

# ART HISTORY (ARTH)

## **ARTH 516 Earl Mod Jpn Paint&Wood Prnts 3 Credit Hours**

Paintings and woodblock prints of the Edo/Tokugawa (1600-1868) and Meiji (1868-1912) periods are considered in light of competing developments that on the one hand looked to Japan's classical tradition and on the other to the influence of arts and artists from China and the West. Special attention is given to female artists and images of women. Students cannot receive credit for both ARTH/WGST ARTH 416 and ARTH/WGST ARTH 516. (AY).

### **Restriction(s):**

Can enroll if Class is Graduate

## **ARTH 525 Women in Classical Antiquity 3 Credit Hours**

This course examines the evidence for the lives of women in Greek, Etruscan, and Roman Antiquity, from the Bronze Age through the Imperial Period. Special emphasis will be placed on the archaeological evidence, especially works of art which illustrate women's lives and their relationships with men. Documents such as dedicatory and funerary inscriptions, the poetry of Sappho and Sulpicia, and selections from the writings of Homer, Hesiod, Aristotle, Pliny, Juvenal, and other ancient authors, will also be examined critically, particularly in relationship to the works of art. (AY)

**Prerequisite(s):** ARTH 101

### **Restriction(s):**

Can enroll if Class is Graduate

## **ARTH 526 City of Ancient Rome 3 Credit Hours**

This course will focus on the ancient city of Rome, from its foundation to its precipitous decline in the fifth century AD. It will explore the public art and architecture of the city, emphasizing the different types of evidence available (topography, architecture, sculpture, texts) for understanding the history, politics, religion, and urban development of Rome as well as the various historical and archaeological techniques used to analyze the evidence. Students cannot receive credit for both ARTH 426 and 526. (OC)

**Prerequisite(s):** ARTH 101 or ARTH 102 or ARTH 103 or LIBS 560

### **Restriction(s):**

Can enroll if Class is Graduate

## **ARTH 528 Roman Art and Memory 3 Credit Hours**

In this course, we examine Roman art closely associated with personal commemoration and cultural memory, including portraiture, funerary monuments, imperial monuments, and public architecture. We explore these objects' relationship to Roman literary culture's theories of mnemotechnics, and in the social context of the Roman obsession with memory perpetuation. We also examine how art historians apply modern theories of collective and social memory in their scholarship on Roman art, creating new ways of understanding Roman sculpture, painting, and architecture. Finally, we investigate Roman spectacle and performance as a vehicle of cultural memory. Graduate students enrolled in this seminar will be exposed in greater depth to the theoretical and historiographical scholarship of cultural and collective memory, as well as to current topics in Roman art. Graduate students are responsible for additional reading assignments and more lengthy and substantial oral presentations and final papers, as outlined below. Students cannot earn credit for both ARTH 428 and ARTH/LIBS 528.

**Prerequisite(s):** ARTH 101 or ARTH 102 or ARTH 103 or ARTH 104 or ARTH 106

### **Restriction(s):**

Can enroll if Class is Graduate

## **ARTH 554 Rembrandt 3 Credit Hours**

Rembrandt's paintings, drawings, and prints are considered in the full historical and cultural context of the Golden Age of the Northern Netherlands, a period of unprecedented wealth and cultural diversity. Special attention will be given to issues of style, iconography, biography, art criticism, gender, and artistic technique. (AY).

**Prerequisite(s):** ARTH 101 or ARTH 102 or ARTH 103

### **Restriction(s):**

Can enroll if Class is Graduate

## **ARTH 569 Collage, Montage, Assemblage 3 Credit Hours**

Different conceptions of collage, montage, and assemblage have vitally shaped artistic practice in the twentieth century, perhaps even more so than the advent of modernist abstraction. The modern phenomenon of collecting, mixing, and sampling that permeates the last century up to and including the contemporary moment will be traced in the class across the thresholds of painting, sculpture, architecture, photography, and film. We will discuss a wide range of movements, genres, and styles (Cubism, Futurism, Surrealism, Dada, Weimar and Russian photomontage, Soviet film, found footage film, French decollage, postwar assemblage) and their relation to the ever-changing mass media, the urban, and the modernized  $\zeta$  in short, the everyday. The last segment of the class addressed more recent interpretations of the collage paradigm, including installation art and digital applications. Student cannot receive credit for both ARTH 469 and ARTH 569.

### **Restriction(s):**

Can enroll if Class is Graduate

Can enroll if Level is Rackham or Graduate

\* An asterisk denotes that a course may be taken concurrently.

### Frequency of Offering

The following abbreviations are used to denote the frequency of offering: (F) fall term; (W) winter term; (S) summer term; (F, W) fall and winter terms; (YR) once a year; (AY) alternating years; (OC) offered occasionally