ARH 206 *Yucatan: Art, Architecture, and Culture*. The Yucatan Peninsula: a mixture of Mayan, Spanish, and Latino culture. Using economic, sociological, anthropological, and aesthetic dimensions, we will separate the three cultures, where appropriate, as well as understand where they synthesize or conflict. The dynamic of interaction of forces is evident in every aspect of present-day Yucatecan culture. It can also be seen in many parts of Mexico. With the northern migration of Mexicans, these influences can be seen in the United States today as well. This is a freestanding course with a service learning component; it can be taken alone or linked to a January, intersession, service-learning trip to the Yucatan Peninsula. During the service-learning component, students will be required to tutor Mexican-American children, as well as spend time working in a Habitat for Humanity program. Students must plan to participate in these activities, which will require at least three Saturdays of pre-trip time commitments.

ARH 280 *Topics in Art History: Politics and Art in the Modern World*. Examines political imagery of the modern Western world, focusing on the 1789 French Revolution, American Revolution, World War II, Cold War, and the Vietnam Era, and dissolution of the Soviet Empire. European and North American colonialism, and 19th- and 20th-century socialist and labor movements will also be addressed. Introduces a wide range of art forms, including painting, photography, architecture, public monuments, caricature, posters and other popular culture, and analyzes visual material for its methods of communicating political ideas. Explores how varying iconographical, technical, and stylistic traditions associated with these media affect how the art is used and how viewers respond.

ARH 315B *A City Frozen in Time: The Art and Archaeology of Pompeii and Roman Daily Life*. Often an ancient town's destruction proves to be an archaeologist's windfall. This course will focus on the Roman city of Pompeii, buried by the eruption of Mount Vesuvius in 79 A.D. Pompeii is often viewed as a moment in Roman daily life, frozen in time, with bread still baking in ovens and family dogs guarding the front doors of homes. The course is designed to introduce students to Roman daily life via the different types of evidence found at Pompeii (architectural, artistic, textual, skeletal, botanical, etc.) and to acquaint students with the various archaeological and other techniques used to analyze this evidence.* Archaeology Minor elective course.

ARH 315B *Etruscan Art and Archaeology*. Examines the role of visual and spatial representation in the Etruscan culture of early Italy (900-100 B.C.), particularly the architecture, sculpture, painting, ceramics, and metalwork of pre-Roman Italy.

ARH 315C *The Golden Age of Rome: Art and Architecture in the Augustan Age*. Examines the cultural context of art (painting, sculpture, ceramics, minor arts) and architecture in Ancient Rome during the time of Julius and Augustus Caesar (100 B.C. - A.D. 14).

ARH 355 *Special Studies: Impressionism*. Why was Impressionism considered ugly and incompetent when it first appeared in Paris in the 1870s? What were the Impressionists’ aims, and how could they lead to such different works as Mary Cassatt’s domestic scenes, Claude Monet’s landscapes, and Edgar Degas’ ballet dancers? What historical and cultural forces contributed to the eventual success of a movement that

**ARH 335B Special Studies: Sixteenth-Century Italian Art.** Traces the stylistic evolution of Italian art and architecture from the 'High' Renaissance masters (Leonardo, Michelangelo, Raphael, and Titian) to Mannerism (Pontormo, Bronzino, and Guilio Romano). Themes include the role of the Renaissance patron, papal and familial propaganda, and the impact of the Protestant Reformation and the Catholic Counter Reformation.

**ARH 335D Special Studies: Roman High Baroque - Rome in the Age of Caravaggio and Bernini.** Explores developments in painting, sculpture, and architecture in the Roman High Baroque through close examination of the careers of Michelangelo Merisi da Caravaggio and Gianlorenzo Bernini. Themes include critical evaluation of primary sources (especially artists' biographies), artists' working methods, relationships between patrons and artists, Baroque classicism versus Baroque naturalism, theatricality, the influence of new reformed orders, and the spread of the Baroque style beyond its origins in Rome.

**ARH 335E Special Studies: Early Modern Italian Paintings in the CFAM Collection.** A collaboration between the Department of Art and Art History and the Cornell Fine Arts Museum. Working with the museum's permanent collection, students will prepare an exhibition to open in January 2012.

**ARH 355A Special Studies: Rococo to Revolution.** Examines the dramatic changes that took place in French 18th-century visual culture, focusing on issues of gender, race, and power. Visual culture includes not only art and architecture, but fashion, interior decoration, and landscape gardening. Explores representations of kingship and queenship, women’s empowerment within the restrictions of 18th-century gender roles, and images of slavery in an age of liberty, among other areas.

**ARH 355C Special Studies: On the Front Line of Art – The Avant Garde in Europe.** Surveys the role of the avant-garde as self-conscious, outside critic of the dominant bourgeois society in early 20th-century Europe. Through a series of "case studies" combining visual analysis, primary texts, and historical contexts, investigates groups such as Surrealism, Dada, and Italian Futurism to better understand each group's stated purpose, its relation to the other avant-gardes, both before and after, and its influence on Western art history.

**ARH 355D Special Studies: Rebel Artists.** Examines the phenomenon of the "rebel artist" in Western society. When and why did some artists begin to see their role as questioning or resisting the dominant culture? Who were their detractors and supporters? How did socio-political conditions appear to demand or jeopardize art as critique? What role did their art play? Focusing on art, biography, art theory, and historical context, examines the lives and work of selected artists, including Caravaggio, William Blake, Edouard Manet, and Cindy Sherman.

**ARH 355F Special Studies: Dada and Surrealism.** A focused study of two prominent movements in early 20th-century Western art: Dada and Surrealism. Examines innovative cultural production of visual and literary artists in a variety of media, including painting, sculpture, film, photography, objects, and various publications. Featured artists include Marcel Duchamp, Salvador Dali, and Pablo Picasso. Through readings, lectures, class discussion, participatory activities, and possible fieldtrips to museums,
students will investigate the variety of creative responses to a turbulent and fascinating era in European and American history.

**ARH 365A Special Studies: The Celluloid Artist.** Explores ways in which films produce and perpetuate ideas about visual artists. Through examination of selected films, several themes emerge: the crazy artist, the outlaw artist, the misunderstood martyr artist, and the hysterical woman artist. Interdisciplinary course that uses readings in art history and theory, media and cultural studies, film studies, psychoanalysis, and philosophy in order to gain a deeper understanding of such films as *Basquiat*, *American Splendor*, and *Frida*. Film Studies minor elective.

**ARH 365B Studies: Modern American Culture Wars.** Analyzes traditional and contemporary ethical debates and competing theories of how value is assigned to artworks, the role art institutions play in assessing that value, and how art 'works' or produces effects in society, with application to contemporary American art works, art historical movement, debates, and contexts including National Endowment of the Arts policies, censorship, and artistic autonomy. *Also taught as PHI 240E Topics: Culture Wars.*

**ARH 365D Topic: Picturing War.** From Roman triumphal arches to the Abu Ghraib photographs, war has been the subject of much of Western visual culture. Imagery can be just as effective at promoting war and national identity as in questioning the ethics of armed conflict and other forms of large-scale aggression. Course examines the historical contexts and rhetorical strategies of the imagery of war in the Western world from the French Revolution to Iraq and Afghanistan; art forms include painting, sculpture, architecture (monuments and memorials), photography, and film.

**ARH 365E Special Studies: Art of the Harlem Renaissance.** Focuses on the virtual explosion of visual art by African-American artists that came to be called the "Harlem Renaissance." Closely connected with movements in music, literature, and theatre, the visual arts of the Harlem Renaissance celebrated African-American life, chronicled African-American history, and broke new ground in experimental approaches to art. Offered as part of a multi-disciplinary, year-long experience honoring the life of Zora Neale Hurston.

**ARH 365F Special Studies: American Modernism.** Early 20th-century American artists made important contributions to the development of such radical new art forms as abstraction, Cubism, Surrealism, and Dadaism. Explores these movements in America, tracing developments in painting, sculpture, and photography. Special emphasis placed on the art of the Harlem Renaissance, in keeping with Rollins’ year-long celebration of Harlem Renaissance writer Zora Neale Hurston.

**ARH 380 Topic: The Jewish Artist and the the Emancipation in Europe, 1810-1910.** Considers ways that religion, history, politics, anti-Semitism, and aesthetics affected the work of Jewish artists, examining how major art movements influenced them as they were freed from the ghettos during the Emancipation. *Prerequisite: One art history course or instructor's consent.* Fulfills an elective requirement in the Jewish Studies minor.

**ART 232A/332A Special Studies: Photography.** Builds on prior technical expertise in camera and darkroom techniques and may include both analog and digital photography. Emphasizes critical thinking about conceptual and stylistic issues in photography, with the end goal of building individual portfolios. Course is suitable for intermediate and advanced photographers and artists, and includes field work, darkroom printing, and individual and group critiques. *Prerequisite: Prior photography or studio experience.*
ART 233 Special Studies: Kinetic Sculpture. Bump, grind, and groove: Course explores the artistic potential of light, sound, and motion as integral components to sculptural work. Projects focus on basic mechanical constructs (ie: gears, cams, and pistons), as well as more contemporary electronic and digital media. Students complete four projects over the course of the semester. Coursework is supplemented by readings and discussions. Prerequisite: ART 120.

ART 332C Special Studies: The Figure in Sculpture. An investigation of the figure as subject in sculptural work. Examines the stylistic and allegorical development of the representation of the figure through time, tracing its evolution from the ideal to the abject. Studio projects will revolve around the creation of figurative sculptural work in both traditional and non-traditional media, including but not limited to clay, stone, and wood. Please note: This course contains nudity and graphic imagery. Suitable for all art-majors and motivated non-majors. Prerequisite: ART 241 or instructor's consent.

ART 334 Special Studies: The Photograph As Language. A service-learning course focused on the codes and conventions of photography that examines the communicative capacities inherent to the medium. The class will regularly travel to The University of Central Florida (UCF) to conduct workshops for patients with aphasia (an acquired language disorder). Additionally, students will pursue independent studio projects based around their particular area of interest with regard to the course. Appropriate advanced elective for majors, but is also suitable for highly motivated non-majors. Prerequisite: ART 293 or instructor's consent.