

Art and Art History

PROFESSORS **Levesque** (Chair), **Barnes, Jack** (Emeritus) and **Webster** (Jane W. Mahoney Professor) (on leave 2011-2012). ASSOCIATE PROFESSORS **Kreydatus, Mead** (on leave 2011-12), **Palermo, Watkinson** and **Zandi-Sayek** ASSISTANT PROFESSORS **Jabbur, Santiago** and **Xin** VISITING ASSISTANT PROFESSORS **Falk, Gaynes, Lowery,** and **Lee** INSTRUCTORS **Carey, Demeo,** and **Pease**.

The Department of Art and Art History offers two programs: Studio Art and Art History.

The Studio Art program offers courses in drawing, painting, sculpture, ceramics, printmaking, and architecture within the context of a liberal arts education. The program aims at developing greater visual awareness through a rigorously structured educational experience based on intensive studio training. All course offerings, from beginning to advanced, emphasize working from observation to provide a common language and firm visual foundation. At more advanced levels, students develop a more personal sensitivity to visual modes, leading to an informed and specific artistic voice.

The Art History program offers courses and scholarly experiences that contribute to the liberal arts education of undergraduates. Art History majors are required to take introductory and intermediate level lecture courses, advanced seminars, studio art courses, and directed reading and research that promote a critical understanding of the development and expression of visual arts and familiarize them with current disciplinary concerns.

In each program, the student is required to complete ART 211, 212 and ARTH 251 and 252. It is to the advantage of the student to complete these courses by the end of the sophomore year. A wide variety of programs can be developed from the offerings of the department to suit the individual needs of majors. Students in Art and Art History have developed careers in art, architecture, art history, museum work, teaching, and applied arts in business. For purposes of double majoring, Art and Art History combines well with history, anthropology, literature, comparative literature, music and music history, classical studies, philosophy, psychology, and the sciences to give a student a breadth of knowledge and experience in comparable methodologies that leads to mutually reinforcing insights in both majors. Students interested in elementary and secondary school teaching of art should elect the major in art. All members of the department are ready to offer advice on career plans in Art and Art History.

Special Opportunities and Facilities

Museum Internships. Museum internships for credit are possible with the Muscarelle Museum of Art, the Colonial Williamsburg Foundation and other art museums (see Art History 389).

Scholarships. There are a number of scholarship awards (detailed information is available from the Chair). The application deadline is 5pm on the first Monday of April.

The J. Binford Walford Scholarships are available for the study of architectural history and design. All students interested in such a study, including incoming freshmen, are eligible to apply.

The Joseph Palin Thorley Scholarship is available to all rising seniors who either major or minor in art with the exception of students interested in architecture.

The Martha Wren Briggs Art and Art History Scholarship supports two scholarships for academically distinguished undergraduate students during their junior or senior year who are majoring in the Department of Art and Art History with a concentration in Art History. Students must demonstrate strong potential for careers in art history, architecture, museum management or other non-studio art-related careers. Rising juniors and seniors may apply.

Student employment. A number of work possibilities in the Student Aid Program offer the opportunity of program-related experience in the art, art history, and museum programs.

Student art organization. Tangelo, the club for students majoring or interested in art and art history, sponsors lectures, excursions to museums, and a weekly open model session held at Andrews hall every Thursday evening during the academic year.

Preparation for graduate study in art with additional credits. Students in art preparing for graduate or professional study may apply to the Department to take 12 additional hours over the 48 hour maximum of courses in art (see Requirements for Major).

Lectures, exhibitions, and workshops. Lectures in art history and workshops in various media, often in connection with exhibitions, are offered annually. The Department of Art and Art History sponsors a series of visiting exhibitions and of student work in the galleries in Andrews Hall. The Joseph and Margaret Muscarelle Museum of Art houses the College's art collection and sponsors a changing exhibition program.

Requirements for Major

Art. The art program is designed to offer the major a variety of courses and the opportunity to work in depth at the advanced level.

Required Credit Hours: 39

Major Writing Requirement: See below.

Major Computing Requirement: See below.

Core Requirements: ART 211, 212, 460 (section I & II), ARTH 251, 252, and six additional credits in upper-level Art History courses, one of which will satisfy the Major Writing and Computing Requirements. For those students who will focus their study in Two-Dimensional Art, they will be required to take 20 additional credits, of which ART 309 and ART 311 or ART 317, and ART 315 or ART 316 are mandatory. Students focusing their study in Three-Dimensional Art will be required to take 20 additional Art credits, three of which must be in ART 319 or 320, and three additional credits in drawing courses: ART 309, 310, or 311. In addition, students focusing their study in Printmaking will be required to take 20 additional credits of which ART 323 and ART 324 are mandatory. Within the 20 additional credits, all art majors must have at least six credits in 400 level Art courses. A minimum of 39 credits in Art and Art History must be earned in the major; a maximum of 48 credits may be earned. There is an exception to this rule for the student preparing for graduate study in studio art. The student may apply for the opportunity to take up to an additional 12 credit hours in art in order to develop a graduate application portfolio. Application (using the Degrees Committee petition form) to the Department and then the Degrees Committee is usually made during the first semester of junior year and no later than second semester junior year but before registration for the first semester of senior year. To be considered for this honor, the student should have shown exceptional promise by maintaining as a minimum, a 3.3 GPA within the department and a 2.5 GPA within the university. In addition, the student should have the full sponsorship of two faculty members and will be required to submit a portfolio of ten works for review during this process.

All majors in Art are required to take ART 460, the Senior Student Exhibition, in their last two semesters. Majors must participate in a review of their work in order to show in the senior exhibition.

Art History. Art history requirements are designed to give the student a satisfactory program having breadth, variety and a balance between lecture courses and seminars.

Required Credit Hours: 39; a maximum of 48 credits may be earned.

Core Requirements: ART 211, 212 and ARTH 251, 252. In addition

to these 12 hours, the student must choose three credits in each of the following five fields:

- A. Medieval (ARTH 351, 352, 353)
- B. Renaissance and Baroque (ARTH 360, 362, 363, 364, 365, 366)
- C. Modern (ARTH 370, 371, 372, 375)
- D. American (ARTH 381, 383)
- E. Non-Western/Cross Cultural (ARTH 392, 393, 394, 395)

In addition, Methods in Art History (ARTH 480) and another 400-level course are required.

Major Writing Requirement

One art history course at the 300 or 400 level (including ARTH 490) will fulfill the requirement.

The Major Writing Requirement will be satisfied in the following way:

1. When prospective majors, in consultation with their major advisor, file the form required for a declaration of major, they will specify an art history course conforming to the above criteria that is most appropriate to their area of special interest. This course will satisfy the prospective majors Major Writing Requirement.
2. At the time of registration for the specified course, the student will consult with the instructor to make all necessary arrangements for a schedule that allows for the opportunity to go through the stages of writing and rewriting that is part of the requirement.
3. When the student has completed the courses with a grade of C or higher, the instructor will notify the department chair.

Major Computing Requirement

The Major Computing Requirement will be fulfilled during the completion of the Major Writing Requirement. In the process of writing their research papers, students will be expected to do research using all of the data bases and library resources that are computer accessible (World Web, On-line Journals, and Bibliographic Sources such as Art Index, Art Abstracts, RILA, RRA, BHA, Art Bibliographies Modern etc.) as well as to find and assess specific web sites related to their topic.

The Minor in Art and Art History

Required Credit Hours: 21

A minor in Art and Art History can be achieved by following one of the three following programs:

Art. ART 211, 212 plus five 3-credit 300 or 400 level courses in Art.

Art History. ARTH 251, 252 plus five 3-credit 300 or 400 level courses in Art History.

Combined Art and Art History. ART 211, 212, ARTH 251, 252 plus three 300 or 400 level courses in any combination of Art, Art History or both.

Art

Description of Courses

150. Freshman Seminar in Studio Art.

Fall (3) Staff.

This course will introduce the student to many issues involved in making a work of art. It will combine written and creative projects that are designed to balance the analytical and intuitive understanding of what constitutes an aesthetic work.

211. Two-Dimensional Foundations.

(GER 6) Fall and Spring (3,3) Carey, Demeo, Lee, Schneider.

Introduction to visual expressive concerns through lectures and projects in drawing, color and design as they function two-dimensionally. Six studio hours.

212. Three-Dimensional Foundations.

(GER 6) Fall and Spring (3,3) Jack, Falk, Lowery, Gaynes, Jabbur.

Creative problem solving in a variety of media dealing with the elements of three-dimensional form (line, surface, volume, mass, color, light, and space) and exploring concepts of image, message, process, style, and expression. Six studio hours. May be taken before ART 211.

309. Life Drawing I.

Fall and Spring (3,3) Kreydatus, Santiago. Prerequisite: ART 211 or consent of the instructor.

Exploration of various drawing concepts using the human figure.

310. Life Drawing II.

Fall and Spring (3,3) Santiago, Kreydatus. Prerequisite: ART 309 or consent of the instructor.

Continuation of ART 309.

311. Drawing.

Fall and Spring (3,3) Santiago. Prerequisite: ART 211 or consent of the instructor.

The problems of visual understanding and expression in drawing using pencil and charcoal and dealing with line, value, proportion and perspective.

313. Architectural Design I.

Fall (3) Pease. Prerequisites: ART 211, ART 212 or consent of the instructor.

The discovery of architecture through design with emphasis on basic vocabulary; drafting, perspective, shades and shadows, scale and proportion.

314. Architectural Design II.

Spring (3) Pease. Prerequisite: ART 313.

The investigation of the role of the architect with specific design problems and the development of presentation techniques.

315. Painting: Basic Pictorial Structure.

Fall (3) Barnes. ART 211 or consent of the instructor.

Introduction to painting with emphasis on objective pictorial structure. Exploration and development of formal, organizational concerns as they relate to painting. Subjects may include objects, landscape and the figure. May be repeated for credit.

316. Painting: Basic Pictorial Expression.

Fall and Spring (3) Barnes. ART 211 or consent of the instructor.

Introduction to painting with emphasis on how visual elements, dynamics, and handling of the material create envisioned and expressive themes. Work from memory, objects, landscape, and the figure stressing and evolving significant forms and symbols. May be repeated for credit.

317. Color Drawing: Theory and Practice.

Fall and Spring (3) Santiago. Prerequisite: ART 211

This course is an exploration into the perceptual properties and theories of color. Emphasis will be placed on observationally based works that refer to specific theories of color. Students will be encouraged to explore a variety of color media.

319. Life Modeling I.

Spring (3) Staff. Prerequisite: ART 212.

A study of the human figure in three dimensions. Figures are modeled directly from life in clay and plaster. Study is made of human anatomy and armature building.

320. Life Modeling II.

Spring (3) Staff. Prerequisites: ART 212, ART 319.

A continuation of ART 319.

323. Printmaking – Intaglio and Monotype.

Spring (3,3) Kreydatus. Prerequisite: ART 211.

An introduction to the earliest forms of printing from a metal plate. Each student will make one large print and participate in a final portfolio project with the class.

324. Lithography and Relief Printmaking. *(Not offered 2011–2012)*

Fall (3) Kreydatus. Prerequisite: ART 211 or consent of instructor.

Exploration of the unique possibilities of printmaking through lithography and single/multi block woodcuts. We will explore both traditional and contemporary approaches through a variety of subject matter.

325. Sculpture: Mass.

Spring (3) Staff. Prerequisites: ART 211, ART 212 or consent of the instructor.

An approach to three-dimensions that utilizes those materials that lend themselves to creating forms with actual mass and volume. Some life observation and mold making will be included. Traditional and contemporary sculptural solutions will be applied.

326. Sculpture: Plane.

Fall (3) Staff. Prerequisite: ART 212.

An approach to three-dimensions that focuses on constructive techniques. Mass and volume will be achieved through planer construction. Traditional and contemporary sculptural solutions will be applied.

327. Ceramics: Handbuilding.

Fall (3) Jabbur. Prerequisite: ART 212.

Introduction to the making of hand built forms with an emphasis on sculptural possibilities. Slab construction, pinch, coil and mold-making processes will be introduced. Discussions and critiques will focus on personal aesthetics, content and symbolism. Demonstrations and slide presentations will supplement the course.

328. Ceramics: Throwing.

Spring (3) Jabbur. Prerequisite: ART 212.

Introduction to forming clay using the potter's wheel. Assigned problems will introduce students to various forming methods and will focus on form, function, surface, and aesthetic detail. Emphasis on invention and creativity, as well as technical processes. Demonstrations, discussions and slide presentations will supplement the course.

340. Topics in Art.

Fall or Spring (1-4, 1-4) Staff. Prerequisite: ART 211 or 212.

Course on special topics exploring a specific medium or approach.

408. Advanced Drawing.

Fall (3) Santiago. Prerequisites: ART 309, ART 310, ART 311.

Advanced work with visual concepts through drawing. Emphasis on further development of drawing skills, including work from various subjects in diverse media. May be repeated for credit.

***409. Advanced Life Drawing.**

Fall and Spring (3,3) Santiago, Kreydatus. Prerequisites: ART 309, ART 310.

This will be an advanced life drawing course involving in depth study of form, anatomy and contemporary concerns regarding figure drawing. A high degree of individual invention and expression are emphasized. Repeatable for up to 6 credits.

410. Advanced Painting.

Fall and Spring (3,3) Barnes. Prerequisites: ART 315 and ART 316, or two semesters of either ART 315 or ART 316, or consent of instructor required.

A continuation of ART 316 with more complex problems in the materials, methods and concerns of painting. Students will focus on

an independent project beyond assigned class work. Possible field trip. May be repeated for credit.

412. Advanced Intaglio Printmaking.

Spring (3) Kreydatus. Prerequisite: ART 323, ART 324.

Students will work independently on printmaking projects which advance their technical and conceptual understanding of the print medium. May be repeated for credit.

413. Advanced Lithography Printmaking. *(Not offered 2011-2012)*

Fall (3) Kreydatus. Prerequisite: ART 323, ART 324.

Independent printmaking projects in lithography. May be repeated for credit.

***414. Advanced Water-based Media: Works on Paper.** *(Not offered 2011-2012)*

Fall and Spring (3,3) McCormick. Prerequisite: ART 312.

A course designed to allow a student to explore selected problems in works on paper. May be repeated for credit.

416. Advanced Ceramics.

Fall and Spring (3,3) Jabbur. Prerequisites: ART 327, ART 328 or consent of the instructor.

Advanced problems in clay. Students will explore an individual topic, as well as assigned projects. Group critiques, discussions and individual appointments will be used to evaluate work. Slide presentations, field trips and reading assignments. Students will be expected to learn to fire all kilns. May be repeated for credit.

418. Advanced Architecture.

Fall and Spring (3,3) Pease. Prerequisites: ART 313, ART 314.

This studio will explore architectural issues using both two-dimensional and three-dimensional media with an emphasis on computer aided drafting (CAD). Students will engage in a series of investigations that examine the historic, symbolic, technical and environmental issues that inform contemporary architecture. May be repeated for credit.

420. Sculpture: Topics.

Fall and Spring (3,3) Staff. Prerequisites: ART 325, ART 326.

This course will investigate sculptural issues through a conceptual framework. Materials and processes will be examined as they relate to a selected topic for example: Space; Body; Authorship, Originality, and Authenticity; Collaboration; Site; Drawing for Sculptors.

***440. Topics in Art.**

Fall and Spring (1-3, 1-3) Staff. Prerequisites: ART 211, ART 212, and a 300 level course.

Topics in art will explore a specific medium or approach.

***443. Advanced Studio - Independent Study.**

Fall and Spring (3,3) Barnes, Kreydatus, Meade, Pease, Santiago. Prerequisites: ART 211, ART 212, and appropriate 300 level courses and consent of instructor.

460. Senior Exhibition.

Fall and Spring (0, 1) Jack.

The senior exhibition is a requirement for graduating seniors. To be taken the last two semesters Pass/Fail, zero credits in the semester before graduation and one credit hour the semester of graduation.

†*495-496. Senior Honors in Art.

Fall, Spring (3,3) Staff.

Information available from the department website and the Charles Center.

Art History

Description of Courses

150W. Freshman Seminar in Art History.

Fall (4) Staff.

A course designed to introduce freshmen to specific topics in the study of art history. This course satisfies the lower-level writing requirement.

251. Survey of the History of Art I.

(GER 4A, 5) Fall (3) Staff.

The study of Ancient and Medieval art. Illustrated lectures and readings. ARTH 251 and 252 are prerequisites for upper level art history courses.

252. Survey of the History of Art II.

(GER 4A, 5) Spring (3) Staff.

The study of European and American art from the Renaissance to the present. Illustrated lectures and readings. May be taken singly and before ARTH 251. ARTH 251 and 252 are prerequisites for upper level art history courses.

255. The Art of East Asia.

(GER 4B) Fall (3) Xin.

This course introduces the distinctive, yet related, aesthetic traditions of East Asia (China, Korea, and Japan). It focuses on architectural sites, sculptures, and paintings. Students are introduced to a contextual framework for understanding East Asian art.

267. Greek Archeology and Art.

(GER 4A, 5) Fall (3) Oakley.

An archaeological consideration of the Minoan, Mycenaean, Archaic and Classical periods of Greek civilization. Architecture, sculpture, painting, and the minor arts are included. (Cross listed with CLCV 217)

268. Roman Archeology and Art.

(GER 4A, 5) Spring (3) Sweetnam-Burland.

The architecture, painting and sculpture of Hellenistic Greece and of Rome. (Cross listed with CLCV 218)

330. Topics in Art History.

(GER 4B) Fall and Spring (1-4) Staff. Prerequisite: ARTH 251 or ARTH 252.

Courses of special subjects. Course may be repeated for credit when the topic varies.

335. Art and Architecture of Colonial Latin America.

(GER 4C) Spring (3) Webster. Prerequisite: ARTH 251 or 252.

A history of colonial art and architecture in New Spain (Mexico) and Peru that emphasizes cross-cultural issues of power, hybridity, and identity. Includes a substantial introduction to pre-Hispanic visual culture.

340. Classical Myth in Ancient Art.

Fall or Spring (3) Oakley.

An examination of Greek and Roman myth as preserved in ancient art. Emphasis will be placed on iconographical development; the social, cultural, and political reasons for iconographical change; and myth or versions of myth not preserved in literary sources. (Cross listed with CLCV 343)

341. Greek Vase Painting.

Fall or Spring (3) Oakley.

A study of the development of Attic red-figure and black-figure pottery. Special emphasis will be placed on the major artists who painted these vases and the iconography of their mythological scenes. (Cross listed with CLCV 420)

345. Ancient Architecture.

Fall or Spring (3) Sweetnam-Burland.

This course, taught in seminar format, examines the major developments of ancient Greek and Roman architecture in Europe, Africa, and the Middle East from the Bronze Age to the 4th century A.D. (Cross listed with CLCV 425)

351. Medieval Architecture.

Spring (3) Watkinson. Prerequisite: ARTH 251.

This covers the architecture of western Europe from 300 to 1450. Religious architecture is examined in relation to liturgy, popular beliefs, and philosophical movements. Secular architecture: town planning, fortifications, domestic structures, is examined within economic and social contexts.

352. Medieval Figure Arts.

Fall or Spring (3) Watkinson. Prerequisite: ARTH 251.

The multifaceted character of Medieval figure art from the ca. 450 to the beginning of the Renaissance will be covered. Topics will include: Germanic non-figurative traditions, the revivals of classical art forms and the rise of the secular artist.

353. Early Christian and Byzantine Art.

Fall or Spring (3) Watkinson. Prerequisite: ARTH 251.

The study of the formation of Christian art in the 2nd century and their persistence and elaboration of these themes and styles in the Byzantine Empire until 1453.

360. Italian Renaissance Art, 1250-1600.

Fall or Spring (3) Levesque.

Art from the Proto-Renaissance to Mannerism is studied with emphasis on cultural context, style, types, artistic theory, formative influences, legacies, historiographical concepts, and principal artists such as Giotto, Donatello, Leonardo, Michelangelo, Raphael and Titian.

362. Northern Renaissance Art, 1300-1600.

Fall or Spring (3) Levesque. Prerequisite: ARTH 252.

The Renaissance, High Renaissance and Mannerism in the Netherlands, France, Germany and Spain. Emphasis on cultural context, style, themes, theory, relationships with Italian art, indigenous traditions, and artists such as Van Eyck, Bosch, Durer, Breughel, Grunewald, and El Greco.

363. Baroque Art, 1600-1750.

Fall or Spring (3) Levesque.

The Baroque, the art of heightened persuasion, is traced from its origins to the Rococo with emphasis on style, types, artistic theory, origins, legacies, cultural context, and principal artists, Caravaggio, Bernini, Rubens, Rembrandt and Velasquez.

364. Renaissance and Baroque Architecture and Town Planning.

Fall or Spring (3) Zandi-Sayek. Prerequisite: ARTH 252.

A history of major developments in architecture and town planning from c. 1480 to c. 1780 in Italy, Spain, France, Germany, the Netherlands and England. The various interpretations of Classicism and Humanism are given emphasis.

365. Seventeenth-Century Dutch Painting.

Fall or Spring (3) Levesque.

A comprehensive survey of 17th-century Dutch painting, artistic developments are placed in the context of the formation of the Dutch Republic around 1600. Artists such as Hals, Rembrandt, Vermeer are considered.

366. The Golden Age of Spain.

Fall or Spring (3) Webster. Prerequisite: ARTH 252.

An examination of the historical context and development of Spanish art, architecture, and cultural performance, 1500-1700, that explores issues of patronage, iconography, function, and reception.

370. Nineteenth-Century Art.

Fall or Spring (3) Palermo Prerequisite: ARTH 252.

A history of earlier modern art 1780-1880 in Great Britain, France, Germany and the United States. Emphasis is placed upon the impact of the socio-political, industrial and cultural revolutions on the major movements of the period, Romanticism and Realism.

371. Twentieth-Century Art.

Fall or Spring (3) Palermo. Prerequisite: ARTH 252.

A history of later modern art 1880-1980 in Europe and the United States. Emphasis is placed on the continuing influence of the socio-political, industrial and cultural revolutions on the origins of Modernism, its crystallization 1905-1925, and its demise after 1960.

372. Modern Architecture and Town Planning.

Fall or Spring (3) Zandi-Sayek. Prerequisite: ARTH 252.

A history of architecture, landscape design and town planning from 1780 to 1980 in Europe and the United States. Emphasis is placed upon the impact of the socio-political, industrial and cultural revolutions from Romanticism to the crisis of Modernism.

375. Contemporary Art and Art Criticism.

Fall or Spring (3) Palermo. Prerequisite: ARTH 252.

Art since 1960 focusing on such issues as the definition of postmodernism, the commodification of art and the role of criticism within the circuits of artistic production and consumption.

381. Nineteenth-Century American Art.

Fall or Spring (3) Staff. Prerequisite: ARTH 252.

A study of major movements-Romanticism, Realism, Modernism-and figures-Allston, Cole, Church, Eakins, Homer, Sargent, Whistler, Cassatt-focusing on issues of iconography, representation, and historical context.

383. Twentieth-Century American Art.

Fall or Spring (3) Staff. Prerequisite: ARTH 252.

A study of major movements including Regionalism, Abstract Expressionism, Pop and figures Sloan, Sheeler, O'Keefe, Benton, Pollock, and Warhol focusing on such issues as modernism, abstraction, and representation and problems of historical context.

***385. Eighteenth-Century Decorative Arts in Britain and America.**

Spring (3) Staff. Prerequisites: ARTH 251, ARTH 252, ARTH 363 or ARTH 364. Consent of chair required.

A course taught by the Colonial Williamsburg curators using the collection of 17th- and 18th-century British and American antiques in the exhibition buildings and the Wallace Gallery. An additional one credit is optional through an internship.

***386. Eighteenth-Century Decorative Arts in Britain and America.**

Spring (3) Staff. Prerequisites: ARTH 251, ARTH 252, ARTH 363 or ARTH 364. Consent of chair required.

A course taught by the Colonial Williamsburg curators using the collection of 17th- and 18th-century British and American antiques in the exhibition buildings and the Wallace Gallery. An additional one credit is optional through an internship.

387. Introduction to Art Museology: A Survey I.

Fall (3) De Groot. Prerequisites: ARTH 251, ARTH 252.

The history of collecting art and the development of the art museum are presented.

388. Introduction to Art Museology: A Survey II.

Spring (3) De Groot. Prerequisites: ARTH 251, ARTH 252.

Defining the functions and responsibilities of an art museum are the focus of this course.

***389. Museum Internships.**

Fall and Spring (1-3,1-3) Levesque. Prerequisite: Application through the Department and the Academic Advising Office in the preceding semester (see Special Programs-Internships in this catalog). Prerequisites: ARTH 251, ARTH 252.

May be used as an opportunity for an off-campus experience. Intended for majors in Art and Art History.

390. Early Islamic Art.

Fall (3) Prerequisite: ARTH 251.

Religion and art in Islam from the 7th to the 13th centuries CE. This course studies architecture, ceramics, painting and decorative arts from late classical and Persian antiquity to the development of mature styles as distinctive expressions of Islamic civilization.

391. Late Islamic Art.

Spring (3) Prerequisite: ARTH 251.

Religion and art in Islam following the Mongol invasions and contact with the Far East. The course includes architecture, painting, ceramics, and decorative art of the Muslim renaissance, the sumptuous arts of the 16th and 17th centuries, and their decline.

392. Art of India.

(GER 4B) Fall or Spring (3) Staff. Prerequisite: ARTH 251.

A study of the artistic, cultural and religious background of India with a special emphasis on the 12th through 18th centuries when the subcontinent was under Muslim rule.

393. The Art of China.

(GER 4B) Fall (3) Xin.

A study of the art and architecture of China.

394. The Art of Japan.

(GER 4B) Fall or Spring (3) Xin. Prerequisite: ARTH 251.

A study of the art and architecture of Japan.

395. The Visual Culture of Colonial Mexico.

(GER 4C) Fall or Spring (3) Webster.

An examination of Mexico's cultural pluralism and visual production from the late pre-Columbian period through the colonial era to independence (ca. 1500-1810), focusing particularly on the social and material manifestations of contact between European and native cultures.

396. Art of the Andes.

(GER 4B) Fall (3) Webster. Prerequisite: ARTH 251 or 252.

A survey of the portable arts and architecture of the Ancient Andes from pre-history to the early Spanish colonial period focusing on the ways these works functioned as part of larger cultural, political, and economic spheres.

460. Seminar Topics in Art History.

Fall or Spring (3) Staff. Prerequisite: Consent of instructor.

Seminar topics of special subjects that involve the student in research in primary materials and involve intense writing. May be repeated for credit when the topics vary.

465. Development of the Medieval Town.

Fall or Spring (3) Watkinson. Prerequisite: ARTH 351 or ARTH 353.

A seminar that focuses on Rome, Paris and Tours, France from their origins through the Middle Ages. The archaeological record as well as extant architectural monuments will be emphasized. Students will select a town to research and track its evolution.

***467. Topics in High Renaissance, Mannerist and Baroque Art.**

Fall or Spring (3,3) Levesque.

Intensive study of a selected topic in European art involving style, genres, iconography and artistic theory. Study of original paintings, sculpture, drawings and prints, as available, will be emphasized.

***468. History of Prints.**

Fall or Spring (3) Levesque. Prerequisite: Consent of instructor.

A seminar on the origins and development of printmaking from the 15th to the 20th century. Prints are viewed as part of a wider cultural and artistic context and as a means of communication.

***470. Colonial American Architecture and Town Planning.**

Fall or Spring (3,3) Staff.

A history of major developments in architecture and town planning from 1562 to 1792 in the United States and Canada. All major colonial cultures are studied: English, French, Spanish, German, Swedish, and Russian.

***471. Renaissance and Baroque Architecture and Urban Studies.**

Fall or Spring (3) Zandi-Sayek. Prerequisite: Consent of instructor.

A seminar with lectures that examines the major developments in architecture and town planning 1420-1780 in Europe and its North American colonies with emphasis on particular themes such as humanism and classicism. A major paper and class presentation are required; likely field trip.

***474. Topics in American Art.**

Fall or Spring (3) Staff.

Intensive study of a selected topic in American art involving a genre (e.g., landscape painting), a period (the 1930s), a movement (tonalism), or an issue (e.g., the representation of women in 19th-century American art).

***480. Methods of Art History.**

Fall or Spring (3,3) Palermo and Levesque. Prerequisite: Consent of instructor.

A survey of the methodological approaches to the study of the history of art. Written critiques, oral presentations and original research on a work from the Muscarelle Museum are required.

***481. Historic Preservation.**

Fall or Spring (3) Watkinson.

A study of approaches to historic preservation, including theoretical, historiographic and practical applications. Class project prepares an architectural survey and preservation ordinance for a Virginia town. Students must be able to commit to several hours of field work.

489. Topics in Art History.

Fall and Spring (1-3,1-3) Staff.

Seminar devoted to an in-depth study of a selected topic.

***490-01. Independent Study - Medieval.**

Fall and Spring (1-3,1-3) Watkinson. Prerequisite: Consent of instructor.

***490-02. Independent Study - Modern.**

Fall and Spring (1-3,1-3) Palermo. Prerequisite: Consent of instructor.

***490-03. Independent Study - Italian Renaissance, Mannerism & Baroque.**

Fall and Spring (1-3,1-3) Levesque. Prerequisite: Consent of instructor.

***490-04. Independent Study - Asian.**

Fall and Spring (1-3,1-3) Xin. Prerequisite: Consent of instructor.

***490-05. Independent Study - Architecture.**

Fall and Spring (1-3,1-3) Zandi-Sayek. Prerequisite: Consent of instructor.

***490-07. Independent Study - American Art.**

Fall and Spring (1-3,1-3) Prerequisite: Consent of instructor.

***490-08. Independent Study - Northern Renaissance and Baroque.**

Fall and Spring (1-3,1-3) Levesque. Prerequisite: Consent of instructor.

***490-09. Independent Study.**

Fall and Spring (1-3,1-3) Staff. Prerequisite: Consent of instructor.

†*495-496. Senior Honors in Art History Research.

Fall, Spring (3,3) Staff. Prerequisite: Consent of instructor.

Information available from the department website and the Charles Center.