ART HISTORY (ARHI)

ARHI 1101. INTRODUCTION TO ART HISTORY: EUROPE. (3 Credits)
An introduction to the study of the art of Europe through key paintings, sculpture, architecture, and other arts. Form, style, context, function, and the changing role of the artist in society are explored.
Attributes: FACC, FRFA, INST.

ARHI 1102. INTRODUCTION TO ART HISTORY: ASIA. (3 Credits)
An introduction to the study of the art of Asia. This course covers architecture, sculpture, and paintings in India, China, and Japan from the ancient to the contemporary period.
Attributes: FACC, FRFA, GLBL, INST.

ARHI 1103. INTRODUCTION TO ART HISTORY: AMERICAS. (3 Credits)
A survey of the art and architectural traditions of the Americas from 3000 BCE to the present. This course explores artistic productions in both North and South America and considers how architecture and visual works have been used to express ideas about American identity and the place of the Americas in the world.
Attributes: FACC, FRFA, GLBL, INST.

ARHI 2211. ART OF CHINA: SPIRIT AND SOCIETY. (4 Credits)
A survey of Chinese visual culture from prehistory to the early 21st century. The interaction between art, social milieu, and peoples with regard to Confucianism, Daoism, Buddhism as well as the impact of Western culture and communist ideology on Chinese art will be examined. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: GLBL.

ARHI 2221. JAPANESE VISUAL CULTURE: PREHISTORY TO PRESENT. (4 Credits)
An examination of Japanese visual culture from prehistory to contemporary society. Issues and material explored: the development and spread of Buddhism, temple art and architecture, narrative art and prints, the interaction of art and popular culture, manga, anime, and contacts with Western society. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 2230. ISLAMIC ART. (4 Credits)
This course presents an overview of some of the most important episodes of Islamic art and architecture from their origins to the 18th century. We will focus on the monumental mosques, mausolea, and palaces of the great dynasties, as well as the most prized of more delicate artistic traditions such as calligraphy, manuscript painting, textiles and ceramics. Emphasis will be given equally to visual/interpretive analysis and critical thinking, and will entail readings from an introductory textbook as well as more in-depth scholarly writings. Four-credit courses that meet for 150 minutes per week require three additional hours of formal instruction per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: GLBL, MEST, REST.

ARHI 2250. PRE-COLOMBIAN ART. (4 Credits)
Introduction to the art of Mexico, Central America and Peru from its beginnings to the time of its contact with Europe. Examination of architecture, sculpture, ceramics, and paintings in the context of such cultures as Olmec, Teotihuacan, Maya, Aztec, Chavin, Mochica, Tiahuanaco and Inca. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: AMST, GLBL, LALS.

ARHI 2255. MODERN LATIN AMERICAN ART. (4 Credits)
This course is an introduction to the art of Latin America from the end of the great indigenous empires of the Aztec and Inka through the viceregal period (1520-1820). It will look at how, over the course of three centuries, artists have worked to create art that was faithful to a Latin American reality. That reality was given distinct shape by the presence and participation of distinct indigenous groups as well as the imported styles from Renaissance and Baroque Europe. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: GLBL, LALS.

ARHI 2256. RENAISSANCE AND BAROQUE IN LATIN AMERICAN ART. (4 Credits)
In modern period, Latin American nations, the by-product of European colonization, developed artistic traditions that grew out of their own distinct realities. This course looks at two great shaping forces of modern Latin American Art: nationalism, which called on visual art to both create a national identity and to reflect it; and modernism, an aesthetic movement that insisted on artistic autonomy. In more recent years, the political integrity of Latin American nations has been challenged by oppressive governments and imperialism, leading artists to seek new ways of expressing ideas and identity within and beyond the national sphere. We will also be seizing the many opportunities that New York offers to see Latin American art first hand at sites that include El Museo del Barrio, Sotheby’s, and the Cecilia de Torres Gallery. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: GLBL.

ARHI 2257. MODERN LATIN AMERICAN ART. (4 Credits)
In modern period, Latin American nations, the by-product of European colonization, developed artistic traditions that grew out of their own distinct realities. This course looks at two great shaping forces of modern Latin American Art: nationalism, which called on visual art to both create a national identity and to reflect it; and modernism, an aesthetic movement that insisted on artistic autonomy. In more recent years, the political integrity of Latin American nations has been challenged by oppressive governments and imperialism, leading artists to seek new ways of expressing ideas and identity within and beyond the national sphere. We will also be seizing the many opportunities that New York offers to see Latin American art first hand at sites that include El Museo del Barrio, Sotheby’s, and the Cecilia de Torres Gallery. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: GLBL.

ARHI 2258. ART AND ARCHITECTURE OF HAVANA, CUBA. (1 Credit)
This weeklong spring break course will focus on Havana’s art and architecture and we will meet working artists in Cuba today. In museum and gallery visits, we will see outstanding and little-know works of Cuban art. The city will be our classroom as we engage with the dynamics of the city’s urban development and architectural history.
ARHI 2270. NATIVE AMERICAN ART. (4 Credits)
A survey of the major indigenous cultures of Canada and the United States: the cultures of the Inuit and Pacific Northwest, the Plains Indians, Pueblo Indians and other cultures, from the origins of civilization to contemporary times. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: PLUR.

ARHI 2305. GREEK ART. (4 Credits)
This course provides a survey of the major monuments of Greek Art from the Bronze Age through the Hellenistic Period (c. 2500-100 B.C.), focusing on their function in Greek myth and ritual mythological depictions in vase paintings, funerary sculpture, the cult statue, narrative reliefs, temple architecture and urban sacred landscapes. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: CLAS, OCST.

ARHI 2311. ATHENS AND ANCIENT GREECE: ATHENS AND PERICLES IN THE FIFTH CENTURY BC “GOLDEN AGE”. (4 Credits)
Long remembered as a political and artistic highpoint in the western traditions of art, architecture, history, philosophy, politics and theatre, this course takes a holistic look at the challenges and opportunities of writing about 5th century BC Athens. Students will analyze a range of writing about Athens, and its most famous statesman, Pericles. Genres from modern scholarship on technical evidence (such as stone inscriptions and archaeological field reports) to 19th century poetry seeking to evoke a lost “golden age” of art and democracy will all inform students’ own writings. This wide range of modern texts and ancient evidence will allow us to consider all parts of Athenian society. A final project will require students to alter their writing for a more general audience, by devising, writing, and shooting a short animated film. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: CLAS, OCST.

ARHI 2312. HELLENISTIC ART. (4 Credits)
A survey of art and society in the Ancient Mediterranean from Alexander the Great to the rise of the Roman Empire. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: CLAS.

ARHI 2315. ROMAN ART. (4 Credits)
This class is a survey of the art and architecture of Rome from the Republican and Hellenistic periods through the era of Constantine (5th century BCE- 4th century CE). Though chronological in structure, this course will also address overarching issues and themes in art history and archaeology, such as the power of images in the ancient world (as opposed to/similar to today), Roman ways of looking at art and space, the role of monuments, makers and patrons in Roman society, and connections with the other cultures who inspired and made use of Roman artists and styles. Overall however, the class is intended to introduce students to the ways in which Western Civilization is indebted to Roman culture.
Attributes: CLAS, OCST.

ARHI 2320. THE FALL OF ANCIENT ROME: A MATERIAL CULTURE INVESTIGATION. (4 Credits)
An interdisciplinary investigation of the period ca. 300—800 AD. The traditional model of Gibbon’s “Decline and Fall of the Roman Empire” will be considered in the light of modern conceptions of “Late Antiquity” by scholars such as Peter Brown, who see this as a period of sometimes dramatic cultural and political transformation, defined by the growth of the vibrant new kingdoms of Western Europe, and the development of Christianity and Islam. Using the methodologies of Ancient History, Archaeology, Art History and Classics, the course will consider these two approaches through the lens of material culture. How and why did cities, sculpture, religious art, pottery, textiles, military equipment and luxury goods change during this period, and what do they all reveal about how and why Rome fell—if it did at all?
Attributes: CLAS, MVST, REST.

ARHI 2340. EARLY MEDIEVAL ART. (4 Credits)
The early medieval era (ca. 300-1100) witnessed the expansive development of Christianity and the establishment of European monarchies. In this course we will examine how images and architecture in this era were used by both church and state to project authority, teach church history and dogma, and convey the tangibility of heaven to Christian believers. Media analyzed will include: architecture, sculpture, illuminated manuscripts, and luxury arts. Reading primary sources written by eyewitness audiences and analyzing the style and subject matter of artworks, we will explore the ways that artists experimented with visual forms, responded to debates about the status of images in religious art and created representations glorifying rulership. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: MVST, OCST, REST.

ARHI 2341. MEDIEVAL DESIRE AND DEVOTION. (4 Credits)
The medieval world was a complex social network built on relationships that crisscrossed heaven and earth. This course explores how people of divergent backgrounds—kings and clerics, men and women, rich and poor—used works of art and architecture to draw closer to those whose presence they desired most: God, the saints, and one another. It will range widely over the period: from the catacombs of late antique Italy to the cathedrals of high medieval France and England; from the courts of early medieval Germany to the cities of late medieval Spain and Flanders. Case studies will include churches, shrines, reliquaries, altar furnishings, and devotional imagery in multiple media-sculpture, panel painting, book illumination—for contexts both public and private. Frequent comparisons between “sacred” objects associated with piety and “secular” objects associated with pleasure will provide a broader view of the manifold desires that shaped medieval society. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ITAL, OCST.
ARHI 2360. ILLUMINATED MANUSCRIPTS. (4 Credits)
Before the invention of the printing press in the fifteenth century, every book was a precious, hand-produced object. Often these manuscripts were richly decorated with painting, called illumination. This course examines the development of manuscript illumination over the length of the Middle Ages (c. 300-1500). Issues examined include: illuminated manuscripts and the establishment of the church, illumination and royal power, manuscripts and popular devotion, and the role of the artist as illuminator. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: MVST, OCST.

ARHI 2365. MEDIEVAL ART AND THE MUSEUM. (4 Credits)
In this course you will learn about the history of early and Romanesque medieval art (ca. 400-1200); study the history of museums in Europe and the US, with a focus on medieval exhibitions; and consider the meanings medieval art holds for viewers in this country, where every royal or liturgical object serves as a relic of a geographically and temporally remote past. Site visits. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 2410. NORTHERN RENAISSANCE ART. (4 Credits)
An examination of the visual arts (painting, sculpture, printmaking) in the culture of Northern Europe during the 15th and 16th centuries, with emphasis on developments in painting in the Netherlands, Germany, and France. Technical, formal and interpretive issues regarding key works by artists such as Jan van Eyck, Roger van der Weyden, Albrecht Dürer, Matthias Grünewald, Hans Holbein, and Hieronymus Bosch to be considered. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 2415. ITALIAN RENAISSANCE ART. (4 Credits)
The history of Renaissance painting and sculpture in Florence, Venice and Rome from the 14th through the 16th centuries. The course will focus on the leading artists of this era: Donatello, Masaccio, Fra-Angelico, Bellini, Botticelli, Leonardo, Raphael, Michelangelo, Giorgione, and Titian. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ITAL.

ARHI 2430. RENAISSANCE PORTRAITS. (4 Credits)
Is a picture really worth a thousand words? What can the record of a person's physical appearance tell us about his or her character, and the values of his or her society? During the Italian Renaissance, portraits were test-cases of artistic skill, tools in marriage negotiations, and vehicles for the expression of friendship and political power. This class will consider the role of portraiture in defining, communicating, and preserving individual identity. Examining the concepts of "portrait" and "self-fashioning" in both the literary and visual spheres, we will read authors including Castiglione and Machiavelli, and study artists including Leonardo da Vinci and Raphael. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 2432. RENAISSANCE CENTERS. (4 Credits)
Covering the period from 1400-1600, this course examines the concept of the "Renaissance" in artistic production and reception in a variety of European centers. We will consider the role that different forms of government and styles of social life played in the development of Renaissance art in Italy and in its reception outside the traditional "centers" of the Italian Renaissance art. The course aims both to offer a comprehensive survey of fifteenth and sixteenth century Italian art and to provide an in-depth analysis of particular centers, both urban and courtly. Topics that will be covered include antiquarianism, the role of religious institutions, private patronage, the impact of political change on artistic practice, and the concepts of "center" and "periphery" in defining the Renaissance. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ITAL, REST.

ARHI 2450. 17TH CENTURY ART. (4 Credits)
This course surveys artistic developments in Europe in the Seventeenth Century and their relationship to the shifting political and intellectual landscape. The art of the Baroque is characterized by an interest in emotional appeal, visual immediacy, and the articulation of power. Major artists include Caravaggio, Bernini, Velázquez, Rubens, Poussin, Rembrandt, and Vermeer. The themes we will explore include the relationship of art production and reception to the political and religious environment, the development of national styles, the intersection of art, nature and science, and the emergence of academies as systems for artistic training and political control. In addition to introducing students to the visual arts of the Seventeenth Century, this course will emphasize the critical analysis of works of art and of art-historical scholarship.

ARHI 2460. ARCHITECTURE 1300-1750. (4 Credits)
The history of European architecture from 1300 to 1750. Special emphasis will be given to the ecclesiastic and civic architecture of Italy during Michelangelo's lifetime and France during King Louis XIV's reign. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ITAL, URST.

ARHI 2510. 18TH CENTURY ART. (4 Credits)
The development, dominance and decline of the international rococo style in painting and sculpture will be examined with special attention devoted to Watteau, Boucher, Fragonard, Chardin, Tiepolo, Canaletto, Guardi and Gainsborough. A study of the enlightenment sensibility and the rise of Neo-Classicism will follow Hogarth, Reynolds and David, among others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ITAL, REST.

ARHI 2520. AMERICAN ART. (4 Credits)
This course will examine the development of American painting, sculpture and architecture from colonial times to the early 20th century, with an emphasis on painting. Major artists will be discussed in depth (Copley, West, Allston, Cole, Church, Bierstadt, Mount, Bingham, Homer, Eakins, Cassatt, O'Keefe and others). Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: AMST.
ARHI 2530. 19TH CENTURY ART. (4 Credits)
A survey from ca. 1790 through impressionism with emphasis on the medium of painting and on artistic developments in France. Focuses on the changing role of the artist in society and on emerging art institutions of the modern state. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 2540. MODERN ARCHITECTURE. (4 Credits)
Ranging from c. 1750 to the present, this course emphasizes the rise of modernism in the first half of the 20th century. Stylistic and technical innovations will be examined in their socio-historical context. Mega projects—social housing, transport infrastructures, the tall building—to be considered, as well as individual careers of such modern masters as Frank Lloyd Wright, Le Corbusier, Mies van der Rohe, Alvar Aalto and Louis Kahn. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 2550. 20TH CENTURY ART. (4 Credits)
A study of major trends in modern western art from the late 19th century to the late 20th century with an emphasis upon developments before 1930. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 2551. RUSSIAN ART OF THE AVANT-GARDE. (4 Credits)
One of the most exciting movements in 20th-century art, Russian art of the Avant-garde, radically reassessed the role of the artist and of his/her work in society and has had reverberations in Western art that continue today. This course begins with the Russian futurists and traces the manner in which new formal vocabularies and new attitudes towards materials were harnessed after the 1917 Revolution by artists like Popova, Goncharova, Rosanova, Tatlin, Rodchenko, Malevich, etc., to develop functional objects for the new society. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 2552. MODERNITY IN ASIA: ARTS IN CULTURAL ENCOUNTERS. (4 Credits)
This introductory course to modern Asian art will investigate how a network of interrelated encounters among Asian countries and with the west from the mid 19th-century to the present shaped visual culture from East and Southeast Asia. Issues explored: colonialism, post-colonialism, nationalism, and anti-aesthetics, hybridity, among others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 2553. VISUALIZING BODIES IN ASIAN ART. (4 Credits)
This upper-level art history course will probe into artistic and cultural representations of bodies in Asia in relation to such themes as sex, gender, sexuality, race, nationhood, war, and post-humanity. Through thematic examinations of diverse bodily representations, students will learn a broad range of interpretive tools and frameworks to appreciate artistic objects. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 2561. ASIAN-AMERICAN ART. (4 Credits)
Explores how Asian-Americans’ unique history in the United States, along with their socio-political and cultural positioning, distinctively shaped their creative expressions. Art considered will explore constructions of race, identity, cultural hybridity, US colonial/post-colonialism, gender alternative artistic strategies, and social activism. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 2570. WOMEN MAKE MOVIES. (4 Credits)
The course will consist of lectures, discussion, and screenings. It is an introduction to selected US and international films made by women, which will be examined with regard to the representation of women on screen and other media; women’s filmmaking as critical practice; and issues in feminist film theory and criticism. The course will examine the major trends in feminist film theory and look at the way contemporary women filmmakers have been furthering the central aims of the women’s movement since the 1960’s– to find a voice for women that is intelligible and separate from the patriarchal voice and to reclaim the image of women from the representations of others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 2600. DIGITAL HISTORY AND ART HISTORY. (4 Credits)
Digital History/Art History will introduce students to concepts, methods and tools in the digital humanities, with a focus on the disciplines of history and art history. This course will explore ways of curating a digital project, types of research and analysis that can be carried out (social network analysis, text analysis, mapping, and visualization), and how projects are evaluated. Students will complete a number of assignments highlighting crucial steps that need to be taken as they work to complete a project, including the logistical aspects of digital humanities work, particularly related to copyright considerations and maintaining metadata. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 3100. MUSEUM METHODS. (4 Credits)
Exploration of materials and techniques of the visual arts and a study of the different types of modern institutions for their exhibition. The course relies on field trips to museums, galleries and other institutions, mainly in New York City. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 3200. MUSEUM STUDIES IN ANCIENT ART. (4 Credits)
This class examines the display of Ancient Art using the collection at Fordham as a foundation. The class considers the aesthetic issues of exhibiting ancient objects and addresses the ethical concerns of collecting “un-provenanced” antiquities. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Updated: 02-28-2018
ARHI 3300. ART CRIME AND THE LAW. (4 Credits)
Art law is a rapidly expanding area of legal inquiry. Issues in the news today range from WWII era looting to high profile thefts from museums to the international market in antiquities to the destruction of cultural property in the Middle East. This course exposes students the legal aspects of these phenomena. Readings range from scholarship to journalism to legal briefs. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 3310. ISSUES: ANCIENT ART. (4 Credits)
This course will examine important issues in ancient art, which might include those of function, form and reception, among others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 3315. THE CITY OF ROME. (4 Credits)
This course surveys the art, architecture and urban planning of the city of Rome from its founding through the Middle Ages. We shall follow Rome through its various manifestations, from primitive village to capital of empire and finally, center of Christian pilgrimage. Particular attention will be paid to art and monuments in their broader urban, social and historical contexts. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 3316. ART AND ARCHITECTURE OF ROME. (4 Credits)
(Course to be offered as part of Fordham’s study abroad program in Rome, the Rome Athenaeum) Rome once ruled the entire Mediterranean world, and its cultural legacy looms large in Western Civilization. At the heart of this legacy is the city that gave its name to the ancient empire. For almost two thousand years, Rome has been more than a literal place - it is an icon of culture, expressing many different characters depending on the era. In the ancient world the city epitomized the earthly splendor of Roman civilization. In the Medieval period its political importance waned, and the city was reduced to a symbolic, spiritual center - the city’s decaying pagan edifices signaling the triumph of Christianity. In the Renaissance, Humanists and the Papacy sought to re-claim the city’s Classical past and re-work it into a new vision of the city as both spiritual and temporal “caput mundi” (head of the world). This course will examine the art, architecture and culture of these three epochs of the city’s history: Ancient, Medieval and Renaissance/Baroque, through the lens of its monuments. Indoor class time will be minimal and our primary mode of exploration will be site visits. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 3355. GOTHIC CATHEDRAL HISTORY. (4 Credits)
Did you ever wonder why churches and universities around the United States are often built in the Gothic style, a style associated with the European past? Have you pondered over contemporary “goth” trends and wondered what counter-cultural fashion has to do with European traditions? Have you pondered the history of the preservation of medieval monuments in Europe and questioned their relationship to contemporary political agendas? These issues are at the heart of “The Gothic Cathedral in Historical Perspective.” This course considers the Gothic cathedral as experienced by its original medieval milieu as well as modern audiences in the eighteenth, nineteenth, and twentieth centuries. Issues examined include: the technology of Gothic cathedrals, the destruction and subsequent restoration of these buildings in the French Revolution, and the adoption of Gothic style in America. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 3455. MICHELANGELO. (4 Credits)
This course surveys the life, times, and works of Michelangelo Buonarroti (1475-1564). We will trace his development from his origins in fifteenth-century Florence to his role as the leading artist of sixteenth-century Rome and his ultimate fate as the “divine” artist memorialized by Giorgio Vasari. Our primary goal is to examine his major projects in painting, sculpture, and architecture, and analyze the social, artistic, political, and religious context that informed their production and reception. Throughout the course, we will be attentive to the “myth of Michelangelo” promoted by his principal biographers, Giorgio Vasari and Ascanio Condici, and by the artist himself. We will test their histories of Michelangelo’s career against evidence drawn from other sources, including contemporary documents and modern scholarship. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ITAL.
Prerequisites: ARHI 1101 or ARHI 1102 or ARHI 1103.
ARHI 3480. ART AND ARCHITECTURE IN LONDON. (4 Credits)
London is one of the most exciting cultural capitals of the world. Its museums, churches and monuments will supply the rich resources for our art historical studies. While the emphasis will be upon the modern era from the late 18th century onward, earlier museum treasures and major architectural monuments will provide deep historical background for our study of the modern period. Class lectures will be supplemented by visits to The British Museum, The Courtauld Institute of Art, The National Gallery, Tate Britain and Tate Modern, The Victoria and Albert Museum, along with galleries and auction houses. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: FACC.

ARHI 3555. CONTEMPORARY ART. (4 Credits)
A survey of recent art, concentrating on work since World War II. The modern European and American roots of contemporary art will be examined as well. Directions such as Abstract Expressionism, Pop Art, Minimalism, Post-Minimalism, Earth Art and Conceptual Art will be emphasized. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Prerequisites: ARHI 1101 or ARHI 1102 or ARHI 1103.

ARHI 4200. BEYOND BEAUTY: ART AND HUMAN VALUES. (4 Credits)
This course engages the controversial intersection of art and ethics, in particular the ethical and moral dimensions of art's production, acquisition, display and conservation. At the heart of the endeavor lies the age-old philosophical question, "How should I live?" complicated by the proposition that human beings cannot and should not live without art. Focusing primarily on contemporary cases, students will grapple with some of the most vexing questions related to art’s status, function, and circulation and with social imperatives beyond those of self-interest, profit, or expediency. Weekly readings, class discussion, student debates, and regular writing assignments will constitute the course's basic program. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: EP4, VAL.

ARHI 4210. OUTSIDERS IN MEDIEVAL CULTURE. (4 Credits)
From the early era of the establishment of the church, Christians were compelled to define their position in relation to others. Designations of insider and outsider status, therefore, are evident in Christian texts and images from the era of late antiquity on. In the twelfth and thirteenth centuries, as political and ecclesiastical leaders consolidated control over society and sponsored stunning artistic projects, communities deemed "outsiders" increasingly were alienated and ostracized within European society. In this course we will examine historical texts, literature, and artistic works that cast Jews, Muslims, heretics, women, and other groups as forces to be contained and controlled within Christian society, and will consider the ways that policy and culture consolidated societal norms that we grapple with to this day.

Attributes: ICC, MVST.

ARHI 4230. ART AND ETHICS: ARTICULATING FUNCTION IN THE VISUAL ARTS. (4 Credits)
This course will examine the inter-disciplinary dialogue between art and ethics. What exactly do the terms “art” and “ethics” denote... and connote? Can one nudge the terms together into some kind of binary concept, like “ethical art” or “artful morality”? Or do these terms relate at some other, deeper level, with a common ontological foundation? In the course of the semester, we will consider the relationship between art and ethics, as they have surfaced in philosophy, in theology, in history, in the history of art, and in art criticism from antiquity to the present era. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: EP4, VAL.

ARHI 4250. AZTEC ART. (4 Credits)
This course will examine the art created by the Aztecs, one of the last of the two great pre-Columbian cultures. Holding sway over much of Mexico at the beginning of the 16th century, the Aztec empire was brought to collapse by the arrival of the Spanish conquistadors. We will focus on the primary source, both Aztec and Spanish, as keys to understanding the art. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: GLBL, ICC, LALS, REST.

Prerequisites: ARHI 1101 or ARHI 1102 or ARHI 1103.

ARHI 4530. GENDER AND MODERN ART. (4 Credits)
This seminar will examine the role of women as artists and subjects in the history of modern art. We will discuss the social and educational impediments that both inhibited and shaped women's careers. We will also investigate the cultural construction of gender difference in works of art by men and women artists, and read theoretical texts on the issues involved. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: AMST, WGSS.

ARHI 4540. SEMINAR: MODERN ART. (4 Credits)
A study of the major movements of Modern Art. This course will also involve various field trips to exhibitions and museums in New York City. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 4555. ART AND ECOLOGY. (4 Credits)
This course investigates the work of artists, writers, and filmmakers who have dedicated themselves to creating solutions to specific environmental problems or whose works have broadened public concern for ecologically degraded environments. Students will participate in a wide variety of discourses about the personal, public, and ethical dimensions of current environmental issues. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENST, ICC.

ARHI 4560. MODERNISM IN ART AND LITERATURE. (4 Credits)
An interdisciplinary study of the connection between modern art and literature Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: COLI, FCLC, ICC.
ARHI 4600. SENIOR SEMINAR. (4 Credits)
As the capstone seminar for art history majors, this seminar has several goals: to give art history majors an introduction to the principal thinkers who shaped the field of art history; to explore some of the key methodological approaches to art history today; to hone students’ skills in critical reading and viewing; and to provide students the opportunity to conduct independent research on an art historical topic of their own choosing. Offered fall semesters only; required for majors. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ARHI 4951. INTERNSHIP. (1 Credit)
An internship at an off site sponsoring institution from 6 to 12 hours a week, occasional meetings with a Fordham professor and a journal or paper varying from 5 to 10 pages.

ARHI 4952. INTERNSHIP. (2 Credits)
An internship at an off site sponsoring institution from 6 to 12 hours a week, occasional meetings with a Fordham professor and a journal or paper varying from 5 to 10 pages.

ARHI 4953. INTERNSHIP. (3 Credits)
An internship at an off site sponsoring institution from 6 to 12 hours a week, occasional meetings with a Fordham professor and a journal or paper varying from 5 to 10 pages.

ARHI 4954. INTERNSHIP. (4 Credits)
An internship at an off site sponsoring institution from 6 to 12 hours a week, occasional meetings with a Fordham professor and a journal or paper varying from 5 to 10 pages.

ARHI 4999. TUTORIAL. (1 to 4 Credits)
Independent research and readings with supervision from a faculty member.

ARHI 8999. TUTORIAL. (1 to 6 Credits)