**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; Literacy, 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some of the worlds' most exciting works of architecture, painting, and sculpture; their construction, hidden meanings, historical content, and their meanings today.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:1025 Buyer Beware! Fakes, Thefts, and the Global Art Market** 3 s.h.
Examination of how manipulated artworks and outright forgeries have been accepted as genuine and sold on the art market to museums and private collectors alike; how the global art market is connected to the theft of art and the looting of archaeological sites; case studies (i.e., Parthenon marbles, Benin bronzes, widespread looting under ISIS in Syria and Iraq) allow for discussions about the relationship between colonialism, geopolitical power, and artwork displayed in museums.

**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** 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** 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. Taught in English. GE: Historical Perspectives; Literary, Visual, and Performing Arts.

**ARTH:1080 How to Write About Art** 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.

**ARTH:1090 Earthly Paradises: A Global History of Gardens** 3 s.h.
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 Native American Art** 3 s.h.
Survey of the visual arts of Indigenous peoples in North America with emphasis on regions that have become the United States; exploration of painting, sculpture, ceramics, fiber arts, performance, and architecture as expressions of identity, creativity, resistance, and resilience from ancestral traditions through transformations prompted by non-Native contact to today's vibrant art scene. GE: Literary, Visual, and Performing Arts; Values and Culture. Same as NAIS:1095.

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

**ARTH:2030 American Architecture: From Log Cabins to Skyscrapers** 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:2120 Art and Architecture of the Islamic World 3 s.h.
Introduction to the artistic production of the Islamic world from the 7th century to present day; broad geographical coverage; examination of contributions of Arabia and the Middle East as well as those of Spain, North Africa, India, and Asia; students consider a wide variety of media including ceramics, metalwork, textiles, and calligraphy; emphasis on great buildings (e.g., Dome of the Rock, Alhambra, Taj Mahal); students are challenged to understand these works in their original cultural contexts and in relation to currently ongoing debates about intercultural exchange and religious identity in a globalizing world.

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. Taught in English. Same as JPN:2250.

ARTH:2320 Ancient Art from the Great Pyramids of Egypt to the Colosseum in Rome 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. GE: Historical Perspectives. Same as CLSA:2226.

ARTH:2330 Egyptian and Ancient Near Eastern Art 3 s.h.
Art and architecture of Egypt and the Near East (ca. 3500 B.C.E.) to advent of Islam; Egyptian, Sumerian, Assyrian, Babylonian, and Persian 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:2230.

ARTH:2340 The Power of Art in Greece and Rome 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 Medieval Art from Constantine to Columbus 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.

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

ARTH:2530 High Renaissance Art and Mannerism: Michelangelo to Caravaggio 3 s.h.
Most consequential works of High Renaissance and Mannerist art by late 15th-century and 16th-century Italian artists; developments in painting, architecture, sculpture, printmaking, and portable arts; Michelangelo, Leonardo da Vinci, Raphael, Giorgione, Titian, Correggio, Lotto, Bronzino, Sonfonisba Anguissola, Palladio, Cellini, Veronese, Carracci, and Caravaggio receive close consideration; particular attention given to materials and techniques employed, creative approach of the artist, and multiple functions of the image in government and statecraft, churches, public spaces, and private homes; constructing social and civic identity.

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

ARTH:2730 Transformations in Nineteenth-Century European 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 Art of the Northern Renaissance: Jan van Eyck, Hieronymus Bosch, Albrecht Durer, and Beyond 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; the danger frauds pose to our understanding of cultural heritage and historical past, how fakes have impacted the art market, and 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.

ARTH:3040 History of Modern 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: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: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 Kongo, Royal arts with the Kuba people, and detailed and 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: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:3255 Copy and Paste: Methods of Reproduction in Asian Art 3 s.h.
Introduction to methods of reproduction in Asian art that predates photography, encompassing technologies of graphic reproduction (manual, mechanical, and somewhere in between); exploration of themes including piec-mold bronze casting, stamping and seals, rubbing, molding and mass production, woodblock printing, trace-copying calligraphy, and free-hand copying of paintings; overarching concepts across different subjects (e.g., authorship and authenticity, value of copies and impact on canon formation, relationship between technology and style, question of aura in—and before—the age of mechanical reproduction). Same as ASIA:3255.

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

ARTH:3275 Garden Culture in East Asia 3 s.h.
Exploration of the rich tradition of gardens in East Asia with a focus on China and Japan; combination of visual material, translated primary texts, and English-language research to learn about various types of gardens, their major elements, and their artistic representation; examination of garden themes, rocks, flower arrangement, and bonsai, as well as Asian gardens in the West and Western gardens in Asia; students discuss each type of garden in the broader artistic, political, and religious context. Same as ASIA:3275.

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.
emerging Renaissance. Intersection between artistic traditions of later Gothic and flowering of medieval urbanism and building technology; patronage; intersection between art and devotional practice; European were created; histories of Romanesque and Gothic original character that continue to define the landscape of Art and architecture produced in Western Europe from the Western Christian tradition; period as not simply a “Dark Age,” Empire and in areas of northern Europe directly influenced by 300 and 1000 in territories once governed by the Roman Complex artistic traditions that developed roughly between Greece to rise of Islam (4 B.C.E. to 8 C.E.); Greek mosaics in Israel, Palestine, Syria, and Arabia from death of Major developments in architecture, sculpture, ceramics, and forms; relationship between public and private art; interdependency of Rome and the provinces. Same as CLSA:3233.

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 The Great Collision 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: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: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:3560 Art in Renaissance Venice 3 s.h. As a center of trade between East and West, Renaissance Venice became the wealthiest city in Europe and home to many of the greatest artists in the Western tradition; students focus on Venice’s revolution in art, as it transformed from depictions of medieval religious imagery to Renaissance subjects and concepts associated with modernity such as image of the reclining nude, psychological portrait, poetic allegory, and the very idea that a visual medium might express an artist’s internal feelings or state of mind; exploration and evaluation of workshops including the Bellini, Carpaccio, Giorgione, Titian, Veronese, and Tintoretto from multiple perspectives.

ARTH:3570 The Marginalized in Renaissance Art 3 s.h. Renaissance depictions of women, immigrants, Muslims, Jews, courtesans, the enslaved, people of color, people of short stature, and people accused of non-heteronormative sexual acts explored in their social and cultural contexts, from different points of view and using multiple approaches; emphasis on discussion of primary sources and recent scholarship.

ARTH:3580 A Renaissance of Beauty 3 s.h. Examination of aesthetics in early modern Western art; focus on 15th- and 16th-century Italy, augmented by case studies from different cultures and time periods; students survey ideals of beauty from ancient Egypt through antiquity and the middle ages, explore how the rebirth of these ideals transformed early Renaissance art and culture, consider how artists applied aesthetic theories in the creation of their work, and contemplate whether the Renaissance gave rise to a uniquely modern conception of beauty.

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

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.
American and international built environment, examining his architecture, life, and influence on the American architect? Students address this question by Wright

ARTH:3910 Survey of photography 1839 to present.

ARTH:3870 Sculpture during 1960s; continuing influence. Survey of Minimalism; focus on developments in painting and sculpture 1950s to early 1960s; continuing influence of Pop Art.

ARTH:3850 Architecture, painting, and sculpture, 1865-1913.


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:3980 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. Same as UICB:3980.


ARTH:3990 Topics in Art History. Varied topics.

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-Francois Lyotard, Jurgen Habermas, Jean Baudrillard, Terry Eagleton, Michael Fried, T.J. Clark, Rosalind Krauss, and Homi Bhabha; general influence of feminism, poststructuralism, postcolonialism, and postmodernism.

ARTH:4081 The American Art Museum: Theory and Practice. 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 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 Stanley Museum of Art collections. Same as MUSM:4081.

ARTH:4891 Big-Shouldered City: Chicago Architecture. 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.

ARTH:3710 Fantasy and Seduction in Venice: The Renaissance Art of Bellini, Giorgione, and Titian 3 s.h.

ARTH:3720 The Romantic Revolution 3 s.h.

ARTH:3730 Impressionism and the Visual Revolution 3 s.h.

ARTH:3740 Manet to Matisse 3 s.h.

ARTH:3750 Muses, Models, Artists, and Patrons: Women in the Visual Arts 3 s.h.

ARTH:3820 Modern Art 3 s.h.

ARTH:3840 Contemporary Art 3 s.h.

ARTH:3850 Pop Art 3 s.h.

ARTH:3860 Minimalism 3 s.h.

ARTH:3870 History of Photography 3 s.h.

ARTH:3910 The Architecture of Frank Lloyd Wright 3 s.h.
ARTH:4900 Advanced Writing About the Visual Arts 3 s.h.
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.

ARTH:4941 American Landscape Art 3 s.h.
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.

ARTH:4999 Capstone Seminar in Art History 3 s.h.
Critical thinking and research; readings in historical development of the discipline, from Renaissance to present; methodological issues. Offered fall semesters.

ARTH:5000 History and Methods 3 s.h.
Essential foundation of critical thinking and research in the history of art; students survey the historical development of the discipline of art history from Renaissance to present; various methodological paradigms that have been deployed in the field; for beginning graduate students.

ARTH:6020 Art History Colloquium 1 s.h.
Current topics and research in art history. Requirements: art history graduate standing.

ARTH:6040 Directed Studies arr.

ARTH:6085 Seminar: Problems in Architectural History 3 s.h.
Key themes, architects, and literature that informs the history of the built environment in varied cultural contexts.

ARTH:6110 Seminar: Problems in African Art 2-3 s.h.

ARTH:6300 Graduate Seminar in Ancient Art 3 s.h.
Key themes and issues in ancient art. Same as CLSA:6200.

ARTH:6440 Seminar: Problems in Medieval Art 3 s.h.
Major issues, methodologies.

ARTH:6545 Graduate Seminar in Renaissance Art 3 s.h.
Key themes and issues in Renaissance art.

ARTH:6740 Graduate Seminar: Nineteenth-Century Art 3 s.h.

ARTH:6840 Seminar: Modern/Contemporary Art 3 s.h.
Major issues, methodologies.

ARTH:6940 Seminar: Problems in American Art 3 s.h.

ARTH:7010 Ph.D. Readings arr.