# ART HISTORY (ARHS)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit Hours</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARHS 1010</td>
<td>Art Survey I: Prehist-Mid Ages</td>
<td>3</td>
<td>An introduction to the history of painting, sculpture and architecture from the Old Stone Age through the ancient Mediterranean world to the end of the medieval period in Western Europe. Considers issues including technique, style, iconography, patronage, historical context, and art theory.</td>
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<tr>
<td>ARHS 1020</td>
<td>Art Sur II: Renaiss to Present</td>
<td>3</td>
<td>An introduction to the history of Western European and American painting, sculpture and architecture from the Renaissance through the baroque, rococo, and early modern periods to the late 20th century. Considers issues including technique, style, iconography, patronage, historical context, and art theory.</td>
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<tr>
<td>ARHS 1290</td>
<td>Semester Abroad</td>
<td>1-20</td>
<td>Special topics in the history of art. Subjects will vary and may not be available every semester. Individual topics will be listed in the Schedule of Classes.</td>
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<tr>
<td>ARHS 2910</td>
<td>Spec Topics Hist of Art</td>
<td>3</td>
<td>Special topics in the history of art. Subjects will vary and may not be available every semester. Individual topics will be listed in the Schedule of Classes.</td>
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<tr>
<td>ARHS 3111</td>
<td>Tombs &amp; Temples Prior to 1300</td>
<td>3</td>
<td>An introduction to the art, architecture and visual culture of China, Korea and Japan from the beginnings to about 1200 CE. The course considers technique, iconography and style and will approach art works in theoretical contexts such as social functions and aesthetic discourses of art.</td>
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<tr>
<td>ARHS 3112</td>
<td>Monks &amp; Merchants after 1100</td>
<td>3</td>
<td>An introduction to the art, architecture and visual culture of China, Korea and Japan from about 1100 CE. The course considers technique, iconography and style and will approach art works in theoretical contexts such as social functions and aesthetic discourses of art.</td>
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<tr>
<td>ARHS 3200</td>
<td>Early Christ/Byzantn Art</td>
<td>3</td>
<td>A survey of art and architecture in the Mediterranean from the third through the fourteenth centuries, with a focus on the rise of Christian art in the late Roman world and the art of the Byzantine state.</td>
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<tr>
<td>ARHS 3210</td>
<td>Art &amp; Expernce Medle Ages</td>
<td>3</td>
<td>A survey in which both modern and historical categories of experience are used to understand the art of the Middle ages, especially as it manifested itself in the most characteristic of all medieval forms, the church. Along a chronological and geographical trajectory from Early Christian Rome to Gothic Paris this course will move through topics such as memory, poetry, pilgrimage, the body, gesture, devotion, narrative and liturgy.</td>
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<tr>
<td>ARHS 3220</td>
<td>Romanesque &amp; Gothic Art</td>
<td>3</td>
<td>This course will examine painting, sculpture, architecture, mosaics, tapestries, metalwork, ivories, and stained glass windows of the late Middle Ages in Europe. Through weekly readings and discussions will also explore themes such as religion, women, the Classical tradition, and cross-cultural contact. Various critical and theoretical approaches to art history will be considered.</td>
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<tr>
<td>ARHS 3230</td>
<td>Visual Cult G.A. Spain</td>
<td>3</td>
<td>This course will study the cultural role of images, largely painting, in Spain during the period 1500-1700. Topics to be explored include: the pictorial use of mythological themes in the projection of imperial power, the importance of portraiture in the legitimation of the Spanish monarchy, the art market and the social status of the artist. While painting will be our main focus, we will examine other visual documents such as maps and read literary works that illuminate the functions of images in the period.</td>
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<tr>
<td>ARHS 3360</td>
<td>Renaissance Courts</td>
<td>3</td>
<td>An overview of the art and culture of the European courts between about 1300 and 1700, with a particular focus on the themes of love and eroticism. Artists to be discussed include Mantegna, Raphael, Titian, and others.</td>
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<tr>
<td>ARHS 3380</td>
<td>Italian Renaissance Art</td>
<td>3</td>
<td>This course introduces students to the study of the visual culture of Renaissance Italy (1350–1600). By examining how artists, architects, critics, and patrons used and discussed artworks including paintings, prints, sculpture, and architecture, students explore themes such as the revival of antiquity, the study of nature, the training of the artist, the role of competition, and the public and private display of art.</td>
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<tr>
<td>ARHS 3410</td>
<td>Theaters of the Baroque</td>
<td>3</td>
<td>This course surveys the visual and material culture of the Baroque world, roughly the period 1575-1750, considering the diverse locales, styles and objects of Baroque artistic production, as related to early modern notions of theatricality. The course is composed of two acts. First, we will investigate the visual culture of several key cities (Rome, Antwerp, Madrid, Mexico City, Munich and Versailles). In the second half of the course we will focus on diverse spaces of baroque theatricality (churches, theaters, palaces, civic spaces and the art collection itself). Through these case studies, the course aims to explore how the local economic, religious, political and social contexts for artistic production interact with global networks of exchange and the performance of individual and national artistic identity.</td>
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ARHS 3420 Van Eyck to Bruegel (3 Credit Hours)
This course explores the artistic production of the Low Countries, Germany and France in the fifteenth and sixteenth centuries, including painting, sculpture, manuscripts, metalwork, tapestries and printmaking. The course will focus on a range of topics, including: technical and iconographic innovations in artistic production, art’s devotional function, the changing market for art in this period as well as the early impact of the Reformation on the visual arts in the Low Countries and Germany.

ARHS 3430 Rubens to Rembrandt (3 Credit Hours)
This course explores the artistic production of the early modern Spanish Netherlands and the Dutch Republic, focusing on key artists (including Rubens, Anthony Van Dyck, Frans Hals, Rembrandt, Vermeer), as well as emerging critical literature on the function and value of art/artists. This course will consider how art was bought and sold; how art was evaluated for its commercial and aesthetic value.

ARHS 3510 Rococo To Romanticism (3 Credit Hours)
In this course we will explore art produced in Europe from the early 18th century through the mid-19th century. We will consider the work, careers, and reputations of key artists such as Fragonard, David, Friedrich, Turner, Ingres, and Delacroix, among others, situating their work in relation to the political, socio-economic, and intellectual developments of the period.

ARHS 3540 Impressionism/Postimpres (3 Credit Hours)
This course will analyze art produced in Europe from the mid-19th century through the early 20th century, with a particular emphasis on French painting. We will consider the work and reputations of key artists such as Manet, Monet, Cassatt, Seurat, and Cézanne, situating their work in relation to the political, socio-economic, and cultural changes that took place during this period.

ARHS 3600 American Art 1700-1950 (3 Credit Hours)
An analysis of visual and material culture from the first European artists in the colonies to the onset of World War II. Considers the transformation of cultural forms from the old world to the new in developments such as the formation of a national iconography as seen in portraiture, genre painting, landscape painting and the development of a distinctive modernist tradition specific to the United States. This course will examine the ways in which art and material culture reflect the social, intellectual, and political life of the nation up to World War II.

ARHS 3620 Contemporary Art 1950- (3 Credit Hours)
Explores the developments in the visual arts in the U.S. and Europe since 1950. Concentrates upon the social historical formation of artistic development beginning with the aftermath of World War II, and continuing to the present. Emphasizes movements such as Pop, Minimalism, Earth art and Postmodernism. Issues surrounding the objects will include poststructuralism, post-colonialism as well as African-American, feminist, and gay and lesbian strategies for self-representation.

ARHS 3650 Early 20th C Euro Modrns (3 Credit Hours)
This course will explore the developments in the visual arts in Europe from 1890 to 1945. We will concentrate upon the social-historical formations of artistic production beginning in the late-nineteenth century with Post-Impressionism and continuing into the first half of the twentieth century examining movements such as Fauvism, Cubism, Dada, Surrealism, Russian Suprematism.

ARHS 3700 Pre-Columbian Art (3 Credit Hours)
An introduction to the art and architecture of Pre-Columbian Mesoamerica (Mexico and Central America) with an emphasis on Mexico. The course focuses on the historical, political, and religious contexts of the visual arts and addresses the function of these artworks as ideological statements.

ARHS 3710 Colonial Art of Latin America (3 Credit Hours)
Renaissance and baroque architecture, painting and sculpture of the metropolitan centers of the Spanish and Portuguese colonies from the 16th to the early 19th century with a major emphasis on Mexico.

ARHS 3760 Art In Latin America 1900-1950 (3 Credit Hours)
ARHS 3770 Art In Lat. Am Since 50s (3 Credit Hours)
ARHS 3871 Intro Af Amer Art and Vis Cult (3 Credit Hours)
This course explores the production of visual and material culture related to the African American presence in what is now the United States from the eighteenth century through the mid twentieth century. The course considers visual materials made by African American artists and artisans as well as materials by non-African Americans that feature African American subject matter (and the relationship between these two types of visual production). We will work to understand the objects featured in this course within both the specific context of the history of African American art and visual culture and the larger context of American art history in general. Arranged roughly chronologically but more strongly guided by a thematic and topical approach, the course aims to communicate basic content information while providing students with an understanding of the kinds of dominant questions and concerns engaged by current African American art scholarship.
ARHS 3872  Art of Af Diaspora 1925 to Pre (3 Credit Hours)
Does it necessarily make sense to consider the work of artist of African descent together as a unit (in other words, should this course exist?)? What persistent themes, issues, and debates inform the work by African diaspora artist? What makes art "Black" (or "African" or "African American")? Is an artist of African descent necessarily a "Black artist"? Do artist of African descent have a particular obligation to make artwork that advances a black cultural or political agenda? Is not doing so in and of itself a political statement? How might a landscape or Abstract Expressionist work be racially charged? How do vectors of identity other than race inform the work of African diaspora artist? How does the artwork studied in this course fit into the context of other art histories? Through these questions and others, this course explores the major themes and issues that have occupied artists of African descent as well as examines individual artists' motivations and intentions.

ARHS 3910 Spec Topics Hist of Art (3 Credit Hours)
Special topics in the history, criticism, or theory of art. The subjects will vary and may not be available every semester. Individual topics will be listed in the Schedule of Classes.

ARHS 3911 Special Topics Art History (3 Credit Hours)
ARHS 3912 Special Topics Art History (3 Credit Hours)
ARHS 3913 Special Topics in Art History (3 Credit Hours)
ARHS 3915 Special Topics Art History (3 Credit Hours)
ARHS 3916 Special Topics Art History (3 Credit Hours)
ARHS 4560 Museum Internship (3 Credit Hours)
An experiential learning process coupled with pertinent academic course work. Open only to juniors and seniors in good standing.

ARHS 4890 Service Learning: ARHS 4560 (1 Credit Hour)
ARHS 4910 Independent Study (3 Credit Hours)
Open to qualified juniors and seniors with approval of instructor and chair of department.

ARHS 4920 Independent Study (1-3 Credit Hours)
Open to qualified juniors and seniors with approval of instructor and chair of department.

ARHS 4990 Honors Thesis (3 Credit Hours)
ARHS 5000 Honors Thesis (4 Credit Hours)
ARHS 5190 Semester Abroad (1-20 Credit Hours)
ARHS 5380 Junior Year Abroad (1-20 Credit Hours)
ARHS 5390 Junior Year Abroad (1-20 Credit Hours)
ARHS 6040 Spaces of Art (3 Credit Hours)
This course will provide a capstone experience for undergraduate majors in art history through an investigation of the various places Western art has been made, exchanged and critically evaluated, from the late medieval period to today. Each week, students will consider distinct space-for example, the studio, the academy, the auction house-its definition, history and conceptual impacts on the history of Western art. Students will analyze the material and intellectual culture of each of these spaces, utilizing key case studies drawn from the fifteenth to the twenty-first centuries.

ARHS 6050 Scandals of Modern Art (3 Credit Hours)
In this capstone seminar, we will examine key works of controversial modern art from the 19th century to the present. Over the course of the semester, we will explore the scandals that surrounded the work of Edouard Manet, Henri Matisse, Marcel Duchamp, Constantin Brancusi, Richard Serra, Maya Lin, and Sally Mann, among others.

ARHS 6060 Capstone: Gender, Race & Body (3 Credit Hours)
ARHS 6090 Intersect Art & Science (3 Credit Hours)
This seminar explores key moments in the relationship between art and science in Europe and the United States from the Renaissance to the present. We will analyze a range of topics that span time and space, such as Leonardo de Vinci's anatomical drawings and interest in optics. Enlightenment theories of perception, Impressionist and neo-Impressionist painting, and abstraction in the 20th century, among others.

ARHS 6210 Medieval Pilgrimages (3 Credit Hours)
This course will examine some of the most popular medieval Christian pilgrimage centers of Europe. We will focus mostly on Santiago de Compostela and Rome, with brief looks at other pilgrimage centers such as Jerusalem, Assisi, and Canterbury. Topics to be covered include the cult of the saints, the pilgrimage roads, architectural settings and their decoration as well as reliquary shrines and related works of art, images and their use in imaginary or mental pilgrimage.
ARHS 6220 Gender In Medieval Art (3 Credit Hours)
This seminar will focus on the relationships between gender and the production and reception of medieval European art and architecture. Topics to be explored include images of women, works of art commissioned by women, images made for women, architectural spaces designed for women and/or men specifically (i.e. monastic architecture), women as artists, etc. Comparative material known to have been made for/by men specifically will also be explored as we consider the meaning of the concept of gender. Feminist theory and various contemporary critical approaches to gender and medieval art will enhance our exploration of specific works.

ARHS 6230 Art & Arch Medieval Italy (3 Credit Hours)
This course will examine the art and architecture of the late Middle Ages and early Renaissance in Italy from approximately 1250 to 1350 A.D./C.E. We will focus particularly on the rise of the mendicant orders in the thirteenth century and their impact on art and the narrative of the Renaissance.

ARHS 6310 Global Renaissance (3 Credit Hours)
ARHS 6410 Amsterdam Dutch Golden Age (3,4 Credit Hours)
This course examines the visual and material culture of the Dutch Golden Age, centered in Amsterdam, as the product of global forces. Rather than solely tracing the domestic consumption of international goods or the ways in which Dutch demands shaped artistic production in Batavia (Indonesia), Brazil, South Asia and North America, this seminar critically examines concepts of influence, exoticism and cross-cultural exchange. We will focus on objects and art works produced in, imported and exported through Amsterdam. By investigating the economic realities that enabled the flourishing of Amsterdam as cultural center, this course seeks to complicate readings of seventeenth-century Dutch visual culture (particularly genre scenes and still-lifes) as culturally introspective.

ARHS 6510 Seminars in the History of Art (3 Credit Hours)
ARHS 6511 Seminars in the History of Art (3 Credit Hours)
ARHS 6512 Seminars in the History of Art (3 Credit Hours)
ARHS 6513 Seminars in the History of Art (3 Credit Hours)
ARHS 6514 Seminars in the History of Art (3 Credit Hours)
ARHS 6515 Seminars in History of Art (3 Credit Hours)
ARHS 6520 Seminars In Hist of Art (3 Credit Hours)
ARHS 6525 Social Practice Art (3 Credit Hours)
This Art History course examines the history and theory of Social Practice art, a recent mode of artmaking in which artists and art institutions collaborate with individuals and organizations to create community-specific works of art. Classroom readings and discussions will examine forms of Social Practice in relation to histories and theories of participatory, political, and activist art since the 1960s. This course includes a 20 hour service learning component with Prospect New Orleans, a citywide triennial of contemporary art with the social mission of connecting ‘high art’ to the larger cultural landscape of New Orleans through community-specific works.<br/>

ARHS 6530 Degas (3 Credit Hours)
In-depth examination of Degas’ works and career in light of various historical and critical approaches, ranging from formalism and iconography to sociopolitical and cultural studies, Marxism, psychoanalysis, and feminism. Attention will be paid to male and female spectatorship and to relevant works by Degas’ Impressionist contemporaries, including Cassatt, Gonzales, Manet, Morisot, and Whistler, as well as other artists including Daumier, Delacroix, Ingres, Tissot, and Toulouse-Lautrec. Additional comparative topics include academic art, photography, journalistic illustration, and Japanese prints.

ARHS 6540 Paris: Capital of 19th Cent (3,4 Credit Hours)
This seminar explores the transformation of Paris during the second half of the nineteenth century into a great modern metropolis. Throughout the course we analyze the ways that the architecture, painting, photography, literature, and visual culture of the era shaped and reflected various facets of this modern city.

ARHS 6550 Van Gogh (3 Credit Hours)
ARHS 6620 Abstract Expressionism (3 Credit Hours)
Examines the ways in which Abstract Expressionism has been interpreted, both from the view of American critics and historians and their European counterparts. Emphasizes the extent to which formalist criticism evolved around Abstract Expressionism, and that only recently have scholars challenged those apolitical reading of this art, considering the political and economic factors which contributed to its international predominance on the global stage. Artists will include De Kooning, Frankenthaler, Hofmann, Krasner, Newman, Pollock, and Still.
ARHS 6650  
Postmodernism Since 1980  (3 Credit Hours)  
Examines both European and American conceptions of postmodernism, as it originated in post-structural and psychoanalytic theory. Emphasis will be placed upon artists working since 1980, including Basquiat, Jenny Holzer, Barbara Kruger, Mapplethorpe, Cindy Sherman, Warhol and the politically based art project of Gran Fury, the Guerrilla Girls and the Names Project. Interpretive strategies will be taken from readings in European literary theory, with emphasis placed upon the shift in criticism in art-making, away from Europe, toward an ideology formed around the issues of racial, sexual, and gender performance of identity.

ARHS 6720  
Seminar on Aztec Arts  (3,4 Credit Hours)  
Intensive investigation of Aztec arts as fundamental manifestations of Aztec imperial ideology (especially political and religious). The course concentrates on the urban iconographic programs developed in sculpture and architecture and considers the role of ritual and performance within these programs. It also reviews the sixteenth century sources (pictorial and alphabetic) that are used to understand Aztec culture.

ARHS 6730  
Mexican Manuscript Paint  (3,4 Credit Hours)  
Detailed investigation of the pictorial codices painted in Mexico in the 15th and 16th centuries. The course examines the pictorial conventions and grammar used by the Mexican scribes to record knowledge. It analyzes the tradition of manuscript painting as it developed in Pre-Columbian Mesoamerica and then as it adapted to new functions and changed audiences in the early colonial period. Specific topics will vary from time to time.

ARHS 6740  
Images and Meaning  (3 Credit Hours)  
This seminar examines the meanings conveyed by visual images, both those that are usually conceptualized as art as well as those that are not.

ARHS 6810  
Seminars in Hist of Art  (3,4 Credit Hours)  
Advanced topics in the history, criticism, or theory of art. The subjects of the seminars vary according to the needs of the students and the scholarly interests of the individual instructor. Specialized topics are listed in the Schedule of Classes.

ARHS 6811  
Seminars in Hist of Art  (3,4 Credit Hours)  
ARHS 6812  
Seminars in Hist of Art  (3,4 Credit Hours)  
ARHS 6813  
Seminars in Hist of Art  (3,4 Credit Hours)  
ARHS 6814  
Seminars in Hist of Art  (3,4 Credit Hours)  
ARHS 6815  
Seminars in Hist of Art  (3 Credit Hours)  
ARHS 6820  
Seminars in Hist of Art  (3 Credit Hours)  
Advanced topics in the history, criticism, or theory of art. The subjects of the seminars vary according to the needs of the students and the scholarly interests of the individual instructor. Specialized topics are listed in the Schedule of Classes.

ARHS 6830  
Seminars in Hist of Art  (3 Credit Hours)  
Advanced topics in the history, criticism, or theory of art. The subjects of the seminars vary according to the needs of the students and the scholarly interests of the individual instructor. Specialized topics are listed in the Schedule of Classes.

ARHS 6860  
Seminars in Hist of Art  (3 Credit Hours)  
Advanced topics in the history, criticism, or theory of art. The subjects of the seminars vary according to the needs of the students and the scholarly interests of the individual instructor. Specialized topics are listed in the Schedule of Classes.

ARHS 6875  
Race and Natl Myth Amer Art  (3,4 Credit Hours)  
How does American art and visual culture implicitly and explicitly reify notions of America as a "white" nation, and how has this changed over time? How have images shaped and been shaped by historic moments of racially-implicated upheaval or conflict (e.g. Westward Expansion; the abolition movement, the Civil War and Emancipation; periods of mass immigration)? How has the idea of what it means to be "American" been defined against the racialized images of American "Others"? Can contemporary artists of color successfully appropriate and re-deploy racist imagery? This seminar considers these and other questions in investigating constructions and representations in American art and visual culture from the 16th century to the present. We will explore the ways in which these images are implicated as both products and producers of fundamental mythologies about the United States as a nation and about what it means to be "an American" (and who gets to be one). (Counts as Capstone)

ARHS 6876  
Interracial Themes Western Art  (3 Credit Hours)  
This course investigates the depiction of interracial contact and the mixed-race body in modern Western art, primarily American and British. (Counts as Capstone)

ARHS 6877  
Contested Vision Civil War I  (3 Credit Hours)  
Exploring a wide range of art and visual culture including painting, sculpture, photography, film, performance and popular culture, this course explores contested visions of the Civil War from before the firing of the first shot at Fort Sumter to the present. In addition to the period of the war itself, our study will necessarily look both backward and forward, including consideration of the art and visual culture surrounding slavery and abolition, emancipation, and Reconstruction and reunion, as well as narratives romanticizing the culture of the Old South.
ARHS 6878 Contested Vision Civil War II (4 Credit Hours)
In the first semester of this 2 part course (ARHS 6877) we investigated a wide range of art and visual culture including painting, sculpture, photography, film, performance, and public history sites to explore contested visions of the Civil War and related issues including slavery and abolition, Emancipation, Reconstruction and reunion, and narratives romanticizing the culture of the Old South. This semester, you will use that foundational knowledge to work with your peers to develop an online exhibition of art and material culture that engages these concerns.

ARHS 6880 Writing Intensive: ARHS 6730 (1 Credit Hour)
ARHS 6881 Writing Intensive: ARHS 6511 (1 Credit Hour)
ARHS 6882 Writing Intensive: ARHS 6540 (1 Credit Hour)
ARHS 6883 Writing Intensive: ARHS 6512 (1 Credit Hour)
ARHS 6884 Writing Intensive: ARHS 6875 (1 Credit Hour)
ARHS 6885 Writing Intensive: ARHS 6513 (1 Credit Hour)
ARHS 6886 Writing Intensive: ARHS 6514 (1 Credit Hour)
ARHS 6887 Writing Intensive: ARHS 6515 (1 Credit Hour)
ARHS 6891 Service Learning: ARHS 6515 (0-1 Credit Hours)
ARHS 6900 Approaches To History Art (3 Credit Hours)
ARHS 6910 Independent Study (3 Credit Hours)
ARHS 7920 Spec Research Art Hist (3 Credit Hours)
ARHS 9980 Master's Research (0 Credit Hours)
ARHS 9990 Dissertation Research (0 Credit Hours)