

**CAH304 TOPICS IN BAROQUE ART IN EUROPE (5 credits)**

This course will be an in-depth study of the painting, sculpture, and architecture of the seventeenth century in Italy, the Low Countries, France, and Spain. Focus will be placed on special topics on the works of Caravaggio, Bernini, Velazquez, Rubens, Rembrandt, and Poussin.

**CAH305 ROMAN ARCHITECTURE - (5 credits)**



This course will examine the history of Roman architecture from the Republic to the late empire, with special emphasis on the evolution of urban architecture in Rome. Also considered will be Roman villas, Roman landscape architecture, the cities of Pompeii and Ostia, major sites of the Roman provinces, and the architectural and archaeological field methods used in dealing with ancient architecture.

**CAH306 URBAN PLANNING IN ANCIENT GREECE – (5 credits)**

This course will involve a study of the Greek city from the Archaic to the Hellenistic period. Emphasis will be placed on developing concepts of city planning, public buildings and houses, and the inclusion within the city of works of sculpture and painting.

**CAH307 GRAPHICS AND PAINTING OF THE FIFTEENTH AND SIXTEENTH CENTURIES IN NORTHERN EUROPE - (5 credits)**

This course will focus on major developments in painting and graphics in the fifteenth and sixteenth centuries, in the Netherlands and Germany. Focus will be placed on the rise of Netherlandish naturalism and the origins of woodcut and engraving. The course will explore the effects of humanist taste on sixteenth-century painting and the iconographic consequences of the Reformation. Emphasis will be placed on the work of major artists, such as Van Eyck, Van der Weyden, Dürer, Bosch, and Bruegel.

**CAH308 THE HISTORY OF GRAPHIC ARTS I (5 credits)**

This course will be a study of printmaking, printing and book illustration from Gutenberg to Goya, presenting the graphic arts as an expression of intellectual history and the precursor of photography. An excellent introduction to the curatorship of prints and books by students who take this course.

**CAH309 THE HISTORY OF GRAPHIC ARTS II (5 credits)**

A continuation of Course I, this course will examine printmaking, printing and artists' books from Goya to the present. The examination will include the graphic arts and photography, the rise of the ideas of the original print, 20th century mixed media and the relationship between words and images.

**CAH310 GENDER IN THE ITALIAN RENAISSANCE (5 credits)**

This course examines how notions of gender shaped the production, patronage, and fruition of the visual arts in Italy between 1350 and 1600. The course begins with an analysis of Renaissance domestic space, with special attention paid to its architecture as well as to the artifacts that filled it (such as marriage paintings, furniture, birth salvers, and religious images). An examination of how notions of gender shaped the patronage of the visual arts follows, and the representation of secular and religious men and women are explored. The works of Renaissance women artists are evaluated, in the context of the cultural and social expectations imposed on Renaissance women, and in comparison with those works produced by more famous Renaissance male artists. Although no prerequisite in the art of the Italian Renaissance is required, it is recommended for majors.

**CAH311 HISTORY OF MEDIEVAL ARCHITECTURE ca. 800-1150 (5 credits)**

This course will examine the history of medieval architecture through the analysis of selected monuments from c. 800 - c. 1150. The concentration will be on Western Europe. Early Christian, Islamic, and Byzantine architecture will be surveyed, in order to provide the necessary background for the western European tradition. Topics such as monasticism, secular architecture, decorative programmes and the cult of the relics will be explored during

this course, and their cultural significance will be examined. Assigned readings will emphasize the use of primary sources. This course will be highly participatory, with both lectures and discussion being instrumental in the investigatory process. Special emphasis will be placed on exploring how culture defined architecture, and how architecture defined culture. Students wishing to graduate with distinction may count this as a 400 level course, if they complete and deliver a formal presentation or research paper, from a cultural art historical perspective, relative to the subject matter.

**CAH312 SPECIAL TOPICS IN ART SINCE 1945 - (5 credits)**

This course will focus on special topics related to art production and theory in the U.S. and Europe, since World War II. Relationships between artistic practice and critical theory will be stressed, in an examination of movements ranging from abstract expressionism to neo-geo.

**CAH313 THE MINOR ARTS (5 credits)**

This course will involve and investigation into the historical development and techniques of numismatics, jewelry, silver-smithing, ceramics, armor and other topics. Emphasis will be placed on the fact that many of the great artists of the Renaissance began as (and continued to be) practitioners in the minor arts. In recent years, the minor arts have once again to be recognized as valid fine arts forms.

**CAH314 20<sup>TH</sup> CENTURY PHOTOGRAPHY (5 credits)**

This course will examine the historical development and aesthetic character of photography in the twentieth century. Special attention will be paid to major photographers, including such giants as Stieglitz, Weston, Cartier-Bresson and many others. A portion of this course will also be devoted to some of the ground-breaking photo-journalists of the 20<sup>th</sup> century.

**CAH315 POMPEII (5 credits)**

This course will explore the life, art, architecture, urban development, religion, economy, and daily life of the famous Roman city destroyed in the cataclysmic eruption of Mt. Vesuvius in A.D. 79.

**CAH316 AN EXAMINATION OF SACRED SITES – (5 credits)**

This course will examine the art and architecture of significant religious sites around the world, focusing on ritual, culture, and history, as well as the broader formal and aesthetic artistic characteristics of each site.

**CAH317 STUDIES IN ARTISTIC TRADITIONS OF THE AMERICAN SOUTHWEST (5 credits)**

This course will examine the interrelationships of Native American, Hispanic and Anglo cultures from prehistoric times to the present. Emphasis will be placed on the major forms of expression, including pottery, textiles, jewelry, architecture, painting and photography.

**CAH318 PRE-COLUMBIAN ART (5 credits)**

This course will provide students with a survey of the art of Mexico and Central America, prior to the 16th century. The aboriginal American Indian cultures that evolved in Meso-America (part of Mexico and Central America) and the Andean region (western South America) prior to Spanish exploration and conquest in the 16th century will be examined. The pre-Columbian civilizations' significant developments in human society and culture (ranking with the early

civilizations of Egypt, Mesopotamia and China) will be thoroughly investigated. Like the ancient civilizations of the Old World, those in the New World were characterized by kingdoms and empires, great monuments and cities, and refinements in the arts, metallurgy, and writing. This course will explore the cultural factors underlying these developments, and will also study how the ancient civilizations of the Americas also displayed, in their histories, similar cyclical patterns of growth and decline, unity and disunity.

#### **CAH319 NATIVE AMERICAN POTTERY (5 credits)**

This course will examine this unique art form, in formal, aesthetic and symbolic contexts. Emphasis will be placed in the significance of Native American symbols, the distinctions between tribal imagery and application, the relationship of the art to culture and religion, and the challenges the traditional forms face, by virtue of other cultural influences.

#### **CAH401 – BRITISH ART: TUDORS THROUGH VICTORIA (5 credits)**

This course will survey English (British) painting, sculpture, and printmaking from the reign of Henry VII Tudor (1485) to the death of Queen Victoria (1901). Major artists such as Holbein, Mor, Mytens, Rubens, van Dyck, Lely, Kneller, Hogarth, Rysbrack, Roubilliac, Gainsborough, Reynolds, Rowlandson, Flaxman, Lawrence, Constable, Turner, Landseer, the Pre-Raphaelites and Alma-Tadema will be examined, in their political, social, economic, spiritual, cultural and aesthetic contexts.

#### **CAH402 TOPICS IN SPANISH COLONIAL ART (6 credits)**

This course will present a critical review of recognized Novohispanic painters, in and around the imperial vice-regal capital of Mexico City, and their known works. Special attention will be paid to each artist's formation, commissions, representative examples from their bodies of work, and their contributions to our understanding of the nature and development of Spanish Colonial art. Cultural manifestations will be identified within the representative works of art, and beyond into other artistic traditions. Spanish reading knowledge would be preferable, but it is not required. Prerequisite: Spanish Colonial Art (CAH214) or a background in this area.

#### **CAH403 WOMEN IN AMERICAN ART (5 credits)**

This course will analyze the role played by women both as visual artists and as the subjects of representation in American art. Examining works from the colonial period to the present, this course will explore the changing cultural context and institutions that have supported or inhibited women's artistic activity, and helped to shape their public presentation.

#### **CAH404 REMBRANDT - (5 credits)**

This course will involve a study of the life and work of the great Dutch seventeenth-century master. Topics include Rembrandt's interpretation of the Bible and the nature of his religious convictions, his relationship to classical and Renaissance culture, his rivalry with Rubens, and the expressive purposes of his distinctive techniques in painting, drawing, and etching. Special attention will be paid to orientations that set Rembrandt apart from his contemporaries.

#### **CAH405 ROMAN IMPERIAL ART AND ARCHITECTURE I - (5 credits)**

This course will be an in-depth examination of Roman sculpture, painting, architecture and minor arts, from Augustus to Trajan. Prerequisite: some knowledge of Roman Art.

#### **CAH406 DEVELOPMENT AND EVOLUTION OF CITIES IN HISTORY (5 credits)**

This course examines the history of cities around the world, locating urban form in its social, cultural, political, economic, symbolic, and cultural contexts. The history of cities from the origins of urbanism to the present will be thoroughly explored. Presented in a seminar format, this course will identify the reciprocal relationship between culture and art, with a particular emphasis on architecture. Monuments which are sources of both pride and trepidation will be examined, as will the influence of cities on one another, in a context of urban development. Cultural identifications defining cities will be sought, and heavy emphasis will be placed on examining the recycling and reworking of the corresponding characteristics. The seminar will be highly participatory. Students will be required to research assigned topics and deliver their findings in round table course discussions. Prerequisite: some knowledge of architectural history.

**CAH407 CONTEMPORARY ISSUES IN THE ARTS (5 credits)**

This course will explore the range of personal and social issues embedded in artistic choices. Artistic form, function and ethical guidelines will be examined from economic, psychological, ideological, and gender perspectives.

**CAH408 STUDIES IN EARLY 20<sup>TH</sup> CENTURY ART (5 credits)**

This course will involve a series of studies into painting and sculpture from 1900 to 1940. Great works produced in the numerous artistic movements of the period will be examined.

**CAH409 TOPICS IN LATE 20<sup>TH</sup> AND 21<sup>ST</sup> CENTURY ART. (5 credits)**

This course will analyze special topics in painting and sculpture, from 1940 to the present. Emphasis will be placed on cultural content.

**CAH410 AGE OF THE CATHEDRALS (5 credits)**

The course will involve an examination of art, architecture, religion and ritual at selected medieval abbeys and cathedrals in France, England and Italy, from the late 12th to early 14th centuries. Sites include the Abbey of St. Denis, Canterbury Cathedral, Chartres Cathedral, Salisbury Cathedral, the Sainte-Chapelle, Westminster Abbey, the Cathedral of Siena, and the Cathedral of Florence. Students should have some experience and a serious interest in analyzing historical issues, to take this course.

**CAH411 TOPICS IN THE ART OF LATIN AMERICA, 1820-1945. (5 credits)**

This course will examine Central and South American art from independence to the end of World War II. Special attention will be paid to topics on chronological, thematic, and institutional developments from national and regional perspectives, in addition to themes, styles, movements, and other issues of continental significance.

**CAH412 MURALISM IN THE AMERICAS, 1920-1995. (5 credits)**

This course will provide students with a history of muralism, from the Mexican mural movement through the depression-era United States, the emergence of U.S. civil rights muralism in the 1960s, and parallel developments in the Caribbean, Central and South America.

**CAH413 EAST MEETS WEST: INTERACTIVE ARCHITECTURE (5 credits)**

This course will examine the interaction in architecture between the East and the West, as a post-renaissance phenomenon. There were very few exchanges of influences in architecture before the seventeenth century. Both sides developed their own distinct architectural forms

and styles, with each reflecting very different traditions. During the eighteenth century, westerners actively explored the East. The western professionals brought with them a strong influence to the architecture of the Eastern world. While the eastern nations were eager to adopt western architectural forms, architects and scholars in the West found interest and value in Eastern architectural forms. This course will trace the brief history of the major events, buildings, and architects in this interaction. Relevant works by Wright, Kahn, Le Corbusier, Pei, Yamasaki, and others will be introduced and examined. The significance and impact of this interaction for modern architecture will be discussed. Special attention will also be paid to identifying common characteristics of the two traditions, and exploring the human and cultural similarities underlying those commonalities. Conducted in a seminar format, this course will be highly participatory. Students will be required to research assigned topics and deliver their findings in round table course discussions.

#### **CAH414 STUDIES IN BYZANTINE ART - (5 credits)**

This course will involve studies into the art of Byzantium and its cultural dependencies, from its roots in the late Antique period to the last flowering under the Palaeologan dynasty.

#### **CAH415 ART AS THE SCHOOL OF THE WORLD (5 credits)**

This course will pursue a cultural art historical journey into how we have come to think of art in the ways we do, and how we might better utilize it as a cultural resource. Conducted in a seminar format, the course will investigate the kinds of historical and cultural inferences we make from works of art, and whether or not such inferences are valid. Special attention will be paid to the ways in which art has been used to make places, and the relationships of place to political influences and cultural concerns. The ways in which images are used in the social fabric of different cultures will be thoroughly explored, and a lengthy examination of the emerging global language of art will be conducted. Art as a unifying cultural vehicle will be examined, and thorough consideration of how we might better utilize its power for global understanding will be a primary focus. This seminar will be highly participatory. Students will be required to research assigned topics and present their findings in round-table discussions.

#### **CAH416 – STUDIES IN PHOTOGRAPHY SINCE 1950 (5 credits)**

This course will involve a study into recent photographic styles, mediums and aesthetic concepts in America and Europe. Prerequisite: broad knowledge of the history of photography

#### **CAH417 ART & MYTHOLOGY (5 credits)**

This course will examine mythological art, from classical antiquity to the modern period, with a particular emphasis on the Renaissance and Baroque periods. The works of Rembrandt, Rubens, Poussin, Velazquez and many other artists will be examined. Relationships between myth and culture will be explored, and broader manifestations of mythology in art will be investigated. Examples of a reciprocal dialogue between art and mythology will be identified, and the potential of myth to define culture, through art, will be a primary focus of this course. Conducted in a seminar format, this course will be highly participatory. Students will be required to research assigned topics, and present their findings in round-table discussions.

#### **CAH418 THE ART OF JAPAN (5 credits)**

This course will explore the arts and culture of Japan. Focus will be placed on key monuments and artistic traditions that have played central roles in Japanese art and society. Emphasis will be placed on how artists, architects, and patrons expressed their ideals in visual terms. Objects

examined will include sculptures, paintings, decorative objects, and their underlying artistic and cultural values.

**CAH419 POST-IMPRESSIONISM IN ITS OWN RIGHT (5 credits)**

Post-Impressionism is often considered as the direct precursor to Modern Art and/or a reaction against the Impressionist movement. This course will examine Post-Impressionism in its own contexts and on its own terms, as a valid and unique artistic movement. Works of such artists as Cezanne and van Gogh, among others, will be thoroughly examined. Influences on Post-Impressionism from periods not immediately surrounding it will also be explored.

**CAH420 EVALUATING THE ARTS (5 credits)**

In a seminar format, this course will explore the practice of criticism, with emphasis on critical processes that penetrate a variety of contemporary arts. Aesthetic theories and cultural outlooks that underpin practical criticism will be examined.

**CAH501 RENAISSANCE ART AND LITERATURE - (5 credits)**

This course will examine the interrelations between literature and the visual arts in Italy from 1300 to 1600. The writings of Dante, Petrarch, and Boccaccio and their followers are analyzed in relation to the painting, sculpture, and architecture of Giotto, Brunelleschi, Botticelli, Raphael, and Michelangelo, among others. Prerequisite: survey knowledge of the Italian Renaissance.

**CAH502 ROMAN AND IMPERIAL ART AND ARCHITECTURE II (5 credits)**

A continuation of Course I on this topic, this course will examine the imperial driven arts from Trajan to the end of the Roman empire. Prerequisite: CAH405

**CAH503 HISTORY OF MODERN EUROPEAN ARCHITECTURE & DESIGN  
1750-2000 (5 credits)**

This course will survey developments in European architecture, architectural theory, the decorative arts, and urbanism beginning in the mid-eighteenth century. The focus will be on major developments in such Western European countries as France, Germany, England, Austria, and Italy. Consideration will also be given to Scandinavia, Central Europe, and Eastern Europe. North American material will be examined for comparative purposes, as will some non-Western materials. The built environment will be analyzed in terms of architectural and design issues, and also in relation to political, cultural, social, and economic forces. Completion of a research paper or formal presentation on a special problem/topic associated with the subject matter, from a cultural art historical perspective, is required for successful completion of this course.

**CAH504 STUDIES IN THE ITALIAN QUATTROCENTO - (5 credits)**

This course will be an examination of the major and minor masters of the Quattrocento in Florence, Siena, Central Italy, Venice, and North Italy. Special attention will be paid to the defining cultural, economic and political characteristics of each region, and their impact on the artistic conventions articulated in the art.

**CAH505 ARCHAIC & EARLY CLASSICAL GREEK SCULPTURE (5 credits)**

The major categories of Greek sculpture originated in the archaic period, including the male nude, the draped woman, and architectural sculpture. The contexts for art, including

sanctuaries and tomb monuments also date back to the archaic period. This course will examine both the archaic conventions for representation and the social and religious function of images. Investigation into the dissolution of the archaic conventions and the adoption of the new classical style, in the era of political and cultural change in the early fifth century, will be conducted.

### **CAH506 HISTORY OF AMERICAN ART TO WWII (5 credits)**

This course will examine the development of American art, in its cultural context, from the seventeenth century to World War II. Some attention will be given to the very different concurrent developments in Europe.

### **CAH507 PUBLIC MONUMENTS & MEMORY IN THE USA (5 credits)**

This course will examine the history of public monuments in America, with special attention focused on the problems and controversies that memorials have and continue to cause in the increasingly diverse and fragmented society of the USA. Conducted in a seminar format, this course will involve discussions on numerous nineteenth and twentieth-century monuments, including Horatio Greenough's sculptures for the Capitol building in Washington, DC, Civil War monuments dedicated to both the Union and Confederate causes, Holocaust memorials, the Vietnam War Memorial in Washington, D.C., public art (such as Richard Serra's Tilted Arc) and monuments (and proposed memorials) to recent tragedies such as 9-11. Highly interdisciplinary in nature, resources for this course will include readings taken from art history, anthropology, public history and memory theory. Issues of patronage, site, gender, race and memory will be emphasized. This seminar will be highly participatory. Students will be required to research assigned topics, and present their findings in round-table discussions. Completion of a research paper or formal presentation on a special problem/topic associated with the subject matter, from a cultural art historical perspective, is required for successful completion of this course.

### **CAH508 GIOTTO (5 credits)**

In this course the achievements of Giotto will be explored. Giotto owns the singular distinction as being the only artist in the western tradition having no forerunner. His art will be examined bearing that characterization in mind, and a search for origins in the social, political, religious, intellectual, historical and cultural contexts of its production will be pursued. The foundations Giotto established (in painting and architecture) for what came to be the values of the Renaissance will be examined, and his approaches will be compared with the work of such artists as Cimabue and Duccio. The brief dormancy and eventual re-emergence of Giotto's principles will be considered, through examinations of his influence on artists such as Masaccio and Michelangelo. Special emphasis will be placed on the interpretations of Giotto's artistic approaches by artists who both did and did not understand his work.

### **CAH509 MICHELANGELO (5 credits)**

In this course the life and art of Michelangelo will be explored, including his painting, sculpture, architecture, drawings and poetry. Michelangelo's development will be analyzed, in its social, political, religious, intellectual, historical, philosophical and cultural contexts. We will discuss his formation in the Florence of Lorenzo de' Medici, and his relationships to the traditions of Giotto, Masaccio, Donatello and Botticelli. We will examine his relationship with his teacher, Domenico Ghirlandaio, the influence of Jacopo della Quercia on his sculptural style, and the relationship of his art to that of Leonardo da Vinci. Michelangelo's role in shaping the artistic and cultural definitions of the Early Renaissance, High Renaissance, and Mannerism will be thoroughly investigated, as will his significance in the broader history of western art. Particular attention

will be paid to the paintings in the Sistine Chapel (including the Ceiling and the Last Judgment on the altar wall) and the dramatic evolution of his sculptural style.

**CAH510 THE ART OF LATIN AMERICA, 1945-PRESENT. (5 credits)**

Topics in this course will center on Central and South American post-war modernism and post-modernity, examined through issues of theme, style, and medium. Contemporary artistic practices such as conceptual and installation art will be carefully considered.

**CAH511 THE ARTS OF MEXICO, 1945-1990. (5 credits)**

This course will examine post-war developments in Mexican modernism and post-modernism. Established and innovative artistic practices, organizations and movements will be examined, as will the works of definitive Mexican artists.

**CAH512 THE ART OF SPAIN (5 credits)**

This course will examine the visual culture(s) of medieval Spain in context, beginning with the Visigoth Kingdoms and finishing with Charles V's addition of a Renaissance palace to the Alhambra. The survey will be comprehensive, covering almost ten centuries. Readings assigned will be diverse, drawn from both primary and secondary sources, and will facilitate an interdisciplinary point of view from which to examine contemporary ideas concerning medieval Spain. Strong emphasis will be placed on Spain's own role in the process of cultural creation (and dissemination) as we evaluate some of the highly debatable issues in current scholarship.

**CAH513 MAGICAL REALISM IN LATIN AMERICAN ART (6 credits)**

Magical Realism, a term that originated in the visual arts in 1920s Germany, moved into the realm of Latin American literature in the 1940s. It was virtually abandoned in art history and criticism shortly thereafter. However, since the 1980s it has been a concept applied—somewhat haphazardly—to the oeuvre of different artists in Mexico, Central, and South America, and within Latino communities in the United States. This course will explore the history of the concept from its beginnings in Europe to its current usage and misuse in an international forum. The focus will be on Latin American and Latino developments, in an attempt to understand magical realism's many and varied meanings, and its appropriateness, as a term, relative to specific works of art. Examining its intersection with the discourses of colonialism and post colonialism, postmodernism, surrealism, and the art of the fantastic will be an integral part of the course.

**CAH514 ANCIENT CHINESE ART (6 credits)**

Spanning from the Neolithic period to the Han dynasty, this course will examine the period during which ancient Chinese civilization was formed. Through the close study of well-documented archaeological sites, which include Anyang, Sanxingdui, the First Emperor's Tomb, and the Mawangdui Tombs, the course will investigate how ritual art such as jades and bronzes were made and used. It also will explore the Chinese notions of afterlife, ancestor worship, state ritual, and immortality cults. The material culture and beliefs and practices examined in this course will form a backdrop to understanding the times when indigenous traditions such as Confucianism and Daoism were formulated. Writings from archaeological, anthropological, art historical, and ritual perspectives will be introduced.

**CAH515 LIBRARY METHODOLOGY (2 credits)**



Required for all graduate students, this course will be an examination of the bibliography of the arts, including architecture, archaeology, decorative arts, and photography. Related fields, such as philosophy, history, sociology, anthropology and literature, will be considered for their relevance to cultural art historical research. Reference & research tools will be analyzed in terms of their purpose, scope, methodology, and applications to specific informational needs.

Special

attention will be given to computerized tools and to developing online searching skills utilizing all Internet-accessible resources.

### **CAH516 MUSEUM PRACTICES – (6 credits)**

This course will provide an introduction to the history, philosophy, and evolving purposes of museums. The practices and concerns of museum administration, education, collections, exhibitions, conservation and public relations will be covered, in historical, cultural and contemporary contexts. The course will utilize on-site and on-line museum facilities and resources. A formal presentation or research paper, from a cultural art historical perspective and relative to the subject matter will be required for successful completion of this course.

### **CAH517 THE HISTORY OF ART HISTORY METHODOLOGIES (6 credits)**

This course will introduce students to the giants of art historical scholarship, and to major scholars in other disciplines related to art history. As the course progresses, examination of research methodologies will take place, and their strengths and weaknesses will be considered. Special attention will be given to the demands of cultural art historical research. As part of the learning process, students will be required to design a research approach for assigned topics.

### **CAH518 THEORY AND INTERPRETATION (5 credits)**

This course will equip students to evaluate theories put forth in scholarship, and evaluate them intelligently. The goal of this course will not be to foster unjustified skepticism, nor will it be to suggest that students and/or scholars should approach other theories with an aim of finding fault with them. Instead, a thoughtful scrutiny of theoretical works will be encouraged, to insure that theories considered in scholarship are unbiased, and are weighed in the context of their strengths and weaknesses. Students will learn the importance of applying and/or adapting theory properly, without compromising its integrity, and will also learn how to challenge existing theories appropriately, utilizing sound and thorough research approaches. Interpretation, as a tool of scholarship, will also be thoroughly addressed in this course. Students will learn the criteria by which subject matter should be analyzed. They will also develop skills to facilitate objective consideration, and thoughtful abstraction, for application to subjects under investigation. As the course concludes, students will also learn how to develop systems that will assist them in comprehensive, unbiased research. This course is a requirement for all graduate students.

### **CAH601 APPROACHES TO AMERICAN ART - (5 credits)**

This course will introduce the historiography and methodology of American art history, from the earliest discussions to the present. Through an analysis of one particular mode (e.g., portraiture, landscape, genre) over time, students will gain an understanding of the relationships between culture, education, scholarship and works of art.

### **CAH602 TOPICS IN HIGH RENAISSANCE AND MANNERIST ART - (5 credits)**

This course will be a series of focused studies in the painting, architecture, and sculpture of the sixteenth century, emphasizing the works of major artists, such as Leonardo, Michelangelo, Raphael, Giorgione, and Titian. Detailed discussion of the social, political, and cultural background of the arts will be emphasized. An examination of the theories on the seeds of Mannerism will be an essential part of this course.

### **CAH603 THE CULTS OF SAINTS AND RELICS (6 credits)**

This course will explore the cults of saints and relics, which developed into a big business during the Middle Ages and beyond. Students will learn how the crisis over a shortage of relics provided a foundation for the iconography of religious painting, for the patronage that was abundant during the Italian Renaissance, and for the complex pictorial programmes that were produced. The cults will be traced from their origins in a pre-Christian world, to their visual and cultural articulations up to the Reformation. The significance of the cults on contemporary culture will also be investigated. A research paper on a special topic in the cults will be required for successful completion of this course.

### **CAH604 THE CULTURAL AND ARTISTIC VALUES OF IMPRESSIONISM (5 credits)**

The need to break free from academic approaches to artistic production led to the Impressionist movement, focused on color and light. This course will explore Impressionism thoroughly, to identify its values, components, and impact on the broader history of art. The cultural values depicted in the paintings of such artists as Manet, Monet, Renoir, Seurat and others will be examined, and students will formulate theories on how those values undermined or contributed to the works of art. This course will also examine the aspects of the works studied to determine the degrees to which each is part of the Impressionist movement, and the degrees to which each is highly individualized.

### **CAH605 ICONOGRAPHY AND SYMBOLS IN THE WESTERN TRADITION (6 credits)**

This course will explore the origins of iconographical elements, and the development of iconology into a science. Christian-Judeo, pagan, mythological, cultural, literary and social avenues will be investigated to illustrate how symbols become embedded in the language of art. Beginning with the early medieval period, this course will track iconographical elements to the present day. The examination of formal properties will occur in the context of studying the iconography, and students will identify how elements such as color and brush strokes take on emblematic properties. A research paper on a special topic in iconography will be required for successful completion of this course.

### **CAH606 ARTISTIC RESPONSES TO CRISIS (5 credits)**

Throughout the ages artists have utilized their talents to respond to crises in their cultures. This course will examine artistic responses to such crises as the Black Death, the breakdown of the institutional church in the latter Middle ages, WWI and WWII, the Holocaust, the Vietnam involvement, the Attack on America of 9/11/2002. Other crises, perhaps more subtle but equally as intrusive involve the disillusionment with the structure and demands of life, and this course will examine responses to those types of crises, as well. The goal of this course is to enable students to recognize how inseparable art is from culture.

### **CAH607 TOPICS IN IMPRESSIONISM AND POST-IMPRESSIONISM (5 credits)**

This course will analyze modernist movements in European art during the second half of the nineteenth century. Major themes will be explored, including the establishment of modernity as a cultural ideal, the development of the avant-garde, and the genesis of the concept of abstraction.

### **CAH608 THE ASHCAN MOVEMENT (5 credits)**

The course will analyze the American Ashcan Movement, which ran concurrently with developments in Impressionism. Studies of the dramatic differences between these two movements will facilitate a better understanding of why each movement emerged. Special attention will be paid to the relationships in both movements between formal properties and cultural thrusts.

### **CAH609 THE EVOLUTION OF SAINTS IN RELIGIOUS PAINTING (5 credits)**

Images of the saints in religious art have changed dramatically over time. This course will investigate the cultural, historical and philosophical factors underlying those changes. The system of attributes assigned to the saints, which enables correct identification, will be examined, as will the contexts in which they are placed. Each student will be required to research an assigned saint and present a timeline presentation of the saint's evolution to the class.

### **CAH610 TOPICS IN MODERN ART, 1900-1945 (5 credits)**

This course will analyze major artistic movements in Europe and the United States, during the first half of the twentieth century: Fauvism and Expressionism, Cubism, Futurism, the School of Paris, Dada and Surrealism, the Russian avant-garde, and modernist trends in America will all be examined. Painting, sculpture, photography, and the functional arts will be discussed, in formal and cultural contexts.

### **CAH611 EASTERN SYMBOLISM (5 credits)**

Symbolism in Eastern painting, intended to deepen the experience of a picture's mood and spirituality, is more generalized and poetic than in Western art. Both the execution and the subject matter of Buddhist Chinese and Japanese painting have a religious or metaphysical significance: the artist's intuitive, calligraphic brush movements symbolizing his mystical empathy with nature and his cyclic landscape and flower subjects expressing his belief in the spiritual harmony of natural forms and forces. Much of Indian symbolism is visually emotive, with images such as snakes, plantain leaves, twining creepers, and rippling water being overtly sexual. Although symbolic attributes and color codes identify Indian mythological characters, the formal character and color scheme of settings generally reflect the narrative's emotional mood. This course will explore Eastern symbolism in its cultural contexts, with special attention paid to contemporary applications and interpretations of traditionally Eastern symbols.

### **CAH612 TOPICS IN EAST ASIAN ART (5 credits)**

This course will examine topics on the artistic traditions of China, Korea, and Japan, from prehistoric times to the modern era. The examination will include studies into major monuments and the fundamental concepts behind their creation. A strong emphasis will be placed on examining artistic form in relation to society, individuals, technology and ideas.

### **CAH613 TRADITIONAL INK PAINTING OF CHINA AND JAPAN (5 credits)**

Ink is the traditional painting medium of China and Japan, where it has been used with long-haired brushes of wolf, goat, or badger on silk or absorbent paper. The calligraphic brush technique is expressive of Zen Buddhist and Confucian philosophies, brush-stroke formulas for the spiritual interpretation of nature in painting dictating the use of the lifted brush tip for the "bone," or "lean," structure of things and the spreading belly of the hairs for their "flesh," or "fat," volumes. This course will explore the formal, philosophical and cultural components of traditional ink painting, through an examination of its finest examples.

#### **CAH614 TEXT AND IMAGE IN CHINESE BUDDHIST ART - (5 credits)**

This course will examine the relationship between text and image in Chinese Mahayana Buddhist art, through an analysis of a number of important Buddhist texts and the visual representations associated with those texts. Interpretive theories such as narrative and ritual will be explored. The roles of patrons, the clergy, and artists as mediating agents in the process of translating ideas into visual expressions will also be considered.

#### **CAH615 TOPICS IN AFRICAN SCULPTURE (5 credits)**

African artists did not consciously seek to infuse their sculptures with aesthetic qualities. They had been carefully schooled from the time they were adolescents in the traditions and beliefs of their culture and then trained in their craft, often through long apprenticeships to master carvers. They knew exactly and almost instinctively how to make their creations understandable and acceptable to those who would see and use them. The works had a much more vital purpose than merely to beautify the human environment. The beauty of African art is simply an element of its function, for these objects would not be effective if they were not aesthetically pleasing. Its beauty and its content thus combine to make art the vehicle that ensures the survival of traditions, protects the community and the individual, and tells much of the person, persons, communities and cultures who use it. Over the past twenty years, a number of provocative studies of the aesthetics of African art have been completed. This course will consider those studies in its exploration of African sculpture.

#### **CAH616 COLLAGE – ORIGINS AND EVOLUTION (5 credits)**

Collage was the Dada and Synthetic Cubist technique of combining labels, tickets, newspaper cuttings, wallpaper scraps, and other "found" surfaces with painted textures simulating wood graining and marbling. Among the most lyrical and inventive works in this medium are the so-called Merz collages by Kurt Schwitters. Frottage was Max Ernst's method of taking paper rubbings from surfaces, unrelated to one another in real life, and combining them to create fantasy landscapes. Cut paper shapes, hand coloured in gouache, were used by Matisse for his monumental last paintings. Piet Mondrian composed his famous "Victory Boogie Woogie" (1942-43) in coloured-paper cutouts. This course will thoroughly examine collage as a fine arts form, paying special attention to its individual components, and their cultural significance.

#### **CAH617 TRADITIONAL ENCAUSTIC PAINTING (5 credits)**

Encaustic painting (from the Greek: "burnt in") was the ancient method, recorded by Pliny, of fixing pigments with heated wax. It was probably first practiced in Egypt about 3000 B.C.E. and is thought to have reached its peak in Classical Greece, although no examples from that period survive. Leonardo and others attempted unsuccessfully to revive the technique. North American Indians used an encaustic method whereby pigments mixed with hot animal fat were pressed into a design engraved on smoothed buffalo hide. A simplified encaustic technique uses a spatula to apply wax mixed with solvent and pigment to wood or canvas, producing a ridged, impasto surface. This is an ancient and most durable medium. Coptic mummy portraits from the 1st and 2nd centuries AD retain the softly blended, translucent colouring typical of waxwork effigies. In the 19th century, Vincent van Gogh also used this method to give body to his oil pigment; the Neo-Impressionist artist Louis Hayet applied encaustic to paper, and it was used by the U.S. painter Jasper Johns for his Pop art canvases. Coloured wax crayons have also been used by modern painters such as Picasso, Klee, Arshile Gorky, and Hockney. This course will explore encaustic painting, with emphasis on the cultural motivations behind its choice as a painting medium.

### **CAH618 MINIATURE PAINTING – TRADITIONAL AND ADAPTED FORMS (5 credits)**

Miniature painting is a term applied both to describe a variety of art forms. Portrait miniatures, or limnings, were originally painted in watercolour with body color on vellum and card. They were often worn in jeweled, enameled lockets. Sixteenth-century miniaturists, such as Hans Holbein, Jean Clouet, Nicholas Hilliard, and Isaac Oliver, painted them in the tradition of medieval illuminators. Their flat designs, richly textured and minutely detailed, often incorporated allegorical and gilded heraldic motifs. In 17th and 18th-century Western portrait miniatures, the two-dimensional pattern of rich colours was developed by atmospheric tonal modeling into more naturalistic representations. This course will examine several forms of miniature painting, and will examine works of such artists as Francisco Goya, Fragonard, Samuel Cooper, John Hoskins, François Dumont, and the U.S. miniaturists Robert Field and Edward Green Malbone.

### **CAH619 MODERN PAINTING FORMS (5 credits)**

The concept of painting as a medium for creating illusions of space, volume, texture, light, and movement on a flat, stationary support has been challenged by many modern artists. Some recent forms, for example, have blurred the conventional distinctions between the mediums of sculpture and painting. Sculptors such as David Smith, Eduardo Paolozzi, and Philip Sutton have made multicoloured constructions; painters such as Jean Arp and Ben Nicholson have created abstract designs in painted wood relief, and Richard Smith has painted on three-dimensional canvas structures the surfaces of which curl and thrust toward the spectator. And, rather than deny the essential flatness of the painting support by using traditional methods of representing volume and texture, Robert Rauschenberg and Jim Dine have attached real objects and textures to the painted surface, and Frank Stella and Kenneth Noland have designed their irregularly shaped canvases to be seen as explicitly flat art objects. Rejecting earlier painting methods of reproducing effects of light with tonal contrasts and broken pigment color, some artists have made use of neon tubes and mirrors. Instead of simulating sensations of movement by optical illusion, others have designed kinetic panels and boxes in which coloured shapes revolve under electric power. The traditional definition of painting as a visual, concrete art form has been questioned by recent aspects of Conceptual art, in which the painter's idea might be expressed only in the form of documented proposals for unrealized and often unrealizable projects. In "performance art" and "happenings," which employ techniques akin to those used in theatre, the artists themselves become a kind of medium. This course will examine the establishment and ongoing development of alternative painting forms. Emphasis will be placed on the relationships between formal choices and cultural values.

### **CAH701 ART AND POETRY IN CLASSICAL GREECE – (6 credits)**

This course will be a serious study of the major themes in Greek sculpture and painting of the fifth century B.C.E., including mythological narrative, cult practices, banqueting, and athletics. In order to view these themes in the context of classical Greek culture, the course will seek out shared structures of response and feeling in contemporary poetry; including readings in translation in Anakreon, Pindar, Aeschylus, Sophocles, and Euripides.

### **CAH702 WESTERN SYMBOLISM IN ART (5 credits)**

Western symbolic systems are more intellectually directed, their imagery having precise literary meanings and their color codes intended primarily for narrative or devotional identification. The iconographic programs of the early Christian churches, for example, laid down complex formulas for the viewpoints, gestures, facial expressions, and positions of arms, hands, and feet for religious figures. An elaborate Ethiopian Christian iconographic system was followed until very recently, and elsewhere traditional methods survive of identifying archangels and saints by their attributes, and by the symbols of martyrdom that they display. Christian iconography adopted and elaborated Greco-Roman and Jewish symbolic imagery. Medieval

and Renaissance writings define an immense vocabulary of symbolic images. The significance of images common to several cultures, however, may also be very different: the dragon representing avarice in European medieval allegory symbolizes friendliness in Japanese Zen painting; and the snake, symbol of temptation and eroticism in the West, signifies, by its skin shedding, the renewal of life in Far Eastern iconography. This course will examine numerous components of the Western symbolic systems, with a goal toward identifying an intelligible “language” among the numerous variations.

### **CAH703 IMAGERY AND SUBJECT MATTER - SYMBIOSIS (5 credits)**

The imagery and subject matter of paintings in early cultures were generally prescribed by tribal, religious, or dynastic authorities. In some Eastern countries, traditional models survived into the 18th century and even later. With the Renaissance, however, images and themes in Western painting, reflecting the new spirit of Humanistic, objective curiosity and scientific research, came to be decided by the artist and his patron and, in more recent periods, by the artist alone. This course will examine the relationship between imagery and culture, to determine a more astute understanding of imagery’s articulation of subject matter. Special attention will also be paid to surviving symbols and their evolving meanings.

### **CAH704 PREDELLA PANELS – A STUDY (5 credits)**

An Altarpiece is a work of art that decorates the space above and behind the altar in a Christian church. Painting, relief, and sculpture in the round have all been used in altarpieces, either alone or in combination. These artworks usually depict holy personages, saints, and biblical subjects. Several technical terms are associated with altarpieces. The predella is a low, decorated strip intended to raise the main part of the altarpiece to a height where it is readily visible from a distance. A diptych is an altarpiece consisting of two painted panels, a triptych has three panels, and a polyptych has four or more panels. A winged altarpiece is one equipped with movable wings that can be opened or closed over a fixed central part, thereby allowing various representations to be exposed to view. The term reredos is used for an ornamental screen or partition that is not directly attached to the altar table but is affixed to the wall behind it. The term retable simply refers to any ornamental panel behind an altar. Altarpiece programs were often designed by the elite patrons financing their production, and/or powerful political and religious leaders. Although the artist commissioned to do the work had latitude in artistic execution, actual subject matter and even formal qualities were often rigidly dictated. The artist had a much greater opportunity for self-expression in the design and execution of the predella panels. This course will focus on some of the great altarpieces of the Western tradition, to search for identifying characteristics of the artist as articulated in the predella panels.

### **CAH705 TOPICS IN ITALIAN SIXTEENTH CENTURY PAINTING - (5 credits)**

This course will involve studies into the High Renaissance, Mannerism, the Maniera, and related movements in Cinquecento painting. Special attention will be paid to the evolution of scholarship devoted to issues examined during the course.

### **CAH706 TOPICS IN ITALIAN RENAISSANCE SCULPTURE - (5 credits)**

This course will involve a series of studies into the major developments in Italian sculpture from the late Dugento through the early Quattrocento. The works of such sculptors as Niccolò and Giovanni Pisano, Jacopo della Quercia, Ghiberti, Brunelleschi, Donatello, Verrochio, Leonardo da Vinci and the young Michelangelo will be examined, to name a few.

### **CAH707 MASACCIO – A PHENOMENA OF THE RENAISSANCE (6 credits)**

This course will focus on the brief but profound appearance of Masaccio, the artist who is largely held responsible for reviving the ideas first put forth by Giotto. All of the information available about this artist will be analyzed, with an aim toward deciphering the mystery of the artist's vision. Emphasis will be placed on the combination of formal and aesthetic properties that dramatically changed the characterization of mankind in painting of the period.

### **CAH708 DUTCH PAINTING IN THE GOLDEN AGE – (5 credits)**

This course will survey the major artists and schools of the United Provinces from about 1580-1680. Artists studied will include Rembrandt, Frans Hals, Vermeer and Jacob van Ruisdael, in the context of Dutch culture and history. Emphasis will be placed on the iconographic method of interpreting daily-life genre and landscape, the role of theory in Dutch art, and the character of Dutch realism.

### **CAH709 NATURALISM IN PAINTING (5 credits)**

Within various cultures, the art of representing things by painted images has rarely shown a continuously developing pattern toward greater realism. More often, religious and philosophical precepts have determined the degree of naturalism permitted. Rules governing portrayals of the human figure have been particularly stringent in certain traditions of representational painting, reflecting different attitudes to the cosmic significance of man. For example, a belief in the inferiority of man in relation to an almighty deity is expressed in the faceless figures in early Jewish painting and in the dehumanized stylizations of Byzantine imagery. His insignificance against the dynamic forces of nature is symbolized in Chinese landscape paintings by his puny scale within a monumental setting. An earlier view, which instead sought to glorify the spiritual, intellectual, and physical attributes of mankind, is typified in the noble figures of Greco-Roman art and in the renewed celebration of human physical beauty in the Renaissance and subsequent Neoclassical styles. This course will examine these developments within cultural contexts, with a view toward determining how natural elements have and are now interpreted.

### **CAH710 REPRESENTATIONS OF RACE IN AMERICAN ART - (5 credits)**

This course will examine the depiction of Asian, Blacks, Indians, and Latinos in American art, from colonial times to the present. A primary goal of the examination will be to identify and describe some of the ways in which visual images have functioned in the construction and reinforcement of racial mythologies.

### **CAH711 FRENCH PASTELS (5 credits)**

French pastels, with the sharpened lumps of pigment used by Ice Age artists, are the purest and most direct painting materials. Pastel pigments are mixed only with sufficient gum to bind them for drying into stick molds. Generally, they are used on raw strawboard or on coarse-grained tinted paper, although vellum, wood, and canvas have been also employed.

Eighteenth-century portrait pastel artists such as Maurice-Quentin de La Tour, Jean-Baptiste Peronneau, Jean-Étienne Liotard, and Anton Raphael Mengs, blended the pigment with coiled paper stumps so the surface resembled that of a smooth oil painting. Later pastel painters, such as Degas, Toulouse-Lautrec, Mary Cassatt, Everett Shinn, Odilon Redon, and Arthur Dove, contrasted broad masses of granular color, spread with the side of the stick, with broken contours and passages of loose cross-hatching and smudging. This course will explore the evolution of French Pastel applications, through an examination of the greatest works of art produced using this medium.

### **CAH712 FRESCO (5 credits)**

Fresco is the oldest known painting medium, surviving in the prehistoric cave mural decorations and perfected in 16th-century Italy in the buon' fresco method. The cave paintings are thought to date from about 20,000-15,000 B.C.E. These were not composite designs but separate scenes and individual studies that, like graffiti drawings, were added at different times, often one above another, by various artists. Paintings from the Magdalenian period (c. 10,000 B.C.E.) exhibit astonishing powers of accurate observation and ability to represent movement. Women, warriors, horses, bison, bulls, boars, and ibex are depicted in scenes of ritual ceremony, battle, and hunting. Among the earliest images are imprinted and stenciled hands. Vigorous meanders, or "macaroni" linear designs, were traced with fingers dipped in liquid pigment. Fresco techniques evolved over time and variations of it were applied to the great frescoes of the Italian Renaissance, many of which will be examined in this course. Secco painting was the prevailing medieval and early Renaissance medium and was revived in 18th-century Europe by artists such as Giovanni Battista Tiepolo, François Boucher, and Jean-Honoré Fragonard. This course will examine the great frescos of history in an effort to understand their cultural origins, applications and evolution.

### **CAH713 TRADITIONAL WESTERN APPLICATIONS IN INKS (5 credits)**

In the Western world, ink has been used rather more for preparatory studies and topographical and literary illustrations than as a medium for easel paintings. Western artists have generally combined ink washes with contours and textures in quill or steel pen. Among the finest of these are works by Rembrandt, Nicolas Poussin, Francisco Goya, Samuel Palmer, Constable, and Édouard Manet. Claude Lorrain, Turner, and Daumier and, in the 20th century, Braque, Picasso, Reginald Marsh, Henri Michaux, and John Piper are some of those who have exploited its unique qualities. Modern artists also use ballpoint and felt pens. This course will examine the development of the western approaches to ink, with some comparative analysis to the traditional approaches.

### **CAH714 MANUSCRIPT ILLUMINATION ACROSS CULTURES (5 credits)**

Among the earliest surviving forms of manuscript painting are the papyrus rolls of the ancient Egyptian Book of the Dead, the scrolls of Classical Greece and Rome, Aztec pictorial maps, and Mayan and Chinese codices, or manuscript books. European illuminated manuscripts were painted in egg-white tempera on vellum and card. Their subjects included religious, historical, mythological, and allegorical narratives, medical treatises, Psalters, and calendars depicting seasonal occupations. In contrast to the formalized imagery of Byzantine and early Gothic manuscript painters, Celtic illuminators developed a unique, abstract style of elaborate decoration, the written text being overwhelmed by intricate latticework borders, with full-page initial letters embraced by interlacing scrolls. The medieval Gothic style of illumination, in sinuous, linear patterns of flattened forms isolated against white or gilded grounds, had developed, by the end of the 15th century, into exquisitely detailed, jewel-like miniatures of shaded figures and spatial landscapes. This course will examine this enormously rich tradition, including Eastern, Western, Indian, Islamic, Celtic and many other traditions.

### **CAH715 TRADITIONAL SGRAFFITO (5 credits)**

Sgraffito (Italian graffiare, "to scratch") is a form of fresco painting for exterior walls. The surface of modern sgraffito frescoes is often enriched with textures made by impressing nails and machine parts, combined with mosaics of stone, glass, plastic, and metal tesserae. Sgraffito has been a traditional folk art in Europe since the Middle Ages and was practiced as a fine art in 13th-century Germany. It has been recently revived in northern Europe. This course will examine its history and development, in the cultural context.



### **CAH716 PANORAMAS – ORIGINS AND DEVELOPMENT (5 credits)**

Panoramas were intended to simulate the sensation of scanning an extensive urban or country view or seascape. This form of painting was popular at the end of the 18th century. Notable examples are "The Battle of Agincourt" (1805), by R.K. Porter, and "Scheveningen," by Hendrik Willem Mesdag. Panoramas might be compared to Cinerama films and enjoyed as a stimulating optical entertainment, along with cyclorama drums (large pictorial representations encircling the spectator), trompe l'oeil diorama peep shows, and the show box, for which Thomas Gainsborough painted glass transparencies. More serious forms of panoramic painting are exemplified in Chinese Buddhist sanctuary frescoes, Oriental hand scrolls, Dürer's watercolour townscapes, Andrey Rublyov's 14th-century mural of Moscow, and Uccello's original sequence of three panels depicting the Battle of San Romano. This course will analyze the development of the panorama, paying special attention to the impact of cultural change and technological developments on the art form.

### **CAH717 TRADITIONAL SCREEN AND FAN PAINTING (5 credits)**

Folding screens and screen doors originated in China and Japan, probably during the 12th century, and continued as a traditional form into the 20th. This course will carefully examine the motifs and characteristics of these highly specialized art forms. Traditions that will be examined will include Japanese, Chinese, Russian, Egyptian, Assyrian and Greek, to name only a few. In addition, we will study screens and fans produced in the French Rococo, Art Nouveau and Victorian styles. Cultural influences are deeply embedded in the production and application of screens and fans, and the range is as vast as the range of cultures producing these items. Students will examine an array of artistic creations, with motifs including seasonal landscapes, genre scenes, bird, flower and animal motifs, with accompanying poems and commentaries.

### **CAH718 A HISTORY OF SCROLL PAINTING (5 credits)**

This course will provide an intensive examination of the development and evolution of scroll painting. Hand scrolls, traditional to China and Japan, are ink paintings on continuous lengths of paper or silk. They are unrolled at arm's length and viewed from right to left. These generally represent panoramic views of rivers, mountain and urban landscapes, and domestic interiors. They also illustrate romantic novels, Taoist and Buddhist themes, and historical and genre subjects. Narrative poetic commentaries were included as integral textures in the flowing design. The scrolls are remarkable for their vitality, the lyrical representation of atmospheric space, and for the rising and dipping viewpoints that anticipate the zooming motion-picture camera. The earliest surviving scrolls, such as Ku K'ai-chih's "Admonitions of the Instructress to the Court Ladies," date from the 4th century AD. Oriental hanging scrolls and Indian and Tibetan temple banners are forms similar to those of Western easel and panel paintings. Their subjects range from the seasons, domestic interiors, landscapes, and portraits to Vishnu epics, mandalas (symbolic diagrams of the universe), and temple icons. They are painted in ink or gouache on silk and paper and are usually mounted on embroidered or block-printed silk. The dramatic interplay of bold, flattened images against the open space of an unpainted or gilded ground influenced 19th-century Western Art Nouveau decoration.

### **CAH719 STUDIES IN WATERCOLOURS (5 credits)**

Three hundred years before the late 18th-century English watercolourists created their works, Albrecht Dürer anticipated their technique of transparent color washes, in a remarkable series of plant studies and panoramic landscapes. Until the emergence of the English school, however, watercolour became a medium merely for color tinting outlined drawings or,

combined with opaque body color to produce effects similar to gouache or tempera, was used in preparatory studies for oil paintings. This course will examine the evolution of watercolour techniques, covering the chief exponents of the English method, Victorian watercolourists, the French Impressionists and Postimpressionists, and the American practitioners. Notable 20th-century watercolourists who sharply changed the applications and perceptions of watercolours will be closely studied, including Wassily Kandinsky, Paul Klee, Dufy Georges Rouault, Thomas Eakins, Maurice Prendergast, Charles Burchfield, John Marin, Lyonel Feininger, Jim Dine, John and Paul Nash, Eric Ravilious, Edward Bawden, Edward Burra, and Patrick Proctor.

### **CAH720 RELIEF SCULPTURE IN ALL ITS FORMS (5 credits)**

Relievo (from Italian *relievare*, "to raise"), refers to any work in which the figures project from a supporting background, usually a plane surface. Reliefs are classified according to the height of the figures' projection or detachment from the background. In a low relief, or *bas-relief* (*basso-relievo*), the design projects only slightly from the ground and there is little or no undercutting of outlines. In a high relief, or *alto-relievo*, the forms project at least half or more of their natural circumference from the background and may in parts be completely disengaged from the ground, thus approximating sculpture in the round. Middle relief, or *mezzo-relievo*, falls roughly between the high and low forms. A variation of relief carving, found almost exclusively in ancient Egyptian sculpture, is sunken relief (also called *incised relief*), in which the carving is sunk below the level of the surrounding surface and is contained within a sharply incised contour line that frames it with a powerful line of light and shade. *Intaglio*, likewise, is a sunken relief but is carved as a negative image like a mold instead of a positive (projecting) form. This course will examine the formal and aesthetic characteristics of relief sculpture, and will journey through a historical analysis of the form, from its earliest to most current articulations.

### **CAH801 TOPICS IN THE EARLY ITALIAN RENAISSANCE (6 credits)**

This course will be conducted as a seminar, and will focus on various cultural and historical problems in the study of early Renaissance art. Students and mentors will individualize projects, and discuss relevant problems of interpretation and bibliography. Students will be encouraged to challenge some of the theories put forth in current scholarship, by demonstrating alternative theories, generated from thorough research into the relevant issues.

### **CAH802 PATRONAGE (6 credits)**

This course will provide students with a history of patronage, examining the process and impact on artistic production. Emphasis will be placed on the power of the patron in past and present contexts. Students will also look at artists contracts dating back to the 15<sup>th</sup> century.

### **CAH803 SPARTA AND ATHENS – ARTICULATED DIFFERENCES (6 credits)**

This course will explore the relationship between Sparta and Athens, focusing on both artistic and archaeological evidence. These two Greek cities will be thoroughly examined, as artistic centres, particularly during the Archaic and Classical periods (6th/5th centuries B.C.E.). The material evidence from Sparta, including vase-painting and sculpture, will be discussed in terms of religious worship and dedication practices, artistic merit, gender, and iconographic content. The history of field archaeology in Sparta and Laconia will also be investigated.

### **CAH804 WESTMINSTER & THE SAINTE-CHAPELLE (6 credits)**

Two products of royal patronage in the 13th century will be the focus of this course. Ste-Chapelle was created to house precious relics purchased by Louis IX from Constantinople. A private chapel

built adjacent to the royal palace in the heart of Paris, this building and its sumptuous decoration embraces the cherished ideals of Christian kinship. Westminster Abbey, built by Edward the

Confessor, was adopted by Henry III for extensive and expensive rebuilding and decoration to house the shrine of St. Edward, to serve as the site of coronations of English monarchs, and the burial for Henry and his descendants. This course will examine how these two buildings came into being, and why the ideals and concepts discernable in the decoration, and the 13th century notions of kingship remain of interest to us today.

### **CAH805 STUDIES IN NATIVE AMERICAN ART (6 credits)**

This course will examine the prehistoric and historic art forms of the Arctic Northwest coast and the eastern woodlands of North America, as well as art forms of the Plains, Southwest, and western regions of North America.

### **CAH806 PICASSO – THE MAN, THE MYTH, THE ARTIST (6 credits)**

Spanish expatriate painter, sculptor, printmaker, ceramicist, and stage designer, one of the greatest and most influential artists of the 20th century and the creator (with Georges Braque) of Cubism, Picasso was and remains a figure hotly debated. The enormous body of Picasso's work remains, and the legend lives on—a tribute to the vitality of the “disquieting” Spaniard with the “sombre . . . piercing” eyes who superstitiously believed that work would keep him alive. For nearly 80 of his 91 years Picasso devoted himself to an artistic production that contributed significantly to and paralleled the whole development of modern art in the 20th century. This course will examine the life and works of the inseparable man and artist, with special attention paid to the positives in his art, inspired by the negatives of his experience.

### **CAH807 LEONARDO DA VINCI – HIS THEORY & LEGACY (6 credits)**

The coherent presentation of Leonardo's theory of art is an achievement of modern scholarship. Leonardo left many notes, drawings, manuscripts, and paintings that discussed his views on the

scope of art, the training of artists, and the nature of visual representation. However, his thoughts were never published in a coherent book, during his lifetime. In addition, his work in painting, architecture, monumental sculpture, and weaponry, as well as his inquiries on botany, anatomy, optics, and the sky, were virtually unknown in the sixteenth and seventeenth centuries, and remained unpublished until the nineteenth century. Nevertheless, Leonardo was an artist highly valued in his own time and beyond. This course will investigate what Renaissance and Baroque artists and theorists did know of Leonardo's writings, and how they were interpreted. Special attention will be given to his writings and drawings on human anatomy, the theory of light and shade, color theory, and pictorial composition.

### **CAH808 VAN GOGH – THE POST-IMPRESSIONIST EXPRESSIONIST (6 credits)**

This course focuses on the Dutch painter generally considered the greatest after Rembrandt, and one of the greatest of the Post-Impressionists. The striking color, emphatic brushwork, and contoured forms of his work powerfully influenced the current of Expressionism in modern art. Van Gogh's art became astoundingly popular after his death, especially in the late 20th century, when his work sold for record-breaking sums at auctions around the world and was featured in blockbuster touring exhibitions. In part because of his extensive, published letters, van Gogh has also been mythologized in the popular imagination as the quintessential tortured

artist. Special emphasis will be placed on separating the man from the myth, and defining van Gogh in a cultural art historical perspective.

### **CAH809 STUDIES IN EXPRESSIONISM (6 credits)**

The artistic style in which the artist seeks to depict not objective reality but rather the subjective emotions and responses that objects and events arouse in him is known as Expressionism. This course examines Expressionism as the distinct movement initiated by a number of German artists, as well as Austrian, French, and Russian ones, who became active in the years before World War I and during the interwar period. The roots of the German Expressionist school lay in the works of Vincent Van Gogh, Edvard Munch, and James Ensor, each of whom in the period 1885–1900 evolved a highly personal painting style. This course will analyze Expressionism from formal, aesthetic and cultural perspectives. Some attention will be paid to its influence on later movements, including Abstract and Neo-Expressionism.

### **CAH810 “THE DIGNITY OF MAN” THROUGHOUT THE AGES (6 credits)**

Centuries ago, it was sacrilegious to depict man in any manner other than grotesque, because doing so would undermine the position of God, in relation to humankind. During the Italian Renaissance, the rediscovery of antiquity led to a redefinition of man’s role in the universe, and these “new” ideas were articulated in the period’s art. This course will examine depictions of human beings over time, with an aim toward identifying humans’ self-perception, as articulated in art. Special attention will be paid to developments in literature, philosophy, psychology and the social sciences, and their impact on visually expressed self-perceptions.

### **CAH811 STUDIES IN SELF-PORTRAITURE (6 credits)**

Artists dating back centuries found ways of immortalizing themselves in painting and sculpture. During the Italian Renaissance, artists would sometimes feature themselves in predella panels. Michelangelo sculpted himself as a biblical figure. Rembrandt created portraits of himself throughout his life. This course will examine self-portraiture throughout the ages, to determine how the artists’ visions of themselves are reflected in their primary works of art.

### **CAH812 ANIMALS IN ART (6 credits)**

Animals have been represented in art since the beginning of human history, and always with significance. This course will examine the varying cultural interpretations of animals, and their articulation in art. Emphasis will be placed on examining both the similarities and differences in animal symbolism, across cultures. In addition to art and sculpture, this course will examine animal depictions in illuminated manuscripts and bestiaries.

### **CAH813 VISUAL ARTS OF THE FOLK TRADITION (6 credits)**

In the broadest sense, folk art refers to the art of the people, as distinguished from the elite or professional product that constitutes the mainstream of art in highly developed societies. Although the definition of folk art is not yet firm, it may be considered as the art created among groups that exist within the framework of a developed society but, for geographic or cultural reasons, are largely separated from the cosmopolitan artistic developments of their time and that produce distinctive styles and objects for local needs and tastes. This course will focus on folk art as a viable, cultural art historical tradition, and will examine folk art production from cultural and formal perspectives.

### **CAH814 THE SURREALIST PERSONALITIES (6 credits)**

This course will focus on the practitioners of Surrealism, examining the numerous variations within this broad movement. Attention will be placed on such artists as Dali, Magritte, de

Chirico, Miro and others, and the distinctive visions they each articulated under the singular umbrella of surrealism.

### **CAH815 NAÏVE PAINTING (6 credits)**

also called Naïf Art, work of artists in sophisticated societies who lack or reject conventional expertise in the representation or depiction of real objects. Naïve artists are not to be confused with hobbyists, or “Sunday painters,” who paint for fun. The naïve creates with the same passion as the trained artist but without the latter’s formal knowledge of methods. The appreciation of naïve art has been a fairly recent phenomenon: many of the artists still living never expected their work to be so eagerly collected. By the mid-20th century most developed nations had naïve artists who had risen to some prominence. While some naïve painters consider themselves professional artists and seek public recognition of their work, others refuse to exhibit for profit and paint only for their families or for religious institutions.

### **CAH816 THE HISTORY AND EVOLUTION OF LANDSCAPE PAINTING (6 credits)**

This course will examine the evolution of “the landscape” from its beginnings in the 17<sup>th</sup> century to the present day. Special attention will be paid to the origins of landscape painting, the seeds of which date back to the medieval period. Cultural influences on visual representations of landscapes will be analyzed.

### **CAH817 TOPICS IN CHICANO ART (6 credits)**

This course will explore topics related to Chicano artistic production, from its beginning in political struggle to recent art market developments. The critical role of collective art forms and practices and the relationship to other Chicano arts (teatro, cinema, music, literature) will be examined, as well as the historical debates within the Chicano Community about the purposes of art. The work of individual artists, collectives, and several of the key centros (cultural centers) throughout the United States will be examined, as will the myriad forms, iconographical innovations and transformations, practices, issues, and debates that inform this movement.

### **CAH818 THEORIES & METHODS OF ARCHITECTURAL HISTORY (6 credits)**

This course will survey the materials, methods, and texts of architectural history. A broad selection of readings will trace the evolution of the discipline, and will position architectural history in relation to such fields as art history, history, anthropology, cultural geography, urban planning, and architectural theory. Assigned readings will include work by major architectural historians, as well as works written by urban planners, and landscape architects.

### **CAH819 CONDUCTING RESEARCH IN ART HISTORY (6 credits)**

This course will examine highly respected methodological frameworks employed in art historical research, along with some seriously flawed approaches. Emphasis will be placed on examining the challenges faced by art historians, and the systems needed to address scholarship in the discipline.

### **CAH820 TOPICS IN ART CRITICISM AND THEORY (6 credits)**

This course will focus on special topics in art criticism and theory, and will closely examine the evolution and function of these literary and scholarly traditions.

**CAH821 MATERIAL CULTURE THEORY & METHODS (6 credits)**

Material culture is a term originally coined by archaeologists to stand for "the vast universe of objects used by mankind to cope with the physical world, to facilitate social intercourse, and to benefit our state of mind" (James Deetz). In recent decades, material culture studies have grown into a thriving field that considers every aspect of the ways people imagine, create, use, and interpret their physical surroundings. In this course, a variety of theoretical and practical approaches to material culture will be examined, ranging from traditional formal analyses of artifacts to the most recent studies focusing on gender, consumption, perception, and social self-definition. The investigation will address many kinds of artifacts, including architecture, cultural landscapes, furniture, painting, clothing, decorative arts, and the ephemera of daily life.