AAH 1102-001  
**History of West Art: Renaissance to Present**  
T/R 10:00 – 11:15 am  
Dr. Jeanne Brody  
This course is a survey of Western Art History covering paintings, sculpture, and architecture from the Renaissance period to the present. We will consider questions about 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 explore how the church, governments, philosophers, and artists themselves expressed ideas through art, as well as how such imagery has been interpreted by both historical and modern scholars. This class will take a field trip to the Philadelphia Museum of Art.  
*Attributes: Fine Arts*

AAH 1104-001  
**Visual Arts in the U.S. II, 1877-Present**  
MW 4:30 – 5:45 pm  
Dr. Mark Sullivan  
A survey of art and artists in the United States from 1876 to the present, with a focus on how American art has reflected social change in America during that same period. Some of the art movements covered will include Abstract Expressionism, Pop Art, High Modernism, Post-Modern Architecture, and Deconstruction. Notable artists and architects under discussion will include Thomas Eakins, Winslow Homer, Mary Cassatt, Jackson Pollock, Andy Warhol, Keith Haring, Jeff Koons, Frank Lloyd Wright, Louis Sullivan, Robert Venturi, Denise Scott-Brown, and Frank Gehry.  
*Attributes: Fine Arts, Cultural Studies*

HIS 1903-001  
Dr. Mark Sullivan  
**Internship Elective**

AAH 2001-001  
**Medieval Art**  
TR 2:30 – 3:45 pm  
Dr. Timothy McCall  
This course presents an introduction to the vibrant and fascinating art and architecture of the Middle Ages, from the end of the Roman Empire through the Gothic period. We examine how architecture and the figural arts functioned in religious, political, and domestic life; we focus on the relationship between particular art objects and their historical environments, exploring the culturally diverse landscape of medieval Europe through such contexts as crusades, pilgrimage, courtly love, and mysticism.
While primarily focusing on Western European (French, English, German, Spanish and Italian) artistic production, this course explores lands and cultures throughout the Mediterranean, and in some cases beyond. Particular emphasis is placed on the significance of visual materials within the context of the interactions, competition, and exchange among and between various religions and cultures: pagan cults, Western European Christendom, Byzantium, and Islam. In fact, this semester we will be joined by a guest lecturer, an expert on Islamic representation and images of the Prophet – she will help us investigate the history and polemical present of Muhammad’s representations. This class investigates art objects, monuments, and material culture in many media: from Roman catacombs to soaring Gothic Cathedrals, from vibrant Byzantine mosaics to Spanish Apocalyptic manuscripts, from Charlemagne’s imperial palaces to serene Cistercian cloisters, from Islamic luxury metalwork to delicately carved ivories depicting unicorns and lovers. Throughout the course, we critically examine the concept “Medieval”: in the middle of what, and according to whom?

Attributes: Fine Arts

AAH 2009-001
TR 1:00 – 2:15 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: Fine Arts, Cultural Studies

AAH 2009-101
W 8:00 – 9:30 pm
Dr. Jeanne Brody
This on line course surveys the historical origins of contemporary art, and explores the ways artists over the last few decades have challenged notions of what art is and should be. Special emphasis will be paid to how race, gender, global socio-economic structures, religious institutions, and political climate have led to new ideas and work, some of which may not even be tangible objects.

Attributes: Diversity 1, Diversity 2, Diversity 3
Women in Art

T/R 8:30 – 9:45 am
Dr. Jeanne Brody

Since 1970, when Linda Nochlin asked “Why Were There No Great Women Artists?” feminist art historians have sought to explore women’s place in art and art production. In the past 40 years, feminist art history has evolved from its original goal of rediscovering women artists to include many exciting strategies in thinking about how gender is constructed in art and history. This Art History course will survey the role of gender in art, and how women appear as both creators and subjects of art from prehistory to modern times. We will consider women's creative role in society including how women fought to be both professional artists and still fit society's definition of female. Students will read and discuss articles reflecting recent art historical scholarship. The class will visit at least one art exhibition which focuses on gender issues or women as creator and/or subject.

Attributes: Fine Arts, Gender & Women’s Studies, Diversity 2

Faces before Facebook: History of Portraiture

MWF 11:30 am – 12:20 pm
Dr. Mark Sullivan

Portraiture is one of the least-studied and most enigmatic categories of the visual arts. Historical and religious art, figurative and landscape art, and genre painting or sculpture have all been studied in great detail in the past, but portraiture has not. Perhaps this is because portraiture is often thought to be purely representational, or “documentary”. In this course, we will see that portraiture is far more than a simple record of a sitter’s physical appearance.

We will trace the history of portraiture from the ancient world to the work of contemporary artists such as Andrew Wyeth. Along the way, we’ll be discussing artists such as Titian, Rembrandt, Elisabeth Vigee-LeBrun, Vincent Van Gogh, Pablo Picasso, Henri Matisse, Andy Warhol, Jean-Michel Basquiat, Jenny Saville, and Tracey Emin. We will also consider topics such as: the definition of a portrait; the functions of portraiture in society; power and status as seen in portraiture; group portraiture; the stages of life as represented in portraiture; gender in portraiture; self-portraiture; and how portraiture has been affected by modern art. There will be at least one field trip, a term paper, a mid-term examination, and a final exam. No previous knowledge of art history is necessary.

Attributes: Fine Arts, Writing Enriched

Italian Renaissance Art through the Lens of Science

T/R 10:00 – 11:15 am
Dr. Timothy McCall and Dr. Anthony Lagalante

This new, team-instructed course explores the intersections between art and science, focusing on the Italian Renaissance and the period’s reverberations today. With scientific and historical rigor, and a sense of adventure, we investigate materiality, artistic practice, and technology in creating, viewing, and understanding art. Through hands-on demonstrations, guest speakers, and museum visits we explore how art making, experimentation, and necessity has driven knowledge and innovation and how these ideas permeate our culture today.
As a historical and practical introduction to the raw materials of Renaissance art and material culture, this course will be organized to investigate the history and science of various categories of substances. Though we will focus primarily on pigments and also dyes, we will additionally explore other objects of artistic adornment. In the process, this course will historicize a number of crucial concepts including science (natural philosophy in the Renaissance), artist and artisan, and additionally that of genius, which emerged in the Renaissance and is still today too often deployed uncritically.

This course additionally provides students a thorough and interdisciplinary knowledge of art in varied media. We will strive to remove the perceived divide between artists and scientists and establish a comfort level in seeking answers for artistic and historical questions through scientific methods. To this end, a molecular level understanding of artistic advances during the Renaissance will be explored as well as their ramifications for both scientific knowledge and artistic practice. Students will investigate the ways that these advances have shaped and continue to shape our views of the world. Historical knowledge and raw materials will be carefully integrated to better understand Renaissance art historical practice and the ways that necessity and experimentation can lead to innovation in both fields. In understanding our ancestors’ scientific and artistic journeys, our students will become critical members of contemporary society and more sophisticated consumers of the visual and material culture that fills our lives and mediates our most fundamental social relations.

Attributes: Fine Arts

AAH 3009-100
MW 6:00 – 7:15 pm
Dr. Kim Nastick

Point, Shoot, Click! The invention of photography, in the early 19th century, revolutionized the way we see and represent our culture and our lives. Photography introduced an entirely unforeseen visual medium and put it in the hands of anyone who could point, shoot and click. Perhaps this is the reason photography was quickly labeled a “low” art form, too mechanical and too democratic to be taken seriously. Was it even art at all or just a commercial fad? And, yet, in a relatively short time, the tables have turned, and it is possible to ask of a photograph, as the New York Times did, “It’s Art, But Is It Photography?”

Photography has become a dominant art form in the 21st Century. And we will study it through the lenses of capitalism, colonialism, feminism, racism, postmodernism, and social media.

Attributes: Fine Arts, Diversity 2, Diversity 3