DEPARTMENT OF ART AND ART HISTORY

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Department Chair:
Elijah Gowin

Professors:
Barry Anderson, Principal Graduate Advisor in Studio Art
Elijah Gowin
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Associate Professors:
Cristina Albu, Principal Graduate Advisor in Art History
Richard W. Allman
HyeYoung Shin
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Assistant Professor:
Joseph R. Hartman

Full-time Lecturer:
Davin Watne

Professors Emeriti:
Eric J. Bransby
Frances S. Connelly
William Crist
Barbara Mueller
Craig A. Subler
Rochelle Ziskin

Instructor Emeritus:
Nancy DeLaurier

Department Description
The Department of Art and Art History is a dynamic environment that aims to provide all UMKC students with education and experience to develop their creative- and critical-thinking skills, their art-making abilities, and their versatility in professional and personal situations. The Department serves a variety of students, ranging from the non-major to the professionally oriented. The department offers programs leading to the Bachelor of Arts and Master of Arts degree in Art History or Studio Art, as well as minors in each area. Art History also participates in the Interdisciplinary Ph.D. program.

Students studying Art History or Studio Art obtain a broad liberal arts foundation during their educational career and receive sound fundamental training in the arts. Small class sizes combined with interactive teaching methods offer a comprehensive learning environment for the aspiring arts professional. The department also collaborates with other departments and schools, and works with the School of Education on Art Education degrees.

Kansas City is nationally known for its vibrant arts scene, with the UMKC Gallery of Art, Plug Projects, and many galleries located in the Crossroads Arts District. The department's partnerships with art organizations like Charlotte Street Foundation, ArtsKC, Studios Inc, and others structure internships, networking, entrepreneurial mentoring and other professional development opportunities. Visiting artists and scholars, gallery exhibitions, and enrichment programs supplement course work.

Outside of the classroom, physical proximity and close professional connections to the museums, studios, galleries, and art organizations in the Kansas City community offer students additional opportunities for exposure to new ideas, media, and special events. The extensive collection of The Nelson-Atkins Museum of Art is located three blocks away, and there are also major contemporary collections.
been accepted into graduate programs at institutions including the University of Missouri at Columbia (http://www.kansascityfed.org) and the University of Kansas (http://kcmo.gov/generalservices/municipal-art-commission-2), and the University of Missouri-Kansas City (http://www.umkc.edu). The Art History program offers the B.A. and the M.A. in Art History, as well as the opportunity to participate in the Interdisciplinary Ph.D. program.

Special Resources/Programs

UMKC Gallery of Art
The department is home to the UMKC Gallery of Art (http://info.umkc.edu/gallery). The gallery organizes shows from visiting local, national, and international artists, as well arranging shows of student and alumni work. The annual Student Art Exhibition is a guest-juried exhibition that features the work of the current student body.

Visual Resources Library (VRL)
The department is also home to the Visual Resources Library (http://info.umkc.edu/art/about), which hosts an online collection of approximately 45,000 digital images representing significant works of Western art and architecture, ancient through contemporary; the history of photography, printmaking, decorative arts and design; and art of Islam, Asia, Africa and the Americas. The VRL is also a space that hosts workshops for student needs and development, such as informational sessions about department events/opportunities as well as special events like the VRL Book Sale.

The Nelson-Atkins Museum of Art
The University of Missouri-Kansas City is fortunate to be adjacent to one of the most comprehensive and distinguished art museums in the country. The Nelson-Atkins Museum of Art (http://www.nelson-atkins.org) is a major international art museum and is located three blocks away, as well as the minor contemporary collections in Kansas City, including those of the Kemper Museum of Contemporary Art (http://www.kemperart.org), the Belger Arts Center (http://www.belgerartscenter.org), and the Nerman Museum of Contemporary Art (http://www.nermanmuseum.org). Community arts organizations such as the Community Arts Commission of Kansas City (http://www.kansasartscommission.org) and the Kansas City Municipal Commission (http://kcmo.gov/generalservices/municipal-art-commission-2) lend unique learning opportunities for studio art and art history majors to experience. Research in Art History is supported by the Miller-Nichols Library (http://library.umkc.edu/node) at UMKC, the Spencer Art Reference Library (http://www.nelson-atkins.org/research/library) at the Nelson-Atkins Museum, and the Linda Hall Library (http://www.lindahall.org).

Undergraduate Admission Information

In undergraduate studies, the Studio Art (http://catalog.umkc.edu/colleges-schools/arts-sciences/academic-departments-programs/art-art-history/studio-art-ba) and Art History (http://catalog.umkc.edu/colleges-schools/arts-sciences/academic-departments-programs/art-art-history/art-history-ba) programs offer Bachelor of Arts degrees. For incoming freshmen, there are no special requirements beyond those for admission to the University. Transfer students to UMKC need to meet with both a department and a general education advisor prior to beginning classes to evaluate their transcripts to determine course equivalencies.

Program Overview

Degree programs in Studio Art and Art History at UMKC are the B.A. and the M.A. Art History also participates in the Interdisciplinary Ph.D. program. All the programs provide an exciting educational experience in a liberal arts setting.

The Studio Art faculty is comprised of accomplished and actively exhibiting artists, offering courses in drawing, painting, graphic design, print media, digital imaging, motion design, and photography. The faculty of six art historians, one a joint appointment with the Nelson-Atkins Museum, offer courses in the art and architecture of Ancient, Northern Renaissance, Baroque, Modern European, Contemporary, and American, Native American, African, and African-American cultures. The strong adjunct faculty consists of local artists, art educators and professionals. Curators from The Nelson-Atkins Museum of Art (http://www.nelson-atkins.org) regularly offer advanced Art History courses, most recently on topics like Decorative Arts, Art and Patronage in 16th Century Rome, Islamic Art and the Spiritual in Contemporary Art.

Outside of the classroom, physical proximity and professional connections to the museums, studios and art organizations in Kansas City community offer students additional opportunities for internships, visiting artists, and enrichment programs to supplement coursework. Classes make use of the extensive collections at The Nelson-Atkins (http://www.nelson-atkins.org) located three blocks away, as well as the major contemporary collections in Kansas City, including those of the Kemper Museum of Contemporary Art (http://www.kemperart.org), the Belger Arts Center (http://www.belgerartscenter.org) and the Nerman Museum of Contemporary Art (http://www.nermanmuseum.org). Community arts organizations such as the UMKC Gallery of Art (http://info.umkc.edu/art/umkcgallery/contact), the H&R Block Artspace (http://www.kcai.edu/hr-block-artspace), and various art galleries located in the Crossroads Arts District (http://kccrossroads.org) lend unique learning opportunities for studio art and art history majors to experience. Research in Art History is supported by the Miller-Nichols Library (http://library.umkc.edu/node) at UMKC, the Spencer Art Reference Library (http://www.nelson-atkins.org/research/library) at the Nelson-Atkins Museum, and the Linda Hall Library (http://www.lindahall.org).

Career Opportunities

Career opportunities in Studio Art include education, arts administration and practicing art and design in fields of graphic design, interactive design, video arts, print media, photography, digital arts, painting and illustration. Graduates in the Studio Art programs at UMKC have found employment with Artist Inc, Hallmark (http://www.hallmark.com), Barkley (http://www.barkleyus.com), Federal Reserve Bank of Kansas City (https://www.kansascityfed.org), Epsten Gallery at Village Shalom (http://www.villageshalom.org), mySidewalk (http://www2.mysidewalk.com), the Kansas City Municipal Commission (http://kcmo.gov/generalservices/municipal-art-commission-2) and as successful independent artists. Students have been accepted into graduate programs at institutions including the University of Missouri at Columbia (http://www.missouri.edu), Sam Fox School at
Career paths in Art History include work in museums and galleries, educational institutions, and arts administration. Other career choices that mesh well with an Art History degree are publishing, art appraisal, non-profit art or history organizations, archival work, and library science. Graduates from the Art History M.A. program at UMKC have found positions at the Los Angeles County Museum of Art (http://www.lacma.org), Rhode Island School of Design, the Nelson-Atkins Museum, the H&R Block Artspace, the Kemper Museum of Contemporary Art, Avila University (http://www.avila.edu), the Wadsworth Atheneum (http://www.wadsworthatheneum.org), and the University of North Carolina at Chapel Hill (http://www.unc.edu), as well as right here at UMKC. The M.A. degree at UMKC provides an excellent preparation for doctoral work. Degree requirements are structured to give students a thorough background in research methodology, and courses are taught by faculty actively involved in research. Our graduates have continued their work toward the Ph.D. at institutions including the University of Chicago (http://www.uchicago.edu), Princeton University (http://www.princeton.edu), Case Western Reserve University (http://www.case.edu), the University of Michigan (http://www.umich.edu), and the University of Kansas (http://www.ku.edu).

Faculty

Cristina Albu12; Associate Professor of Art History; B.A. (University of Bucharest); M.A. (University of Warwick); M.A., Ph.D. (University of Pittsburgh).

Richard W. Allman1; Associate Professor of Studio Art; B.F.A. (Massachusetts College of Art); M.F.A. (Rhode Island School of Design).

Barry Anderson1; Professor of Studio Art; B.F.A. (University of Texas at Austin); M.F.A. (Indiana University - Bloomington).

Eric J. Bransby; Professor Emeritus of Studio Art; B.A., M.A. (Colorado College); M.F.A. (Yale University).

Robert Cohon; Research Associate Professor of Art History & Joint Appointment with The Nelson-Atkins Museum of Art; B.A. (Columbia University); M.A., Ph.D. (New York University).

William G. Crist; Professor Emeritus of Studio Art; B.A. (University of Washington, Seattle); M.F.A. (Cranbrook Academy of Art).

Nancy DeLaurier; Instructor Emeritus of Studio Art; B.S. (Northwestern University).

Burton L. Dunbar III12; Professor of Art History; B.A. (Park College); M.A., Ph.D. (University of Iowa).

George Ehrlich; Professor Emeritus of Art History; B.S., M.F.A., Ph.D. (University of Illinois).

Stephen J. Gosnell; Associate Professor Emeritus of Studio Art; M.A. (State University of New York).

Elijah Gowin1; Professor of Studio Art; B.A. (Davidson College); M.F.A. (University of New Mexico).

Joseph R. Hartman; Assistant Professor or Art History; B.A. (Goshen College); M.A. (University of North Texas); Ph.D. (Southern Methodist University).

Leonard I. Koenig; Professor Emeritus of Studio Art; B.A. (Adelphi College); M.A. (University of Iowa); M.F.A. (University of Wisconsin-Madison).

Barbara A. Mueller; Professor Emeritus of Studio Art; B.A. (Maryville College); M.A. (University of Iowa).

HyeYoung Shin; B.F.A. (Kyung-Sung University); B.F.A. (Hong-Ik University); M.F.A. (University at Buffalo).

Craig A. Subler; Professor Emeritus of Studio Art; B.F.A. (Dayton Art Institute); M.A., M.F.A. (University of Iowa).

Kati Toivanen1; Associate Dean of Undergraduate Programs (College of Arts & Sciences); Professor of Studio Art; B.F.A. (Clark University); M.F.A. (School of the Art Institute of Chicago).

Paul Tosh1; Associate Professor of Studio Art; B.F.A. (Middle Tennessee State University); M.F.A. (University of Arizona).

Davin Watne; Full-Time Lecturer of Studio Art; B.F.A (Kansas City Art Institute); M.F.A (Maryland Institute College of Art).

1 Members of UMKC Graduate Faculty

2 Members of UMKC Doctoral Faculty
Undergraduate

Undergraduate Degrees

Bachelor of Arts: Art History (http://catalog.umkc.edu/colleges-schools/arts-sciences/academic-departments-programs/art-art-history/art-history-ba)

Bachelor of Arts: Studio Art (http://catalog.umkc.edu/colleges-schools/arts-sciences/academic-departments-programs/art-art-history/studio-art-ba)

Minor in Art and Visual Communication (http://catalog.umkc.edu/colleges-schools/arts-sciences/academic-departments-programs/art-art-history/art-and-visual-communication-minor)

Minor in Art History (http://catalog.umkc.edu/colleges-schools/arts-sciences/academic-departments-programs/art-art-history/art-history-minor)

Minor in Studio Art (http://catalog.umkc.edu/colleges-schools/arts-sciences/academic-departments-programs/art-art-history/studio-art-minor)

Graduate

Graduate Degrees:

Master of Arts: Art History (http://catalog.umkc.edu/colleges-schools/arts-sciences/academic-departments-programs/art-art-history/art-history-ma)

Master of Arts: Studio Art (http://catalog.umkc.edu/colleges-schools/arts-sciences/academic-departments-programs/art-art-history/studio-art-ma)

Interdisciplinary Ph.D

Art Courses

ART 105 Introduction to Photography Credits: 3
An introduction to the general practice of photography. The course centers on the basic technical and aesthetic aspects of the medium. A fully adjustable digital camera is required.

ART 112 Foundation Drawing Credits: 3
This course focuses on developing skills and techniques of observational drawing. No previous drawing experience required.

ART 114 Foundation Digital Design Credits: 3
This is an introductory course on techniques, practical applications, and aesthetic considerations for digital arts, graphic design, and computer multimedia. Students will create visual projects and learn to participate in a creative class community.

ART 121 Foundation 2D Design Credits: 3
The principles of visual thinking with emphasis on color theory and perception of form and space.

ART 131 Foundation 3D Design Credits: 3
Introductory study in three-dimensional formal principles with emphasis on the aesthetic properties.

ART 204 Digital Video and Motion Design I Credits: 3
This introductory digital video and motion design course is intended for studio majors. General techniques and practical application of animation, video, text and sound in the digital arts and graphic design fields are addressed. Lectures, demonstrations, readings, discussions and application sessions.

Prerequisites: ART 112, ART 114, and ART 121

ART 206 Photography I Credits: 3
An introduction to photography as a means of creative self-expression. The course centers on the technical and aesthetic aspects of the medium. A fully adjustable digital camera is required.

Prerequisites: ART 105 or ART 114.

ART 212 Intermediate Drawing Credits: 3
Continuation of foundation drawing. Emphasis is on gaining technical facility with various drawing mediums and expanding conceptual approaches.

Prerequisites: ART 112.
ART 214 Ceramics I Credits: 3
Introduction to hand-built and wheel forming methods, concept development, ceramic materials, and firing procedures.
Prerequisites: ART 112 or ART 114 or ART 121.

ART 214 - MOTR PERF 105C: Ceramics

ART 218 Graphic Design I Credits: 3
A beginning level introduction to Graphic Design principles, such as layout, design, concept, basis design theory, graphic design production, and use of industry-level design software and tools.
Prerequisites: ART 112, ART 114, and ART 121.

ART 221 Painting I Credits: 3
Exploration of the visual language in paint with continued emphasis on color and design.
Prerequisites: ART 112, ART 114, and ART 121.

ART 224 Print Media I Credits: 3
Through hands-on lessons, students will learn printmaking methods, including relief and screen printing, to practice historical and contemporary approaches.
Prerequisites: ART 112, ART 114, and ART 121.

ART 230 Fibers I Credits: 3
From altering the surface of fabric to three-dimensional construction, students are taught the basics of fiber arts. This is a hands-on introduction to surface design and soft sculptural hand processes. The course will cover dyeing, shibori, screen-printing, knitting, crochet, and basic sewing. Projects are individualized by expertise, availability of supplies, and students' own objectives.

ART 235 Digital Imaging I Credits: 3
This course explores the different ways to connect digital imaging to one's creative practice. Students will learn advanced imaging techniques in order to develop a consistent artistic voice that reflects personal interests and talents. Conceptual issues of digital media will be explored as they relate to contemporary art making.
Prerequisites: ART 114.

ART 305 Photography II Credits: 3
An advanced course in which students develop a deeper understanding of personal interests, sensibilities and goals as they relate to producing and appreciating creative photography. A fully adjustable digital camera is required.
Prerequisites: ART 206.

ART 309 Print Media II Credits: 3
A continuation of ART 224, this course deepens students' understanding of the historical conventions of and contemporary approaches to print media. Explores concepts and techniques through material involvement.
Prerequisites: ART 224.

ART 310 Digital Video and Motion Design Credits: 3
This course provides an overview of techniques and concepts in contemporary video and animation practices for art and graphic design. Intended for studio art majors and minors, the course features lectures, demonstrations, discussions and projects.
Prerequisite: ART 114.

ART 311 Painting II Credits: 3
Painting in oil or acrylic on the intermediate level with continued emphasis on color.
Prerequisites: ART 221.

ART 312 Figure Drawing I Credits: 3
A study of the structure of the human figure with emphasis on the dynamics of figure movement.
Prerequisites: ART 212.

ART 330 Fibers II Credits: 3
Intermediate study of surface design and soft sculptural hand processes. Projects are individualized by expertise, availability of supplies, and students' own objectives.
Prerequisites: ART 230.
ART 335A Digital Imaging II Credits: 3
This class will strengthen the competence and knowledge of digital imaging techniques. Research, conceptual and verbal abilities within digital image making will be explored. Students will apply new techniques to their personal interests in the studio arts.

ART 337 Graphic Design and Typography I Credits: 3
This course is an introduction to the theory and practice of graphic design and typography. It covers page layout, type, concept development, basic design history and theory, and the use of industry-standard design software. Students will create their own designs based on lectures and demonstrations.
Prerequisites: ART 114 and ART 121.

ART 338 Graphic Design II Credits: 3
Intermediate study of graphic design theory, methodology and techniques, stressing a visual approach to problem solving in design, image making techniques, materials, and production processes standard to the industry.
Prerequisites: ART 218.

ART 340 3D Modeling and Animation Credits: 3
This course addresses the usage of virtual three-dimensional modeling and animation in the contemporary art and design fields.

ART 348 Introduction To Typography Credits: 3
This course explores the formal and applied aspects of typography as tools for design and artistic expression. Focus is on how type relates to art, layout, and design. Both hand produced typography and computer assisted design software will be incorporated.
Prerequisites: ART 112, ART 114, and ART 121.

ART 375 Interdisciplinary Studio Projects Credits: 3
This course explores and combines a variety of media to investigate and examine relevant topics across visual arts. Students develop their creative expression and professional practices through individual and collaborative projects in the classroom and community engagement.
Prerequisites: At least one of the following: ART 206, ART 212, ART 224, ART 221, ART 230, ART 310, ART 337, ART 312, ART 340.

ART 405 Practices in the Visual Arts Classroom Credits: 3
Candidates preparing to student teach will master the use of current research in art education, and apply theoretical and practical educational knowledge.
Prerequisites: Departmental consent.

ART 406 Advanced Problems In Photography Credits: 3
This course provides students a forum in which the issues and techniques of contemporary photography can be investigated on a rather esoteric level. The format of the course allows for a mutual decision by the instructor and students, dictating which investigations will be pursued during that particular semester. Possible areas of investigation would include, but are not limited to, color photographic theory and practice, non-silver photographic techniques (e.g. Kwikprint, gum bichromate, cyanotype, Van Dyke Brown, etc.), hand coloring techniques, photo-collage, etc.

ART 411 Painting III Credits: 3
Painting on the intermediate level with a focus on experimentation and developing a personal visual language and expression.
Prerequisites: ART 311.

ART 412 Figure Drawing II Credits: 3
A continuation of ART 312. Drawing on the advanced level with study of the figure in environmental context.
Prerequisites: ART 312.

ART 421 Painting IV Credits: 3
Painting on the advanced level with supervised individual selection of technique and subject matter.
Prerequisites: ART 411.

ART 430 Graphic Design III Credits: 3
Advanced application of graphic design techniques to complex design problems. The course will stress individualized assignments and portfolio preparation.
Prerequisites: ART 338.

ART 439 Egghead: Student Advertising Agency Credits: 3
This course operates as a faculty-supervised advertising/design agency that works with clients to produce visual marketing materials.
Prerequisites: ART 337.

ART 488 Creative Project Development Credits: 3
In this class students evaluate their creative goals and styles, as well as artistic abilities, in relation to their professional aspirations. Specific artistic and appropriate technological skills are developed through projects.
Prerequisites: ART 114 and ART 121.
ART 492 Advertising Campaigns Credits: 3
This course focuses on branding, re-branding or development of an identity program, and combines advertising planning with creative execution. Students will learn how to develop advertising/marketing/creative campaign plans for a specific client(s), conceptualize, design and develop all creative aspects including but not limited to logo/identity, copy, advertising, website development, app design, etc., and complete a presentation of the plans/briefs and final creative developments of the plans/briefs and creative to the client(s).

ART 493 Directed Projects in Studio Art Credits: 1-6
With permission of instructor, advanced students pursue independent research and production of a significant semester-long project. Acceptable for graduate credit with approval.

ART 495 Special Topics in Studio Art Credits: 1-6
In-depth exploration of a special topic in Studio Art. Course may be repeated if topic is unique for each repeated effort. Acceptable for graduate credit with approval.

ART 498Q Special Studies in Art: Internship Credits: 1-6
Advanced students gain invaluable practical experience in a professional setting in the field of art.

ART 499WI Senior Seminar Credits: 3
Capstone course for studio majors in all media. Course addresses contemporary theoretical and practical issues in studio art practice, and prepares students for graduation. Multiple papers, class presentations, and a portfolio preparation are required.

Prerequisites: RooWriter.

ART 5005 Practices in the Visual Arts Classroom Credits: 3
Students preparing to student teach in the spring semester read, reflect on and master the use of current research in art education and study, practice and master the use of general education thoughts of today.

ART 5506 Graduate Photography Credits: 3-6
Photography on the graduate level with individual selection of media and technique. May be repeated up to a total of 15 hours.

ART 5510 Graduate Painting Credits: 3-6
Painting on the graduate level with individual selection of medium and technique. May be repeated up to a total of 15 hours.

ART 5513 Graduate Graphic Design Credits: 3-6
Graphic design on the graduate level with individual selection of medium and technique. May be repeated up to a total of 15 hours.

ART 5515 Graduate Drawing Credits: 3-6
Drawing on the graduate level with individual selection of media and technique. Student may pursue selected projects on a group or individual basis. May be repeated up to a total of 15 hours.

ART 5520 Graduate Print Media Credits: 3-6
Print media on the graduate level with individual selection of medium and technique.

ART 5540 Graduate Digital Imaging Credits: 3-6
Digital imaging on the graduate level with individual selection of subject and technique.

Prerequisites: Departmental consent.

ART 5550 Graduate Performance Art Credits: 3-6
Performance art on the graduate level with individual selection of medium and technique. May be repeated up to a total of 15 hours.

ART 5576 Graduate Digital Video and Motion Design Credits: 3-6
Digital video and motion design on the graduate level with individual selection of subject and technique.

Prerequisites: Departmental consent.

ART 5588 Graduate Studio Art Seminar Credits: 3
Studio art seminar for graduate students in any medium. Course will focus on professional practices, as well as the development of a sustainable artistic career. Individual artistic production and shared critiques will be required.

Prerequisites: Studio Art Graduate Students.

ART 5591 Directed Technical Studies Credits: 2-4
Individually directed studies or research in selected projects of a technical nature in studio art. May be repeated up to a total of six hours applicable to a degree program.

ART 5599 Research And Thesis Credits: 1-9
Production and/or writing of thesis. Usually taken in the last term of candidacy.

ART 5899 Required Graduate Enrollment Credit: 1
Art History Courses

ART-HIST 110 Introduction to the History of Art: Pyramids to Picasso Credits: 3
This is an introduction to the history of art, with in-depth discussions of painting, sculpture, prints, and architecture. Students will be introduced to significant works from major historical periods; their cultural roles, style and composition, and the artistic processes involved in their creation. Emphasis is placed upon Western art history, with attention paid to important interactions with other world traditions, including the arts of Islam, Japan, and Africa. The comprehensive collections of The Nelson-Atkins Museum of Art contribute an important component to the course.

ART-HIST 201 From Cave Paintings to Cathedrals Credits: 3
Students will learn to analyze and place in an art historical context Western art and architecture from approximately 35,000 BCE to 1250 CE. Art and architecture from all relevant cultures and religions - pagan, Christian, and Islamic - will be covered; particular emphasis will be placed on the accomplishments of Egyptian and Greek artists.

ART-HIST 202 From Michelangelo to Modernism Credits: 3
This course will examine major monuments of Western art and architecture during the late Middle Ages through the Modern period. Art will be examined in its cultural context stressing artistic intent, issues of gender, changing patterns of patronage, and the ascending status of the artist in society.

ART-HIST 253 History Of The Designed Environment I, Ancient And Medieval Credits: 3
An overview of developments in architectural, urban, land and interior design which have shaped the physical environment of the Western world from prehistory through the period known as the "Romanesque." Emphasis will be given to relationships between institutions, values and needs of different societies and the architectural forms produced by those societies.

ART-HIST 254 History Of The Designed Environment II, Late Medieval To Modern Credits: 3
An overview of developments in architectural, urban, land and interior design which have had an impact on the physical environment of the Western World from the Gothic era to the beginning of the modern era. A central objective of the course is to gain an understanding of why these developments occurred and how the needs and aspirations of a given time were manifested in physical form.

ART-HIST 255 History Of The Designed Environment III, Modern (1750 To Present) Credits: 3
An overview of developments in architectural, urban, land and interior design which have shaped the physical environment of the Western world during the Modern period. Issues to be explored include renewed interest in archaeology during the eighteenth century, shifts in patronage, the impact of new industrial materials and techniques, demands for an array of new building types, and dilemmas of expression throughout the modern era. Our concerns will broaden and become more global in scope when we examine the twentieth century.

ART-HIST 264 The Grotesque in Art and Culture Credits: 3
This course explores the vibrant and subversive role of the grotesque in the visual arts from 1500 to the present day. The grotesque comprises an alternate image tradition that is often overlooked, or even actively suppressed. This course will explore the distinct strands of the grotesque: witty and inspired improvisation, from Michelangelo to Picasso; rowdy and subversive carnivalesque, from Bruegel to Hogarth to DeKooning; and the monstrous and uncanny, from Bosch to Goya to Kahlo.

ART-HIST 303 World Currents of Contemporary Art Credits: 3
This survey course provides an introduction to the densely interconnected trajectories of contemporary art in different parts of the world. It explores the continuities and discontinuities between modern and contemporary art in the context of intensifying transnational exchanges since the 1960s. Students will become familiar with the intersections of contemporary art with everyday life, mass media, politics and technology.

ART-HIST 315 Arts Of African and New World Cultures Credits: 3
This historical survey of ethnographic arts examines the diasporas of African art and the influences of Africans on the arts of new world cultures (in Brazil, Surinam, Cuba, Haiti, and the United States) and Meso-American art and the influence of Meso-Americans on the arts of the Native North American cultures.

ART-HIST 319 Asian Art Credits: 3
The survey will emphasize the philosophical and cultural context of the arts of India, Southeast Asia, China, Korea and Japan. The course will stress the elements that give an underlying unity to the arts as well as those qualities which distinguish the art of each country as unique.
ART-HIST 416WI Later 19th Century Painting And Sculpture Credits: 3
From Realism through Post-Impressionism. A study of art, principally in Europe, from c. 1850 to c. 1905, with consideration given to factors influencing stylistic changes during this period. Recommended preparation: Any ART-HIST survey course.
Prerequisites: RooWriter.

ART-HIST 421 Made in the USA: Latinx Art and Experience Credits: 3
This course focuses on art of and by members of the U.S. Latinx community. Students in this course will engage with the politics of representation, gender, sexuality, race, class, and ethnicity in Latinx art, as well as visual and popular culture.

ART-HIST 429WI American Painting And Sculpture Credits: 3
A study of the history of painting and sculpture, and other figurative arts, from earliest colonial times to the present. Emphasis will be placed on those artists who illuminate the major achievements in American art, and also the ongoing role played by European training and tradition. Recommended preparation: Any ART-HIST survey course.
Prerequisites: RooWriter.

ART-HIST 439WI Paris in the Age of the Rococo Credits: 3
In the early 18th century, Paris overtook Rome as the artistic center of Europe. We explore all of the visual arts during the vibrant "Rococo," the age of Watteau, Chardin, and Boucher.
Prerequisites: RooWriter.

ART-HIST 440WI French Art: Renaissance And Baroque Credits: 3
A history of French art from the time of Louis XII through the Age of Louis XIV, with emphasis on painting and architecture. Recommended preparation: Any ART-HIST survey course.
Prerequisites: RooWriter.

ART-HIST 441WI Northern Baroque: The Age Of Rubens, Rembrandt And Wren Credits: 3
Prerequisites: RooWriter.

ART-HIST 443 Meso-American Art Credits: 3
The course will discuss 2500 years of the arts of ancient Mexico and Guatemala. Included is the rise of such important cultures as the Olmec, Maya, and Aztec. Equal emphasis will be placed on the development of elaborate ceremonial centers such as Monte Alban and the Teotihuacan, as well as the ceramic traditions of the West and East coasts of Mexico.
Prerequisites: ART-HIST 315 or BLKS 315 or LLS 315.

ART-HIST 444 Northern European Art: 15th And 16th Centuries Credits: 3
A study of panel painting, sculpture and manuscript illumination in Flanders, France, Germany, and Spain from the Hundred Years' War through the Reformation. Special emphasis will be placed upon the stylistic and iconographic innovations of such major Northern artists as Claus Sluter, Jan van Eyck, Jerome Bosch, Pieter Bruegel, Jean Fouquet and Albrecht Durer. Artistic developments will be presented within the context of changing economic, political, religious and social institutions of the period. Recommended preparation: Any ART-HIST survey course.

ART-HIST 447WI Italian Baroque: The Age Of Caravaggio, Bernini And Borromini Credits: 3
Painting, sculpture and architecture in Italy from the creation of the Baroque style in the late 16th century to the beginnings of the Barochetto era. Recommended preparation: Any ART-HIST survey course.
Prerequisites: RooWriter.

ART-HIST 450 15th Century Italian Art And Architecture Credits: 3
An examination of the visual arts from the International Style and the Early Renaissance to the beginnings of the High Renaissance. Problems of patronage, artistic theory, the Antique, the role of art in humanist circles, and the effect of religious, political and economic developments on the arts will also be discussed. Recommended preparation: Any ART-HIST survey course.

ART-HIST 452 Greek Art And Architecture Credits: 3
A survey of Greek sculpture, vase painting, and architecture from the third millennium to the first-century B.C. Emphasis will be placed on the relationship of Minoan and Helladic aesthetics, and the connections between late Helladic and Geometric forms, and the nature and development of the classical and baroque styles. Recommended preparation: Any ART-HIST survey course.

ART-HIST 455 History Of Photography Credits: 3
A survey of the history of photography as a pictorial art; technical developments and the interaction of photography with other arts will be included. Recommended preparation: Any ART-HIST survey course.

ART-HIST 461 Traditional and Contemporary Native American Arts Credits: 3
This course covers the history of traditional and contemporary Native North American arts, by examining cultural and aesthetic continuities between Meso-American and Native North American Arts. We also explore how Native American arts reflect the history of North America, including influences from Europeans, and conclude with contemporary Native American artists and their incorporation of various global influences.
ART-HIST 462 History of Modern Design Credits: 3
This course examines innovations in design, beginning with the Arts and Crafts movement in the 19th century, surveying all the major design trends of the twentieth century, and concluding with contemporary developments in the age of the computer. Recommended preparation: Any ART-HIST survey course.

ART-HIST 463 Primitivism and Its Aftermath Credits: 3
This course explores one of the seminal movements of the modern era and its ramifications for the visual arts today. Class discussions will consider the complexities and contradictions of primitivism of its rejection of modernity. We will look at European artists’ attempts at deliberate regression through their appropriations from archaic, folk, and non-western art traditions, from 1800-on, while also situating these creative endeavors within the cultural and political contexts of the period. Recommended preparation: Any ART-HIST survey course.

ART-HIST 464 Modern Art & the Grotesque Credits: 3
This course explores how the grotesque shaped the history, practice and theory of art in the nineteenth and twentieth centuries. The grotesque plays a major role in many modern styles, and its expressive possibilities encompass the capriccio, the carnivalesque and burlesque, the fantastic, and the abject and uncanny. Artists have incorporated the grotesque as a means to push beyond established boundaries, explore alternate modes of experience, and to challenge cultural and aesthetic conventions. Recommended preparation: Any ART-HIST survey course.

ART-HIST 468 Participatory Forms of Spectatorship in Contemporary Art Credits: 3
This course explores art practices from the second half of the 20th century that challenges spectators to become more actively involved in the reception and even in the production of art. The course will examine the socio-political conditions and technological developments which have contributed to the strengthening of participatory tendencies in contemporary art.

ART-HIST 469 Sensing, Feeling, Thinking: Contemporary Art and the Mind Credits: 3
Contemporary artists are challenging viewers to reflect on how they perceive, feel and think. This seminar provides an introduction to the mental processes underlying emotion and visual cognition and familiarizes students with contemporary art practices that reveal the dynamic correlations between body, mind and subjectivity.

ART-HIST 470 Art Museums: History and Practice Credits: 3
This course will familiarize students with the history of art museums and collecting practices. It will cover theories of museum government, curating, and object interpretation. Students will explore changes in the functions of art museums and will develop practical skills for future museum employment.

ART-HIST 473 Visual Arts Administration Credits: 3
This course on professional arts administration includes assignments in: copyright laws, database management, ethics issues, evaluation design, gallery museum management, grant writing and budgeting, public relations, resume design, tax laws, and website design and management. Students are required to learn relevant computer programs. Open to music and theatre majors.

ART-HIST 476 Site-Specific Art: Within and Beyond the Museum Walls Credits: 3
At a time of increased transnational mobility, contemporary artists are conceiving artworks that catalyze an enhanced awareness of the geographical and socio-political conditions of existence and art making. This seminar examines artworks that are produced outside the studio and are inspired by specific natural environments, museum settings and public spaces. **Prerequisites:** ART-HIST 303.

ART-HIST 478 Pompeii and Herculaneum: The Archaeology of the Roman World Credits: 3
This course offers insights into the art, architecture, politics, economics, religions and social life of the Roman world through the study of Pompeii and Herculaneum.

ART-HIST 479 From the Parthenon to the Altar of Peace Credits: 3
The course centers on the many different styles of Greek and Roman art from the fifth century B.C. to the early first century A.D. Attention is also paid to the political and literary forces behind its imagery. Three monuments serve as the pillars upon which the course rests: the Parthenon, Pergamon Altar, and the Ara Pacis. The lessons learned about style, the interaction of politics, literature, and art and the foibles of scholarship are intended to be applied to other fields of art history. Recommended preparation: Any ART-HIST survey course.

ART-HIST 482 Scope & Methods Of Art History Credits: 3
An exploration of the discipline of art history, including theoretical issues, guiding questions and problems, diverse approaches (historical and current), and research tools. The undergraduate capstone course for art history majors.

ART-HIST 493 Directed Studies in Art History Credits: 1-6
With permission of instructor, advanced students pursue independent research and production of a significant semester-long research project. Acceptable for graduate credit with approval.

ART-HIST 495 Special Topics in Art History Credits: 1-6
In depth exploration of a special topic in Art History. Course may be repeated for up to 18 credit hours if topic is unique for each repeated effort. Acceptable for graduate credit with approval.

ART-HIST 497Q Special Studies in Art History: Internship Credits: 1-6
Advanced art history students gain invaluable practical experience in a professional setting in the field of art.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART-HIST 5501</td>
<td>Scope And Methods Of Art History</td>
<td>3</td>
<td>An exploration of the discipline of art history, including theoretical issues, guiding questions and problems, diverse approaches (historical and current), and research tools. Required of all Art History graduate students and best taken early in one's studies.</td>
</tr>
<tr>
<td>ART-HIST 5539</td>
<td>Paris in the Age of Rococo</td>
<td>3</td>
<td>In the early 18th century, Paris overtook Rome as the artistic center of Europe. We explore all of the visual arts during the vibrant &quot;Rococo,&quot; the age of Watteau, Chardin, and Boucher.</td>
</tr>
<tr>
<td>ART-HIST 5540</td>
<td>Seminar in French Art: Renaissance and Baroque</td>
<td>3</td>
<td>A history of French art from the time of Louis XII through the Age of Louis XIV, with emphasis on painting and architecture.</td>
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<tr>
<td>ART-HIST 5547</td>
<td>Seminar in Italian Baroque Art: The Age of Caravaggio, Bernini, and Borromini</td>
<td>3</td>
<td>Painting, sculpture, and architecture in Italy from the creation of the Baroque style in the late 16th century to the beginnings of the Barochetto era.</td>
</tr>
<tr>
<td>ART-HIST 5548</td>
<td>Seminar in Span Art: El Greco to Goya</td>
<td>3</td>
<td>A study of Spanish art from the later 15th Century to the Napoleonic invasion.</td>
</tr>
<tr>
<td>ART-HIST 5561</td>
<td>Traditional and Contemporary Native American Art</td>
<td>3</td>
<td>This course aims to inspire students to appreciate the history and aesthetics of traditional and contemporary Native North American arts. We examine cultural and aesthetic continuities between Meso-American and Native North American Arts. Then we explore how Native American arts reflect the history of North America, including influences from Europeans, and conclude with contemporary Native American artists and their incorporation of various global influences.</td>
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<td>ART-HIST 5562</td>
<td>History of Modern Design</td>
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<td>ART-HIST 5563</td>
<td>Primitivism and Its Aftermath</td>
<td>3</td>
<td>This course explores one of the seminal movements of the modern era and its ramifications for the visual arts today. Class discussions will consider the complexities and contradictions of primitivism and its rejection through their appropriations from archaic, folk, and non-western art traditions, from 1800-on, while also situating these creative endeavors within the cultural and political contexts of the period.</td>
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<tr>
<td>ART-HIST 5564</td>
<td>Modern Art and the Grotesque</td>
<td>3</td>
<td>The course explores how the grotesque shaped the history, practice and theory of art in the nineteenth and twentieth centuries. The grotesque plays a major role in many modern styles, and its expressive possibilities encompass the capriccio, the carnivalesque and burlesque, the fantastic, and the abject and uncanny. Artists have incorporated the grotesque as a means to push beyond established boundaries, explore alternate modes of experience, and to challenge cultural and aesthetic conventions.</td>
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<tr>
<td>ART-HIST 5565</td>
<td>Seminar In American Art</td>
<td>3</td>
<td>Graduate-level seminar dealing with an announced area in American art. May be repeated once, provided there is a change in the area of concentration.</td>
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<tr>
<td>ART-HIST 5566</td>
<td>Seminar In 19th-Century Art</td>
<td>3</td>
<td>Graduate-level seminar dealing with an announced area in 19th-century art. May be repeated once, provided there is a change in the area of concentration.</td>
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<tr>
<td>ART-HIST 5567</td>
<td>Seminar In 20th-Century Art</td>
<td>3</td>
<td>Graduate-level seminar dealing with an announced area in 20th-century art. May be repeated once, provided there is a change in the area of concentration.</td>
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<td>ART-HIST 5568</td>
<td>Participatory Forms of Spectatorship in Contemporary Art</td>
<td>3</td>
<td>This course explores art practices from the second half of the 20th century that challenge spectators to become more actively involved in the reception and even in the production of art. The course will examine the sociopolitical conditions and technological developments which have contributed to the strengthening of participatory tendencies in contemporary art.</td>
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<td>ART-HIST 5569</td>
<td>Sensing, Feeling, Thinking: Contemporary Art and the Mind</td>
<td>3</td>
<td>Contemporary artists are challenging viewers to reflect on how they perceive, feel and think. This seminar provides an introduction to the mental processes underlying emotion and visual cognition and familiarizes students with contemporary art practices that reveal the dynamic correlations between body, mind and subjectivity.</td>
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<tr>
<td>ART-HIST 5570</td>
<td>Seminar In Renaissance Art</td>
<td>3</td>
<td>Graduate-level seminar dealing with an announced area in Renaissance art. May be repeated once, provided there is a change in the area of concentration.</td>
</tr>
<tr>
<td>ART-HIST 5571</td>
<td>Seminar In Art Of Africa, Oceania And New World Cultures</td>
<td>3</td>
<td>Seminar in art of Africa, oceania and new world cultures. May be repeated once, provided there is a change in the area of concentration.</td>
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</table>
ART-HIST 5572 Seminar In Asian Art Credits: 3
Seminar dealing with an announced area in Asian Art. May be repeated once, provided there is a change in the area of concentration.

ART-HIST 5573 Visual Arts Administration Credits: 3
This course on professional arts administration includes assignments in: copyright laws, database management, ethics issues, evaluation design, gallery museum management, grant writing and budgeting, public relations, resume design, tax laws, and website design and management. Students are required to learn relevant computer programs. This course is also open to music and theatre majors. Research requirements for graduate credit are more comprehensive and professional.

ART-HIST 5575 Seminar In Baroque Art Credits: 3
Graduate-level seminar dealing with an announced area in Baroque art. May be repeated once, provided there is a change in the area of concentration.

ART-HIST 5576 Site-Specific Art: Within and Beyond the Museum Walls Credits: 3
At a time of increased transnational mobility, contemporary artists are conceiving artworks that catalyze an enhanced awareness of the geographical and socio-political conditions of existence and art making. This seminar examines artworks that are produced outside the studio and are inspired by specific natural environments, museum settings and public spaces.

ART-HIST 5577 Contemporary Artists of the African Diaspora Credits: 3
This course examines cultural and aesthetic continuities between traditional and contemporary arts and artists in Africa and in the Americas, including the study of contemporary Africans whose cultures had the greatest influence in the Americas, as well as contemporary African-American artists in Brazil, Cuba, Haiti, and the United States.

ART-HIST 5579 From the Parthenon to the Altar of Peace Credits: 3
The course centers on the many different styles of Greek and Roman art from the fifth century B.C. to the early first century A.D. Attention is also paid to the political and literary forces behind its imagery. Three monuments serve as the pillars upon which the course rests: the Parthenon, Pergamon Altar, and the Ara Pacis. The lessons learned about style, the interaction of politics, literature, and art and the foibles of scholarship are intended to be applied to other fields of art history.

ART-HIST 5580 Art Museums: History and Practice Credits: 3
This course will familiarize students with the history of art museums and collecting practices. It will cover theories of museum government, curating, and object interpretation. Students will explore changes in the functions of art museums and will develop practical skills for future museum employment.

ART-HIST 5590 Directed Studies In Art History Credits: 1-6
Individually directed studies or research in selected topics or problems in art history. May be repeated up to a total of six hours applicable to a degree program.

ART-HIST 5599 Research & Thesis Credits: 1-9
Production and/or writing of thesis. Usually taken in the last term of candidacy.

ART-HIST 5699 Research And Dissertation Credits: 1-12
Dissertation Research and writing in Art History.