Art History Courses (Art and Art History) (ARTH)

This is a list of all art history courses. For more information, see Art and Art History.

ARTH:1000 First-Year Seminar 1 s.h.
Small discussion class taught by a faculty member; topics chosen by instructor; may include outside activities (e.g., films, lectures, performances, readings, visits to research facilities). Requirements: first- or second-semester standing.

ARTH:1010 Art and Visual Culture 3 s.h.
Visual analysis, media and techniques, artistic subject matter and aesthetic issues; historical periods and movements from ancient times to present; provides strong orientation to visual aspects of humanities, background for other art history courses, and introduction to visual arts for personal enrichment; for students new to art history. GE: Historical Perspectives; Literary, Visual, and Performing Arts.

ARTH:1020 Masterpieces: Art in Historical and Cultural Perspectives 3 s.h.
Masterpieces of Western art—how to look at, think about, and understand some of the world's most exciting works of architecture, painting, and sculpture; their construction, hidden meanings, historical content, and their meanings today. GE: Literary, Visual, and Performing Arts.

ARTH:1030 Themes in Global Art 3 s.h.
Key themes in art from a global perspective; propaganda and power, social functions of art, word and image, ritual and body decoration, artistic exchange, religion. GE: Literary, Visual, and Performing Arts; Values and Culture.

ARTH:1040 Arts of Africa 3 s.h.
Arts, artists, and cultures of Africa; sculpture, paintings, pottery, textiles, architecture, human adornment. GE: International and Global Issues; Literary, Visual, and Performing Arts.

ARTH:1045 Race and Art in America 3 s.h.
Chronological development and critical themes of African American visual culture; material culture of slave artists, history of racist imagery in the U.S., most important African American fine artists; slave dwellings, quilts, paintings, sculpture, photography; W.E.B. Du Bois' claim to Egyptian artistic patrimony, controversial work of Kara Walker, hip-hop aesthetic of Kehinde Wiley; previous art history experience not required. GE: Values and Culture.

ARTH:1050 From Cave Paintings to Cathedrals: Survey of Western Art I 3 s.h.
Survey to foster development of critical skills in thinking and writing about visual culture, and to familiarize students with broad outlines of artistic development in the Western tradition, from prehistory through later Middle Ages; aesthetic qualities of artworks, relationship between style, function, and meaning. GE: Historical Perspectives; Literary, Visual, and Performing Arts.

ARTH:1060 From Mona Lisa to Modernism: Survey of Western Art II 3 s.h.
Survey of the Western world's visual arts from Renaissance (ca. 1400) to present; major movements and principal masters of Western Europe and the United States in their social and historical contexts; focus on stimulation of visual literacy and familiarity with outstanding cultural monuments. GE: Historical Perspectives; Literary, Visual, and Performing Arts.

ARTH:1070 Asian Art and Culture 3 s.h.
Art from India, China, and Japan in many media and forms, in their cultural and historical contexts; cultural distinctions of these Asian civilizations as seen through the visual arts; chronology used to highlight historical processes and provide perspectives on continuity and change. GE: Historical Perspectives; Literary, Visual, and Performing Arts. Same as CHIN:1070.

ARTH:1080 Writing About the Visual Arts 3 s.h.
Opportunity to develop understanding of and skill in using visual-arts writing conventions and linguistic competencies that are necessary for academic and professional success; formats such as exhibition reviews, art criticism, research writing, artist's statements; experience through exercises, formal essays, revision, workshops. Requirements: fulfillment of GE CLAS Core Rhetoric.

Fundamental and universal question—what is the relationship between humanity and nature; how ornamental garden has functioned as a metaphor for paradise across time and among diverse cultures; basic tools to analyze any landscape design; how artful manipulation of nature has served to express various political, religious, and social ideals across the globe; comprehensive and chronological survey of garden design development. GE: Historical Perspectives.

ARTH:1095 American Indian Art 3 s.h.
Sculpture, painting, architecture, crafts, arts of personal adornment of native peoples of North America. GE: Literary, Visual, and Performing Arts; Values and Culture.

ARTH:2020 Introduction to Western Architecture 3 s.h.
Overview of monuments, Neolithic period to present; aesthetic and structural principles, major styles, architects.

ARTH:2030 Introduction to American Architecture 3 s.h.
Characteristics of American public, domestic, and industrial architecture as evolved from Native American contact period to present; visual features of American-built environment and social, political, and economic factors that shaped development; design contributions of individual architects, impact of new technology, and growth of architectural profession.

ARTH:2220 Introduction to the Art of China 3 s.h.
Visual arts of China and their history; emphasis on understanding in context of Chinese civilization, history. Same as ASIA:2231.

ARTH:2250 Introduction to the Art of Japan 3 s.h.
Chronological survey of Japan's visual arts in their historical and cultural contexts from Neolithic age to present; extensive use of slides, films, other visual materials. Same as JPNS:2250.
ARTH:2320 Introduction to Ancient Art 3 s.h.
Art and architecture of the Mediterranean world (ca. 3500 B.C.E.) to death of Constantine (337 C.E.); Egyptian, Cycladic, Minoan, Mycenaean, Greek, Etruscan, and Roman cultures; artistic responses to life and death; impact of breakthroughs in technology and engineering on visual culture; role of art in empire building; interrelationships of art, politics, religion. Same as CLSA:2320.

ARTH:2340 Introduction to Greek and Roman Art 3 s.h.
Art and architecture of Greece and Rome (ca. 3000 B.C.E.) to death of Constantine (337 C.E.); Cycladic, Minoan, Mycenaean, Greek, Etruscan, and Roman cultures; artistic responses to life and death; impact of breakthroughs in technology and engineering on visual culture; role of art in empire building; interrelationships of art, politics, and religion. Same as CLSA:2340.

ARTH:2420 Introduction to Medieval Art 3 s.h.
Comprehensive survey of artistic traditions of Western Europe and Mediterranean Basin from roughly 300 to 1500; reign of Roman Emperor Constantine to lifetime of Christopher Columbus; complexity and diversity of cultural and artistic traditions that flourished in these so-called Middle Ages, where blending of Roman and northern legacies created European cultures from which we belong.

ARTH:2520 Introduction to Italian Renaissance Art 3 s.h.
Italian art, architecture from early Renaissance to 1600.

ARTH:2620 Introduction to Baroque Visual Culture 3 s.h.
Art, architecture in Europe from 1600 to 1700.

ARTH:2730 Introduction to Nineteenth-Century Art 3 s.h.
Major European artists, works, movements, aesthetic theories from late 18th century to 1900; works in their aesthetic, cultural, intellectual, political contexts; boundaries, definitions of movements (i.e., Neo-Classicism, Romanticism, Realism, Impressionism, Post-Impressionism, Symbolism).

ARTH:2740 Introduction to Northern Renaissance Art 3 s.h.
Northern European art between 1350 and 1600; the transition between the late Middle Ages and the Renaissance; artistic output of this period; development of critical thinking skills by exploring ways in which the Northern Renaissance has been defined with respect to Italian Renaissance and northern medieval traditions.

ARTH:2820 Introduction to Twentieth-Century Art 3 s.h.
Modern European and American painting, sculpture, and architecture from 1880 to present; major art movements of modern art history.

ARTH:2920 Introduction to American Art 3 s.h.
Survey of painting, sculpture, architecture, and photography in the United States from colonial era to mid-20th century; how the new country grappled with creating a visual culture unique to its own character and development; portraits, landscape paintings, sculpture, and architecture in an array of styles and media; circumstances of their creation, aspirations and preconceptions of their makers, perspectives of their audiences. Recommendations: ARTH:1060. GE: Historical Perspectives; Literary, Visual, and Performing Arts.

ARTH:2975 Undergraduate Seminar in the History of Art 3 s.h.
Characteristic problems, methodological issues, critical thinking and writing. Offered fall semesters. Requirements: art history major.

ARTH:3000 Digital Approaches to the Study of Art 3 s.h.
Digital approaches to study of art history; emphasis on cultural identity.

ARTH:3010 Fakes, Frauds, and Forgeries: The Dark Side of Art History 3 s.h.
How fraudulent artworks have been accepted as genuine and incorporated into the art historical canon, from the famous gold and ivory Minoan snake goddess to paintings purportedly by Rembrandt; issues considered include the dangers frauds pose to our understanding of cultural heritage and the historical past, how fakes have impacted the art market, and the value of forgeries as indices of contemporary taste and preconceptions about art.

ARTH:3020 Paris and the Art of Urban Life 3 s.h.
City of Paris examined in varied historical, artistic, and cultural contexts; interdisciplinary. Taught in English. Same as FREN:3030.

ARTH:3030 History of Prints 3 s.h.
Printmaking as important art form, influential carrier of styles and iconography from area to area; focus on Europe; history of prints from prehistoric times to present.

ARTH:3040 History of Design 3 s.h.
History of modern design, beginning in early modern period and forward as near as possible to present day; discussions focus on architecture, urban design, the decorative arts, industrial design, and graphic design; major currents of modern and contemporary design practice.

ARTH:3056 Italian Baroque Visual Culture 3 s.h.
Visual culture of 17th-century Italy contextualized; major media (painting, sculpture, architecture) by leading artists (Bernini, Borromini, Caravaggio, Cortona); full range of material culture, including minor and decorative arts; use of imagery by individual and institutional patrons for the persuasive purpose of political and social advancement; ideological utility of art as a recurring theme, underscoring the Baroque antecedents of media manipulation of our own time.

ARTH:3070 Themes in Baroque-Era Art 3 s.h.
Topics and themes in baroque-era art.

ARTH:3090 Contemporary Architecture 3 s.h.
Quality of contemporary-built environments in America, Western Europe, Asia, and Middle East from 1970 to present; stylistic evolution of postmodern design, new urbanism, sustainable architecture; impact of literary and cultural theory on contemporary practitioners such as Daniel Libeskind, Steven Holl.

ARTH:3100 Themes in 18th- and 19th-Century European Art 3 s.h.
Themes and topics in 18th- and 19th-century European art.
ARTH:3103 Art of the Pacific Islands 3 s.h.
Visual arts of peoples of the Pacific islands (Polynesia, Micronesia, Melanesia); Hawaii, Tahiti, the Marquesas Islands, New Guinea, New Ireland, New Britain, Fiji, Tonga, and Marshall, Marianas, and Gilbert islands in Micronesia; focus on art in social context; history of human occupation on these islands dating back to 2500 B.C.; architecture, figurative sculpture, pottery, textiles, canoe building; results of encounters between Europeans and Pacific Islanders.

ARTH:3120 The Art of Ancient Mexico 3 s.h.
Art and architecture of Mexico and Peru before Cortéz. Same as LAS:3120.

ARTH:3150 Art of West Africa 3 s.h.
How art is used to solve problems and mark important passages in life.

ARTH:3151 Art of Central Africa 3 s.h.
Visual arts of Africa from the mouth of the Congo River to the Mountains of the Moon: Igbo people of Nigeria and eastward through the Niger River Delta and the Highlands of Cameroon; south of the equator to Kingdom of the Congo, Royal arts with the Kuba people, and detailed in-depth discussion of the devastating impact of colonialism in the late 19th and early 20th centuries; Luba people, the mountains above Lake Tanganyika among the Lega people, and farther north in the kingdom of the Mangbetu.

ARTH:3160 Themes in African Art 3 s.h.
Survey of African architecture; structures throughout continent ranging from rock-cut churches of Ethiopia to elaborately painted Ndebele homes of South Africa; four areas of African architecture (ancient, traditional, Islamic, contemporary); function, materials, aesthetic choices of architecture and how they reflect social, religious, political, and economic situations of people who constructed it.

ARTH:3161 Themes in Ancient Art 3 s.h.
Themes and topics in ancient art.

ARTH:3197 Themes in Modern and Contemporary Art 3 s.h.
Topics and themes in modern and contemporary art.

ARTH:3220 Chinese Art and Culture 3 s.h.
Archaeological discoveries, sculpture, painting, architecture, calligraphy, other arts of Greater China area in historical and cultural contexts of past 5,000 years. Same as ASIA:3219.

ARTH:3225 Contemporary Art and Culture in China 3 s.h.
Introduction to art and culture of contemporary China, covering the period from 1960s up to the present day; focus on art objects, performances, propagandas, and exhibitions produced by the government, business sector, curators, and avant-garde artists and groups in mainland China; China's Olympic stadiums, the Three Gorges Dam, skyscrapers; discussion of readings and investigation of artworks, films, and events that speak to China's political ideologies, society, and economy, as well as its place in globalization and international conflicts.

ARTH:3230 Chinese Painting I: Pagodas and Palaces 3 s.h.
Early Chinese painting from fourth century B.C.E. through 14th century C.E.; figural style, religious art, emergence of landscape, other nonreligious subjects, interconnectedness of painting and calligraphy as fine arts. Same as ASIA:3220.

ARTH:3250 Brushwork in Chinese Art 3 s.h.
In-depth study of history, aesthetics, and techniques of brushwork on multiple forms of material culture; hands-on practical experience in Chinese brushwork; analysis of visual elements of brushwork in Chinese paintings, calligraphy, ceramics, and other artistic forms; synthesis of studio art experience and art historical analysis to provide a deeper practical and aesthetic understanding of Chinese fine art techniques.

ARTH:3260 Japanese Painting 3 s.h.
Japanese painting in its historical, cultural contexts; focus on developments of successive eras—religious art; narrative, other literary connections; Zen; decorative traditions; popular arts; Japan and the modern world. Same as JPN:3260.

ARTH:3270 Themes in Asian Art History 3 s.h.
Same as ASIA:3270.

ARTH:3280 The Materialization of Sexuality in China and Beyond 3 s.h.
Human sexuality is expressed in art objects and approaches sexuality as stereotypes of and expectations for genders as well as dynamics between androgyny, femininity, and masculinity; how painting, calligraphy, illustrated novels, clothing, and art collections help to enact, modify, and conceal one's sexuality from traditional to contemporary China; examples from Asian and Euro-American traditions are considered to achieve a cross-cultural understanding; topics include erotic art, representations of skin, and global fashion obsessions; students who read Chinese are encouraged to read scholarship in Chinese. Taught in English.

ARTH:3310 Celtic and Viking Art 3 s.h.
Art and architecture of Celts and Vikings from prehistory to Middle Ages.

ARTH:3320 Egyptian Art 3 s.h.
Sculpture, painting, architecture, and luxury arts from Pyramid Age to Death of Cleopatra. Same as RELS:3704.

ARTH:3325 Kings, Gods, and Heroes: Art of the Ancient Near East 3 s.h.
Arts, kings, and cultures of Mesopotamia, Syria, and Iran; sculpture, seals, pottery, metalworking, architecture.

ARTH:3330 Classical Greek Art 3 s.h.
Art, sacred architecture from early Classical through late fourth century B.C.E.; Athens in the Golden Age. Same as CLSA:3227.

ARTH:3340 Greek Vase Painting 3 s.h.
Greek ceramics as documents of religious beliefs, mythology, and daily life 1000-300 B.C.E. Same as CLSA:3250.

ARTH:3350 Art of Early Rome: Patrons and Politics 3 s.h.
Examination of architecture, sculpture, and painting in central Italy from c. 800 B.C. to the end of the Roman Republic in 27 B.C.; art in the service of social ideology and political propaganda; funerary art and its relationship to the living; artistic interactions between Etruria, Greece, and Rome. Same as CLSA:3232.

ARTH:3360 Art of the Ancient Roman Empire 3 s.h.
Major developments in architecture, sculpture, and painting from the ascension of Augustus to sole ruler in 31 B.C. to the death of Constantine in A.D. 337; influence of individual emperors on the development of artistic forms; relationship between public and private art; interdependency of Rome and the provinces. Same as CLSA:3233.
ARTh:3370 Houses, Brothels, and Tombs: Life and Death in Ancient Pompeii 3 s.h.
Art and architecture, as documents of ancient society and religion in towns destroyed by Mount Vesuvius in C.E. 79. Same as CLSA:3234.

ARTh:3375 Birth of the Holy Land: Art and Architecture in the Ancient Middle East 3 s.h.
Major developments in architecture, sculpture, ceramics, and mosaics in Israel, Palestine, Syria, and Arabia from death of Alexander the Great to rise of Islam (4 B.C.E. to 8 C.E.); Greek and Roman influences versus local traditions; Roman Empire; growth of churches, synagogues, and mosques; identity and religion. Same as RELS:3375.

ARTh:3380 City of Rome: Image and Ideology 3 s.h.
Myth of the city of Rome as seen in paintings, sculpture, architecture, urbanism, and cinema from early Renaissance to Mussolini; focus on urban topography and mythic origins; the divinely ordained destiny of Rome in God's providential plan for humanity; raw imperialism of Italian fascism as manifested in the visual legacy of the city; ideological underpinnings of the city's major institutions (the papacy, municipal government, Italian monarchy) and the fascist state as supported through the appropriation of the myth of Rome.

ARTh:3385 Baroque Rome: Caravaggio, Bernini, Borromini 3 s.h.
Rome and its institutions as reflected in the careers of its three most revolutionary artists.

ARTh:3390 Early Medieval Art 3 s.h.
Complex artistic traditions that developed roughly between 300 and 1000 in territories once governed by the Roman Empire and in areas of northern Europe directly influenced by Western Christian tradition; period as not simply a “Dark Age,” but a pivotal chapter in history of Western art and culture; group discussion, individual research topics.

ARTh:3391 Themes in Medieval Art 3 s.h.
Themes and topics in medieval art.

ARTh:3400 Romanesque and Gothic Art 3 s.h.
Art and architecture produced in Western Europe from the year 1000 to the Renaissance, a period when works of boldly original character that continue to define the landscape of Europe were created; histories of Romanesque and Gothic styles; shift from monastic to episcopal, civic, and courtly patronage; intersection between art and devotional practice; flowering of medieval urbanism and building technology; intersection between artistic traditions of later Gothic and emerging Renaissance.

ARTh:3410 Who Killed Gothic Architecture? 3 s.h.
Demise of Gothic architecture around 1500, a dramatic stylistic pivot that has too often been misleadingly presented or taken for granted in art-historical literature; topics include development of late Gothic architecture, emergence of Renaissance mode, appropriation of that mode by powerful patrons for propagandistic purposes, impact of Protestant Reformation, and the way that the history of this period has subsequently been written by the winners, which has obscured the complexity and contingency of the historical forces causing this stylistic transition.

ARTh:3420 Gothic Architecture 3 s.h.
Gothic architecture and its history, from varied perspectives (e.g., formal structural, symbolic, geometric, socioeconomic).

ARTh:3520 The Sculptural Origins of Michelangelo 3 s.h.
Visual and cultural origins of Michelangelo's sculpture, painting, and architectural designs; role that Michelangelo and his work played as a visual artist, poet, and religious reformer in culture of Florence and Rome in the 16th century; reasons for Michelangelo being a dynamic influence in all of the arts through the contemporary period.

ARTh:3550 Leonardo, Raphael, Michelangelo: Rivalry and the Rise of the Artist in the Italian Renaissance 3 s.h.
The arts in Italy 1485-1500.

ARTh:3560 Art in Renaissance Venice 3 s.h.
As a center of trade, Venice became a melting pot of artistic exchange and innovation, and home to many of the greatest artists in Europe; exploration of workshops of the Bellini, Carpaccio, Giorgione, Titian, Palladio, Veronese, and Tintoretto, among others, from multiple perspectives; investigation of the revolution of art in Venice as it transformed from depictions of medieval orthodox religious imagery to Renaissance subjects and concepts that are associated with modernity—such as the reclining nude, the psychological portrait, the poetic allegory—and the very idea that a visual medium might express an artist's internal feeling or state of mind.

ARTh:3630 Themes in Renaissance Art 3 s.h.
Themes and topics in Renaissance art.

ARTh:3640 The Artist in the Studio: Allegory and Reality from Renaissance 3 s.h.
Changing needs of a growing modern secular leisure class, demonstrated in works of art that depict artists at work in their own environment and the popularity of artist's self-portraits; significance of subject category in understanding changes in perception of social, economic, and political roles of visual artists and visual arts traced from Leonardo, Michelangelo, and Raphael to Velasquez, Rubens, Rembrandt, Vermeer, Picasso, Matisse and others; literary, musical, and theatrical arts.

ARTh:3650 Painting in the Dutch Golden Age 3 s.h.
Painting in the age of Rubens, Rembrandt, Vermeer; rise of landscape, still life, genre.

ARTh:3700 David to Delacroix: Art in the Age of Revolutions 3 s.h.
Developments in French art and culture in a period of artistic, cultural, and political upheavals from French Revolution through Napoleonic Empire to founding of Second Empire in mid-19th century; intersections of art with aesthetics, culture, and politics; role of psychology, biology, natural sciences in art; use of myth; rise of modernism; changes in patronage; new role of museums and galleries; innovations in printmaking, book illustration, caricature; artists include David, Girodet, Gros, Ingres, Gericault, and Delacroix, among others.

ARTh:3720 The Romantic Revolution 3 s.h.
Transformations in European art and culture 1750-1850, an age of artistic, political, cultural, intellectual crisis and revolutions; major artists, including David, Ingres, Gericault, Delacroix, Goya, Freidrich, Constable, Turner.
Survey of photography 1839 to present.

ARTH:3870 History of Photography

Lessons for ailing 21st-century democracies. How aesthetics function as tools of modern autocracies, with totalitarian art across national groups, cultures, ideologies; mass spectacle in totalitarianism; common currency of empire, uses of historicism, role of public ritual and to modernism and industrialization, allure of militarism.

ARTH:3770 Survey of Minimalism; focus on developments in painting and sculpture 1950s to early 1960s; Survey of pop art in America, Britain, Europe; focus on developments during late 1960s to present; conceptual art, performance art, neo-abstraction, and picture/theory art with each approached from a global perspective.

ARTH:3875 Pop Art

Survey of pop art in America, Britain, Europe; focus on developments in painting and sculpture 1950s to early 1960s; continuing influence of Pop Art.

ARTH:3865 Survey of Minimalism; focus on developments in painting and sculpture during 1960s; continuing influence.

ARTH:3864 Nazi and Stalinist Art: Aesthetics of Power

Manipulative power of art, architecture, urbanism, and film in 20th-century totalitarian regimes—Italy, Germany, and Stalinist Soviet Union as well as Madrid, Warsaw, Beijing, Pyongyang, Baghdad; dark side of art and its transnational character, particularly in architecture and urban planning; nature of propaganda and state-sponsored art, responses to modernism and industrialization, allure of militarism and empire, uses of historicism, role of public ritual and mass spectacle in totalitarianism; common currency of totalitarian art across national groups, cultures, ideologies; how aesthetics function as tools of modern autocracies, with lessons for ailing 21st-century democracies.

ARTH:3870 History of Photography

Survey of photography 1839 to present.

ARTH:3880 Modern Architecture

Impact of new technology, artistic theory, and social practices on modern European and American architecture, 1890 to 1977.

ARTH:3910 The Architecture of Frank Lloyd Wright

Why is Frank Lloyd Wright arguably the most famous American architect? Students address this question by examining his architecture, life, and influence on the American and international built environment.

ARTH:3920 National Images: American Art to 1865

Painting, sculpture, and architecture from colonial times to Civil War.

ARTH:3930 American Renaissance and the Gilded Age

Architecture, painting, and sculpture, 1865-1913.

ARTH:3940 American Western Art

Painting and sculpture of western United States, primarily from Euro-American perspective.

ARTH:3950 Modernism and Early Twentieth-Century American Art

American responses to European Modernism in painting, sculpture, architecture, and photography.

ARTH:3955 Art and American National Parks

Artistic history of American national parks; beginning with painter George Catlin's idea of a nation's park in the 1840s; how art has played a major role in development of and attitudes toward these special places; magazine engravings, tourist guidebooks, government reports, monumental oil paintings, photographs, and recent photomontages; focus on Yellowstone, Niagara, Yosemite, and the Grand Canyon, as well as less well-known sites such as Acadia National Park and the Pictured Rocks National Lakeshore.

ARTH:3970 American Print Culture

Exploration of a wide range of imagery printed and published in the United States during 19th century (1776-1900); fine art original prints, popular imagery in periodicals and illustrated books, scholarly literature, history of evolving technologies, variety of printed work; shifting reputation of printed art and its makers.

ARTH:3995 Independent Study in Art History

Advanced work in art history.

ARTH:4010 Critical Theory

Influence of art theory on recent art practice; critics and philosophers whose ideas have been particularly important to the process of putting art and its histories into greater social and political context—Theodor Adorno, Walter Benjamin, Roland Barthes, Jacques Derrida, Michel Foucault, Jean-François Lyotard, Jürgen Habermas, Jean Baudrillard, Terry Eagleton, Michael Fried, T.J. Clark, Rosalind Krauss, and Homi Bhabha; general influence of feminism, poststructuralism, postcolonialism, and postmodernism.
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<th>Course Code</th>
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<tr>
<td>ARTH:4081</td>
<td>The Art Museum: Theory and Practice</td>
<td>3 s.h.</td>
<td>Introduction to different aspects of art museums; emphasis on roles of art historians, especially curatorial practice; current and historical theories and practices of art exhibitions; varying debates of the politics of display; art museum professions; the many facets of art exhibition preparation; the University of Iowa Museum of Art collections. Same as MUSM:4081.</td>
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<tr>
<td>ARTH:4891</td>
<td>Big-Shouldered City: Chicago Architecture</td>
<td>3 s.h.</td>
<td>Architectural and urban development of Chicago; how changing visions of this most-American of cities has been influenced by aesthetic, social, political, economic factors; early settlement patterns, impact of the Great Fire of 1871, skyscraper technology, Daniel Burnham's 1909 Plan, Bungalow Belt, park system; larger history of American city in terms of its architectural, urban, and landscape development.</td>
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<tr>
<td>ARTH:4900</td>
<td>Advanced Writing About the Visual Arts</td>
<td>3 s.h.</td>
<td>Skill in using visual arts writing conventions and linguistic competencies necessary for professional success; exhibition reviews, art criticism, and research writing; students compose an artist's statement or personal statement that can be used for future art exhibitions or applications for internships and scholarships; assignments designed to be of interest to students in any field.</td>
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<tr>
<td>ARTH:4941</td>
<td>American Landscape Art</td>
<td>3 s.h.</td>
<td>Landscape from 1750 to present, emphasis on 19th century; land and its use fundamental to the history and culture of the United States as American art subjects, American art in the period of territorial expansion in 19th century; major movements of landscape aesthetics, artistic treatments, historiography.</td>
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<tr>
<td>ARTH:4999</td>
<td>History and Methods</td>
<td>3 s.h.</td>
<td>Critical thinking and research; readings in historical development of the discipline, from Renaissance to present; methodological issues. Offered fall semesters.</td>
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<tr>
<td>ARTH:6000</td>
<td>History and Methods</td>
<td>3 s.h.</td>
<td>Critical thinking and research; readings in historical development of the discipline, from Renaissance to present; methodological paradigms and trends.</td>
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<tr>
<td>ARTH:6020</td>
<td>Art History Colloquium</td>
<td>1 s.h.</td>
<td>Current topics and research in art history. Requirements: art history graduate standing.</td>
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<td>ARTH:6040</td>
<td>Directed Studies</td>
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<td>ARTH:6080</td>
<td>M.A. Written Thesis</td>
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<td>ARTH:6085</td>
<td>Seminar: Problems in Architectural History</td>
<td>3 s.h.</td>
<td>Key themes, architects, and literature that informs the history of the built environment in varied cultural contexts.</td>
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<td>ARTH:6110</td>
<td>Seminar: Problems in African Art</td>
<td>2-3 s.h.</td>
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<tr>
<td>ARTH:6300</td>
<td>Seminar: Problems in Ancient Art</td>
<td>3 s.h.</td>
<td>Key themes and issues in ancient art. Same as CLSA:6200.</td>
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<tr>
<td>ARTH:6440</td>
<td>Seminar: Problems in Medieval Art</td>
<td>3 s.h.</td>
<td>Major issues, methodologies.</td>
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<td>ARTH:6640</td>
<td>Seminar: Problems in Baroque Art</td>
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<td>ARTH:6740</td>
<td>Graduate Seminar: Nineteenth-Century Art</td>
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<td>ARTH:6840</td>
<td>Seminar: Modern/Contemporary Art</td>
<td>3 s.h.</td>
<td>Major issues, methodologies.</td>
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<td>ARTH:6940</td>
<td>Seminar: Problems in American Art</td>
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<tr>
<td>ARTH:7010</td>
<td>Ph.D. Readings</td>
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