ART HISTORY (ARHI)

ARHI 1101. INTRODUCTION TO ART HISTORY: EUROPE. (3 Credits)
An introduction to the study of 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, ISEU.

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: AHGL, FACC, FRFA, GLBL, INST, ISAS.

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: AHGL, FACC, FRFA, GLBL, INST, ISIN, ISLA, LAHA, LALS.

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.
Attributes: AHGL, GLBL, INST, ISAS.

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.
Attribute: AHGL.

ARHI 2223. ART AND VIOLENCE IN MODERN ASIA. (4 Credits)
This course considers intersections between art and violence in modern Asia. It will focus on propaganda art from Japan, China, South Korea, and North Korea, and examine how violence is advocated through visual language in relation to differing political ideologies, such as imperialism, fascism, communism, and nationalism.
Attributes: AHGL, GLBL.

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 class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: AHAM, AHGL, GLBL, MEST, MVAM, MVST, REST.

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: AHAM, AHMO, GLBL, INST, ISLA, LAHA, LALS.

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: AHAM, 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: AHAM, 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: AHAM, CLAS, OCST.

Updated: 04-30-2019
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: AHAM, CLAS, MVAM, MVST, 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: AHAM, ITAL, MVAM, MVST, 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: AHAM, MVAM, MVST, OCAH, 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.
Attributes: AHAM, MVAM, MVST.

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.
Attribute: AHRB.

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.
Attribute: AHRB.

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.
Attribute: AHRB.

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: AHMO, 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’Keeffe 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.
Attributes: ACUP, AHMO, AMST, ASAM.
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. Attribute: AHMO.

ARHI 2534. THE VICTORIAN CITY: ART AND ARCHITECTURE IN THE 19TH CENTURY LONDON. (4 Credits)
The class will consider the political, literary, social and spiritual forces that have driven artistic production in the Victoria era (from 1837 to 1901), while considering how human concerns are addressed and refined in the art that we study. The classes will balance lectures with discussions and assignments, presentations by students and site visits to various museums and galleries, historic houses, landmark buildings, and monuments in addition to a range of walking tours.

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. Attributes: ACUP, AHMO, AMST, ASAM, INST, ISIN, LAHA, LALS.

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. Attributes: AHMO, AMST, ASAM, URST.

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. Attributes: AHGL, AHMO, INST, ISAS. Prerequisites: ARHI 1101 or ARHI 1102 or ARHI 1103.

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. Attributes: AHGL, AHMO, GLBL.

ARHI 2571. TOPICS IN MODERN ART. (4 Credits)
This course will address selected topics in 20th century art, broadly defined. 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. Attributes: AHMO, AMST, ASAM, URST.

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. Attributes: AHAM, CLAS.

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. Attribute: AHMO.

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. Attributes: AHAM, AHRB, CLAS, OCST.
ARHI 3350. AGE OF CATHEDRALS. (4 Credits)
Gothic cathedrals were the skyscrapers of the Middle Ages. These
impossibly tall and lavishly decorated buildings were center-points for
urban life in northern Europe between ca. 1150 and 1400. This was also
the era of the development of a lavish culture at noble courts. This course
explores the architectural innovations behind the Gothic style as well as
the profuse adornment of Gothic structures – sculpture, stained glass
– in relation to their sacred, political, social, and economic meanings.
We also consider small-scale media – illuminated manuscripts,
metalwork, ivories – that were the focus of Christian devotion and luxury
court life. 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: AHAM, MVAM, MVST, REST.

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 to 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 Condivi, 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.
Attributes: AHRB, 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.
Attributes: AHMO, 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.
Attribute: AHMO.
Prerequisites: ARHI 1101 or ARHI 1102 or ARHI 1103.

ARHI 4100. CONTEMPORARY ART IN EXHIBITION. (4 Credits)
Using the art galleries, museums, and artists’ studios in New York City
as field sites, this course provides an introduction to the theoretical
and practical aspects of contemporary art and exhibition design. In
recent decades, enormous shifts have occurred in exhibition practices
as art itself changed from objects on display, to protected images
on the walls of the museum, to temporary installations outdoors,
and eventually moved into virtual reality. We will study an array of
contemporary exhibition, museum installations, art fairs, international
biennials, and websites. During this seminar, we will examine how issues
such as patronage, the art market, globalization, identity politics, and
environmental and social justice issues have brought museums and
other exhibition spaces into question. We will be meeting with a range of
artists and art professionals. During the term students will create
a virtual exhibition. The process of building this online exhibition will
equip students with several skills, including writing for a public audience,
the creation of effective and informative wall labels and educational
programming, visual and digital literacy, and a basic understanding of
copyright law and fair use guidelines.
Attribute: AHMO.
Prerequisites: ARHI 1101 or ARHI 1102 or ARHI 1103.

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: ACUP, ADVD, AHAM, AHGL, AHRB, AMST, ASAM, GLBL, ICC,
LAHA, 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: ACUP, ADVD, AHAM, AMST, ASAM, 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.
Attributes: ACUP, AHMO, AMST, ASAM.

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: AHMO, ENST, ESSD, 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: AHMO, COLI, ICC.

ARHI 4562. ART AND FASCISM. (4 Credits)
This course will study the artistic and cultural production of global fascism, focusing on Italy, Germany, and Japan between the 1920s and the early 1940s. Central issues to our course are the definition of fascism; the relationship between modernity/modernism and fascism; the relationship between aesthetics/style and political ideology, race, and gender. Students will become familiar with a wide range of artistic/cultural works from painting to theater, crafts, literature, and film, and read scholarship that employs diverse disciplinary approaches (history, philosophy, film studies, art history, design, literature, education, and psychology). 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, ISAS, ISEU, ISIN.

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

ARHI 5100. CONTEMPORARY ART IN EXHIBITION. (4 Credits)
Using the art galleries, museums, and artists' studios in New York City as field sites, this course provides an introduction to the theoretical and practical aspects of contemporary art and exhibition design. In recent decades, enormous shifts have occurred in exhibition practices as art itself changed from objects on display, to protected images on the walls of the museum, to temporary installations outdoors, and eventually moved into virtual reality. We will study an array of contemporary exhibition, museum installations, art fairs, international biennials, and websites. During this seminar, we will examine how issues such as patronage, the art market, globalization, identity politics, and environmental and social justice issues have brought museums and other exhibition spaces into question. We will be meeting with a range of artists and art professionals. During the term students will create a virtual exhibition. The process of building this online exhibition will equip students with several skills, including writing for a public audience, the creation of effective and informative wall labels and educational programming, visual and digital literacy, and a basic understanding of copyright law and fair use guidelines.

ARHI 8999. TUTORIAL. (1 to 6 Credits)

Updated: 04-30-2019