

# ART HISTORY (ARTH)

## **ARTH 101. Art History I. 3 Units.**

An introductory course exploring the visual cultures of the ancient and medieval Mediterranean, Mesoamerica, Africa, and Asia up to 1400. Special emphasis on visual analysis, historical and sociocultural contexts, and an introduction to issues in the study of art history and the institution of the museum. The class will include frequent visits to the Cleveland Museum of Art. Counts as a CAS Global & Cultural Diversity course. Counts as a Human Diversity & Commonality course. Counts as a Understanding Global Perspectives course.

## **ARTH 102. Art History II. 3 Units.**

An introductory course exploring the visual cultures of Africa, the Americas, Asia and Europe from 1400 to the present. Special emphasis will be placed on visual analysis, historical and sociocultural contexts, and an introduction to issues in the study of art history and the institution of the museum. We will also focus on various methodological approaches to the history of art, such as gender, class, colonization & decolonization, and globalization as we trace the stories of art and its creation. We will look at a diverse range of objects and monuments, emphasizing their functions, forms, and historical and cultural contexts. Students will gain a deeper understanding not only of individual works of art but also of the cultures that produced them, and we will consider the relevance of the past to our own culture today. This class will take advantage of the rich collections of the Cleveland Museum of Art with weekly sessions in the galleries. Counts as a CAS Global & Cultural Diversity course. Counts as a Human Diversity & Commonality course. Counts as a Understanding Global Perspectives course.

## **ARTH 150. An Introduction to the Universe and to the Meaning of Everything. 3 Units.**

This class will tackle the big questions of human existence including the origins of the universe, life and human civilization, the nature of thought and the development of our tools for examining these questions such as science, mathematics, computing, engineering, philosophy and art. The course will be anchored in lectures by the two primary instructors but will feature a large cast of guest lecturers representing many departments of the College of Arts and Sciences and other schools and colleges at the University as well as neighboring institutions such as the Museum of Art and the Museum of Natural History. A major goal of the course is to introduce students to the extraordinary intellectual resources of the University and its affiliated institutions. Offered as ARTH 150 and PHYS 150.

## **ARTH 203. The Arts of Asia. 3 Units.**

This course surveys a selection of major developments in the arts of Asia from the bronze age to the present in a wide range of media including: sculpture, painting, ceramics, architecture, bronzes, calligraphy, prints and contemporary installations. We explore factors behind the making of works of art, including social, political, religious and personal meanings, while examining the historical contexts for the arts of India, China, Japan, Korea, Cambodia and Thailand. Attention will be paid to the material and stylistic qualities of art as well as art's relationship to the ideas and practices of Buddhism, Hinduism, and Daoism. Visits to the Asian galleries at the Cleveland Museum of Art form an integral part of the course. Counts as a CAS Global & Cultural Diversity course.

## **ARTH 220. Jewish Art and Architecture. 3 Units.**

Over the course of their long history, Jews have contended with diaspora, boundary-crossing, minority status and anti-Semitism. Along the way, art and architecture have given shape to Jewish reflections on their complex social positionalities, ethical convictions, and religious longings. This course explores the critical role architects and Jewish artists have played in narrating and giving expression to these experiences. Critically, we will also examine the powerful position that artists of Jewish heritage have had in influencing the the course of modern art. Finally, we will study the ways in which Jews have been represented by others, both in anti-Semitic propaganda as well as in more sympathetic portraits, shaping popular ideas and attitudes about Jews and Jewish culture. Offered as ARTH 220, JWST 220, and RLGN 220. Counts as a CAS Global & Cultural Diversity course. Counts as a Communication Intensive course. Counts as a Moral & Ethical Reasoning course. Counts as a Understanding Global Perspectives course.

## **ARTH 230. Ancient Roman Art and Architecture: Power, Politics, and Diversity. 3 Units.**

This course explores the history of ancient Roman art and architecture, with a particular emphasis on the Roman Empire. We will focus on situating objects and monuments in the changing historical, cultural, political, and religious contexts of the Roman world. The course will introduce students to famous buildings such as the Colosseum and the Pantheon in Rome, but we will also look at lesser known but equally fascinating works that offer insight into the imaginations, aspirations, and identities of the Roman Empire's diverse population. From statues and paintings to oil lamps with erotic scenes, drinking cups with images of famous athletes, and even travel souvenirs, Romans were surrounded by images and objects that allowed them to participate in but also shape and resist a broader imperial culture. Students will consider how art and architecture shaped the complex ways that people living in the Roman world related to the empire and to regional and local cultural traditions from Egypt and North Africa, Northern Europe, and the Near East. Finally, we will also examine how the legacy of Roman art and architecture continues to fuel debates about power, politics, and representation in the United States, including controversies over Confederate monuments. The course will include frequent visits to the Cleveland Museum of Art and, weather permitting, other area sites such as Lakeview Cemetery (where some Cleveland patrons commissioned exact replicas of Roman monuments!). Offered as ARTH 230 and CLSC 230. Counts as a CAS Global & Cultural Diversity course. Counts as a Human Diversity & Commonality course. Counts as a Understanding Global Perspectives course.

## **ARTH 241. Medieval Art. 3 Units.**

This course will introduce students to the pivotal works of art created between approximately 250 and 1500. We will discuss painting, sculpture, architecture, manuscript illumination, and graphic arts. Medieval visual and material culture will be considered within the framework of socio-political developments, rapid urban growth, the flowering of monastic culture, the rise of universities, and changes in devotional practices. While the course will primarily focus on western part of the medieval Christendom, we will also discuss Jewish, Byzantine, and Islamic art. Visits to the CMA will form an integral part of the course. Counts as a CAS Global & Cultural Diversity course. Counts as a Understanding Global Perspectives course.

**ARTH 260. Art in Early Modern Europe. 3 Units.**

A survey of European art in the seventeenth and eighteenth centuries, an era of rising nationalism, political aggrandizement, religious expansion and extravagant art patronage. The tensions between naturalism and idealization, court and city, public and private, church and secular patronage, grand commissions and an open air market, will provide themes of the course as we explore what characterized the arts of Austria, Belgium, England, France, Germany, Italy, The Netherlands, and Spain. Counts as a CAS Global & Cultural Diversity course.

**ARTH 270. American Art and Culture Before 1900. 3 Units.**

This is the first of a two-part survey that will cover the history of American art from about 10,000 BC when the first humans walked across the Bering Strait to America up to about 1900. This course emphasizes Native American Art, African-American art, the work of woman artists, and the representation of diverse ethnic groups, providing a doorway to explore the remarkable artistic and cultural transformations that have taken place over the last hundred centuries. The second course in the series, ARTH 271, will explore the multifaceted 20th century—which Henry Luce famously described as "The American Century"—as well as the opening decades of the 21st. Counts as a Human Diversity & Commonality course.

**ARTH 271. American Art and Culture: The Twentieth Century. 3 Units.**

This is the second of a two-part survey that will explore the multifaceted 20th century—which Henry Luce famously described as "The American Century"—as well as the opening decades of the 21st. This course emphasizes Native American Art, African-American art, the work of woman artists, and the representation of diverse ethnic groups, providing a doorway to explore the remarkable artistic and cultural transformations that have taken place over the last hundred centuries. The first course in the series, ARTH 270, will cover the history of American art from about 10,000 BC when the first humans walked across the Bering Strait to America up to about 1900. Counts as a Human Diversity & Commonality course.

**ARTH 274. Nineteenth-Century European Art. 3 Units.**

This course will examine the development of European art across the tumultuous long nineteenth century, from the French Revolution in 1789 to the eve of the First World War in 1914. Adopting a thematic, as well as an international approach, this course will seek to interrogate the canonical understanding of this period of dramatic change across France, Britain, Germany, and Spain. We will explore issues of politics, economics, class, gender, imperialism, nationalism, and industrialization that surround the advent of artistic modernity. The class will also consider a range of artistic media, including painting, sculpture, photography, the decorative arts, and architecture, taking advantage of the rich collections of the Cleveland Museum of Art. Counts as a CAS Global & Cultural Diversity course.

**ARTH 280. Modern Art and Modern World. 3 Units.**

This course will explore the development of modern art, primarily the art of Europe and the United States, from the late 18th to the mid-20th century. Tracing key art movements and the careers of significant artists from the U.S. and diverse European cultures, including France, Germany, Italy, Russia, and the Netherlands, this course will not only examine innovations in style, materials, technique, subject matter, and theory in modern art history, but will also analyze issues related to the rise of new social classes, cross-cultural interactions among these classes, gender and race, industrialization and technological development, as well as changes to the urban environment and the development of popular culture in modern society. Through the examination of artists' responses to technological, cultural, social, and political changes, this course will explore the emergence and development of modernity and modernism in European and American art. Visits to the Cleveland Museum of Art (CMA) will form an integral part of the course. Counts as a CAS Global & Cultural Diversity course.

**ARTH 284. History of Photography. 3 Units.**

A survey of the history of photography, examining the invention, development, and proliferation of the medium in its artistic and cultural contexts, from the advent of the daguerreotype in 1839 to the ubiquity of the digital image today. International and interdisciplinary in scope, the course considers the cultural assumptions, traditions, and experiences related to the history of the medium around the globe in dialogue with our contemporary understanding and use of photography in the United States today. Through the close study of significant photographers, photographic technologies, and individual photographs, the course considers issues of politics, gender, nationalism, imperialism, globalization, race, and class intrinsic to the medium. Counts as a Human Diversity & Commonality course. Counts as a Understanding Global Perspectives course.

**ARTH 286. Introduction to Contemporary Art. 3 Units.**

This course will explore contemporary art and visual culture since the 1960s with a focus on major artistic movements and artists. The first part of the course will focus on changes in artistic practices in the United States and Europe, through the study of Pop Art, Minimalism, Conceptual Art, Institutional Critique, Performance Art, Feminist Art, and Activist Art. The second part of the course will investigate the global turn in contemporary art from the 1980s onward introducing art from Asia, Africa, and the Middle East. This course will examine a set of issues related to postmodernism, postcolonialism, globalization, and transnationalism and trace cultural, social, and geopolitical shifts in contemporary art. Counts as a CAS Global & Cultural Diversity course.

**ARTH 307. Arts of China. 3 Units.**

This course explores a selection of major developments in Chinese visual and material culture from ancient times to the present day. We consider works in multiple media including bronzes, pottery, sculpture, calligraphy, paintings, ceramics and installations. We look into the roles of art in society, the relationship of art to political authority, the place of art in religious practice and experience, connections between art and literature, and how art relates to the expression of personal, social, political, and cultural identity. We pay particular attention to landscape painting; pictorial and sculptural programs of Buddhist grottoes; art commissioned and collected by the imperial court; objects associated with Daoist, Buddhist, and Confucian religious practices and sacred sites; art produced during periods of non-Chinese rule under the Mongols and Manchus; the affects of foreign styles and ideas on artists; and the role of Chinese artists in the contemporary global art world and market. We also examine the role of museums in selecting, preserving, and presenting Chinese art in the 20th and 21st century. Visits to the Cleveland Museum of Art form an integral part of the course. Offered as ARTH 307 and ARTH 407. Counts as a CAS Global & Cultural Diversity course.

**ARTH 310. Art For Different Futures. 3 Units.**

The COVID-19 pandemic and the movements for social justice (Black Lives Matter, Me Too) are rapidly and dynamically altering long-held conceptions about the role of art in society. The culture industries (along with many other sectors) have been forced to re-examine the viability and utility of their current models, and the assumptions these models are predicated upon. Art institutions are in the process of reconciling their complicated and often contradictory relationship with white, sexist, ableist, and classist ideology, in which they have tacitly perpetuated dominant structures and perspectives while rhetorically advocating for reform and radical change. In this course, we will explore this contemporary cultural moment and unravel the seismic changes that have brought uncertainty to the art world. We will speculate potential futures free of racism, sexism, homophobia, ableism, and classism, and the role that art could play within those possible futures. And we will explore alternative conceptions of art with the potential to instigate those futures through a focus on social engagement, community, and radical inclusion. Offered as ARTH 310, ARTH 410, ARTS 300, and ARTS 400.

**ARTH 315. Art and Architecture of Ancient Egypt and Mesopotamia. 3 Units.**

The golden mask of Tutankhamun, the imposing Ishtar Gate, delicately carved ivories, and expertly chiseled stone sculpture; the art and architecture of Ancient Egypt and Mesopotamia are some of the most captivating examples of visual culture from the ancient world. This course will emphasize the examination of art and architecture of Egypt and Mesopotamia in context, focusing on material from prehistory through the 6th century BC. We will explore the deep connection between art, religion, and the worldview of Ancient Egypt and Mesopotamia, in addition to the meaning and audience for art, the principles which guided art production, trends in media and themes over time, and the relationship of writing and art. We will also consider the interaction between Egyptian and Mesopotamian art, museums and the modern artistic and political landscapes. Offered as ANEE 315, ANEE 415, ARTH 315 and ARTH 415.

**ARTH 316. Methods in Public Humanities and Civic Engagement. 3 Units.**

Who has access to knowledge and why? How is knowledge produced and publicized? What and where is the public? Who is included and excluded in this public? What is the role of art and culture in various publics? This innovative new course will address these questions as it introduces students to the theories and methods of the Public Humanities and Civic Engagement. Broadly defined, Public Humanities works to engage diverse publics in the subjects of the humanities by making topics like art history, literary history, film, and theater, accessible and understandable to a wider civic audience, but it also interrogates the concept of the expert and seeks to find experts in the field, rather than exclusively in the academy. Through a combination of reading, discussion, and virtual (or in person) visits from leaders of Cleveland-area organizations, administrators, legislators, and public historians, this course will teach you how to put your degrees to work for the greater good! Although this course is about Public Humanities & Civic Engagement, it is open to students in all fields across the university who are interested in ways to integrate the community in their education and to think creatively about the types of work their academic training prepares them to do. Undergraduate and graduate students will benefit from opportunities to broaden their professional networks and to learn more about the kinds of skills that are necessary in professions across the disciplines. Offered as ARTH 316, ARTH 416, HUMN 316, and HUMN 416. Counts as a Local & Global Engagement course.

**ARTH 318. Sketches of Spain: Imagining the Iberian World in Early Modernity. 3 Units.**

In 1764 the Indigenous artist Jose Manuel de la Cerda made a series of lacquerware trays (batea) depicting scenes from Virgil's Aeneid using a pre-Hispanic lacquer technique. Produced in west-central Mexico, these astounding objects—which combine Roman subject matter with distinctly Indigenous motifs and techniques—speak to the visual consequences of Mexico's status as both a colonial possession of Spain, and as a vital bastion of artistic innovation. This course uses objects like this one as a point of departure to investigate the art of the Iberian world—a world that extended far beyond the European continent during the 16th-18th centuries. In this course we will focus on the nexus of transpacific and transatlantic trade that facilitated the production of objects like the batea. We will explore the ways that maps, illustrated travelogues, frescos, paintings and prints worked alongside decorative objects such as feathered headdresses, weapons, and carved ivory statuettes in order to interrogate the place of material culture in the formation of knowledge. Readings will be drawn from art history, anthropology, and sociology and will highlight decolonial methodologies for understanding racial representation and the history of collecting. Themes will include Iberian conceptions of race, caste, limpieza de sangre (blood purity) and settler colonialism. Students will have the unique opportunity to work on the Public and Digital humanities publication Baroque Without Boundaries—a digital mapping intervention facilitated by the CWRU Freedman Center. Offered as ARTH 318 and ARTH 418 and HUMN 318 and HUMN 418. Counts as a Communication Intensive course. Counts as a Human Diversity & Commonality course. Counts as a Understanding Global Perspectives course.

**ARTH 325. Art at the Crossroads of Religion: Polytheistic, Christian, and Islamic Art in Antiquity. 3 Units.**

People often single out the reign of Constantine (A.D. 306-337) as the point in history when Rome transformed from a polytheistic empire to a Christian empire. This course questions the strict divide between the categories of "pagan" and "Christian" in Rome in the imperial period and beyond. Through a close examination of the artistic and architectural record, students will come to understand that this dichotomy is a modern invention; for people living in the Roman Empire, religious identities were extraordinarily fluid. Indeed, traditional polytheistic religion and Christianity remained closely intertwined for centuries after Constantine "Christianized" the Empire. Moreover, religious pluralism had been a fundamental part of Roman culture since the founding of ancient Rome. We will survey a range of material culture, including public statuary, sarcophagi, silver hordes, and temples and churches. We will also examine sites such as the border city of Dura-Europos in Syria to explore how religious identities in the Roman Empire (including Judaism, early Christianity, and so-called mystery cults) intertwined even when Rome was still supposedly a "pagan" Empire. The course pays particular attention to the art and architecture produced under Constantine, whom people today often remember as Rome's first Christian emperor but who represents, in fact, a complex amalgam of polytheistic and monotheistic practices and identities. We will also explore how Christian art slowly but ultimately became the predominant visual culture in the Roman Empire. Finally, we will examine how Early Islamic art and architecture exploited the Greco-Roman visual tradition to the ends of this new religion. Offered as ARTH 325, ARTH 425 and CLSC 325. Counts as a CAS Global & Cultural Diversity course.

**ARTH 329. Marvels of Rome: Monuments and Their Decoration in the Roman Empire. 3 Units.**

This course examines some of the most famous monuments of the Roman Empire, including Nero's Golden House, the Colosseum, the Pantheon, Hadrian's Villa at Tivoli, and the lavish villa of Piazza Armerina in Sicily. We will study each monument in depth, delving into the architecture, paintings, sculptures, mosaics, and social functions of each monument. Students will learn how to analyze artistic and archaeological evidence, ancient textual evidence (poems, prose, and inscriptions), and secondary scholarship to reconstruct the visual appearances and historical and cultural contexts of the monuments in questions. Throughout the course, students will gain a new appreciation and deeper understanding of some of the most iconic buildings of the classical tradition. Offered as ARTH 329, ARTH 429, and CLSC 329. Counts as a CAS Global & Cultural Diversity course.

**ARTH 333. Greek and Roman Painting. 3 Units.**

Greek vase painting, Etruscan tomb painting and Roman wall painting. The development of monumental painting in antiquity. Offered as ARTH 333, CLSC 333, and ARTH 433.

**ARTH 335. Issues in Ancient Art. 3 Units.**

Various topics in Ancient art. Lectures, discussions and reports. Offered as ARTH 335 and ARTH 435.

**ARTH 336. Representations of War in Ancient Rome. 3 Units.**

Few societies in history have been as militaristic as ancient Rome--or as proud of their warrior culture. This course examines the many ways that Romans constructed and contested their conceptions of war from the founding of the Roman Republic in 509 B.C.E. to the reign of Constantine (306-337 C.E.). Why did Romans choose to represent war in certain ways, and how did these artistic representations shape Romans' military values? What can the visual record tell us about how different groups (soldiers, women, slaves) experienced war in the Roman world? We will explore major public monuments in the city of Rome (including triumphal arches and the Colosseum) and private objects (such as silver drinking vessels) to observe how Roman militarism pervaded different walks of life. We will also examine monuments on the edges of Rome's empire, such as the towering trophies in modern France and Romania, to explore how works of art and architecture mediated the relationship between Romans and the peoples they conquered. Students will be encouraged to think about how art and architecture contributed to the construction of militarism as a chief Roman value, but also about how visual representations provided an important means to debate the value of Rome's military efforts, to subvert Rome's rigidly hierarchical social order, and to grapple with what it meant to "be Roman" as wars transformed Rome from a small city in Italy to a massive, pan-Mediterranean empire. After exploring Romans' conceptions of war and victory, students also may ask whether the common comparison between the Roman Empire and modern America is appropriate. Offered as ARTH 336, ARTH 436, CLSC 336 and CLSC 436. Counts as a CAS Global & Cultural Diversity course.

**ARTH 341. Issues in the Art of Japan. 3 Units.**

This is a topics course. Each offering will focus on a specific topic within the area of Japanese art. Sample topics may include: Muromachi Hanging Scrolls, Ryoan-ji Temple Garden Architecture, Rimpa School Panel Screens, Buddhist Painting in the Edo Period. Lectures, discussions, and reports. Offered as ARTH 341 and ARTH 441.

**ARTH 344. Archaeology of the Ancient World. 3 Units.**

This course examines the great civilizations of the ancient world, particularly those of the Ancient Near East, Egypt, Greece and Rome, through the archaeological record. Each of these geographic areas and their respective cultures will be individually explored, but also examined within a broader historical context. Particular focus will be placed on the social, political, religious, and economic ideas that were exchanged across Mesopotamia, Anatolia, the Levant and the Mediterranean and the influence this interconnectivity had on these ancient societies. Offered as ANEE 344, ANEE 444, ANTH 344, ANTH 444, ARTH 344, ARTH 444, CLSC 344 and CLSC 444. Counts as a CAS Global & Cultural Diversity course.



**ARTH 348. Cosmic Ecologies: Medieval Jewish Art. 3 Units.**

This course will explore late medieval Jewish art from western Europe and beyond. The first part of the seminar will focus on broad historical and historiographic issues in Jewish visual culture; topics will include, inter alia, issues of word and image, problematics of representation, the iconoclastic argument, and anti-Jewish polemic. In the second part of the course we will look at the great variety of later medieval Hebrew books with a special focus on illuminated Bibles and commentaries, liturgical books, and prayer books produced in both Sephardic and Ashkenazi contexts. In the last part of the class we will study several focused themes in medieval Jewish art, including issues of gender, zoocephalic representations, and the Kabbalah. By way of a coda, we will explore late medieval Yiddish books. Several guest speakers – leading authorities on these woefully understudied topics – will Zoom in during the course of the seminar. You will have a chance to examine three remarkable true facsimiles of Hebrew books in the collections of the Ingalls Library, including the Golden Haggadah, the Worms Mahzor, the Barcelona Haggadah, and the Kennicott Bible. Offered as ARTH 348 and ARTH 448 and JWST 348. Counts as a Communication Intensive course. Counts as a Human Diversity & Commonality course. Counts as a Understanding Global Perspectives course.

**ARTH 349. Gothic Art: Vision and Matter. 3 Units.**

This course will examine the development and dissemination of Gothic art in Western Europe in the High and Late Middle Ages. We will consider a variety of media, including architecture, metalwork, sculpture, manuscript illumination, panel paintings, fresco cycles, and small devotional objects. As we study medieval art in its socio-historical contexts—private and public, monastic and political, liturgical and lay—we will pay special attention to issues of patronage, relationships between texts and images, the introduction of visionary and mystical devotion, attitudes towards education and authority, differences between male and female piety, modes of medieval viewing, and reception and manipulation of art by medieval audiences. Visits to the CMA will form an integral part of the course. Offered as ARTH 349 and ARTH 449. Counts as a CAS Global & Cultural Diversity course. Counts as a Human Diversity & Commonality course. Counts as a Understanding Global Perspectives course.

**ARTH 350. Issues in Medieval Art. 3 Units.**

Various topics in Medieval Art. Lectures, discussions, and reports. Offered as ARTH 350 and ARTH 450.

**ARTH 353. Sixteenth Century Italian Art. 3 Units.**

The development of the High Renaissance and Mannerist styles in Italy and late 16th century trends: painting and sculpture. Offered as ARTH 353 and ARTH 453.

**ARTH 356. Medieval Matters: The Monstrous, the Macabre, the Miraculous. 3 Units.**

This course will explore three distinct but interrelated topics in medieval visual culture, which haunt the modern world as well. We will first study the concepts of the monsters and the monstrous in medieval Europe, as they were manifested in visual, literary, and cryptozoological production. From monster theory to monster culture, we will look at the anxieties that the monsters—those from the edges, those from within—have written on the body of medieval art. These same anxieties, rooted in the fear of difference, manifest themselves in the macabre art: the art of living death that predicated material universe of the late Middle Ages. We will explore the ghosts and the revenants, the living corpses and the nimble skeletons that populate medieval murals, manuscripts, and sculpture. All this is wrapped into the notion of the miraculous, both wondrous and dangerous at once. Here, the focus will be on female bodies, seen as monstrous, macabre, and miraculous at once. Students should be prepared to discuss these topics both within the context of medieval Europe and within our own historical moment. Offered as ARTH 356 and ARTH 456.

**ARTH 358. Medieval Body. 3 Units.**

This course will explore the meanings and representations of the body in western medieval culture. Topics will include bleeding bodies, fragmented bodies, lactating bodies, labile bodies, cosmic bodies, physiological bodies, mystical bodies, suffering bodies, edible bodies, enclosed bodies, gendered bodies, Christ's bodies, Mary's bodies, decomposing bodies, macabre bodies, resurrected bodies, dead bodies, intercessory bodies, unhinging bodies, translucent bodies, martyred bodies, desirable bodies, desirous bodies, abhorrent bodies, mimetic bodies, nude bodies, marginalized bodies, defleshed bodies, social bodies, political bodies, monstrous bodies, mnemonic bodies, and deformed bodies. We will explore the complex rhetoric of embodiment as it manifests itself in the ambiguous discourse—both medieval and contemporary—on the relationships between the material and intangible, spiritual and physical, somatic and mental, corporeal and ethereal. Offered as ARTH 358 and ARTH 458. Counts as a CAS Global & Cultural Diversity course. Counts as a Human Diversity & Commonality course. Counts as a Understanding Global Perspectives course.

**ARTH 360. Renaissance Art in Northern Europe. 3 Units.**

Painting, sculpture, and the graphic arts in Belgium, France, Germany, and The Netherlands, 1400-1580, highlighting the careers and contributions of specific artists such as Jan van Eyck, Albrecht Durer, and Pieter Bruegel. We will also analyze the changing social, cultural, religious, and political circumstances of the art made during this period, which saw the invention of printmaking, the Protestant Revolution, and increased strife between rulers and their subjects. The rise of new subjects such as landscape and scene of everyday life will be explored, and changes in patronage will be discussed, concentrating on the shift from church and noble patronage to increasingly middle-class patronage related to the beginnings of the open art market. Offered as ARTH 360 and ARTH 460. Counts as a CAS Global & Cultural Diversity course.

**ARTH 361. 17th-Century Art in Belgium and The Netherlands. 3 Units.**

The arts of painting, drawing, and printmaking in Belgium and The Netherlands are discussed in relationship to political, social, cultural, and religious contexts. We will explore the careers and production of individual artists such as Rubens, Van Dyck, Hals, Rembrandt, and Vermeer. Developments in new subjects, artistic specialization, and the expansion of the open market are seen as important factors in shaping Belgian and Dutch art. Offered as ARTH 361 and ARTH 461. Counts as a CAS Global & Cultural Diversity course.

**ARTH 367. 17th and 18th Century Art in France. 3 Units.**

A Survey of the arts of painting, sculpture and architecture in France from 1600-1780, a period in which France became the leading political and cultural power in Europe. We will focus on the relationship between the arts and changing social, cultural, religious and political circumstances at a time that saw the rise of the absolute state before the French Revolution, the increased use of art for political propaganda, and the burgeoning of a consumer culture in the middle class. Offered as ARTH 367 and ARTH 467. Counts as a CAS Global & Cultural Diversity course.

**ARTH 368. Doors Wide Shut: The Private Art Collection from Raphael to Rauschenberg. 3 Units.**

A child's room is often stocked with marvels: bird nests, shells, shiny stones, books, and drawings. The great art collections of the Renaissance began in much the same way as these playful assemblages. From cabinets of curiosities containing treasures from foreign lands, to paintings of nude women by Titian and Raphael, these early collections marked the beginning of the modern art museum. What do the hoarding tendencies of the Jesuit Athanasius Kircher (1601-1680), founder of the 'Kircherianum'—a museum filled with taxidermy animals and mechanical inventions—have in common with Ronald Lauder's recent and widely publicized purchase of a Gustav Klimt painting for \$135 million? Famous American art collectors of the 19th & 20th centuries like Henry Clay Frick, Isabella Stewart Gardner, and Peggy Guggenheim opened these formerly private realms of display to the public, revealing the complex motives and politics inherent to the practice of art collection. This course will focus first on the conceptual issues that informed early modern collecting in the western world, and subsequently the way that these ideas and modalities later inflected and shaped the history of modern collecting—particularly in the private sector in Europe and America. Offered as: ARTH 368 and ARTH 468. Counts as a CAS Global & Cultural Diversity course.

**ARTH 374. Impressionism to Symbolism. 3 Units.**

Major developments in European painting and sculpture during the latter half of the nineteenth century. Post-impressionism synthetism, symbolism, and the arts and crafts movement considered in their socio-cultural contexts. Works of Degas, Manet, Monet, Klimt, Bocklin, Gauguin, etc. Offered as ARTH 374 and ARTH 474.

**ARTH 379. Issues in 19th Century Art. 3 Units.**

Various topics in 19th century art, with class lectures, discussions and reports. Consult department for current topic. Offered as ARTH 379 and ARTH 479.

**ARTH 382. Art, Eco-criticism, and the Environment. 3 Units.**

As issues of sustainability and environmental impact have become increasingly dominant concerns in contemporary society, eco-criticism has emerged as a vital methodological thread across the humanities. Motivated by ethical as well as scholarly concerns, eco-criticism not only enacts a fundamental examination of nature as an ideological construct, but also seeks to investigate the complex interrelationship between humanity and the environment. Concurrently, there has been a marked interest in studying the role of "green issues" in contemporary art, particularly in tracing the development of earth art or eco-art from the early 1970s to the present. The goal of this seminar is to forge a link between these two emergent strands by tracing the complex relationship between art and the environment from the nineteenth-century to the present, seeking to thereby assess the capaciousness of eco-criticism as a methodological approach to art history. Offered as ARTH 382, ARTH 482 and ESTD 382. Counts as a CAS Global & Cultural Diversity course.

**ARTH 385. Issues in the History of Industrial Design. 3 Units.**

One of the most momentous occurrences of the 20th and 21st Centuries has received surprisingly little attention: the transformation in how nearly everything around us is designed and made. Chairs, desks, pens, cars, stoves, refrigerators, printing presses, lighting fixtures, and children's toys all look very different than they did a century ago, and often are made through manufacturing process and out of materials that did not exist then. The history of industrial design can be traced back to the 19th century, and to the writings of social reformers such as William Morris and the teachings of progressive art schools such as the Bauhaus, which introduced a machine-made look and many classic modern designs, such as the Wassily Chair by Marcel Breuer. But the term industrial design was only coined in 1929, and modern industrial design, which brought together careful analysis of engineering, manufacturing, marketing, styling, branding and streamlining—really dates from that period through the creations of a group of pioneering, unheralded American geniuses, such as Raymond Lowie, Norman Bel Geddes, Henry Dreyfuss, Walter Dorwin Teague, Brooks Stevens, Russel Wright, Eliot Noyes, Viktor Schreckengost, and Harley Earl. In broad strokes, this class will lay out a history of industrial design from its origins until today. It will combine discussion of the work of historically significant figures, who established the basic framework of the field, with analysis of products being made today, by figures such as Dieter Rams, Jony Ive, and Philippe Starck. The class will also include a tour of and introduction to the Industrial Design program of the Cleveland Institute of Art, established by the great industrial designer and artist Viktor Schreckengost in 1933. The class will also view objects from the collections of the Western Reserve Historical Society, the Cleveland Museum of Art, and other arts institutions in the Greater Cleveland area. Offered as ARTH 385 and ARTH 485.

**ARTH 386. Issues in American Art. 3 Units.**

Various topics in American art. Each offering will focus on a specific topic within American art. Lectures, discussions, and report. The course will entail regular oral classroom reports and short writing assignments as well as a final paper. Producing an intellectually significant final paper is the major goal of the class. Graduate students are expected to produce a final paper of greater length than Undergraduates and that shows evidence of original scholarship. Offered as ARTH 386 and ARTH 486.

**ARTH 392. Issues in 20th/21st Century Art. 3 Units.**

Various topics in 20th/21st century art, with class lectures, discussions, and reports. Offered as ARTH 392 and ARTH 492.

**ARTH 393. Contemporary Art: Critical Directions. 3 Units.**

An examination of the directions taken by avant-garde American art and criticism in the aftermath of Abstract Expressionism. Includes the rise and fall of modernism in the 1960s and '70s, as well as an investigation of Post-modern trends and theories. Offered as ARTH 393 and ARTH 493.

**ARTH 394. Departmental Seminar. 3 Units.**

The Department of History of Art and Art departmental seminar. A topical course, emphasizing disciplinary writing and modes of investigation and analysis. It is recommended for Art History majors before the majors seminar/capstone course, typically taken in the junior or senior years. The course advances the goals of SAGES within the disciplinary context of art history by focusing on close readings of art history texts (with an emphasis upon methodological approaches), examination of original works of art when possible, analytical writing, and intensive seminar-style discussion. Counts as a SAGES Departmental Seminar course.

**ARTH 395. Internship. 3 Units.**

This course is designated for students seeking professional experience in art history. It focuses on the museum experience (registration, exhibition, interpretation, and administration) although students may also elect to conduct internships in museum-related environments such as art conservation. Students are encouraged to have gained significant experience in art history coursework before embarking on an internship. Students must identify an internship and supervisor as well as a campus internship supervisor the semester before enrolling in the internship. Recommended preparation: ARTH 101, ARTH 102, or ARTH 104, and consent.

**ARTH 396. Majors Seminar. 3 Units.**

This course combines an overview of methodological approaches to art history with attention to pressing current issues and debates in the art world. Students will complete writing and oral assignments to engage with these issues that reveal and grow their participation in academic inquiry and pursuit of knowledge. This course is required of all undergraduate Art History majors and is offered in alternating spring semesters. It should be taken in the junior or senior year. Counts as a Disciplinary Communication course. Counts as a SAGES Senior Capstone course.

**ARTH 397. Contemporary Art in East Asia. 3 Units.**

This course will explore modern and contemporary art and visual culture in East Asia produced since the mid-twentieth century with a focus on major artistic movements and artists active in China, Japan, and Korea. Encountering complicated geopolitical and socioeconomic conditions in the post-war era, a series of experimental and radical artistic, cultural, and political movements have emerged in East Asia. The course will map the critical topographies of Asian art from 1945 to the 1980s through the exploration of the following: post-war art and experimental art in Japan and Korea, Chinese art during the Cultural Revolution, material culture in Japanese Mono-ha and Korean Dansaekhwa, and art of resistance in China and Korea in the 1980s. The course will also investigate contemporary Asian art and visual culture focusing on its global turn from the late 1980s. Fueled by international geopolitical change, economic boom, and the impact of globalization, art in Asia or by Asian artists has gained a high level of international visibility and taken a central position in contemporary art exhibitions and art criticism. This visual, social, and theoretical development in the recent art in Asia will be examined through key issues and themes: art's revisiting of tradition and history, its exploration of body and identity, the impact of consumerism and popular culture, and its engagement with public space and the urban environment. Offered as ARTH 397 and ARTH 497. Counts as a CAS Global & Cultural Diversity course.

**ARTH 398. Independent Study in Art History. 1 - 3 Units.**

Individual research and reports on special topics.

**ARTH 399. Capstone Project. 3 Units.**

Intensive study of a topic or problem leading to the preparation of a research project and public presentation. Students use what they have learned at CWRU to design an Art History project that responds meaningfully to a question, problem, or issue that matters in the discipline. The writing/communication focus of Capstone Projects includes "translating" specialized, disciplinary knowledge for a diverse general audience. Counts as a Capstone Project course.

**ARTH 407. Arts of China. 3 Units.**

This course explores a selection of major developments in Chinese visual and material culture from ancient times to the present day. We consider works in multiple media including bronzes, pottery, sculpture, calligraphy, paintings, ceramics and installations. We look into the roles of art in society, the relationship of art to political authority, the place of art in religious practice and experience, connections between art and literature, and how art relates to the expression of personal, social, political, and cultural identity. We pay particular attention to landscape painting; pictorial and sculptural programs of Buddhist grottoes; art commissioned and collected by the imperial court; objects associated with Daoist, Buddhist, and Confucian religious practices and sacred sites; art produced during periods of non-Chinese rule under the Mongols and Manchus; the affects of foreign styles and ideas on artists; and the role of Chinese artists in the contemporary global art world and market. We also examine the role of museums in selecting, preserving, and presenting Chinese art in the 20th and 21st century. Visits to the Cleveland Museum of Art form an integral part of the course. Offered as ARTH 307 and ARTH 407. Counts as a CAS Global & Cultural Diversity course.

**ARTH 410. Art For Different Futures. 3 Units.**

The COVID-19 pandemic and the movements for social justice (Black Lives Matter, Me Too) are rapidly and dynamically altering long-held conceptions about the role of art in society. The culture industries (along with many other sectors) have been forced to re-examine the viability and utility of their current models, and the assumptions these models are predicated upon. Art institutions are in the process of reconciling their complicated and often contradictory relationship with white, sexist, ableist, and classist ideology, in which they have tacitly perpetuated dominant structures and perspectives while rhetorically advocating for reform and radical change. In this course, we will explore this contemporary cultural moment and unravel the seismic changes that have brought uncertainty to the art world. We will speculate potential futures free of racism, sexism, homophobia, ableism, and classism, and the role that art could play within those possible futures. And we will explore alternative conceptions of art with the potential to instigate those futures through a focus on social engagement, community, and radical inclusion. Offered as ARTH 310, ARTH 410, ARTS 300, and ARTS 400.

**ARTH 415. Art and Architecture of Ancient Egypt and Mesopotamia. 3 Units.**

The golden mask of Tutankhamun, the imposing Ishtar Gate, delicately carved ivories, and expertly chiseled stone sculpture; the art and architecture of Ancient Egypt and Mesopotamia are some of the most captivating examples of visual culture from the ancient world. This course will emphasize the examination of art and architecture of Egypt and Mesopotamia in context, focusing on material from prehistory through the 6th century BC. We will explore the deep connection between art, religion, and the worldview of Ancient Egypt and Mesopotamia, in addition to the meaning and audience for art, the principles which guided art production, trends in media and themes over time, and the relationship of writing and art. We will also consider the interaction between Egyptian and Mesopotamian art, museums and the modern artistic and political landscapes. Offered as ANEE 315, ANEE 415, ARTH 315 and ARTH 415.

**ARTH 416. Methods in Public Humanities and Civic Engagement. 3 Units.**

Who has access to knowledge and why? How is knowledge produced and publicized? What and where is the public? Who is included and excluded in this public? What is the role of art and culture in various publics? This innovative new course will address these questions as it introduces students to the theories and methods of the Public Humanities and Civic Engagement. Broadly defined, Public Humanities works to engage diverse publics in the subjects of the humanities by making topics like art history, literary history, film, and theater, accessible and understandable to a wider civic audience, but it also interrogates the concept of the expert and seeks to find experts in the field, rather than exclusively in the academy. Through a combination of reading, discussion, and virtual (or in person) visits from leaders of Cleveland-area organizations, administrators, legislators, and public historians, this course will teach you how to put your degrees to work for the greater good! Although this course is about Public Humanities & Civic Engagement, it is open to students in all fields across the university who are interested in ways to integrate the community in their education and to think creatively about the types of work their academic training prepares them to do. Undergraduate and graduate students will benefit from opportunities to broaden their professional networks and to learn more about the kinds of skills that are necessary in professions across the disciplines. Offered as ARTH 316, ARTH 416, HUMN 316, and HUMN 416. Counts as a Local & Global Engagement course.

**ARTH 418. Sketches of Spain: Imagining the Iberian World in Early Modernity. 3 Units.**

In 1764 the Indigenous artist Jose Manuel de la Cerda made a series of lacquerware trays (batea) depicting scenes from Virgil's Aeneid using a pre-Hispanic lacquer technique. Produced in west-central Mexico, these astounding objects—which combine Roman subject matter with distinctly Indigenous motifs and techniques—speak to the visual consequences of Mexico's status as both a colonial possession of Spain, and as a vital bastion of artistic innovation. This course uses objects like this one as a point of departure to investigate the art of the Iberian world—a world that extended far beyond the European continent during the 16th-18th centuries. In this course we will focus on the nexus of transpacific and transatlantic trade that facilitated the production of objects like the batea. We will explore the ways that maps, illustrated travelogues, frescos, paintings and prints worked alongside decorative objects such as feathered headdresses, weapons, and carved ivory statuettes in order to interrogate the place of material culture in the formation of knowledge. Readings will be drawn from art history, anthropology, and sociology and will highlight decolonial methodologies for understanding racial representation and the history of collecting. Themes will include Iberian conceptions of race, caste, *limpieza de sangre* (blood purity) and settler colonialism. Students will have the unique opportunity to work on the Public and Digital humanities publication *Baroque Without Boundaries*—a digital mapping intervention facilitated by the CWRU Freedman Center. Offered as ARTH 318 and ARTH 418 and HUMN 318 and HUMN 418. Counts as a Communication Intensive course. Counts as a Human Diversity & Commonality course. Counts as a Understanding Global Perspectives course.

**ARTH 425. Art at the Crossroads of Religion: Polytheistic, Christian, and Islamic Art in Antiquity. 3 Units.**

People often single out the reign of Constantine (A.D. 306-337) as the point in history when Rome transformed from a polytheistic empire to a Christian empire. This course questions the strict divide between the categories of "pagan" and "Christian" in Rome in the imperial period and beyond. Through a close examination of the artistic and architectural record, students will come to understand that this dichotomy is a modern invention; for people living in the Roman Empire, religious identities were extraordinarily fluid. Indeed, traditional polytheistic religion and Christianity remained closely intertwined for centuries after Constantine "Christianized" the Empire. Moreover, religious pluralism had been a fundamental part of Roman culture since the founding of ancient Rome. We will survey a range of material culture, including public statuary, sarcophagi, silver hordes, and temples and churches. We will also examine sites such as the border city of Dura-Europos in Syria to explore how religious identities in the Roman Empire (including Judaism, early Christianity, and so-called mystery cults) intertwined even when Rome was still supposedly a "pagan" Empire. The course pays particular attention to the art and architecture produced under Constantine, whom people today often remember as Rome's first Christian emperor but who represents, in fact, a complex amalgam of polytheistic and monotheistic practices and identities. We will also explore how Christian art slowly but ultimately became the predominant visual culture in the Roman Empire. Finally, we will examine how Early Islamic art and architecture exploited the Greco-Roman visual tradition to the ends of this new religion. Offered as ARTH 325, ARTH 425 and CLSC 325. Counts as a CAS Global & Cultural Diversity course.

**ARTH 429. Marvels of Rome: Monuments and Their Decoration in the Roman Empire. 3 Units.**

This course examines some of the most famous monuments of the Roman Empire, including Nero's Golden House, the Colosseum, the Pantheon, Hadrian's Villa at Tivoli, and the lavish villa of Piazza Armerina in Sicily. We will study each monument in depth, delving into the architecture, paintings, sculptures, mosaics, and social functions of each monument. Students will learn how to analyze artistic and archaeological evidence, ancient textual evidence (poems, prose, and inscriptions), and secondary scholarship to reconstruct the visual appearances and historical and cultural contexts of the monuments in questions. Throughout the course, students will gain a new appreciation and deeper understanding of some of the most iconic buildings of the classical tradition. Offered as ARTH 329, ARTH 429, and CLSC 329. Counts as a CAS Global & Cultural Diversity course.

**ARTH 433. Greek and Roman Painting. 3 Units.**

Greek vase painting, Etruscan tomb painting and Roman wall painting. The development of monumental painting in antiquity. Offered as ARTH 333, CLSC 333, and ARTH 433.

**ARTH 435. Issues in Ancient Art. 3 Units.**

Various topics in Ancient art. Lectures, discussions and reports. Offered as ARTH 335 and ARTH 435.



**ARTH 436. Representations of War in Ancient Rome. 3 Units.**

Few societies in history have been as militaristic as ancient Rome—or as proud of their warrior culture. This course examines the many ways that Romans constructed and contested their conceptions of war from the founding of the Roman Republic in 509 B.C.E. to the reign of Constantine (306-337 C.E.). Why did Romans choose to represent war in certain ways, and how did these artistic representations shape Romans' military values? What can the visual record tell us about how different groups (soldiers, women, slaves) experienced war in the Roman world? We will explore major public monuments in the city of Rome (including triumphal arches and the Colosseum) and private objects (such as silver drinking vessels) to observe how Roman militarism pervaded different walks of life. We will also examine monuments on the edges of Rome's empire, such as the towering trophies in modern France and Romania, to explore how works of art and architecture mediated the relationship between Romans and the peoples they conquered. Students will be encouraged to think about how art and architecture contributed to the construction of militarism as a chief Roman value, but also about how visual representations provided an important means to debate the value of Rome's military efforts, to subvert Rome's rigidly hierarchical social order, and to grapple with what it meant to "be Roman" as wars transformed Rome from a small city in Italy to a massive, pan-Mediterranean empire. After exploring Romans' conceptions of war and victory, students also may ask whether the common comparison between the Roman Empire and modern America is appropriate. Offered as ARTH 336, ARTH 436, CLSC 336 and CLSC 436. Counts as a CAS Global & Cultural Diversity course.

**ARTH 441. Issues in the Art of Japan. 3 Units.**

This is a topics course. Each offering will focus on a specific topic within the area of Japanese art. Sample topics may include: Muromachi Hanging Scrolls, Ryoan-ji Temple Garden Architecture, Rimpa School Panel Screens, Buddhist Painting in the Edo Period. Lectures, discussions, and reports. Offered as ARTH 341 and ARTH 441.

**ARTH 444. Archaeology of the Ancient World. 3 Units.**

This course examines the great civilizations of the ancient world, particularly those of the Ancient Near East, Egypt, Greece and Rome, through the archaeological record. Each of these geographic areas and their respective cultures will be individually explored, but also examined within a broader historical context. Particular focus will be placed on the social, political, religious, and economic ideas that were exchanged across Mesopotamia, Anatolia, the Levant and the Mediterranean and the influence this interconnectivity had on these ancient societies. Offered as ANEE 344, ANEE 444, ANTH 344, ANTH 444, ARTH 344, ARTH 444, CLSC 344 and CLSC 444. Counts as a CAS Global & Cultural Diversity course.

**ARTH 448. Cosmic Ecologies: Medieval Jewish Art. 3 Units.**

This course will explore late medieval Jewish art from western Europe and beyond. The first part of the seminar will focus on broad historical and historiographic issues in Jewish visual culture; topics will include, inter alia, issues of word and image, problematics of representation, the iconoclastic argument, and anti-Jewish polemic. In the second part of the course we will look at the great variety of later medieval Hebrew books with a special focus on illuminated Bibles and commentaries, liturgical books, and prayer books produced in both Sephardic and Ashkenazi contexts. In the last part of the class we will study several focused themes in medieval Jewish art, including issues of gender, zoocephalic representations, and the Kabbalah. By way of a coda, we will explore late medieval Yiddish books. Several guest speakers – leading authorities on these woefully understudied topics – will Zoom in during the course of the seminar. You will have a chance to examine three remarkable true facsimiles of Hebrew books in the collections of the Ingalls Library, including the Golden Haggadah, the Worms Mahzor, the Barcelona Haggadah, and the Kennicott Bible. Offered as ARTH 348 and ARTH 448 and JWST 348. Counts as a Communication Intensive course. Counts as a Human Diversity & Commonality course. Counts as a Understanding Global Perspectives course.

**ARTH 449. Gothic Art: Vision and Matter. 3 Units.**

This course will examine the development and dissemination of Gothic art in Western Europe in the High and Late Middle Ages. We will consider a variety of media, including architecture, metalwork, sculpture, manuscript illumination, panel paintings, fresco cycles, and small devotional objects. As we study medieval art in its socio-historical contexts—private and public, monastic and political, liturgical and lay—we will pay special attention to issues of patronage, relationships between texts and images, the introduction of visionary and mystical devotion, attitudes towards education and authority, differences between male and female piety, modes of medieval viewing, and reception and manipulation of art by medieval audiences. Visits to the CMA will form an integral part of the course. Offered as ARTH 349 and ARTH 449. Counts as a CAS Global & Cultural Diversity course. Counts as a Human Diversity & Commonality course. Counts as a Understanding Global Perspectives course.

**ARTH 450. Issues in Medieval Art. 3 Units.**

Various topics in Medieval Art. Lectures, discussions, and reports. Offered as ARTH 350 and ARTH 450.

**ARTH 453. Sixteenth Century Italian Art. 3 Units.**

The development of the High Renaissance and Mannerist styles in Italy and late 16th century trends: painting and sculpture. Offered as ARTH 353 and ARTH 453.

**ARTH 456. Medieval Matters: The Monstrous, the Macabre, the Miraculous. 3 Units.**

This course will explore three distinct but interrelated topics in medieval visual culture, which haunt the modern world as well. We will first study the concepts of the monsters and the monstrous in medieval Europe, as they were manifested in visual, literary, and cryptozoological production. From monster theory to monster culture, we will look at the anxieties that the monsters—those from the edges, those from within—have written on the body of medieval art. These same anxieties, rooted in the fear of difference, manifest themselves in the macabre art: the art of living death that predicated material universe of the late Middle Ages. We will explore the ghosts and the revenants, the living corpses and the nimble skeletons that populate medieval murals, manuscripts, and sculpture. All this is wrapped into the notion of the miraculous, both wondrous and dangerous at once. Here, the focus will be on female bodies, seen as monstrous, macabre, and miraculous at once. Students should be prepared to discuss these topics both within the context of medieval Europe and within our own historical moment. Offered as ARTH 356 and ARTH 456.

**ARTH 458. Medieval Body. 3 Units.**

This course will explore the meanings and representations of the body in western medieval culture. Topics will include bleeding bodies, fragmented bodies, lactating bodies, labile bodies, cosmic bodies, physiological bodies, mystical bodies, suffering bodies, edible bodies, enclosed bodies, gendered bodies, Christ's bodies, Mary's bodies, decomposing bodies, macabre bodies, resurrected bodies, dead bodies, intercessory bodies, unhinging bodies, translucent bodies, martyred bodies, desirable bodies, desirous bodies, abhorrent bodies, mimetic bodies, nude bodies, marginalized bodies, defleshed bodies, social bodies, political bodies, monstrous bodies, mnemonic bodies, and deformed bodies. We will explore the complex rhetoric of embodiment as it manifests itself in the ambiguous discourse—both medieval and contemporary—on the relationships between the material and intangible, spiritual and physical, somatic and mental, corporeal and ethereal. Offered as ARTH 358 and ARTH 458. Counts as a CAS Global & Cultural Diversity course. Counts as a Human Diversity & Commonality course. Counts as a Understanding Global Perspectives course.

**ARTH 460. Renaissance Art in Northern Europe. 3 Units.**

Painting, sculpture, and the graphic arts in Belgium, France, Germany, and The Netherlands, 1400-1580, highlighting the careers and contributions of specific artists such as Jan van Eyck, Albrecht Durer, and Pieter Bruegel. We will also analyze the changing social, cultural, religious, and political circumstances of the art made during this period, which saw the invention of printmaking, the Protestant Revolution, and increased strife between rulers and their subjects. The rise of new subjects such as landscape and scene of everyday life will be explored, and changes in patronage will be discussed, concentrating on the shift from church and noble patronage to increasingly middle-class patronage related to the beginnings of the open art market. Offered as ARTH 360 and ARTH 460. Counts as a CAS Global & Cultural Diversity course.

**ARTH 461. 17th-Century Art in Belgium and The Netherlands. 3 Units.**

The arts of painting, drawing, and printmaking in Belgium and The Netherlands are discussed in relationship to political, social, cultural, and religious contexts. We will explore the careers and production of individual artists such as Rubens, Van Dyck, Hals, Rembrandt, and Vermeer. Developments in new subjects, artistic specialization, and the expansion of the open market are seen as important factors in shaping Belgian and Dutch art. Offered as ARTH 361 and ARTH 461. Counts as a CAS Global & Cultural Diversity course.

**ARTH 467. 17th and 18th Century Art in France. 3 Units.**

A Survey of the arts of painting, sculpture and architecture in France from 1600-1780, a period in which France became the leading political and cultural power in Europe. We will focus on the relationship between the arts and changing social, cultural, religious and political circumstances at a time that saw the rise of the absolute state before the French Revolution, the increased use of art for political propaganda, and the burgeoning of a consumer culture in the middle class. Offered as ARTH 367 and ARTH 467. Counts as a CAS Global & Cultural Diversity course.

**ARTH 468. Doors Wide Shut: The Private Art Collection from Raphael to Rauschenberg. 3 Units.**

A child's room is often stocked with marvels: bird nests, shells, shiny stones, books, and drawings. The great art collections of the Renaissance began in much the same way as these playful assemblages. From cabinets of curiosities containing treasures from foreign lands, to paintings of nude women by Titian and Raphael, these early collections marked the beginning of the modern art museum. What do the hoarding tendencies of the Jesuit Athanasius Kircher (1601-1680), founder of the 'Kircherianum—a museum filled with taxidermy animals and mechanical inventions—have in common with Ronald Lauder's recent and widely publicized purchase of a Gustav Klimt painting for \$135 million? Famous American art collectors of the 19th & 20th centuries like Henry Clay Frick, Isabella Stewart Gardner, and Peggy Guggenheim opened these formerly private realms of display to the public, revealing the complex motives and politics inherent to the practice of art collection. This course will focus first on the conceptual issues that informed early modern collecting in the western world, and subsequently the way that these ideas and modalities later inflected and shaped the history of modern collecting—particularly in the private sector in Europe and America. Offered as: ARTH 368 and ARTH 468. Counts as a CAS Global & Cultural Diversity course.

**ARTH 474. Impressionism to Symbolism. 3 Units.**

Major developments in European painting and sculpture during the latter half of the nineteenth century. Post-impressionism synthetism, symbolism, and the arts and crafts movement considered in their socio-cultural contexts. Works of Degas, Manet, Monet, Klimt, Bocklin, Gauguin, etc. Offered as ARTH 374 and ARTH 474.

**ARTH 479. Issues in 19th Century Art. 3 Units.**

Various topics in 19th century art, with class lectures, discussions and reports. Consult department for current topic. Offered as ARTH 379 and ARTH 479.

**ARTH 482. Art, Eco-criticism, and the Environment. 3 Units.**

As issues of sustainability and environmental impact have become increasingly dominant concerns in contemporary society, eco-criticism has emerged as a vital methodological thread across the humanities. Motivated by ethical as well as scholarly concerns, eco-criticism not only enacts a fundamental examination of nature as an ideological construct, but also seeks to investigate the complex interrelationship between humanity and the environment. Concurrently, there has been a marked interest in studying the role of "green issues" in contemporary art, particularly in tracing the development of earth art or eco-art from the early 1970s to the present. The goal of this seminar is to forge a link between these two emergent strands by tracing the complex relationship between art and the environment from the nineteenth-century to the present, seeking to thereby assess the capaciousness of eco-criticism as a methodological approach to art history. Offered as ARTH 382, ARTH 482 and ESTD 382. Counts as a CAS Global & Cultural Diversity course.

**ARTH 485. Issues in the History of Industrial Design. 3 Units.**

One of the most momentous occurrences of the 20th and 21st Centuries has received surprisingly little attention: the transformation in how nearly everything around us is designed and made. Chairs, desks, pens, cars, stoves, refrigerators, printing presses, lighting fixtures, and children's toys all look very different than they did a century ago, and often are made through manufacturing process and out of materials that did not exist then. The history of industrial design can be traced back to the 19th century, and to the writings of social reformers such as William Morris and the teachings of progressive art schools such as the Bauhaus, which introduced a machine-made look and many classic modern designs, such as the Wassily Chair by Marcel Breuer. But the term industrial design was only coined in 1929, and modern industrial design, which brought together careful analysis of engineering, manufacturing, marketing, styling, branding and streamlining—really dates from that period through the creations of a group of pioneering, unheralded American geniuses, such as Raymond Lowie, Norman Bel Geddes, Henry Dreyfuss, Walter Dorwin Teague, Brooks Stevens, Russel Wright, Eliot Noyes, Viktor Schreckengost, and Harley Earl. In broad strokes, this class will lay out a history of industrial design from its origins until today. It will combine discussion of the work of historically significant figures, who established the basic framework of the field, with analysis of products being made today, by figures such as Dieter Rams, Jony Ive, and Philippe Starck. The class will also include a tour of and introduction to the Industrial Design program of the Cleveland Institute of Art, established by the great industrial designer and artist Viktor Schreckengost in 1933. The class will also view objects from the collections of the Western Reserve Historical Society, the Cleveland Museum of Art, and other arts institutions in the Greater Cleveland area. Offered as ARTH 385 and ARTH 485.

**ARTH 486. Issues in American Art. 3 Units.**

Various topics in American art. Each offering will focus on a specific topic within American art. Lectures, discussions, and report. The course will entail regular oral classroom reports and short writing assignments as well as a final paper. Producing an intellectually significant final paper is the major goal of the class. Graduate students are expected to produce a final paper of greater length than Undergraduates and that shows evidence of original scholarship. Offered as ARTH 386 and ARTH 486.

**ARTH 489A. M.A. Qualifying Paper. 3 Units.**

Individual research and intensive study of a specific topic in art history that culminates in a written M.A. Qualifying Paper. Prereq: To be taken only after completion of 18 credit hours of graduate Art History coursework.

**ARTH 489B. M.A. Qualifying Paper Revisions. 1 Unit.**

Revisions of the M.A. Qualifying Paper undertaken under the supervision of both QP readers. Prereq: ARTH 489A.

**ARTH 490A. Visual Arts and Museums I. 3 Units.**

This course examines the idea of the art museum in both its historical and contemporary manifestations, focusing on the context of Western Europe and the United States. As a result of this course, students should be familiar with the following topics: the historic development of the museum, from its origins in collecting practices to its modern incarnation as an institution; the development and care of a collection, including acquisition, cataloguing, and conservation; the display and housing of a collection, including internal and external museum architecture; the study and interpretation of the collection/exhibition, considering diverse publics; the governance of the institution, including project management, finance, and administration. Through the study of these topics, the student should be familiar with the following concepts: the museum as a place for learning, research and scholarship and the museum as steward of cultural property and the attendant issues of ethics and the law. ARTH 490A concentrates on museum collections and related aspects of care, research, interpretation and scholarship. Students who successfully complete ARTH 490A and ARTH 490B may be considered for admission into ARTH 491A, a supervised internship in an art museum or gallery situation.

**ARTH 490B. Visual Arts and Museums II. 3 Units.**

This course examines the idea of the art museum in both its historical and contemporary manifestations, focusing on the context of Western Europe and the United States. As a result of this course, students should be familiar with the following topics: the historic development of the museum, from its origins in collecting practices to its modern incarnation as an institution; the development and care of a collection, including acquisition, cataloguing, and conservation; the display and housing of a collection, including internal and external museum architecture; the study and interpretation of the collection/exhibition, considering diverse publics; the governance of the institution, including project management, finance, and administration. Through the study of these topics, the student should be familiar with the following concepts: the museum as a place for learning, research and scholarship and the museum as steward of cultural property and the attendant issues of ethics and the law. ARTH 490B concentrates on the museum as an institution, including physical aspects, management and governance, and as a site of learning. The inter-connections between these broad fields and individual departments will be demonstrated and reinforced throughout the semester. Students who successfully complete ARTH 490A and ARTH 490B may be considered for admission into ARTH 491A, a supervised internship in an art museum or gallery situation.

**ARTH 491A. Visual Arts and Museums: Internship. 1 Unit.**

First semester of required museum internship. Prereq: ARTH 490A and ARTH 490B.

**ARTH 491B. Visual Arts and Museums: Internship. 3 Units.**

Second semester of Internship sequence. This internship focuses on the implementation of a comprehensive project that would serve a function similar to the requirement of a qualifying paper for the completion of a master's degree in art history. It is recommended that students undertake this internship in the same division in which their first internship was situated although students may find opportunities to parlay the skills acquired in the first internship to successful advanced work in another division. The key distinction here is that the work in ARTH 491B should build upon the expertise developed in ARTH 491A and represent a significant advance in responsibilities and skills. By week 10 of ARTH 491A, students should begin to identify a potential project for ARTH 491B. By the first week of the semester in which ARTH 491B is to be completed, the student must file an internship agreement form with the department that includes a brief description of the project to be completed, including a summary of the project and major milestones/time line. In addition to working under the direct supervision of a museum mentor, the student must obtain a faculty mentor for the project and this information should be included in the internship agreement form. Students must file a mid-term and final report describing their duties and responsibilities and a self-assessment of their performance and a final portfolio with a final version of their project as well as examples of drafts and feedback received in the course of completing the project. Students must also keep a journal that tracks their milestones in completing their projects. The faculty supervisor will solicit a letter of assessment from the internship supervisor immediately upon the close of the internship and in sufficient time for final grades. Prereq: ARTH 490A, ARTH 490B and ARTH 491A.

**ARTH 492. Issues in 20th/21st Century Art. 3 Units.**

Various topics in 20th/21st century art, with class lectures, discussions, and reports. Offered as ARTH 392 and ARTH 492.

**ARTH 493. Contemporary Art: Critical Directions. 3 Units.**

An examination of the directions taken by avant-garde American art and criticism in the aftermath of Abstract Expressionism. Includes the rise and fall of modernism in the 1960s and '70s, as well as an investigation of Post-modern trends and theories. Offered as ARTH 393 and ARTH 493.

**ARTH 494A. Directed Readings in Asian Art. 1 - 3 Units.**

Directed reading.

**ARTH 494B. Ancient Art. 1 - 3 Units.****ARTH 494C. Medieval Art. 1 - 3 Units.****ARTH 494D. Renaissance and Baroque Art. 1 - 3 Units.****ARTH 494E. American Art. 1 - 3 Units.****ARTH 494F. Modern Art. 1 - 3 Units.****ARTH 495. Methodologies of Art History. 3 Units.**

The study of art history as a discipline in its practical and theoretical aspects. Consideration given to research methods, style and historical context, and a critical examination of selected major art historical texts with a view to understanding traditional as well as recent approaches. Special attention is given to art historical writing, employing selected original works in the Cleveland Museum of Art. Required of first-year graduate students in the Ph.D. and Master's programs.

**ARTH 496. Materials, Methods, and Physical Examination of Works of Art. 3 Units.**

This foundational course will introduce students to the examination methods, terminology and goals of art conservation as it supports art historical research and practice. Students will learn about the various materials that make up different kinds of works of art, how these materials have been used, and what can be learned by the physical examination of works of art. Emphasis will be placed on understanding the uses of and results obtained with imaging techniques (such as X-radiography, infrared reflectography) and on what can be learned through the trained use of the human eye alone. While art from the western tradition, particularly from the 14th through the 21st centuries will be emphasized in class examples, comparisons will be made to objects from other global cultures. The growing field of technical art history, where the results of physical examination are used to illuminate art historical issues such as how workshops functioned, will be considered as well. Each student will research one work of art in the Cleveland Museum of Art or other local collections to understand the physical history and current condition of that object. The goal will be for students to gain an informed understanding of how to evaluate the condition of a work of art, of what options are available for conservation treatment, and of what art-historical information can be obtained through physical examination.

**ARTH 497. Contemporary Art in East Asia. 3 Units.**

This course will explore modern and contemporary art and visual culture in East Asia produced since the mid-twentieth century with a focus on major artistic movements and artists active in China, Japan, and Korea. Encountering complicated geopolitical and socioeconomic conditions in the post-war era, a series of experimental and radical artistic, cultural, and political movements have emerged in East Asia. The course will map the critical topographies of Asian art from 1945 to the 1980s through the exploration of the following: post-war art and experimental art in Japan and Korea, Chinese art during the Cultural Revolution, material culture in Japanese Mono-ha and Korean Dansaekhwa, and art of resistance in China and Korea in the 1980s. The course will also investigate contemporary Asian art and visual culture focusing on its global turn from the late 1980s. Fueled by international geopolitical change, economic boom, and the impact of globalization, art in Asia or by Asian artists has gained a high level of international visibility and taken a central position in contemporary art exhibitions and art criticism. This visual, social, and theoretical development in the recent art in Asia will be examined through key issues and themes: art's revisiting of tradition and history, its exploration of body and identity, the impact of consumerism and popular culture, and its engagement with public space and the urban environment. Offered as ARTH 397 and ARTH 497. Counts as a CAS Global & Cultural Diversity course.

**ARTH 512. Seminar in Ancient Art. 3 Units.****ARTH 530. Byzantine Visual Culture. 3 Units.**

This seminar will focus on various aspects of Byzantine visual culture, possibly including monumental and small-scale architecture, architectural decoration (such as mosaics and wall paintings), as well as fixed and portable objects of various materials. Examples of class subjects include "The Byzantine Cult of the Virgin Mary: Image, Ritual, Text;" and "The Agency of Monastic Visual Culture in Byzantium."



**ARTH 545. Seminar in Medieval Art. 3 Units.**

**ARTH 552. Seminar in Early Modern Northern European Art. 3 Units.**

**ARTH 565. Seminar in American Art. 3 Units.**

**ARTH 570. Seminar: 19th Century Art. 3 Units.**

**ARTH 571. Seminar in Contemporary Art. 3 Units.**

This graduate seminar explores various topics in contemporary art.

**ARTH 601. Research in Art History. 1 - 18 Units.**

(Credit as arranged.)

**ARTH 610A. Advanced Visual Arts and Museums: Internship I. 3 Units.**

First semester of the internship sequence. The intern will work under the supervision of a museum professional to plan and execute a specific project. The student must also obtain a faculty mentor for the project. An internship agreement form must be filed with the department by the end of the first week of classes that includes a brief description of the project. If it is a project to be completed in one semester, a time line should be included as well. The intern must file a mid-term and final report describing their duties and responsibilities and a self-assessment of their performance. A portfolio kept in the department will include the final version of their project as it stands at the end of the semester, as well as examples of drafts and any evaluation received in the course of completing the project. The intern must also keep a journal that tracks their milestones in the execution of their project. The faculty supervisor will solicit a letter of assessment from the museum supervisor immediately upon the close of the internship and in sufficient time to assign a final grade.

**ARTH 610B. Advanced Visual Arts and Museums Internship II. 3 Units.**

Second semester of the internship sequence. The intern will either continue with the execution of the project begun in the first semester (ARTH 610A) or, when appropriate, undertake a new project. The intern will work under the supervision of a museum professional, and must obtain a faculty mentor for the project. An internship agreement form must be filed with the department by the end of the first week of classes that includes a brief description of the project. A time line should be included as well. The intern must file a mid-term and final report describing their duties and responsibilities and a self-assessment of their performance. A portfolio kept in the department will include the final version of their project as it stands at the end of the semester, as well as examples of drafts and any evaluation received in the course of completing the project. The intern must also keep a journal that tracks their milestones in the execution of their project. The faculty supervisor will solicit a letter of assessment from the museum supervisor immediately upon the close of the internship and in sufficient time to assign a final grade. Prereq: ARTH 610A.

**ARTH 701. Dissertation Ph.D.. 1 - 9 Units.**

(Credit as arranged.) Prereq: Predoctoral research consent or advanced to Ph.D. candidacy milestone.