AAH 1101-001 History of Western Art Ancient to Medieval
TR 8:30 – 9:45 am
Dr. Jeanne Brody
This survey of Western Art History covers painting, sculpture, and architecture, and decorative arts from prehistory to the Middle Ages. We will consider questions about the origins of art, how it was created, and its artistic techniques, themes, and styles. Special emphasis will be paid to how social, religious, and political climate affected all areas of art production. Through lectures and directed discussions, we will examine not only the linear history of art, but also how religions, governments, philosophers, cultures, and artists themselves expressed ideas through art, as well as how such imagery has been interpreted.
Attributes: Fine Arts Requirement

AAH 2003-001 Age of Rembrandt and Bernini
TR 10:00 – 11:15 am
Dr. Jeanne Brody
During the course of our semester, this class will examine all aspects of the seventeenth century international style of art which is often called “Baroque.” The artists of this era produced some of the most remarkable and varied works of painting, sculpture, and architecture in history. Much of its art relates to a renewed Catholic Church responding to the spread of Protestantism, but the period is also notable for its artists’ own responses to changing conditions of artistic production, patronage, subject matter, religion and wealth. We will also investigate art historical approaches to the Baroque period which look beyond biographical study of artists such as Bernini, Caravaggio, Rembrandt, Gentileschi, Velázquez and Leyster.
Attributes: Fine Arts Requirement

AAH 2005-001 Modern Architecture
MWF 12:30-1:20 pm
Dr. Mark Sullivan
Contemporary Art

**AAH 2009 – 001**
MWF 11:30 – 12:45 pm
**Dr. Mark Sullivan**

Contemporary Artists: A survey of the world art scene from the 1960s to the present, covering movements such as Pop Art, Minimalism, Neo-Expressionism, Arte Povera, Graffiti Art, and Performance Art. Featured artists will include Andy Warhol, Robert Rauschenberg, Roy Lichtenstein, Anselm Kiefer, Komar and Melamid, Francesco Clemente, Keith Haring, Jean-Michel Basquiat, Laurie Anderson, Joseph Beuys, Andrew Wyeth, Chris Ofili, Damien Hirst, Judy Chicago, and Jennifer Bartlett.

*Attributes: Diversity Requirement 3, Fine Arts Requirement*

High Renaissance Art in Italy

**AAH 2012-001**
TR 2:30 – 3:45 pm
**Dr. Timothy McCall**

In this course we will investigate the social, political, and stylistic contexts of Italian art and architecture from 1480 to 1550, the period traditionally known as the High Renaissance. We will cover the youths and maturity of artists including Leonardo, Michelangelo, Titian, and Raphael, and we will critically examine concepts and categories including Mannerism, portraiture, and talking statues. Works of art, sites and modes of production, techniques, patrons, and publics will all be related to specific social, political, economic, and cultural conditions. We will investigate the visual culture of spectacle and the multisensory phenomenology of art and its reception, in addition to the rise of the intellectual and professional status of the artist, the construction of the idea of “Genius,” and the emergence of celebrated female painters. Our focus will range over the Italian Peninsula, from well-known sites such as Venice, Florence, and Rome, to lesser studied urban centers such as Parma and Genoa. All students are welcome, as this course also provides a good introduction to Art History and to Italian culture and history.

*Attributes: Fine Arts Requirement*

Interpreting Art

**AAH 4010-001**
TR 4:00 – 5:15 pm
**Dr. Timothy McCall**

This seminar will introduce students to essential methodologies and controversies of Art History. We will investigate key concepts of art historical inquiry and more recent, particularly the turn towards the study of Visual Culture and Material Culture. We will pay close attention to the intersections between visual representation and forms of power, and this course will give students the opportunity to critically examine the ideological frameworks and assumptions that underpin histories of art and images.
We will engage with a wide range of the viewpoints, concepts, and constructs that inform how we do our jobs as students of art and visual culture. Topics will include, among others, Formalism, Portraiture and Identity, the Nude, Art and Politics, Museums and Power, Spectatorship, and the Agency of Images. Images surround us, and students in this class will learn to interpret, understand, and negotiate them in sophisticated ways.

This course will be a discussion based seminar, and we will cooperate with each other throughout the class by workshopping various writing assignments related to individual research projects. Students who are not art history majors are most welcome, though an interest in interpretation – historical, cinematic, or literary, for instance – is recommended, as would be an interest in images or visual culture.

Attributes: Fine Arts Requirement, Writing Enriched Requirement