

## Schedule of Courses, Fall 2010

### ART HISTORY

Published course descriptions for all art history courses can be found in the 2009-2010 *Bulletin* at the website of the UK Office of the Registrar ([www.uky.edu/Registrar/Bulletin.htm](http://www.uky.edu/Registrar/Bulletin.htm); scroll down & click on "Course Descriptions"). The specific focus of art history courses offered Fall 2010 that require a subtitle are provided below.

- A-H 308      Studies in African Art      3**  
**001            MWF 11:00-11:50AM      FA 208      M. Visonà**  
**Subtitle: 5000 Years of Egyptian Art**  
 In the desert hills overlooking the Nile, archaeologists have unearthed tombs, abandoned monasteries, and military outposts that allow us to trace an art history unlike that of any other African civilization. This corner of the African continent has served as a crossroads for African, Asian and European travelers, and its monuments have influenced the art of distant peoples throughout the millennia. The course surveys the historical development of art in Egypt itself. It thus presents the art of ancient Kemet as a precursor for the Graeco-Roman art of the Ptolemies, the Byzantine art of the Copts, the Islamic art of the Fatimids, Mameluks and Ottomans, and the early modernism of 20th century Cairo. The course will examine contemporary artists working in local & global contexts. Two tests and several short assignments allow students to identify specific works, trace chronological developments, and compare art from different periods of time. A research paper & oral report on the work of a living artist will be presented at the end of the course.
- A-H 313      Studies in Roman Art      3**  
**001            MWF 10:00-10:50AM      LEC FA 208      Christ**  
**Subtitle: The Imperial Tradition**  
 Lecture survey of the developing tradition and selected major works of public art from the end of the Republic to the conversion of Constantine (c. 50 BCE- 330 CE). Focus is on the Romans' 3 most famous spheres of artistic achievement: city planning and architecture; relief sculpture like the Triumphal Arches and the Column of Trajan; portrait sculpture, especially of the imperial dynasties, both in the round and in luxury materials like gem-cutting and silver. Students will also get to practice finding, reading and responding to scholarly interpretations through individual and group work.
- A-H 335      Studies in Early Modern Art 1500-1700      3**  
**001            TR 9:30-10:45 AM      FA 208      Peters**  
**Subtitle: Baroque Identities**  
 Examination of how patronage in such centers as papal Rome, the European courts (Spain, Spanish Netherlands, England, and France), and the Dutch Republic helped motivate the great variety and wealth of art produced in the 17th century. Social, religious, political, and economic factors as well as issues such as the rise of great art collections, the hierarchy of genre, and the role/s of the artist in society are taken into consideration. The work of such artists as Bernini, Caravaggio, Artemisia Gentileschi, Rubens, Velazquez, Poussin, Rembrandt, and Vermeer is discussed. Individual student research on portraits produced during this period will contribute to a class project on the construction of identity in the Baroque age.
- A-H 340      Studies in Art: 1840-1914.      3**  
**001            MW 2:00-3:15 PM      FA 208      Brzyski**  
**Subtitle: Symbolism**  
 The course examines symbolism as an international art movement that affected visual and decorative arts, music, ballet, literature, as well as popular culture at the end of the nineteenth century in Europe and the United States. Through a comparative study of specific works, the course will investigate the origins of the symbolist aesthetic, examine symbolism's complex relationship with nationalism, explore its forms across a broad range of media and national contexts, and trace its impact on the development of abstract art.

<b>A-H 342</b>	<b>Studies in American Art</b>				<b>3</b>
	<b>001</b>	<b>TR 9:30-10:45AM</b>	<b>FA 127</b>	<b>Jensen</b>	
	<b>Subtitle: Art and Photography in 20th Century American Art</b>				
	Throughout the 20 <sup>th</sup> century there has been a close connection between the evolution of photography as an art form and developments in the other visual arts. This course explores these relationships from the beginning of the 20 <sup>th</sup> century with pictorialism to the most recent American art produced either in or closely related to the photographic medium. Along the way, students will read some of the major critical theories on photography published in English during the 20 <sup>th</sup> century, so that the course will take both an historical but also a theoretical approach to art being discussed.				
<b>A-H 343</b>	<b>History of Photography</b>				<b>3</b>
	<b>001</b>	<b>MW 3:30-4:45PM</b>	<b>FA 208</b>	<b>D.W. Carpenter</b>	
<b>A-H 399</b>	<b>Experiential Education in Art History</b>				<b>1-15</b>
	[see on-line schedule for sections; requires the Experiential education learning contract to register]				
<b>A-H 501</b>	<b>Museum Studies I: an Introduction</b>				<b>3</b>
	<b>001</b>	<b>W 1:00-3:20PM</b>	<b>FA 308A</b>	<b>Huskisson</b>	
<b>A-H 502</b>	<b>Museum Studies II: Internship</b>				
	[see on-line schedule for sections; requires formal learning contract to register]				
<b>A-H 525/ A-H 625</b>	<b>Studies in Genres &amp; Media</b>				<b>3</b>
	<b>001</b>	<b>W 3:30-6:00PM</b>	<b>FA 308A</b>	<b>Maske</b>	
	<b>Subtitle: Cross-Influence and Context in the Ceramics of Japan</b>				
	For more than a century, Japanese ceramic techniques have had a tremendous impact on the development of studio ceramics around the world. What enabled the ceramics of a small island nation to become so influential? How did Japan come to have such a strong ceramics culture? How have Japanese ceramics been shaped by contacts with other countries? What can we learn about Japanese culture, aesthetics, and history by studying the ceramics made and used in Japan? This seminar will engage with various aspects of Japanese ceramics study, including contexts of use, connoisseurship, archaeology, and production.				
<b>A-H 528/ A-H 628</b>	<b>Topical Seminar in A-H</b>				<b>3</b>
	<b>001</b>	<b>T 2:00-4:30 PM</b>	<b>FA 308A</b>	<b>Jensen</b>	
	<b>Subtitle: Art Exhibitions: History and Practice of Temporary Shows of Works of Art</b>				
	Our modern conception of art is intimately tied to works of art made for exhibition. This seminar explores the complex relations between the production and the (temporary) display of works of art in the Western tradition since the end of the medieval period. We will survey the changing nature of exhibitions from their origin in the 16th century to contemporary practices. The seminar will also look at art exhibitions from both a theoretical and a practical perspective.				
<b>A-H 555</b>	<b>Methods In Art History</b>				<b>3</b>
	<b>001</b>	<b>M 2:00-4:30 PM</b>	<b>FA 308A</b>	<b>M. Visonà</b>	
<b>A-H 598</b>	<b>Coordinate Study</b>				<b>3</b>
	[see on-line schedule for sections; times to be arranged]				
<b>A-H 748</b>	<b>Master's Thesis Research</b>				<b>3</b>
	<b>001</b>	<b>TBA</b>	<b>TBA</b>	<b>Peters</b>	
<b>A-H 768</b>	<b>Thesis Formulation and Preparation in Art History</b>				<b>3</b>
	[see on-line schedule for sections; requires formal learning contract to register]				