

FALL 2015 Classes in the Department of Art and Art History
ART HISTORY Courses

ARTH 101 - 01: Ancient to Medieval Art

Professor Barrett W Tilney

WF 11:00 am – 12:15 pm

Major monuments of western art from the prehistoric birth of representational art through the thirteenth century, with emphasis on ancient and medieval civilizations of Europe and the Mediterranean basin.

ARTH 102 - 01: Renaissance to Modern Art

Professor Barrett Tilney

WF 12:30 pm – 1:45 pm

Major achievements in European and American pictorial art, sculpture, and architecture from the early Renaissance through the early twenty-first century. Emphasis is on functions, meanings, and styles of individual works within a historical context.

ARTH 140 - 01: Modern Art

Professor Keren Hammerschlag

TR 11:00 am – 12:15 pm

This course provides a broad survey of modern European and American art, with a focus on the development of abstraction. We will examine the major art movements of the nineteenth and twentieth centuries, while remaining ever attentive to the question of what is modern art. Artistic developments will be understood in relation to historical factors, such as the impact of revolution and war, the changing status of women, and the rise of the modern metropolis. Together we will read seminal art theoretical texts which grapple with the nature of modernity, the role of the arts in the modern period, and the rise of the modern art museum.

ARTH 171 - 01: Buddhist Art

Professor Michelle C. Wang

MW 11:00 pm – 12:15 pm

This course will survey the Buddhist art and architecture of Asia through selected case studies of artworks and sites in South Asia, Southeast Asia, and East Asia. Among the topics to be studied include: representations of the historical Buddha's life, rock-cut architecture, monastic complexes, painted mandalas, Zen portraits, as well as the roles played by patronage, pilgrimage, and ritual. Our focus upon the Buddhist art and architecture of Asia will allow us to think through not only the historical development of the religion and its visual and architectural forms, but also issues of cross-cultural transmission. In the process, students will gain familiarity not only with the religious and historical context of the artworks and sites and with the basic iconography of Buddhist deities, but also with methods of visual analysis that form the basis of art historical methodology. No prior knowledge of Asian art or religions is required or assumed.

*for ARTH majors, fulfills the Non-European distribution requirement

**for ARTH minors, fulfills the pre-1600 distribution requirement

ARTH 220-01: Italian Renaissance Art

Professor Susan Nalezty

TR 9:30 am – 10:45 am

This course surveys painting, sculpture, architecture, and the material culture of Renaissance Italy. We will examine the complex interplay of visual art with philosophy, literature, social change, and the rich creative achievements of a period inspired by the revival of classical antiquity and a new religious culture. The course will present the canonical works of Italian Renaissance painting, sculpture, and architecture, but it also aims to expand the scope of relevant items for art historical inquiry, covering domestic items, portrait medals, manuscripts, and even early printed books. The works themselves within a historic context will be the focus, including their means of production, the places for which these images were intended, the concerns of patrons and art collectors, and the expectations and responses of the works' first viewers. Includes visits to the National Gallery of Art.

Text:

Paoletti, John T. and Radke, Gary M. Art in Renaissance Italy (4th edition). Upper Saddle River, NJ: Pearson/Prentice Hall, 2012.

Additional short readings assigned for most lectures will be provided through Blackboard.

Requirements:

Three exams, one paper (3-5 pp.)

No Prerequisites, ARTH 102 recommended.

ARTH 250-01: Modern Architecture

Professor Stephanie Jane Rufino

TR 12:30 pm – 1:45 pm

This course surveys modern architecture in Europe and the United States from 1750-2000. Beginning in England, changes in architectural styles and the designs of key architects will be discussed within the framework of their cultural context. Visionary forms, urban plans, new technology and ornament will be analyzed. In addition, this course surveys the skyscraper's development, the Arts & Crafts movement, the International Style and later modern forms. Students will learn to recognize and describe the major characteristics of architectural movements in Europe and America during this time frame and become familiar with the ideas underlying these forms. Among the many architects and designers to be addressed are Jefferson, Morris, Gaudi, Wright, Le Corbusier and Graves.

We will visit Washington, D.C. architectural sites and/or relevant museum exhibitions as part of this course.

ARTH 263-01: Ancient American Art & Architecture

Professor Caitlin C. Earley

MW 9:30 am – 10:45 am

Sixteenth-century Spanish explorers were amazed to find highly developed civilizations in the Americas—but these cultures had been flourishing for thousands of years. This course surveys the art and architecture of the greatest ancient American civilizations, including, among others, the Maya, Aztec, and Inca. We will begin with the Olmec, who flourished in Mexico from around 1200 BCE, and explore cultures throughout Mexico, Central America, and South America before ending with the Spanish conquest in the sixteenth century CE. From the exquisite stucco sculpture of the Maya to the mysterious Nazca lines, we will consider ancient American art and architecture within its specific cultural context, incorporating the most recent archaeological discoveries and debates. In doing so,

we will pay particular attention to the ways in which art and architecture express meaning, from indigenous beliefs about death and the underworld to the role of maize in ancient belief systems. We will consider, as well, the modern legacy of ancient American cultures and their role in the world today. We will have the opportunity to view works at Dumbarton Oaks and the National Museum of the American Indian.

No previous knowledge of Pre-Columbian art or culture is required or assumed.

ARTH 442 - 01: Body and Gender in 19th Century Art

Professor Keren Hammerschlag

W 2:00 pm – 4:30 pm

In this course we seek to understand how artists in Britain, France, America, Australia and beyond represented gender, gendered bodies and gender roles. We traverse the major artistic movements from the French Revolution until World War One—in particular Neoclassicism, Realism and Symbolism—focusing on how gender was constructed and deconstructed in art across different nations and in response to different historical catalysts. A transnational approach will allow us to draw conclusions about local manifestations of different artistic styles, and to consider the gender implications of nineteenth-century nationalism and cosmopolitanism. Topics of inquiry include: the male and female nude; the body of the artist; humans and other animals; surrendering to the unconscious.

ARTH 468 - 01: Arts of Zen Buddhism

Professor Michelle C. Wang

M 2:00 pm – 4:30 pm

This seminar course focuses upon key historical moments and figures in the introduction of Asian art to audiences and scholars in the United States and Europe. The core issue that we will be addressing is how approaches to Asian art reflected historical perceptions of the Asia-Pacific region and the changing landscape of international relations. We will trace the borrowing of Asian-inspired motifs in European decorative arts from the 17th century to the collecting of Asian art in the 20th century and the subsequent establishment of Asian art as an academic field of study in the West. Among the further issues that we will consider is the intervention of colonialism, travel, war, and international exhibitions in the transmission of Asian art and aesthetics. We will also investigate the impact of art dealers and aesthetes in the shaping of connoisseurial taste. Finally, we will examine the formation of major museum collections of Asian art. No prior knowledge of Asian art is required or assumed.

ARTH 470-01: Museum Fieldwork: Directed Study

Professor Al Acres

Independent Study

Students who have completed at least 9 credits in art history may receive art history credit for an internship at a local museum. Undergraduate Internship Proposal forms are available in the department. The internship must be under the supervision of a curator or other regular staff member; it must include a tangible research project comparable to a paper for a class, and the student's internship description must be approved by a faculty member. (An internship may fulfill a major requirement for 400 level courses, provided the student takes two seminars.)

ARTH 482-01: Ideas of Realism

Professor Al Acres

T 2:00 pm – 4:30 pm4

This seminar explores shifting means and ends of naturalistic representation. Our emphasis will be on work produced in Europe and the United States from c. 1300 to the present, but art produced earlier and elsewhere will also occupy us selectively. Rises, falls, detours, and reimaginings of "realism" have been regarded in surprisingly few and often conventional ways. Through case studies of specific works and discussion of primary and secondary texts, we will attempt to recover some of the strange energies of an impulse whose ambitions and strategies (in art, literature, theater, film, etc.) are too often taken for granted.

Student research topics, culminating in term papers and reports on work-in-progress, may be defined in any number of relevant directions, with help from the instructor. We will make at least two visits to local collections as a group.

Prerequisites: Art History majors, minors U4, U3, AMUS; others by permission only

STUDIO ART Courses

ARTS 100 - 01: Exploring Art: Form & Meaning

Professor Tom Xenakis

MW 3:30 pm – 6:00 pm

Exploring Art: Form and Meaning is an introductory art studio course. Using drawing, painting, sculpture and photo materials, students will learn the principles and elements of design necessary to communicate and express themselves visually. ARTS 100 is required for all art majors and is recommended for art minors and as an elective for students interested in exploring the discipline of studio art.

ARTS 100 - 02: Exploring Art: Form & Meaning

Professor Michael Dowley

TR 3:30 pm - 6:00 pm

Exploring Art: Form and Meaning is an introductory art studio course. Using drawing, painting, sculpture and photo materials, students will learn the principles and elements of design necessary to communicate and express themselves visually. ARTS 100 is required for all art majors and is recommended for art minors and as an elective for students interested in exploring the discipline of studio art.

ARTS 100 - 03: Exploring Art: Form & Meaning

Professor Evan Reed

MW 9:30 am - 12:00 pm

Exploring Art: Form and Meaning is an introductory art studio course. Using drawing, painting, sculpture and photo materials, students will learn the principles and elements of design necessary to communicate and express themselves visually. ARTS 100 is required for all art majors and is recommended for art minors and as an elective for students interested in exploring the discipline of studio art.

ARTS 100 - 04: Exploring Art: Form & Meaning

Professor Michael Dowley

TR 6:30 pm – 9:00 pm

Exploring Art: Form and Meaning is an introductory art studio course. Using drawing, painting, sculpture and photo materials, students will learn the principles and elements of design necessary to communicate and express themselves visually. ARTS 100 is required for all art majors and is recommended for art minors and as an elective for students interested in exploring the discipline of studio art.

ARTS 110 - 01: Drawing I: Visual Language

Professor Beverly Ress

TR 6:30 pm - 9:00 pm

The various disciplines, techniques, and theories of drawing will be studied as the student learns to train his or her hand, eye and imagination in the assigned practical problems of drawing. Students enrolled in Studio courses must devote a minimum of 4 - 6 hours per week outside of class to develop and complete assignments. These times are flexible and can be rearranged with the instructor. No prerequisite. Fall and Spring.

ARTS 110 - 02: Drawing I: Visual Language

Professor John D. Morrell

MW 12:30 pm - 3:00 pm

The various disciplines, techniques, and theories of drawing will be studied as the student learns to train his or her hand, eye and imagination in the assigned practical problems of drawing. Students enrolled in Studio courses must devote a minimum of 4 - 6 hours per week outside of class to develop and complete assignments. These times are flexible and can be rearranged with the instructor. No prerequisite. Fall and Spring.

ARTS 110 - 03: Drawing I: Visual Language

Professor Mark T. Anderson

MW 3:30 pm - 6:00 pm

The various disciplines, techniques, and theories of drawing will be studied as the student learns to train his or her hand, eye and imagination in the assigned practical problems of drawing. Students enrolled in Studio courses must devote a minimum of 4 - 6 hours per week outside of class to develop and complete assignments. These times are flexible and can be rearranged with the instructor. No prerequisite. Fall and Spring.

ARTS 110 - 04: Drawing I: Visual Language

Professor Tom Xenakis

MW 6:30 pm - 9:00 pm

The various disciplines, techniques, and theories of drawing will be studied as the student learns to train his or her hand, eye and imagination in the assigned practical problems of drawing. Students enrolled in Studio courses must devote a minimum of 4 - 6 hours per week outside of class to develop and complete assignments. These times are flexible and can be rearranged with the instructor. No prerequisite. Fall and Spring.

ARTS 120 - 01: Intro to Printmaking

Professor Scip Barnhart

MW 9:30 am -12:00 pm

This course is designed for beginning to advanced students who wish to experience traditional “hands on” printmaking methods and materials. The course is excellent for studio and art history majors. The basic printmaking techniques covered include; Intaglio, the favorite of Rembrandt, which covers etching and drypoint on copper and zinc, Lithography on stone, as Whistler and Picasso practiced, and Relief on linoleum and wood in the manner of Rockwell Kent and Hiroshige. Students will do assigned test prints in each technique and develop their own personal imagery using the method of their choice.

Museum and Gallery visits are required.

ARTS 130 - 01: Photography I

Professor Mike Osborne

MW 3:30 pm – 6:00 pm

Photography I is a studio art course in analog (film-based) photography. Students gain a hands-on, practical understanding of photography as a medium of contemporary art. Class lectures, discussions and darkroom lab assignments deal with the technical, aesthetic, and conceptual aspects of photographic practice. Presentations also touch on photography’s history and its central role in contemporary visual culture. Student work culminates in a final portfolio consisting of photographs that explore a particular theme. The class is primarily a film-based course. In some instances, computer programs such as Photoshop may be introduced later in the semester as a means of illuminating the ways in which digital technology has impacted the medium. Students enrolled in Studio courses must devote a minimum of 4-6 hours per week outside of class to develop and complete assignments.

Fall and Spring.

ARTS 130 - 02: Photography I

Professor Kelly Carr-Shaffer

MW 9:30 am – 12:00 pm

Photography I is a studio art course in analog (film-based) photography. Students gain a hands-on, practical understanding of photography as a medium of contemporary art. Class lectures, discussions and darkroom lab assignments deal with the technical, aesthetic, and conceptual aspects of photographic practice. Presentations also touch on photography’s history and its central role in contemporary visual culture. Student work culminates in a final portfolio consisting of photographs that explore a particular theme. The class is primarily a film-based course. In some instances, computer programs such as Photoshop may be introduced later in the semester as a means of illuminating the ways in which digital technology has impacted the medium. Students enrolled in Studio courses must devote a minimum of 4-6 hours per week outside of class to develop and complete assignments.

Fall and Spring.

ARTS 130 - 03: Photography I

Professor Bruce Alan Mckaig

TR 6:30 pm - 9:00 pm

Photography I is a studio art course in analog (film-based) photography. Students gain a hands-on, practical understanding of photography as a medium of contemporary art. Class lectures, discussions and darkroom lab assignments deal with the technical, aesthetic, and conceptual aspects of photographic practice. Presentations also touch on photography’s history and its central role in contemporary visual culture. Student work culminates in a final portfolio consisting of photographs that explore a particular theme.

The class is primarily a film-based course. In some instances, computer programs such as Photoshop may be introduced later in the semester as a means of illuminating the ways in which digital technology has impacted the medium. Students enrolled in Studio courses must devote a minimum of 4-6 hours per week outside of class to develop and complete assignments.

Fall and Spring.

ARTS 131 - 01: Photography I Digital

Professor Roberto Bocci

TR 3:30 pm – 6:00 pm

Photography I is a studio art course in analog (film-based) photography. Students gain a hands-on, practical understanding of photography as a medium of contemporary art. Class lectures, discussions and darkroom lab assignments deal with the technical, aesthetic, and conceptual aspects of photographic practice. Presentations also touch on photography's history and its central role in contemporary visual culture. Student work culminates in a final portfolio consisting of photographs that explore a particular theme. The class is primarily a film-based course. In some instances, computer programs such as Photoshop may be introduced later in the semester as a means of illuminating the ways in which digital technology has impacted the medium. Students enrolled in Studio courses must devote a minimum of 4-6 hours per week outside of class to develop and complete assignments. Fall and Spring.

ARTS 140 - 01: Sculpture I

Professor Evan Reed

MW 12:30 pm – 3:00 pm

Sculpture I is an introduction to visual thinking in three dimensional form and space. The goals and objectives are to explore concepts and develop some of the many skills used in conceiving, making and understanding traditional and contemporary sculpture. Sculpture I is composed of four projects. Tools and materials and their potential for generating new forms and stimulating ideas will be discussed. Each project concludes with a group presentation, critique and discussion. We will compare and contrast the various approaches presented and consider some larger philosophical issues relating to sculpture in particular and art in general. In addition to time spent working in class during regular studio-class meetings, students must plan to spend additional hours each week in the studio developing their sculptures.

ARTS 150 - 01: Painting I: Oil

Professor Mark T. Anderson

MW 6:30 pm – 9:00 pm

This course is an introduction to the materials and techniques used in painting, with an emphasis on oils. It will cover mastery of technique, composition and color as vehicles for individual expression.

ARTS 150 - 02: Painting I: Oil

Professor John D. Morrell

TR 12:30 pm – 3:00 pm

This course is an introduction to the materials and techniques used in painting, with an emphasis on oils. It will cover mastery of technique, composition and color as vehicles for individual expression.

ARTS 151 - 01: Painting I: Acrylic

Professor Baum Gong Muhn

MW 12:30 pm - 3:00 pm

Acrylic paint is the most stable, versatile and permanent material available to the artist today. This is an in-depth studio course based on the exploration of the techniques and aesthetics of acrylic painting. Emphasis will be placed on developing a foundation in composition, value and color theory. Brush strokes, which are essential for building up the tactile qualities of paintings' surfaces, as well as blending and glazing techniques will be taught. Demonstrations, work with individual students and class critiques to promote personal growth will be conducted throughout the semester. There are five assignments that will be started in class, all of which will require time outside of class to complete. Note that there are no texts or readings required for this course. However, at least 6 hours a week outside of the classroom are required to complete a given assignment. Fall and Spring

ARTS 162 - 01: Intro to Graphic Design

Professor Collier Hyams

TR 9:30-12:00pm

This course is an introduction to graphic design. Students will learn the formal, aesthetic and communicative aspects of creating effective graphic images. Students will learn to use a range of graphic software tools. Projects will include logos, product packaging and other design challenges as experiences that will promote mastery of technique, methods and materials. The goal in this class is to strengthen students' visual literacy and communication skills as part of their liberal arts education.

ARTS 162 - 01: Intro to Graphic Design

Professor Collier Hyams

TR 12:30pm – 3:00 pm

This course is an introduction to graphic design. Students will learn the formal, aesthetic and communicative aspects of creating effective graphic images. Students will learn to use a range of graphic software tools. Projects will include logos, product packaging and other design challenges as experiences that will promote mastery of technique, methods and materials. The goal in this class is to strengthen students' visual literacy and communication skills as part of their liberal arts education.

ARTS 170 - 01: Art of the Book

Professor Scip Barnhart

MW 12:30 pm - 3:00 pm

This is an introductory level course in artist book design and the use of sequential images in graphics to achieve a conceptual end. Through a hands-on approach, students will develop a basic knowledge of using sequential printmaking as it applies to the development of artist books. The course's focus will be on the use and theory of the book format, its intimate visual communication and narrative and the use of multiples to achieve such ends. No prerequisite.

ARTS 181 - 01: Intro to Filmmaking

Professor Melissa Bruno

MW 12:30 pm – 3:00 pm

This course explores introductory film production techniques and strategies. Students will learn video and audio recording, scriptwriting and non-linear editing using Final Cut Pro X software. Throughout the semester, students will explore several film genres by creating short films and scene studies. In class critique and screenings of film work to be viewed periodically. Limited to Film & Media Studies Minors.

ARTS 211 - 01: Drawing II: Figure

Professor Scott Hutchison

TR 12:30 pm – 3:00 pm

This class focuses on expanding techniques and aesthetics of drawing. India ink, sumi ink, watercolor and acrylic wash techniques using metal and bamboo pens as well as sticks and brushes will be investigated on both wet and dry paper. Emphasis will be placed on developing strong graphic sensibility, line quality and tonal range. Prerequisite: 110. Fall or Spring.

ARTS 230 - 01: Photography II Studio

Professor Mike Osborne

W 6:30 pm – 9:00 pm

This class is designed for students to build a portfolio of work and develop a mastery of advanced photo shooting and printing skills. Darkroom photo techniques are developed in conjunction with digital photography capturing and compositing techniques. Digital color management tools are covered and used to output images as both silver and digital prints.

ARTS 250-01: Painting Studio II

Professor Baum Gong Muhn

MW 3:30 pm – 6:00 pm

A studio course in either acrylic or oil as a painting medium that continues to expand the student's technical and aesthetic knowledge through his or her own creativity.

Prerequisite: 150 or 151. Fall and Spring.

Prerequisites: ARTS-150 or Arts-151

ARTS 253 - 01: Portrait and Figure Painting

Professor Scott Hutchison

TR 12:30 pm - 3:00 pm

This is an intermediate painting course with a focus on portraiture. During the first half of the semester students will learn the basic structure of the human head/neck through lectures, demonstrations and exercises with life models. Painting either in acrylic or oil will be explored. During the second half of the semester, emphasis will be given to various project assignments involving self-portraits. Along with mastery of painting skills, individual expressions will be stressed. Students will be encouraged to explore psychological and emotional elements and portray their inner “Self” rather than their superficial replica. Prerequisite: 150 or 151. Fall or Spring.

ARTS 330 - 01: Photography Studio III

Professor Mike Osborne

W 6:30 pm – 9:00 pm

This class is designed for students to build a portfolio of work and develop a mastery of advanced photo shooting and printing skills. Darkroom photo techniques are developed in conjunction with digital photography capturing and compositing techniques. Digital color management tools are covered and used to output images as both silver and digital prints.

ARTS 350-01: Painting Studio III

Professor Baum Gong Muhn

MW 3:30 pm – 6:00 pm

This course continues the practice and study of painting from Painting II. It is an exploration of content issues in art. Painters will be expected to work consistently and independently each week. Class sessions will provide individual and class critiques, painting demonstrations, museum visits, and lectures on artists and painting concepts. An observational approach will utilize the human figure, still-life, and landscape, however, different directions in both form and content will be discussed, and can be explored in many of the projects.

Prerequisite: 250. Fall and Spring.

Prerequisites: ARTS-250

ARTS 350-02: Painting Studio III

Professor Scott Hutchison

TR 3:30 pm – 6:00 pm

This course continues the practice and study of painting from Painting II. It is an exploration of content issues in art. Painters will be expected to work consistently and independently each week. Class sessions will provide individual and class critiques, painting demonstrations, museum visits, and lectures on artists and painting concepts. An observational approach will utilize the human figure, still-life, and landscape, however, different directions in both form and content will be discussed, and can be explored in many of the projects.

Prerequisite: 250. Fall and Spring.

Prerequisites: ARTS-250

ARTS 430-01: Photography Studio IV

Professor Mike Osborne

W 6:30 pm – 9:00 pm

No course description available.

ARTS 450-01: Painting Studio IV

Professor Baum Gong Muhn

MW 3:30 pm – 6:00 pm

No course description available.

ARTS 450-02: Painting Studio IV

Professor Scott Hutchison

TR 3:30 pm – 6:00 pm

No course description available.

ARTS 499 – 01: Senior Project Seminar

Professor Roberto Bocci

TR 6:30 pm – 9:00 pm

The Senior Project seminar is a three-credit course offered in the fall semester as a requirement for graduating majors in studio art. The purpose of the seminar is three-fold: to provide practical knowledge when considering a career as a professional artist, to offer a foundation in contemporary art and art theory, and to prepare students for their thesis art project and exhibition. The lecture and discussion-based course includes several writing assignments, culminating in a research paper. The seminar will be taught by a studio art faculty member. For and restricted to senior studio art majors. Fall.