

ARTH (ARTH)

ARTH 101. Art History I: Pyramids to Pagodas. 3 Units.

The first half of a two-semester survey of world art highlighting the major monuments of the ancient Mediterranean, medieval Europe, MesoAmerica, Africa, and Asia. Special emphasis on visual analysis, and socio-cultural contexts, and objects in the Cleveland Museum of Art. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 102. Art History II: Michelangelo to Maya Lin. 3 Units.

The second half of a two-semester survey of world art highlighting the major monuments of art made in Africa, the Americas, Asia, and Europe from 1400 to the present. Special emphasis on visual analysis, historical and sociocultural contexts, and objects in the Cleveland Museum of Art. Counts for CAS Global & Cultural Diversity Requirement.

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 for CAS Global & Cultural Diversity Requirement.

ARTH 208. Arts of Japan. 3 Units.

This course explores a selection of major developments in Japanese visual and material culture from ancient times to the present day. We consider works in multiple media including paintings, sculpture, calligraphy, ceramics, woodblock prints, architecture, performance art, 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 tea ceramics, Edo and Meiji period, woodblock prints, Chinese and Euro-American influences on Japanese art, works associated with Buddhist religious practices and ideas such as ink painting, portraiture, and statuary connected with Zen. We also examine the role of museums in selecting, preserving, and presenting Japanese art in the 20th and 21st century. Visits to the Cleveland Museum of Art form an integral part of the course. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 220. Jewish Traditional Art and Architecture. 3 Units.

Tradition and transformation in Jewish artistic expression over time and across space. Course will begin with biblical period and continue down to the present day in Israel and America. Examination of how concepts such as "Jewish" and "art" undergo change within the Jewish community over this period. Offered as ARTH 220 and JDST 220. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 221. Building on Antiquity. 3 Units.

Beginning with Ancient Greece and Rome and ending in Cleveland, the course will provide orientation in the architectural orders and in most periods of European and Euro-American architectural history, as well as, to an extent, architectural criticism. The issue of how architecture has meaning will be central, not least in connection with the formalized "language" of classicism and the emergence of development of building types (temple, museum, civic hall, transportation buildings, etc.). We will also review more subtle ways in which architecture conveys meaning or mood, and the assignment of gendered associations to certain architectural elements. The course will consider more or less blatant political uses of architecture and architectural imagery, but also more elusive and/or ambiguous cases, as well as the phenomenon of the shifting meanings of architecture through changes of era, owner, audience, etc. Offered as ARTH 221 and CLSC 221.

ARTH 226. Greek and Roman Sculpture. 3 Units.

This survey course explores the history of sculpture in ancient Greece and Rome, from the Mycenaean period through the reign of Constantine (A.D. 306-337). Students learn how to analyze works of sculpture in terms of form, function, and iconography. Particular emphasis is placed on situating sculptures within the changing historical, cultural, political, and religious contexts of the classical world, including the Greek city-state, the Hellenistic kingdoms that followed Alexander the Great, the Roman Republic, and the Roman Empire. Students will study a variety of sculptures—such as statues, reliefs, and carved gems—from across the Greek and Roman worlds. As we study sculptures from the classical world, we will consider questions of design, patronage, artistic agency, viewer reception, and cultural identity. We will also consider the cultural interaction between ancient Greece and Rome and what impact this had on the production and appearance of sculpture. Offered as ARTH 226 and CLSC 226. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 228. Ancient Greek Athletics. 3 Units.

Exploration of the role of athletics in the ancient, primarily Greek world, and their reflection in the art of the period. Offered as ARTH 228 and CLSC 228.

ARTH 230. Ancient Roman Art and Architecture. 3 Units.

This survey course explores the history of Roman art and architecture from Rome's founding in 753 B.C. up through the reign of Constantine (A.D. 306-337). Students learn how to analyze works of art and architecture in terms of form, function, and iconography. Particular emphasis is placed on situating objects and monuments within the changing historical, cultural, political, and religious contexts of ancient Rome, including major changes such as the shift from the Roman Republic to the Roman Empire and the advent of Christianity. Students will study a variety of media—such as statues, painting, metalwork, and domestic and public architecture—from the city of Rome itself as well as Roman provinces as far afield as Asia Minor and North Africa. The course will introduce students to famous buildings such as the Colosseum and the Pantheon but also to lesser known but equally important works. As we study major objects and monuments from ancient Rome, we will consider questions of design, patronage, artistic agency, viewer reception, and cultural identity. We will also consider Rome's complex relationship to Greek culture and attempt to answer the question of what makes Roman art distinctively "Roman." Offered as ARTH 230 and CLSC 230. Counts for CAS Global & Cultural Diversity Requirement.

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 for CAS Global & Cultural Diversity Requirement.

ARTH 249. The Global Middle Ages: From Paris to Baghdad. 3 Units.

This reading-intensive course will explore the ways in which medieval thought was manifested in Christian and Islamic art, and discuss parallels, divergences, and convergences between the two visual cultures. Topics will include, but will not be limited to, medieval attitudes towards the body as manifested in illuminated manuscripts; art as a tool for religion and a vehicle for devotion; illustrations in herbals and medical books; advances in architecture; literary themes translated into visual art; art created by and for women, and the image as an instrument for political thought and propaganda. While Christian and Islamic visual cultures are traditionally studied separately, this course will examine medieval culture as a whole, thereby providing the students with a distinctive educational experience. Offered as ARTH 249 and HSTY 249. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 250. Art in the Age of Discovery. 3 Units.

A survey of developments in Renaissance art and architecture in northern Europe and Italy during a new age of science, discovery and exploration, 1400-1600.

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 for CAS Global & Cultural Diversity Requirement.

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

Survey of the development of American art from colonial times to the present which explores how art has expressed both American values and American anxieties. Painting is emphasized, but the course also considers architecture, the decorative arts, film, literature, and music. Offered as AMST 270 and ARTH 270.

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

Survey of the development of American art from 1900 to the present (and the future) which will explore how art has expressed both American values and American anxieties. Painting will be emphasized, but the course will also consider architecture, the decorative arts, film, literature, and music. Offered as AMST 271 and ARTH 271.

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 for CAS Global & Cultural Diversity Requirement.

ARTH 280. Modern Art and Modern Science. 3 Units.

An examination of the development of painting, sculpture, and architecture from the 19th to the mid 20th century. Special attention is given to the emergence of "modernism" and the influence of science on such movements as Impressionism and Cubism.

ARTH 284. History of Photography. 3 Units.

A survey of the history of photography from its inception in 1839 to the present. Emphasis is on the complex relationship between technological innovations and picture-making; the artistic, documentary, and personal uses of photography; and the relationship of photography to other art forms.

ARTH 301. Museums and Globalization. 3 Units.

Museums are everywhere contested spaces today. Historically designed as symbols of power, centers for research, agents of public education and community formation in Western industrial societies, they have become sites of development and cultural controversy on a global scale. From Cleveland and Paris to Nairobi and Dubai museums figure in urban redevelopment, national identity formation, conflicts between religion and science, and global tourism. Questions we will consider in this course: what are the fundamental features of museums as institutions? what ties have linked them to wider national and international communities of academics, NGO's and business? to political, economic and social concerns? how do museums in Asia, Africa, the Middle East, and Latin America figure in the current international contention over heritage rights? This is an innovative course allowing students to collaborate on projects, engage with guest lecturers and access museums across the globe. The course is organized in three parts: Part I: National Identity Building and Museums; Part II: Museums and Identity Politics; Part III: Museums and Global Development. Offered as HSTY 329, ARTH 301, HSTY 429, and ARTH 401. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 302. Buddhist Art in Asia. 3 Units.

This course explores the visual and material culture of Buddhism in Asia from its origins in India to its transmission and transformation in China, Korea, Japan, Tibet, Thailand, Cambodia and Indonesia. Our historically and culturally structured examination traces major developments in Buddhist art and their relationships with belief, practice, and ritual. We consider the ways that artistic traditions have adapted and evolved both within individual cultures and cross-culturally. We primarily focus on studying the historical contexts for sculpture, architecture, and painting, but we also consider the movement of Buddhist works from temples to sites of secular display in museums around the world, and the religious, cultural, and ethical issues that arise from these moves. Topics include: representations of the life of the historical Buddha; visual programs of temples; artistic representations of paradises and hells; sacred sites and architecture; imperial patronage of Buddhist art; the role of art in pilgrimage and ritual; and visual imagery associated with Pure Land, Chan, Zen and esoteric traditions. Visits to and engagement with objects in the new Asian galleries at the Cleveland Museum of Art provide a rich environment for our class sessions and student projects. Offered as ARTH 302 and ARTH 402. Counts for CAS Global & Cultural Diversity Requirement.

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 for CAS Global & Cultural Diversity Requirement.

ARTH 308. Daoism: Visual Culture, History and Practice. 3 Units.

This course explores developments in the visual culture, history and practices of Daoist religious traditions in China from the third to twentieth centuries. Our historically and conceptually structured examination draws upon a balance of visual, textual, and material sources, while considering the various approaches scholars have employed to understand the history and development of Daoist traditions. Topics include: sacred scriptures and liturgies, biographies and visual narratives, iconography and functions of the pantheon of gods and immortals, views of the self and the body, practices of inner alchemy and self-cultivation, thunder deities and exorcism, dietetics and medicine and modes of meditation and ritual. Offered as ARTH 308, ARTH 408, and RLG 308. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 311. Rome: City and Image. 3 Units.

This course studies the architectural and urban history of Rome from the republican era of the ancient city up to the eighteenth century using the city itself as the major "text." The emphasis will be placed on the extraordinary transformations wrought in the city, or at least in key districts, by powerful rulers and/or elites, especially in the ancient empire and in the Renaissance and baroque eras. In a larger perspective, the great construction projects exerted a far-reaching effect within and beyond Europe, but we will study them in relation to their topographical situation, their functions, and their place in a long history of variations on prestigious themes since many of the artworks and the urban settings featured in the course carry the mark of the Long history of the city itself. Recommended preparation: At least one 200-level course in ANTH, ARTH, CLSC, ENGL, HSTY, or RLG. Offered as ARTH 311, ARTH 411, and CLSC 311. Counts for CAS Global & Cultural Diversity Requirement.

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 hoards, 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 for CAS Global & Cultural Diversity Requirement.

ARTH 327. The Parthenon Then and Now: New Discoveries, Old Problems and Reception. 3 Units.

The Parthenon is an icon of western art and culture. Over 250 year of scholarship on this world-renowned building have revealed many of its secrets, but numerous questions still remain. New finds on the Acropolis itself and elsewhere in Greece have shed light on some of these issues, and as a result new theories abound. This seminar offers an overview of the temple, its architecture and sculpture, and will investigate its place in the civic and religious ideology of classical Athens. The course will also trace the Parthenon's many post-classical permutations, into a Christian Church and an Islamic mosque, and its impact on later western art and architecture. Finally the class will debate the moral and ethical issue of the Elgin Marbles - to repatriate them to Greece or to retain them in the British Museum in perpetuity. Offered as ARTH 327, ARTH 427, CLSC 327, and CLSC 427. Counts for CAS Global & Cultural Diversity Requirement.

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 for CAS Global & Cultural Diversity Requirement.

ARTH 332. Art and Archaeology of Ancient Italy. 3 Units.

The arts of the Italian peninsula from the 8th century B.C. to the 4th century A.D., with emphasis on recent archaeological discoveries. Lectures deal with architecture, sculpture, painting, and the decorative arts, supplemented by gallery tours at the Cleveland Museum of Art. Offered as ARTH 332, CLSC 332, and ARTH 432.

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 334. Art and Archaeology of Greece. 3 Units.

A survey of the art and architecture of Greece from the beginning of the Bronze Age (3000 B.C.) to the Roman conquest (100 B.C.) with emphasis on recent archaeological discoveries. Lectures deal with architecture, sculpture, painting, and the decorative arts, supplemented by gallery tours at the Cleveland Museum of Art. Offered as ARTH 334, CLSC 334, and ARTH 434.

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 and CLSC 336. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 340. Issues in the Art of China. 3 Units.

This is a topics course. Each offering will focus on a specific topic within the area of Chinese art. Sample topics may include: Women painters in Beijing, Modern Artists in China-1980-Present, Shang Dynasty Tombs, Yuan Dynasty Buddhist Art. Lectures, discussions, and reports. Offered as ARTH 340 and ARTH 440.

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 342. Issues in Indian and Southeast Asian Art. 3 Units.

This course covers topics in the history of India and neighboring regions with emphasis on connections with works in the Cleveland Museum of Art. Offerings include The Buddha Image, Murals and Manuscripts, The Hindu Temple, Krishna in Art and Literature, and the History of Mughal Painting. Lectures, discussions, and reports. Offered as ARTH 342, ARTH 442, and HSTY 324. Counts for CAS Global & Cultural Diversity Requirement.

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 for CAS Global & Cultural Diversity Requirement.

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 352. Italian Art of the 15th Century. 3 Units.

The early 15th century in Florence, civic humanism, the sculpture of Ghiberti and Donatello, the painting of Masaccio; the International Style in painting, the art of Uccello, Piero della Francesca, Mantegna, and Botticelli; Carpaccio and the Bellini in Venice. Offered as ARTH 352 and ARTH 452.

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 355. The Book in the Middle Ages: The Christian, Jewish, and Islamic Tradition. 3 Units.

This course will examine later medieval manuscript production, paying particular attention to the issues of patronage, gender, literacy, reception, and cultural biases. We will explore the imagery and texts of monastic and courtly manuscripts, travel books and devotional manuals, all within the framework of the tightly interwoven theological and social discourses of the institutions that commissioned them. As the title of the course indicates, we will study Christian, Jewish, and Islamic books and their interrelations; for example, we will compare Islamic encyclopedias of the natural world, such as Zakariya ibn Muhammad al-Qazwini's illustrated *Wonders of Creation*, with medieval bestiaries, herbals, and encyclopedias such as Hartman Schedel's *Liber Chronicarum* and *Les Merveilles du Monde*. Each religious culture will receive a special close-study spotlight: Jewish Haggadot (books for the Passover Seder), Christian courtly romances, and Islamic manuscripts of the *Shahnama* epic. Offered as ARTH 355 and ARTH 455. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 357. Medieval Wonders: Monuments from Across the Globe. 3 Units.

This course will introduce art of the medieval world, considered globally, with a special focus on monuments surviving from the seventh to fifteenth centuries. Emphasis will be on sculpture and architecture; other media—manuscript illumination, wall paintings, ceramics, and metalwork—will be discussed in conjunction with the related sites. We will travel, virtually, to Pre-Columbian Yucatan, Judeo-Christian Europe, Islamic Spain and Central Asia, Hindu and Buddhist India, Tibet, and Southeast Asia. Each week one or two monuments will be discussed in depth, and other sites will be introduced to place it into historical and art historical contexts. Among the themes we will explore are the power relationships between sovereignty and religion; visual expressions of politics and propaganda; the ways literature, performance, and devotion informed medieval material culture; the importance of pilgrimage; and influences of international trade. Ethical and nationalist issues surrounding looting and cultural patrimony will also be discussed. Objects from CMA's permanent collections will form an integral part of the course. Each unit will end with the consideration of collecting practices. Offered as ARTH 357 and ARTH 457.

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 for CAS Global & Cultural Diversity Requirement.

ARTH 359. Visual Culture of Medieval Women. 3 Units.

This course will consider the roles of women as patrons, subjects, producers and consumers of visual culture, focusing particularly on the twelfth through fifteenth centuries. Throughout the course, we will study the different ways medieval men and women perceived, read, figured, and interacted with the female body, which was frequently seen as a fraught site of desire and repulsion, fear and fascination. Students will be asked to read primary sources as well as critical materials that address contradictory constructions of gender and sex in medieval images and texts. The course, therefore, will not simply focus on artistic production, but will include readings and discussions of social and political history, theology, and literature of the Middle Ages. Offered as ARTH 359 and ARTH 459; cross-listed as WGST 359 since it focuses on the role of women in visual culture and so can satisfy a requirement in the program for the course on women in the arts. Offered as ARTH 359, ARTH 459 and WGST 359. Counts for CAS Global & Cultural Diversity Requirement.

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 for CAS Global & Cultural Diversity Requirement.

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 for CAS Global & Cultural Diversity Requirement.

ARTH 362. Issues in Early Modern Southern European Art. 3 Units.

Various topics in the art of southern Europe, 1400-1800. Lectures, discussions, reports, and gallery visits in the CMA. Offered as ARTH 362 and ARTH 462. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 365. Issues in Early Modern Northern European Art. 3 Units.

Various topics in the art of northern Europe, 1400-1800. Lectures, discussions, reports, and gallery visits in the CMA. Offered as ARTH 365 and ARTH 465. Counts for CAS Global & Cultural Diversity Requirement.

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 for CAS Global & Cultural Diversity Requirement.

ARTH 384. American Art and Architecture in the Age of Washington and Jefferson. 3 Units.

In the 18th century, Americans created not only a political revolution but an artistic and creative one as well. In the 17th century, most Americans were subsistence farmers and most of their products, manufactures, and buildings were relatively crude. In the 18th century, Americans not only established a new and lasting form of government, but for the first time produced paintings, buildings, furniture and silver that rivaled the finest productions of Europe. Notably, many of the leaders of the American Revolution, such as Paul Revere, George Washington, and Thomas Jefferson, also made significant contributions to the arts. Offered as ARTH 384 and ARTH 484.

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 390. The Work of Art and the Museum. 3 Units.

This writing-intensive class will explore essential questions about the art museum, art collecting, authenticity, and quality through analysis of the collections of the Cleveland Museum of Art. The CMA is generally regarded as one of the top ten American art museums, and one of the few that provides a near-comprehensive survey of art from all regions of the world from ancient times to the present. In order to exist, any art museum must provide practical answers to large questions. What is a work of art? What is a masterpiece? What sorts of meanings do works of art communicate? What sort of history do works of art provide? How does the context in which an artwork is placed affect its meaning? What should an art museum collect and what should it exclude? We will explore these issues through close readings of texts, discussions, and meetings with art historians and curators, and above all through first-hand study of and contact with original works of art. Counts as SAGES Departmental Seminar.

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 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.

Capstone course required of all undergraduate Art History majors, typically taken in senior year. Requires professional-level research with peer and faculty oversight culminating in formal written and oral presentations. Limited to Art History majors. Counts as SAGES Senior Capstone.

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

Individual research and reports on special topics.

ARTH 399. Honors Thesis. 3 Units.

Intensive study of a topic or problem leading to the preparation of an honors thesis.

ARTH 401. Museums and Globalization. 3 Units.

Museums are everywhere contested spaces today. Historically designed as symbols of power, centers for research, agents of public education and community formation in Western industrial societies, they have become sites of development and cultural controversy on a global scale. From Cleveland and Paris to Nairobi and Dubai museums figure in urban redevelopment, national identity formation, conflicts between religion and science, and global tourism. Questions we will consider in this course: what are the fundamental features of museums as institutions? what ties have linked them to wider national and international communities of academics, NGO's and business? to political, economic and social concerns? how do museums in Asia, Africa, the Middle East, and Latin America figure in the current international contention over heritage rights? This is an innovative course allowing students to collaborate on projects, engage with guest lecturers and access museums across the globe. The course is organized in three parts: Part I: National Identity Building and Museums; Part II: Museums and Identity Politics; Part III: Museums and Global Development. Offered as HSTY 329, ARTH 301, HSTY 429, and ARTH 401. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 402. Buddhist Art in Asia. 3 Units.

This course explores the visual and material culture of Buddhism in Asia from its origins in India to its transmission and transformation in China, Korea, Japan, Tibet, Thailand, Cambodia and Indonesia. Our historically and culturally structured examination traces major developments in Buddhist art and their relationships with belief, practice, and ritual. We consider the ways that artistic traditions have adapted and evolved both within individual cultures and cross-culturally. We primarily focus on studying the historical contexts for sculpture, architecture, and painting, but we also consider the movement of Buddhist works from temples to sites of secular display in museums around the world, and the religious, cultural, and ethical issues that arise from these moves. Topics include: representations of the life of the historical Buddha; visual programs of temples; artistic representations of paradises and hells; sacred sites and architecture; imperial patronage of Buddhist art; the role of art in pilgrimage and ritual; and visual imagery associated with Pure Land, Chan, Zen and esoteric traditions. Visits to and engagement with objects in the new Asian galleries at the Cleveland Museum of Art provide a rich environment for our class sessions and student projects. Offered as ARTH 302 and ARTH 402. Counts for CAS Global & Cultural Diversity Requirement.

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 for CAS Global & Cultural Diversity Requirement.

ARTH 408. Daoism: Visual Culture, History and Practice. 3 Units.

This course explores developments in the visual culture, history and practices of Daoist religious traditions in China from the third to twentieth centuries. Our historically and conceptually structured examination draws upon a balance of visual, textual, and material sources, while considering the various approaches scholars have employed to understand the history and development of Daoist traditions. Topics include: sacred scriptures and liturgies, biographies and visual narratives, iconography and functions of the pantheon of gods and immortals, views of the self and the body, practices of inner alchemy and self-cultivation, thunder deities and exorcism, dietetics and medicine and modes of meditation and ritual. Offered as ARTH 308, ARTH 408, and RLG 308. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 411. Rome: City and Image. 3 Units.

This course studies the architectural and urban history of Rome from the republican era of the ancient city up to the eighteenth century using the city itself as the major "text." The emphasis will be placed on the extraordinary transformations wrought in the city, or at least in key districts, by powerful rulers and/or elites, especially in the ancient empire and in the Renaissance and baroque eras. In a larger perspective, the great construction projects exerted a far-reaching effect within and beyond Europe, but we will study them in relation to their topographical situation, their functions, and their place in a long history of variations on prestigious themes since many of the artworks and the urban settings featured in the course carry the mark of the Long history of the city itself. Recommended preparation: At least one 200-level course in ANTH, ARTH, CLSC, ENGL, HSTY, or RLG. Offered as ARTH 311, ARTH 411, and CLSC 311. Counts for CAS Global & Cultural Diversity Requirement.

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 for CAS Global & Cultural Diversity Requirement.

ARTH 427. The Parthenon Then and Now: New Discoveries, Old Problems and Reception. 3 Units.

The Parthenon is an icon of western art and culture. Over 250 year of scholarship on this world-renowned building have revealed many of its secrets, but numerous questions still remain. New finds on the Acropolis itself and elsewhere in Greece have shed light on some of these issues, and as a result new theories abound. This seminar offers an overview of the temple, its architecture and sculpture, and will investigate its place in the civic and religious ideology of classical Athens. The course will also trace the Parthenon's many post-classical permutations, into a Christian Church and an Islamic mosque, and its impact on later western art and architecture. Finally the class will debate the moral and ethical issue of the Elgin Marbles - to repatriate them to Greece or to retain them in the British Museum in perpetuity. Offered as ARTH 327, ARTH 427, CLSC 327, and CLSC 427. Counts for CAS Global & Cultural Diversity Requirement.

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 for CAS Global & Cultural Diversity Requirement.

ARTH 432. Art and Archaeology of Ancient Italy. 3 Units.

The arts of the Italian peninsula from the 8th century B.C. to the 4th century A.D., with emphasis on recent archaeological discoveries. Lectures deal with architecture, sculpture, painting, and the decorative arts, supplemented by gallery tours at the Cleveland Museum of Art. Offered as ARTH 332, CLSC 332, and ARTH 432.

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 434. Art and Archaeology of Greece. 3 Units.

A survey of the art and architecture of Greece from the beginning of the Bronze Age (3000 B.C.) to the Roman conquest (100 B.C.) with emphasis on recent archaeological discoveries. Lectures deal with architecture, sculpture, painting, and the decorative arts, supplemented by gallery tours at the Cleveland Museum of Art. Offered as ARTH 334, CLSC 334, and ARTH 434.

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 and CLSC 336. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 440. Issues in the Art of China. 3 Units.

This is a topics course. Each offering will focus on a specific topic within the area of Chinese art. Sample topics may include: Women painters in Beijing, Modern Artists in China-1980-Present, Shang Dynasty Tombs, Yuan Dynasty Buddhist Art. Lectures, discussions, and reports. Offered as ARTH 340 and ARTH 440.

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 442. Issues in Indian and Southeast Asian Art. 3 Units.

This course covers topics in the history of India and neighboring regions with emphasis on connections with works in the Cleveland Museum of Art. Offerings include The Buddha Image, Murals and Manuscripts, The Hindu Temple, Krishna in Art and Literature, and the History of Mughal Painting. Lectures, discussions, and reports. Offered as ARTH 342, ARTH 442, and HSTY 324. Counts for CAS Global & Cultural Diversity Requirement.

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 for CAS Global & Cultural Diversity Requirement.

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 452. Italian Art of the 15th Century. 3 Units.

The early 15th century in Florence, civic humanism, the sculpture of Ghiberti and Donatello, the painting of Masaccio; the International Style in painting, the art of Uccello, Piero della Francesca, Mantegna, and Botticelli; Carpaccio and the Bellini in Venice. Offered as ARTH 352 and ARTH 452.

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 455. The Book in the Middle Ages: The Christian, Jewish, and Islamic Tradition. 3 Units.

This course will examine later medieval manuscript production, paying particular attention to the issues of patronage, gender, literacy, reception, and cultural biases. We will explore the imagery and texts of monastic and courtly manuscripts, travel books and devotional manuals, all within the framework of the tightly interwoven theological and social discourses of the institutions that commissioned them. As the title of the course indicates, we will study Christian, Jewish, and Islamic books and their interrelations; for example, we will compare Islamic encyclopedias of the natural world, such as Zakariya ibn Muhammad al-Qazwini's illustrated Wonders of Creation, with medieval bestiaries, herbals, and encyclopedias such as Hartman Schedel's *Liber Chronicarum* and *Les Merveilles du Monde*. Each religious culture will receive a special close-study spotlight: Jewish Haggadot (books for the Passover Seder), Christian courtly romances, and Islamic manuscripts of the *Shahnama* epic. Offered as ARTH 355 and ARTH 455. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 457. Medieval Wonders: Monuments from Across the Globe. 3 Units.

This course will introduce art of the medieval world, considered globally, with a special focus on monuments surviving from the seventh to fifteenth centuries. Emphasis will be on sculpture and architecture; other media—manuscript illumination, wall paintings, ceramics, and metalwork—will be discussed in conjunction with the related sites. We will travel, virtually, to Pre-Columbian Yucatan, Judeo-Christian Europe, Islamic Spain and Central Asia, Hindu and Buddhist India, Tibet, and Southeast Asia. Each week one or two monuments will be discussed in depth, and other sites will be introduced to place it into historical and art historical contexts. Among the themes we will explore are the power relationships between sovereignty and religion; visual expressions of politics and propaganda; the ways literature, performance, and devotion informed medieval material culture; the importance of pilgrimage; and influences of international trade. Ethical and nationalist issues surrounding looting and cultural patrimony will also be discussed. Objects from CMA's permanent collections will form an integral part of the course. Each unit will end with the consideration of collecting practices. Offered as ARTH 357 and ARTH 457.

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 for CAS Global & Cultural Diversity Requirement.

ARTH 459. Visual Culture of Medieval Women. 3 Units.

This course will consider the roles of women as patrons, subjects, producers and consumers of visual culture, focusing particularly on the twelfth through fifteenth centuries. Throughout the course, we will study the different ways medieval men and women perceived, read, figured, and interacted with the female body, which was frequently seen as a fraught site of desire and repulsion, fear and fascination. Students will be asked to read primary sources as well as critical materials that address contradictory constructions of gender and sex in medieval images and texts. The course, therefore, will not simply focus on artistic production, but will include readings and discussions of social and political history, theology, and literature of the Middle Ages. Offered as ARTH 359 and ARTH 459; cross-listed as WGST 359 since it focuses on the role of women in visual culture and so can satisfy a requirement in the program for the course on women in the arts. Offered as ARTH 359, ARTH 459 and WGST 359. Counts for CAS Global & Cultural Diversity Requirement.

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 for CAS Global & Cultural Diversity Requirement.

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 for CAS Global & Cultural Diversity Requirement.

ARTH 462. Issues in Early Modern Southern European Art. 3 Units.

Various topics in the art of southern Europe, 1400-1800. Lectures, discussions, reports, and gallery visits in the CMA. Offered as ARTH 362 and ARTH 462. Counts for CAS Global & Cultural Diversity Requirement.

ARTH 465. Issues in Early Modern Northern European Art. 3 Units.

Various topics in the art of northern Europe, 1400-1800. Lectures, discussions, reports, and gallery visits in the CMA. Offered as ARTH 365 and ARTH 465. Counts for CAS Global & Cultural Diversity Requirement.

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 for CAS Global & Cultural Diversity Requirement.

ARTH 484. American Art and Architecture in the Age of Washington and Jefferson. 3 Units.

In the 18th century, Americans created not only a political revolution but an artistic and creative one as well. In the 17th century, most Americans were subsistence farmers and most of their products, manufactures, and buildings were relatively crude. In the 18th century, Americans not only established a new and lasting form of government, but for the first time produced paintings, buildings, furniture and silver that rivaled the finest productions of Europe. Notably, many of the leaders of the American Revolution, such as Paul Revere, George Washington, and Thomas Jefferson, also made significant contributions to the arts. Offered as ARTH 384 and ARTH 484.

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 489. 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 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: 490A and 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 498. History and Practice of Connoisseurship. 3 Units.

In this seminar we will consider the history, historiography, and practice of connoisseurship. In western cultures connoisseurship, the practice of attributing works of art to specific artists, regions, and time periods and assessing their quality, can be traced back to classical antiquity. It was practiced with renewed vigor in Europe from the sixteenth century onward and in the nineteenth century was a foundational methodology for the academic discipline of art history. While it came under criticism in the twentieth century as a method too closely aligned with the art market, connoisseurship continues to be practiced today, especially in museums and auction houses, as a vital and necessary methodological approach. In recent decades art historians have also begun to reevaluate the history, practices and historiographic importance of this methodology. Class discussions of the scholarly literature of connoisseurship and case studies of its practice will alternate with sessions held in the Cleveland Museum of Art to examine objects from the permanent collections. The museum sessions, led by curators and conservators, will also emphasize the role that physical condition plays in making connoisseurship assessments. Specific topics will be designated each time the course is offered. Prereq: ARTH 495.

ARTH 512. Seminar in Ancient Art. 3 Units.**ARTH 517. The History of Collecting and Exhibiting Asian Art. 3 Units.**

This graduate seminar explores major themes, individuals, institutions, types of objects, and eras in the history of collecting and exhibiting Asian art. Adopting a cross-cultural and comparative approach, we investigate practices of collecting and display within Asia, and in Britain, Europe, and the United States. We examine personal, institutional, cultural, and national aims for collecting as well as processes involved in collection formation. We also consider how exhibitions have served as social agents of discourse, acts of cultural diplomacy, and their impact on the evolution of artistic canons. Topics include cross-cultural transfer and re-framing of objects; divergent connoisseurship practices and aesthetic tastes; overlapping roles of private collectors, dealers, curators, and scholars; political, economic, and social factors that affected collecting and display; exhibitions and collections as expressions of cultural and national identity; the roles of imperialism and colonialism; and the circulation of objects in global art markets. Areas and topics rotate.

ARTH 518. Seminar in Asian 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 551. Seminar in Early Modern Southern European 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 576. Seminar in Modern Art. 3 Units.****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.