Art History

Undergraduate Program
Art History
Undergraduate Program
University of Delaware

www.udel.edu/ArtHistory
TABLE OF CONTENTS

Directory of Faculty and Staff ........................................... 1
About the Department ..................................................... 2
Departmental & University Facilities and Activities ............. 3
Opportunities for Research and Career Experience ............. 4
Career Paths for Graduates ............................................. 6
Advising in Art History .................................................. 7
Awards and Scholarships ............................................... 7
Art History Club .......................................................... 7
Faculty Profiles ............................................................ 8
Requirements for the Major ............................................. 19
Requirements for the Minor ............................................. 19
Summary of Curriculum ................................................ 20
Distribution Areas of Art History Courses ......................... 22
Check Sheet for B.A. Requirements ................................ 24
Notes Associated with the B.A. Check Sheet ...................... 25
Courses that Satisfy A & S Breadth Requirements ............... 27
Second Writing Requirement Courses .............................. 28
Courses that Satisfy Multicultural Requirement ................ 28
Course Descriptions ..................................................... 29
Special Problems/Independent Study Projects/ Discovery Learning ........................................... 38
## DIRECTORY OF FACULTY AND STAFF

<table>
<thead>
<tr>
<th>Name</th>
<th>Office Number</th>
<th>Phone</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lawrence Nees</td>
<td>304A/318A OCL</td>
<td>4524/8416</td>
<td><a href="mailto:nees@udel.edu">nees@udel.edu</a></td>
</tr>
<tr>
<td>Mónica Domínguez Torres</td>
<td>308 OCL</td>
<td>4523</td>
<td><a href="mailto:monicadt@udel.edu">monicadt@udel.edu</a></td>
</tr>
<tr>
<td>Sandy Isenstadt</td>
<td>308 OCL</td>
<td>8020</td>
<td><a href="mailto:isnt@udel.edu">isnt@udel.edu</a></td>
</tr>
<tr>
<td>Vimalin Rujivacharakul</td>
<td>327 OCL</td>
<td>1583</td>
<td><a href="mailto:vimalin@udel.edu">vimalin@udel.edu</a></td>
</tr>
<tr>
<td>Nina M. Athanassoglou-Kallmyer</td>
<td>318 OCL</td>
<td>8416</td>
<td><a href="mailto:nina@udel.edu">nina@udel.edu</a></td>
</tr>
<tr>
<td>Wendy Bellion</td>
<td>323 OCL</td>
<td>8674</td>
<td><a href="mailto:wbellion@udel.edu">wbellion@udel.edu</a></td>
</tr>
<tr>
<td>Perry Chapman</td>
<td>301A OCL</td>
<td>2243</td>
<td><a href="mailto:pchapman@udel.edu">pchapman@udel.edu</a></td>
</tr>
<tr>
<td>Camara Holloway</td>
<td>202 MEH</td>
<td>8239</td>
<td><a href="mailto:cdhollow@udel.edu">cdhollow@udel.edu</a></td>
</tr>
<tr>
<td>Ikem S. Okoye</td>
<td>317 OCL</td>
<td>4038</td>
<td><a href="mailto:isokoye@udel.edu">isokoye@udel.edu</a></td>
</tr>
<tr>
<td>Linda Pellecchia</td>
<td>310 OCL</td>
<td>2781</td>
<td><a href="mailto:lpell@udel.edu">lpell@udel.edu</a></td>
</tr>
<tr>
<td>Lauren Hackworth Petersen</td>
<td>309 OCL</td>
<td>3498</td>
<td>lh@<a href="mailto:u@del.edu">u@del.edu</a></td>
</tr>
<tr>
<td>David M. Stone</td>
<td>321 OCL</td>
<td>2697</td>
<td><a href="mailto:dmstone@udel.edu">dmstone@udel.edu</a></td>
</tr>
<tr>
<td>Margaret Werth</td>
<td>316 OCL</td>
<td>6789</td>
<td><a href="mailto:mwerth@udel.edu">mwerth@udel.edu</a></td>
</tr>
</tbody>
</table>

### Adjunct Faculty, Joint Appointments, Secondary Appointments, and Visiting Professors

- **Michael Leja**
  - University of Pennsylvania
  - mleja@sas.upenn.edu
- **Chandra Reedy**
  - 323A ALS
  - 8238
  - clreedy@udel.edu
- **Danielle Rice**
  - Delaware Art Museum
  - drice@delart.org

### DEPARTMENT STAFF

- **Linda J. Magner**
  - Assistant to the Chair
  - 318 OCL
  - 8416
  - lmagner@udel.edu
- **Starline Griffin**
  - Graduate and Undergraduate Secretary
  - 318 OCL
  - 8415
  - starline@udel.edu

### VISUAL RESOURCES CENTER

- **Derek Churchill**
  - Director
  - 211 OCL
  - 1460
  - dcc@udel.edu
- **George Freeman**
  - Digital Imaging Specialist
  - 211 OCL
  - 1460
  - georgeeo@udel.edu
ABOUT THE DEPARTMENT

The Department of Art History at the University of Delaware is dedicated to education and research in the history of the visual arts. As one of the best and most demanding departments within the University, we are especially known for our first-rate faculty. Recognized internationally as leading authorities in their fields, our faculty members are dedicated to excellence in teaching (two of our members have won the University Excellence in Teaching Award) and excellence in scholarship (numerous faculty members have won prestigious grants and awards). Our preeminence in American art and architecture is fostered by the unique constellation of programs, including the Winterthur programs in Early American Culture and Art Conservation that makes the University of Delaware such an exciting place. We further benefit from the Paul R. Jones Collection of African American Art, an internationally famous collection housed in the University Museums. The department also boasts top-rate programs in the study of European art and architecture from Ancient to Nineteenth century as well as in Modern and Contemporary art and theory. In recent years our dedication to expanding into fields of non-Western art has led to appointments in African, Latin American, and Chinese art and architecture.

The Department is committed to the broad coverage of the history of art that has been the hallmark of a degree in Art History from the University of Delaware. At the same time our curriculum embraces expanding approaches and new subject areas of Art History. Our course offerings include not only chronological breadth (courses in all fields from Ancient to Contemporary) but also fields such as visual culture, folk and outsider arts, and material culture. Art History is by nature multidisciplinary, adopting methods and tools from wide-ranging fields such as history (social, economic, intellectual, etc.), religious studies, anthropology, cultural geography, post-modern theory, etc. As such, art history strives to understand all aspects of art, architecture, and visual culture in the context of society at large. The intellectual life of our department is greatly enriched by our partnerships with a variety of University of Delaware academic programs and other institutions including the Winterthur Museum
and Library. Our University partnerships include the Winterthur Program in Early American Culture, Center for Material Culture Studies, University Gallery, Museum Studies Program, and Center for Historic Architecture and Design. Our graduate program ranks among the top in the nation. The department is situated near New York, Philadelphia, Baltimore, and Washington, DC, making it possible for students to take advantage of the wealth of museums and research facilities in these major cities. We are committed to undergraduate education for majors and non-majors alike; the training of graduate students who will make significant contributions to art history and be competitive at the highest reaches of the discipline; and high-level research in the field and the dissemination of that research.

DEPARTMENTAL & UNIVERSITY FACILITIES AND ACTIVITIES

The Department of Art History and faculty offices are located in the Old College building, which it shares with the Art Conservation Department. Old College is situated adjacent to the Department of Art facilities, and the proximity of the buildings is conducive to a sense of artistic community. Small lecture courses and seminars are conducted in Old College. All students are invited to use the study areas on the first and second floors of the building.

Old College also contains the University Gallery. The collection includes examples of painting, sculpture, drawing, the graphic arts, and photography representing Western and non-Western civilizations and cultures. Students taking Art History and Museum Studies courses have the opportunity to assist in assembling exhibitions and may work with original art objects. Works from the collection are also frequently used as teaching aids by the art history faculty.

All lectures are illustrated with images. The Visual Resources Collection is open to all faculty and to both graduate and undergraduate students preparing seminar reports or other class presentations.
The Department of Art History houses the Index of American Sculpture. This is a unique research archive that presently contains over 4,000 photographs of works by American sculptors and over 14,000 index card references. Other resources include the Decimal Index of the Art of the Netherlands (D.I.A.L.), the Illustrated Bartsch, and a large collection of photographs of American architecture by Wayne Andrews.

The University Library is a major resource for Art Historical research. The general collection of books, catalogues, and periodicals in European and American art is quite extensive. In addition collections such as the Esther I. Schwartz Collection in the American Decorative Arts, the George M. A. Hanfmann Professional Library of Ancient Art, the Lloyd and Edith Havens Goodrich-Albert Pinkham Ryder Archive, serve particular areas of Art History. The library also has a special collection of books and rare ephemera on Italian Futurism, and books on museum studies and art conservation. The Winterthur Library is also open to students in Art History.

Frequent field trips to major museums and to architectural sites in Philadelphia, Baltimore, New York, and Washington D.C., give students first-hand contact with original works of art. There is also an active program of guest lectures; speakers representing a wide range of interests and opinions are frequently invited to give lectures to which the entire University community is invited.

**OPPORTUNITIES FOR RESEARCH AND CAREER EXPERIENCE**

All art history majors take at least one seminar designed to provide the opportunity for in-depth research and writing in the field under the close guidance of a faculty member. For students who intend to continue on to a master’s degree or a Ph.D. in art history, or even in another academic area, seminar work is particularly valuable, both educationally and as a source of research experience.

Students are encouraged to take advantage of a variety of opportunities for obtaining museum experience while they pursue their bachelor’s degree in Art History. The University Museums
Curatorial Apprenticeship Program is open to all qualified upper-level University of Delaware students (juniors or first-semester seniors). This competitive program is designed to give students experience in all facets of the museum profession. Apprentices receive training in practical skills such as cataloguing, research, care of objects, exhibition planning and installation. Investigating career options is another aspect of the apprenticeship program. Students learn how to write resumes, search for jobs in museums and educational outreach programs. Students participating in the program typically meet weekly to discuss such topics as museum ethics, shipping/receiving art works, facilities reports, climate control, etc. Apprentices participating in the program have the option to do a 3-credit independent study in which they conduct a full investigation of some aspect of the profession, relating it to the holdings/programming of the University Museums. Apprentices serve for the full academic year (fall and spring semesters only) following their acceptance into the program. Applications are available at room 115 Old College, and the deadline for receiving application materials is the Friday before Spring Break in March. Interviews and selection is in early April.

Undergraduates also have the possibility of carrying out curatorial internships at museums in our area and beyond. Faculty and staff have been extremely successful in helping Art History students find internships in such institutions as the Brandywine River Museum, Delaware Art Museum, Pennsylvania Academy of the Fine Arts, Guggenheim Museum, Smithsonian Institution, National Endowment for the Humanities, and Newseum to name only a few. In such apprenticeships students may conduct research on the permanent collection, help in the preparation of exhibitions, or contribute to educational programming.
CAREER PATHS FOR GRADUATES

In recent years increased public interest in, and support for, areas related to art history has led to considerable growth and expansion in the career paths available to those with expertise in the field. The largest proportion of our students graduating with a B.A. in art history go into art-related businesses. The most notable area of growth has been in the field of publishing, both textbook and trade publications, often, though not exclusively, related to art or art history.

Museums are also an increasingly attractive career path for graduates. Magnificent exhibitions are being mounted throughout the world, and large and small museums are playing an increasingly prominent role in the lives of communities. Art historians with advanced degrees are often at the center of this growing excitement, serving as senior administrators or curators. Professional and staff positions for students receiving a bachelor’s degree are available in museum education, development, publicity, visual resource management, sales and rental galleries, and corporate art services.

Federal and State granting agencies have become increasingly active advocates of educational programs and enrichment activities connected with the fine arts, photography, and architecture. In addition, the conservation of architecture and of historic sites has emerged as a widespread and influential public concern in recent years, and often it has been art historians, working either with public agencies or private businesses, which have spearheaded efforts to preserve our cultural heritage and to extend the public legacy of the arts. Commercial galleries and auction houses have also enjoyed much attention in recent years, and art history graduates have become actively involved in these concerns.
ADVISING IN ART HISTORY

Art History majors are advised by full-time faculty members in the department. Freshmen are assigned to an advisor for their four years at Delaware and are advised to stay in close contact for general academic information and advice. Students are encouraged to seek out advisors whose areas of expertise most closely match their own interests. Changes of advisor can be made through the Director of Undergraduate Studies. Students should schedule appointments with an advisor at least twice a year for help in planning a curriculum. Advisors also offer office hours for students to drop by to discuss academic problems or plans for the future, such as jobs or graduate school. In addition, advisors assist students interested in museum work in finding credited internships or curatorial apprenticeships after their freshman year.

AWARDS AND SCHOLARSHIPS

Trudy Vinson Memorial Scholarship

Awarded to the outstanding junior Art History major in each academic year.

Art History Department Faculty Award

Awarded to the outstanding senior Art History major in each academic year. Funded by contributions from the Art History Department.

ART HISTORY CLUB

The Art History Club draws its members from undergraduate art history majors and minors and any interested non-majors. The club meets several times per month during fall and spring semesters. Members arrange for viewing of biographical films of artists or other areas of interest; arrange discussions with faculty members; plan bus trips to area museums; and hold faculty-student teas during fall and spring semesters. Most importantly, Art History students use this club to enrich their academic experience and to develop a camaraderie with fellow students.
FACULTY PROFILES

Nina M. Athanassoglou-Kallmyer
Professor Nina Athanassoglou-Kallmyer received the Licence-ès-Lettres from the Institut d'Art et d'Archéologie of the University of Paris (Sorbonne); a doctorate from the School of Philosophy of the University of Thessaloniki (Greece); and a Ph.D. degree from Princeton University. She specializes in European art of the late eighteenth and nineteenth-centuries, which she examines in the context of the cultural, social and political forces of its time. In her first book, French Images from the Greek War of Independence, 1821-1830: Art and Politics under the Restoration (Yale, 1989), she studied the interaction between art and ideology in the reception, in France, of the events related to the Greek struggle for independence from Ottoman rule, in 1821. Her Eugène Delacroix: Prints, Politics and Satire (Yale, 1991) looks at the young Delacroix’s involvement with political graphic satire as evidence of both his liberal, oppositional politics and his search for a non-academic expressive vocabulary suited to his progressive modernism. Her recent Cézanne and Provence: The Painter in his Culture (Chicago, 2003), considers Cézanne’s paintings as fashioned largely by his effort to address Parisian modernism from the angle of his provincial and Provencal loyalties at a time of regionalist affirmation in France. Along with articles in scholarly journals, she has published chapters in books, including the Cambridge Companion to Delacroix (Cambridge, 2001), Critical Terms in Art History (2nd ed., Chicago, 2003), The Grotesque in Art (Cambridge, 2003), La Restauration (UVSQ, 2005), and Paris 1820 (Peter Lang, 2006). She was the guest editor of the Art Journal’s issue on Romanticism (1993) and served as the Book Review Editor of the Art Bulletin from 1995 to 1998. Her Art Bulletin article “Under the Sign of Leonidas: the Political and Ideological Significance of David’s Leonidas at Thermopylae” won the CAA’s Arthur Kingsley Porter Prize, and her book Cezanne and Provence was a finalist for the CAA’s Mitchell Prize. Professor Kallmyer has held a J. P. Getty Fellowship, a fellowship at the Institute for Advanced Study, an American Philosophical Society Grant, and a Guggenheim Fellowship. During 2003-04, she was Visiting Senior Ailsa Mellon Bruce Fellow at C.A.S.V.A. (Fall), at the National Gallery, and J. Stanley Seeger Fellow at Princeton University (Spring). She has taught as visiting professor at Princeton University in 1993, 1995 and 2002. She is currently working on a new project that studies late nineteenth-century European classicism, and the resistance to it, in the context of imperialist cultural politics in the Mediterranean. Her book on the French 19th century painter Theodore Gericault will be published in September 2008 by Phaidon Press (London).

Wendy Bellion
Wendy Bellion teaches eighteenth and nineteenth-century American art history. She holds a B.A. in art history from Wesleyan University and an M.A. and Ph.D from Northwestern University. Her research and teaching takes a broad view of early American art, exploring paintings, prints, photographs, and other media in relation to questions of vision, representation, science, gender, and political
culture. Professor Bellion's forthcoming book project, *Citizen Spectator: Art, Illusion, and Visual Perception in Early National America*, examines the exhibition of trompe l'œil paintings, optical devices, and illusionistic spectacles within the context of cultural anxieties about perception and deception. A new book project will explore issues of circum-Atlantic visual representation during the American Revolutionary period. Professor Bellion's research on the post-revolutionary work of Charles Willson Peale has been published in *The Art Bulletin* and *American Art*; her work has also appeared in *New Media 1740-1915*, Common-place.org, and several exhibition catalogues. She has held fellowships at the Omohundro Institute of Early American History and Culture, Winterthur Museum, and the Library Company of Philadelphia, and she has contributed to exhibitions at the National Gallery of Art, the Art Institute of Chicago, the Newberry Library, and the National Museum of Women in the Arts. She is a faculty affiliate in the Center for Material Culture Studies and the Winterthur Program in Early American Culture. Together with Professor Monica Dominguez, Professor Bellion organized the April 2008 international symposium "Objects in Motion: Art and Material Culture across Colonial North America." Supported by a major grant from the Terra Foundation for American Art, the symposium explored the circulation of objects and ideas through and between the colonial cultures of New Spain, New France, and British America. Professors Bellion and Dominguez taught a joint undergraduate/graduate seminar on this topic that they hope to offer again in the future, and they are currently preparing a collection of symposium essays for publication. Professor Bellion teaches courses ranging from surveys of American art history to seminars on nineteenth-century photography, trompe l'œil art, art and politics, and sculpture. Her classes take advantage of museum and library resources on campus and at nearby Winterthur and Philadelphia for class field trips and student research.

**H. Perry Chapman**

Professor Chapman received her B.A. in Art History and History from Swarthmore College and her Ph.D. from Princeton University. She served as editor-in-chief of *The Art Bulletin* from 2000 to 2004. Her field is Northern Baroque art, with a specialization in seventeenth-century Dutch painting. Her book *Rembrandt's Self-Portraits: A Study in Seventeenth-Century Identity* (Princeton, 1990) examines Rembrandt's representations of himself against the background of early modern notions of individuality. She has published articles on Rembrandt, Jan Steen, and Vermeer, on seventeenth-century art theory and biography, on the Dutch home and Dutch artists' studios, and on the artistic impact of the Dutch Revolt. Professor Chapman served as co-curator of the major exhibition "Jan Steen: Painter and Storyteller" (catalogue: Yale, 1996), National Gallery of Art, Washington, D.C., and the Rijksmuseum, Amsterdam, in 1996-97. In 1990-91 she was a fellow at the Woodrow Wilson Center, Washington, D.C., and in 1993-94 she held a fellowship from the National Endowment for the Humanities. She was awarded a Guggenheim Fellowship in 2004 and, in 2004-05, she was a Samuel H. Kress Senior Fellow in residence at the Center for Advanced Study in the Visual Arts at the National Gallery of Art. In her teaching and research, Professor Chapman utilizes an interdisciplinary
approach that links history, literature, politics and religion to related art and artists. Her particular interest in the changing social and intellectual status of artists has led to the creation of a course and seminars on the artist’s role in society. Many of her courses involve field trips to museums and study in the University Gallery. Recent seminar topics have included “Approaches to Rembrandt,” “Vermeer and Dutch Genre Painting,” “Jan Steen and the Comic Mode,” “Dutch Painting and the Issue of Realism,” “The Home and Dutch Art,” and “Art and Money in the Netherlands.”

Monica Domínguez Torres
Professor Domínguez received a B.A. in Fine Art from the Universidad Central de Venezuela, a Masters in Museum Studies and a Ph.D. in the History of Art from the University of Toronto, Canada. Her specialty is Renaissance and Baroque art in the Hispanic World, with particular interest in the interaction of Mesoamerican and European visual cultures during the 16th and 17th centuries. She worked as a curator at the National Gallery of Art in Caracas, Venezuela, and wrote the catalogue raisonné for the collections of 17th and 18th century painting. She taught courses on Renaissance and Baroque art and the introductory survey in Art History at the University of Toronto. She joined the faculty of the Department of Art History at the University of Delaware in the fall of 2003. Her current book project, *Arma Indorum: Chivalric Images and Values in the Spiritual Conquest of New Spain* explores the importance of chivalric ideals in the visual culture of post-Conquest Mexico, from the chivalric spirituality infused by the original missionary enterprise to the appropriation of those military values for the conformation of an idiosyncratic indigenous identity. Her previous scholarly work includes: “Frames for Conversion: The Assimilation of Native Motifs in the Monastic Decoration of New Spain (1540-1580)” (Ph.D. diss.); “Imágenes de dos reinos: las interpretaciones del Juicio Final en el orbe hispánico del seiscentos” (*Archivo Español de Arte*, 2002); “Negotiating Identities: Chivalry and Antiquity at San Miguel Ixmiquilpan” (*Proceedings of the XXVII International Colloquium of Art History “East-West: Art and the Other’s Gaze*, *Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México*, forthcoming).

Camara Dia Holloway
Professor Holloway received a B.A., majoring in art history, from Barnard College. She completed her M.A., M.Phil., and Ph.D. in the History of Art at Yale University. Her research centers on modernism and photography within the circum-Atlantic world, paying special attention to the impact of race and racism on art and aesthetics. She is currently working on a monograph on the photographer James L. Allen (1907-1977) based on her crucial research and exhibition at the Yale University Art Gallery in 1999 that rescued the Harlem Renaissance photographer from virtual obscurity. Professor Holloway also has a particular interest in the role race plays in the development of modernist photography in the United States between the Two World Wars. Her examination of racial concepts in Alfred Stieglitz’s portrait of Georgia O’Keeffe was published in *Prospects: An Annual of American Cultural Studies* in 2005. Professor Holloway has previously taught at Sarah Lawrence College, Swarthmore College and the University of Southern California, offering
Sandy Isenstadt
Professor Isenstadt received his Ph.D. from MIT in History, Theory, Criticism of Architecture. Sandy Isenstadt teaches the history of modern architecture, concentrating on developments in Europe and the United States, but including as well courses on the global spread of modernism. His writings span post-World War II reformulations of modernism by émigré architects such as Richard Neutra, Josep Lluis Sert, and Henry Klumb, visual polemics in the urban proposals of Leon Krier and Rem Koolhaas, as well as histories of American refrigerators, picture windows, landscape views, and real estate appraisal.


His work has been recognized with fellowships from the Institute for Advanced Study, in Princeton, N.J., the National Endowment for the Humanities, the Graham Foundation for Advanced Studies in the Fine Arts, and the Center for Advanced Study in the Visual Arts, in Washington, D.C. Before teaching architecture, he practiced architecture in Cambridge, Mass.

Lawrence Nees
Professor Nees received his B.A. from the University of Chicago and his M.A. and Ph.D. from Harvard University. His primary area of interest is the art of the early Middle Ages, focusing on northwestern Europe but also considering the Mediterranean and Byzantine world. Over the last decade he has also been increasingly conducting research and teaching in the area of Islamic art. He has written From Justinian to Charlemagne: European Art A.D. 565-787 (Boston, 1985); The Gundohinus Gospels (Cambridge MA 1987); A Tainted Mantle: Hercules and the Classical Tradition at the Carolingian Court (Philadelphia,
1991), and *Early Medieval Art 300-1000* (Oxford, 2002), and edited *Approaches to Early-Medieval Art* (Cambridge MA, 1998). He is currently completing a book entitled *Illuminating the Word: On the Beginnings of Medieval Book Decoration*, and plans a book on early Islamic art. Professor Nees has received research fellowships from the Mellon Foundation, the American Council of Learned Societies, the National Endowment for the Humanities, the American Philosophical Society, the Guggenheim Foundation, and has been a resident fellow at the Center of Advanced Study in the Visual Arts (National Gallery of Art), the Institute for Advanced Study in Princeton, and the American Academy in Berlin. He currently serves as Vice-President of the International Center of Medieval Art.

**Ikem S. Okoye**

Ikem Stanley Okoye received his B.Sc. and M.Sc. from the Bartlett School, University College London, and his Ph.D. from MIT. He specialized in the history of space, architecture and sculpture in West Africa, the Caribbean and the American South (especially African America). Through these, he pursues a historical interrogation of constructs such as modernity, gender, race, and representation including the historiographical use of 'archives’ with particular reference to the arts and architecture of Africa. His published essays have appeared in the *Art Bulletin, Paideuma, African Arts, The Harvard Architectural Review* and in several edited books which include “Shamanic Penumbra: Houston Conwill’s Art of Color,” “History, Aesthetics and the Political in Igbo Spatial Heterotopias,” “Tribe and Art History,” and “Scratching the Membrane: Architecture and Photography in Southeastern Nigeria.” He was a member (1996-97) at the Institute for Advanced Study, Princeton, at the Institute for Modern Oriental Studies (Berlin), and was a Rockefeller Fellow at the Institute for the Advanced Study and Research in the African Humanities (1992-93).

**Linda Pellecchia**

Professor Pellecchia received her B.A. from Smith College and her M.A. and Ph.D. from Harvard University. Her primary area of research and teaching is the Italian Renaissance where she is concerned with two major aspects: the intellectual and formal impact of ideas about ancient art and theory on the Renaissance and the social history of architecture. She has also written on issues in Renaissance architectural drawings and the design of buildings. Her most recent publication, “The Contested City: Urban Form in Early Sixteenth-Century Rome,” in *The Cambridge Companion to Raphael*, ed. Marcia B. Hall, (Cambridge, 2005), puts Roman urbanism into a social and political context that helps explain the shape of the city in relation to the struggles for political control between the Pope and the secular powers. Her book-length article, “Architects Read Vitruvius: Renaissance Interpretations of the Atrium of the Ancient Roman House,” in the “Journal of the Society of Architectural Historians” (1992), deals with Renaissance architectural theory in relation to Vitruvius’ text on architecture. She is currently working on issues of architectural sculpture and its meaning in domestic architecture. This work has taken her into the realm of figurative art and cross-cultural studies since it involves the impact of fables (both Western and Eastern) on Renaissance culture. The latter study forms part of a larger book project on the Gondi palace in Florence which examines a single building diachronically from the 15th to the 19th centuries. Her book
Family, Property and Identity: the Gondi Palace in Florence from Giuliano da Sangallo to Giuseppe Poggi 1490-1870, treats not only transformations in the architecture of the building but analyzes the changing social history as well. It pays particular attention to how the individual, agnatic, and civic identity of the Gondi are bound to and represented by their palace. Pellecchia's work has been published in several scholarly journals such as the Mitteilungen des Kunsthistorisches Institutes von Florenz, The Renaissance Quarterly, and the Journal of the Society of Architectural Historians. Professor Pellecchia has been nominated several times for the University's Excellence in Teaching Award. She teaches a wide range of undergraduate courses from ARTH 153, the first half of the Survey of the History of Western Art to upper-level lecture classes on Renaissance architecture and Renaissance Rome. Dr. Pellecchia holds a secondary appointment in Women's Studies and regularly teaches a seminar on Renaissance Women, Art, and Society. Her graduate seminars range over numerous topics. Recently she has taught seminars on Renaissance villas and gardens, Renaissance Roman urban design and architecture, and Architecture in the Age of Michelangelo. Professor Pellecchia has served as the senior architectural historian for the Foundation for Documents of Architecture, a Getty-funded computer project based at the National Gallery of Art. She has won several University Research Grants, was awarded the Mellon Fellowship in Art History at the American Academy in Rome and has been a Fellow at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence.

Lauren Hackworth Petersen
Lauren Hackworth Petersen received her Ph.D. from the University of Texas at Austin. She specializes in ancient Roman art and architecture. She has also done extensive research in Greek and Etruscan art and assisted with the excavations at the Etruscan/Roman habitation site at Cetamura del Chianti, Italy. Professor Petersen is a recipient of a Getty Postdoctoral Fellowship, an NEH Summer Stipend, a Rome Prize at the American Academy in Rome, and a Fulbright Grant. Her book, *The Freedman in Roman Art and Art History*, was published by Cambridge University Press in 2006. This study vigorously challenges elite models that have dominated our understanding of non-elite Roman monuments and offers interpretations of artistic commissions by former slaves through interdisciplinary approaches. Her articles include, "Divided Consciousness and Female Companionship: Reconstructing Female Subjectivity on Greek Vases," published in the classics journal *Arethusa*, and "The Baker, His Tomb, His Wife, and Her Breadbasket: The Monument of Euryxaces in Rome," *Art Bulletin* (June 2003). She is currently working on two book projects. One focuses on the lives of Roman slaves and the other on the religions and rituals of Rome. Professor Petersen's research and teaching interests include art in the everyday life of ancient Romans, visual culture in Pompeii, the art of commemoration, classical art revivals and their meanings, ancient constructions of sexuality, and contemporary feminist theory.

Vimalin Rujivacharakul
Professor Vimalin Rujivacharakul joined the faculty at the University of Delaware in January 2006. She received her Ph.D. in architectural history from
the University of California at Berkeley and also holds degrees in architectural history and theory and architectural design from Harvard University and the University of Michigan at Ann Arbor. Her interdisciplinary training incorporates cultural anthropology and intellectual history. Her research and teaching interests cover modern architectural history; history and historiography of East Asian art, architecture and archaeology; Sino-European intellectual history; and cross-cultural historiography of modernity and modern architecture. During 2001-2003 she conducted field research in China where she was affiliated with the Institute of Modern Architectural History and Historic Preservation at Tsinghua University and the School of Architecture at Tongji University. She is a recipient of many major awards and fellowships. In 2006 she was a guest curator at the Institute of East Asian Studies, UC Berkeley, where she curated an exhibition Shanghai Through a Century of Visual Images (Autumn, 2006). She was also the convener and main organizer of the conference Collecting "China": Objects, Materiality and Multicultural Collectors (2006), which was co-sponsored by the University of Delaware, Winterthur Museum, and the Chiang Ching-kuo Foundation. For details, visit Art History at the University of Delaware: www.udel.edu/ArtHistory/symposium.html.

David M. Stone

Professor Stone, a specialist in Italian Baroque art, received his B.A. from the University of California, Berkeley, and his M.A. and Ph.D. from Harvard University. He teaches courses on a wide variety of topics, including seminars on Caravaggio, Bolognese Painting from the Carracci to Crespi, Orazio and Artemisia Gentileschi, Bernini and Roman Baroque Sculpture, Poussin, and Baroque Poetics and Imagery. He also regularly teaches an undergraduate survey of European Baroque Art and an introductory course on Western Art: Renaissance to Modern. All his classes are devoted to understanding the special nature of seventeenth-century art and culture. His method seeks to integrate connoisseurship and stylistic analysis with close study of Seicento literary and artistic theory, religious and political history, and patterns of patronage and art-collecting. A leading international authority on the Bolognese artist Guercino, Professor Stone organized Guercino, Master Draftsman: Works from North American Collections, an exhibition which traveled to the Harvard University Art Museums, the National Gallery of Canada, and the Cleveland Museum of Art in 1991. He also wrote the accompanying catalogue (Bologna: Nuova Alfa Editoriale, 1991). In the same year he published “Guercino: catalogo completo dei dipinti” (Florence: Cantini Editore, 1991), a complete catalogue of the artist’s paintings. While consultant to the National Gallery of Art, for their 1992 Guercino exhibition, Professor Stone organized and chaired “Guercino: Nature and Idea, a Quindicentennial Symposium.” Sponsored by the National Gallery, the Delaware Art Museum, and the Department of Art History at the University of Delaware, the two-day symposium was accompanied by an exhibition at the Delaware Art Museum which he curated, Mostly Baroque: Italian Paintings and Drawings from the Collection of Carlo Croce. Professor Stone is currently working on a monographic study on Caravaggio and the Knights of Malta. For research on this topic, he received a 1995-1996 Andrew W. Mellon Senior Fellowship in the Department of European Painting at the Metropolitan Museum of Art, New York, and a 1997-1998 Andrew W. Mellon

**Margaret Werth**

Margaret Werth received her M.A. and Ph.D from Harvard University. Professor Werth teaches a variety courses and seminars on Modern Art (19th and 20th century), including courses on 19th and 20th century art, art in France from impressionism to cubism, portraiture, silent film, literature and the visual arts, symbolism, and nineteenth-century Paris. She also teaches the survey of art from Renaissance to Modern. Professor Werth’s primary area of research is art and visual culture of the late nineteenth and early twentieth centuries. Her book *The Joy of Life: The Idyllic in French Art, circa 1900* (2002), is an interdisciplinary study of dreamlike representations of mythic community, individual fantasy, utopianism, and sensual joie de vivre in French painting from 1890 to 1917. Her new book project studies representations of the face in painting, printmaking, photography, and film between 1860 and 1930. This study investigates how such representations elaborate changing ideas of subjectivity, identity, affect, gender, sexuality, technology, and visuality. In relation to this project Professor Werth has organized a major symposium at the University of Delaware in 2003 on *Modern Portraiture* and has published an article on approaches to the representation of the face in literature, art, and early cinema in *Intermédialités: Histoire et théorie des arts, des lettres, et des techniques* (Fall 2006). Other areas of interest include interactions between American and French artists and an essay on Claude Monet and the American artist colony in Giverny appeared in the exhibition catalog for Giverny: International Artists (Musée d’art américain, Giverny, 2007). Her essay on Pablo Picasso's early representations of the body was published in *Picasso: The Early Years* (National Gallery of Art, 1997), and one on Matisse’s Nude with a White Scarf of 1909 in a collection of essays on Matisse (Statens Museum fur Kunst, Copenhagen, 2005). Professor Werth has held fellowships from the National Endowment for the Humanities and the Georges Pompidou Art and Culture Foundation. She has been awarded a fellowship for 2008-09 from the Clark Art Institute/Centre Allemand.
Hilton Brown
Professor Brown received his professional diploma in painting and B.F.A. and M.F.A. degrees in painting, printmaking and the history of art from the School of the Art Institute of Chicago. He studied theatrical design and the history of drama at the Goodman Theater of the School of Drama of the Art Institute of Chicago. In addition he studied at the University of Chicago, the University of Illinois, the Chicago Academy of Fine Arts, the Skowhegan School of Painting and Sculpture, and independently in Europe. He is a specialist in the history of materials and techniques of Western painting, drawing, printmaking, and color. An active artist, Professor Brown has had twenty-four one-person shows and participated in over 143 invitational and juried shows, and his work is found in many public and private collections including the Baltimore Museum of Art. His artwork is represented in New York City by Gary Snyder/Project Space. Formerly, he was a contributing editor of American Artist writing a column “Looking at Paintings.” Professor Brown has curated exhibitions in Baltimore at Goucher College (1968-1978), at the University Gallery, University of Delaware for which he wrote the catalogue “The Art and Archives of Ralph Mayer” and for the Brandywine River Museum, Chadds Ford, PA for which he co-authored the catalogue “Milk and Eggs, the American Revival of Tempera Painting, 1930-50.” He has taught at the School of the Art Institute in Chicago, the School of Fine Arts of Washington University (St. Louis), and Goucher College. Since 1990 he has been a consultant to the Education Department of the National Gallery of Art in Washington, DC, where he has presented lectures, demonstrations, and workshops for the National Teacher Institute and to the curatorial and docent staff. Also holding joint appointments in the Departments of Art and the Women’s Studies Program, Professor Brown teaches lecture-studio courses which are interdisciplinary, uniting studies of the history of art and technology, the science of materials, the environment, and studio practice. Professor Brown’s particular interest is the study of the materials and techniques of western painters and printmakers from ca. 1200 to the present. Most of his courses involve the fabrication of artists’ materials and the reconstruction of master works of art. Professor Brown’s secondary field of research is lesbian and gay male studies. He originated and taught the course Queer Visual Imagery in the Visual Arts during 2005-2006.

Dale Kinney
Dale Kinney is Eugenia Chase Guild Professor in the Humanities at Bryn Mawr, where she teaches late antique and medieval art and architecture. Her research specialties are Rome and medieval Italy, and the reuse of antiquities (spolia) in the Mediterranean and northern Europe. She is also involved in the Red Monastery Conservation Project in Sohag (Egypt). Her most recent publications include an essay on spolia in A Companion to Medieval Art: Romanesque and Gothic in Northern Europe, ed. Conrad Rudolph (2006); "Rome in the Twelfth Century: urbs fraca and renovatio," Gesta 45 (2006) and "Fact and Fiction in the Mirabilia urbis Romae," in Roma Felix: Formation and Reflections of
Medieval Rome, ed. É.O Carragáin and C. Neuman de Vegvar (2007). Dr. Kinney has directed two NEH Summer Seminars for College Teachers (1993 and 1999); she is a past editor of Gesta (1997-2000); and in 2002 she received the College Art Association's Distinguished Teaching of Art History Award. In 2008-2009 she will be in Rome as the Krautheimer professor at the Bibliotheca Hertziana.

**Michael Leja**

Michael Leja (Ph.D., Harvard) studies the visual arts in various media (painting, sculpture, film, photography, prints, illustrations) in the 19th and 20th centuries, primarily in the United States. His work is interdisciplinary and strives to understand visual artifacts in relation to contemporary cultural, social, political, and intellectual developments. He is especially interested in examining the interactions between works of art and particular audiences. His book *Looking Askance: Skepticism and American Art from Eakins to Duchamp* (2004) traces the interactions between the visual arts and the skeptical forms of seeing engendered in modern life in northeastern American cities between 1869 and 1917. It won the Modernist Studies Association Book Prize in 2005. An earlier book, *Reframing Abstract Expressionism: Subjectivity and Painting in the 1940s* (1993) situates the paintings of Jackson Pollock, Barnett Newman, and others in a culture-wide initiative to re-imagine the self in the midst of a traumatic history. It won the Charles Eldredge Prize for Distinguished Scholarship in American Art from the Smithsonian American Art Museum. He is currently at work on a book exploring changes in pictorial forms and in social relations associated with the industrialization of picture production and the development of a mass market for images in the mid-nineteenth century.

**Chandra L. Reedy**

Professor Chandra L. Reedy received her Ph.D. in Archaeology from UCLA in 1986, with specializations in South Asian art and in technical art history. Her primary interests are in Asian art, especially the art, architecture, and material culture of Tibet, and in technical art history, especially how and why people make and use art, buildings, and material culture. She has authored or co-authored fifty papers and six books, including *Himalayan Bronzes: Technology, Style, and Choices*, 1997, University of Delaware Press. At the University of Delaware she is a Professor in the Center of Historic Architecture & Design, with joint appointments in Art History and in the Center for Material Culture Studies, as well as in the East Asian Studies Program. Her most recent fieldwork has been conducted in Dharamsala (India), Lhasa (Tibet), and in the Amdo region of eastern Tibet (Sichuan, China).
REQUIREMENTS FOR THE MAJOR

In addition to the University and College of Arts & Sciences requirements for the Bachelor of Arts degree, a major in Art History requires a minimum of 33 credit hours in the department and 15 hours of related work.

As the department aims to provide majors with significant work on a broad range of art, majors are required to complete a combination of lecture courses and seminars including at least one from four of the following five areas:

1) Before the year 1400
2) 1400-1700
3) 1700-1900
4) 1900-present
5) African, Asian, Islamic, or Latin American art

A maximum of two 100-level courses may count towards the major, and ARTH153 or 154 are recommended. Qualified students may supplement regular courses with independent study courses on an individual basis.

Majors are required to take ARTH 301 Research and Methodology in Art History, which must be taken in the fall term of the junior year, unless the student is abroad or has just transferred into the program as a senior. Majors are also required to take one 300-level or above course and one 400-level seminar.

As related work, ENGL 202 Biblical and Classical Literature and any 200-300 level History course approved by the advisor are required. The remaining nine (9) credits may be taken with approval, from the following areas: Anthropology, Studio Art, Education, English, History, Foreign Languages and Literature (except those used to fulfill the College’s language requirement), Music, Philosophy and Theatre. We recommend a second History course, a Studio Art course, and a Foreign Languages and Literature course at or above the 200-level (i.e., a literature course).

REQUIREMENTS FOR THE MINOR

The minor in Art History requires 18 credits of course work, including at least four courses at or above the 200-level. Students must distribute their courses among at least three different areas of the five defined above for the major requirements.

No more than two 100-level courses may be counted toward the 18 minimum credits.
SUMMARY OF CURRICULUM IN THE DEPARTMENT OF ART HISTORY

CREDITS

Within the Department, at least 33 credits are required for the major (maximum 45)

Two (maximum) 100-level ARTH courses
(ARTH 153 and ARTH 154 are recommended in the Freshman year)

No more than 6 credits

Four courses at the 200-level or above, one each in 4 of the 5 following areas:
1. Before the year 1400
2. 1400-1700
3. 1700-1900
4. 1900-present
5. African, Asian, Islamic, or Latin American art

12

Other ARTH courses at 200-level or above

6

ARTH 301 Research and Methodology in Art History
Art History course at the 300-level or above
Art History seminar at the 400-level

3
3
3

WITHIN THE COLLEGE OF ARTS AND SCIENCE

Fifteen credits of related work as follows:
Biblical and Classical Literature (ENGL 202)
Any advisor-approved 200- or 300-level History course

3
3

Nine credits from the following areas:
1. Anthropology
2. Studio Art
3. Education
4. English
5. History
6. Foreign Languages and Literature
7. Music
8. Philosophy
9. Theater

9

UNIVERSITY REQUIREMENTS
Critical Reading and Writing (ENGL 110)
Discovery Learning Experience
First Year Experience
Multicultural Course

3
3
Varies
3
COLLEGE REQUIREMENTS

Writing course (junior or senior year) 3
Foreign language (German, French, or Italian highly recommended for Art History majors) Varies
Mathematics (MATH 113, 114, 115, 117, 127, or 210, 221, 230, 241, or higher) 3

BREADTH REQUIREMENTS

Pre-approved courses that emphasize:
Understanding and appreciation of the creative arts and humanities (Group A) 9
The study of cultures and institutions over time (Group B) 9
Empirically based study of human beings and their environment (Group C) 9
The study of natural phenomena through experiment and analysis (Group D) 10

Sufficient electives to meet the minimum credit requirement of 124 for the Art History degree. Varies

TOTAL CREDITS TO GRADUATE --- 124
# DISTRIBUTION AREAS OF ART HISTORY LECTURE COURSES

## Before the year 1400
- ARTH207  Art of Ancient Egypt and Near East
- ARTH208  Greek and Roman Art
- ARTH209  Early Medieval Art: 200-1000 A.D.
- ARTH210  Later Medieval Art: 1000-1400 A.D.

## 1400-1700
- ARTH213  Art of the Northern Renaissance
- ARTH217  Early Renaissance Art
- ARTH218  High Renaissance and Mannerist Art
- ARTH219  Art of the Italian Renaissance
- ARTH220  Italian Renaissance Architecture
- ARTH222  Baroque Art
- ARTH303  Art of the Spanish Renaissance
- ARTH304  Northern Baroque Art: The Age of Rubens, Rembrandt and Vermeer
- ARTH305  Italian Baroque Art: Metaphor and Marvel
- ARTH311  Renaissance Women, Society and the Arts

## 1700-1900
- ARTH225  18th Century Art
- ARTH227  Modern Art I
- ARTH230  American Art: 1607-1865
- ARTH243  American Decorative Arts, 1700-1900
- ARTH245  The American Home
- ARTH307  Seurat to Matisse: Art in France 1880-1907

## 1900-Present
- ARTH228  Modern Art II
- ARTH231  American Art: 1865-Present
- ARTH299  Modern Architecture
- ARTH318  History of Photography

## African, Asian, Islamic, or Latin American
- ARTH203  Art of the African Diaspora
- ARTH204  Art, Power, and Architecture in Africa
- ARTH206  Introduction to Art and Architecture in Africa
- ARTH232  Art of Latin America
- ARTH233  Art and Architecture in China
- ARTH234  Art of Japan
- ARTH235  Art of India
- ARTH236  Arts of the Islamic World
- ARTH237  Art of Tibet
- ARTH457  Survey of African Art

Experimental Courses (ARTH 267 or ARTH 367) can sometimes count towards Distribution Areas. See the Director of Undergraduate Studies for them. Petitions to have an Independent Study count towards an Area Requirement should be presented to the Director of Undergraduate Studies.
DISTRIBUTION AREAS OF ART HISTORY SEMINARS

As a general rule, students should take a lecture course in a given chronological area before embarking on a seminar. Some seminars have pre-requisites. However, students can take undergraduate seminars to satisfy distribution requirements if absolutely necessary. For ARTH 402 Undergraduate Seminar in the History of Art, ARTH 429 Seminar in Modern Architecture, ARTH 431 Seminar in American Architecture, and ARTH 435 American Art, consult the Director of Undergraduate Studies for information on the distribution areas. For others see seminar courses list.

**Before the year 1400**
- ARTH405 Seminar in Greek and Roman Art
- ARTH406 Seminar in Medieval Art

**1400-1700**
- ARTH408 Seminar in Northern Renaissance Art
- ARTH413 Seminar in Italian Renaissance Art
- ARTH414 Seminar in Italian Renaissance Architecture
- ARTH415 Seminar in Italian Baroque Art
- ARTH417 Seminar in Northern Baroque Art
- ARTH419 Seminar in Spanish Art of the Golden Age

**1700-1900**
- ARTH421 Seminar in Nineteenth-Century Art
- ARTH424 Seminar in Nineteenth-Century Photography
- ARTH454 Vernacular Architecture

**1900-present**
- ARTH423 Seminar in Twentieth-Century Art
- ARTH425 Silent Cinema
- ARTH427 Seminar in Twentieth-Century Photography

**African, Asian, Islamic, or Latin American**
- ARTH420 Seminar in African Art
- ARTH440 Seminar in Latin American Art
- ARTH445 Seminar in East Asian Art and Architecture
**CHECK SHEET FOR B.A. REQUIREMENTS**

**DEPARTMENT OF ART HISTORY**

<table>
<thead>
<tr>
<th>STUDENT</th>
<th>ADVISOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last</td>
<td>First</td>
</tr>
</tbody>
</table>

**GENERAL EDUCATION REQUIREMENTS**

**SKILL REQUIREMENTS**

A. Writing
   1. E 110 (3)
   2. Second Writing Course (0)
   *Exemption (not available after 07F)*

B. Mathematics
   1. MATH 113, 114, 115, 117, 127 (3)
   2. MATH 210 or 230, 221 or 241 or higher (3)
   3. Proficiency Test (0)
   *Jr or Sr Year – after completion of 60 credits**

C. Foreign Language
   1. ( )
   2. Exemption (0)
   *Fourth course in sequence*

**BREADTH (GROUP) REQUIREMENTS**

A. Creative Arts & Humanities
   ( )
   *Minimum: nine hours in at least two programs*

B. Culture & Institutions Through Time
   ( )
   *Minimum: nine hours in at least two programs*

C. Humans and Their Environment
   ( )
   *Minimum: nine hours in at least two programs*

D. Natural Phenomena
   1. Laboratory Course ( )
   2. ( )
   *Minimum: ten hours in at least two programs*

**MULTICULTURAL REQUIREMENT**

For ARTH courses, see page 28. ( )

**FIRST YEAR EXPERIENCE**

**DISCOVERY LEARNING EXPERIENCE**

* If all but one course in a group has been taken in one department, or program, a course cross-listed with that program will not satisfy the distribution requirements.

**To satisfy this requirement a student must have completed a minimum of 60 credit hours. ARTH 301 taken in Jr. or Sr. year satisfies this requirement.

---

**MAJOR REQUIREMENTS**

(Minimum 33, Maximum 45)

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit Hours</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two (maximum) 100-level ARTH courses. Recommend ARTH 153, ARTH 154 or both.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARTH 153 – Introduction to Art History</td>
<td>( )</td>
<td>( )</td>
</tr>
<tr>
<td>ARTH 154 – Introduction to Art History</td>
<td>( )</td>
<td>( )</td>
</tr>
</tbody>
</table>

Four courses at 200-level or above, one each in 4 of the 5 following areas:

1. Before the year 1400
2. 1400-1700
3. 1700-1900
4. 1900-present
5. African, Asian, Islamic, or Latin American art

Two further courses at 200-level or above:

ARTH 200-level or above
ARTH 200-level or above

Three courses at 300-level or above:

ARTH 301 Research and Methodology in Art History
ARTH 300-level or above

One 400-level Seminar:

ARTH 400-level Seminar

**RELATED WORK**

ENGL 202 Biblical and Classical Literature
HIST 200 or 300-level advisor-approved

The remaining nine credits may be taken, with approval, from the following areas: Anthropology, Studio Art, Education, English, History, Foreign Languages and Literature (other than that used to satisfy the College's foreign language requirement), Music, Philosophy, and Theatre. A second History course, a Studio Art course, and a Foreign Language Literature course are recommended.

**ELECTIVES**

After required courses are completed, sufficient elective credits must be taken to meet the minimum credit of 124 required for the degree.
NOTES ASSOCIATED WITH THE B.A. CHECK SHEET

The credit-hour requirements for the B.A. degree are 124. In addition to general education requirements, students must also meet the concentration requirements of their departmental major, a double major, an interdepartmental major, or an area study.

**Departmental Major:** Requirements for the departmental major are set by the department. A minimum of 33 credit hours is required in the Art History major. All courses counted toward the major must be of "C-" grade or better.

**Related work:** Related work consists of courses approved by the major department or advisor as having bearing on the major area.

**Double Major:** Students who complete all requirements for two departmental majors are graduated with a double major.

**Interdepartmental Major:** A minimum of 51 credit hours selected from two closely related fields comprises this option. Courses must be approved by the department chairpersons involved and the Dean of the College.

**Area Study:** Opportunity is provided for students interested in pursuing a broader field of study such as Comparative Literature and International Relations.

**Minor:** There are over 50 approved minors. Requirements are available from the departments. A grade of "C-" or better is required in all courses for most minors. A minor is optional.

**Limitations**

1. **Total credits:** Where applicable, courses taken toward fulfillment of major or related work requirements may also be applied toward fulfillment of general education requirements though, naturally, the credits for such courses may be counted only once toward the 124.

2. **Credit limit:** For B.A. degree programs no more than 45 credits with the same departmental symbol may be applied toward the 124 required. A cross-listed course will be considered a part of the 45 credit total, regardless of which prefix a student used to register for the course.

3. **Breadth requirements:** Only courses listed as breadth requirements by the College of Arts and Sciences will satisfy these requirements. Any course not listed with A&S will not fulfill a breadth requirement. The breadth requirement list is updated every year to reflect any course additions. Check the University Catalog or the Arts and Sciences web page for updated lists.
4. **Courses below the 100 level**: Courses numbered below 100 (e.g., MATH 010 Intermediate Algebra) do not count toward bachelor's degrees.

5. **Duplicate credit**: Credits may be counted only once toward a degree. Courses repeated to improve a passing grade may not be counted a second time toward the minimum total credit hours required for a degree. Certain courses offered in a sequence will not be counted toward a degree if taken in reverse order of difficulty. (An Elementary French course would not count if taken after an Intermediate French course; similarly, a Pre-Calculus course would not be counted if taken after a Calculus course.) Certain other courses have sufficient overlap of content, although taught at different degrees of difficulty, that credit would not be counted for both courses regardless of the order in which taken. For instance, credit will be counted only once for the following pairs of courses: MATH 114 and 115, MATH 221 and MATH 241.

6. **Pass/Fail**: Students may elect to take one course on a pass/fail basis each semester. A letter grade is not given; the student either passes or fails. Credits earned in this way count only as free electives, not as fulfilling specific requirements. The total number of credits taken on a pass/fail basis may not exceed 24 in the bachelor's degree program. A failing grade under the pass/fail option will be counted in the cumulative index. A course taught pass/fail only does not count as use of the pass/fail option.

7. **Minimum grades**: A grade of "C-" or better is required in English 110, the Second Writing Requirement, major courses, and courses for most minors. A minimum average of 2.0 in all work taken at the University of Delaware is required for the bachelor's degree.

8. **HPER (PHED) 120**: A maximum of two credits of HPER (PHED) 120 may be counted as elective credit within the required 124.
ART HISTORY COURSES THAT SATISFY A & S BREADTH REQUIREMENTS

This list is provided for you as a convenience. Final say in courses fulfilling Breadth Requirements rests with A&S. Consult the catalog before making final decisions. The following courses have been approved by the College of Arts and Sciences and satisfy group requirements for the General Education curriculum.

GROUP A
ARTH 101 - Visual Culture
150 - Monuments and Methods in the History of Art
151 - Myth, Religion, and Art
162 - History of Architecture
237 - Art of Tibet
307 - Seurat to Matisse: Art in France
457 - Survey of African Art (cross-listed with ANTH 457)

GROUP B
ARTH 153 - Introduction to Art History I
154 - Introduction to Art History II
156 - Rome: From Caesar to Fellini
204 - Art, Power and Architecture in Africa
206 - Introduction to Art and Architecture in Africa
207 - Art of Ancient Egypt and the Near East
208 - Greek and Roman Art
209 - Early Medieval Art 200-1000 A.D.
210 - Later Medieval Art 1000-1400 A.D.
217 - Early Renaissance Art
218 - High Renaissance and Mannerist Art
219 - Art of the Italian Renaissance
220 - Italian Renaissance Architecture
222 - Baroque Art
225 - Eighteenth Century Art
227 - Modern Art I
228 - Modern Art II
230 - American Art: 1607-1865
231 - American Art: 1865-present
232 - Art of Latin America
233 - Art of China
234 - Art of Japan
235 - Art of India
236 - Arts of the Islamic World
245 - The American Home
250 - Rulers' Images from Augustus to George Washington
299 - Modern Architecture
302 - Prints and Society
303 - Art of the Spanish Renaissance
304 - Northern Baroque Art
305 - Italian Baroque Art: Metaphor and Marvel
310 - The Role of the Artist in Society
311 - Renaissance Women, Society and Art
318 - History of Photography
440 - Seminar in Latin American Art
445 - Seminar in East Asian Art and Architecture

GROUP C: Does not apply

GROUP D
ARTH 205 - Science and the Detection of Art Forgeries (cross-listed with MSST 205)
SECOND WRITING REQUIREMENT COURSES

Please note the second writing requirement must be taken by all students in their junior or senior year only. The following courses fulfill the second writing requirement of Arts & Science. See the relevant Registration Booklet each semester for additional courses.

ARTH 250 - Rulers' Images: Augustus to Washington
301 - Research and Methodology in Art History
302 - Prints and Society
310 - The Role of the Artist in Society
311 - Renaissance Women, Society and Art
402 - Undergraduate Seminar in the History of Art
405 - Seminar in Greek and Roman Art
406 - Seminar in Medieval Art
408 - Seminar in Northern Renaissance Art
413 - Seminar in Italian Renaissance Art
417 - Seminar in Northern Baroque Art
423 - Seminar in Twentieth Century Art
429 - Seminar in Modern Architecture
431 - Seminar in American Architecture
435 - Seminar in American Art

COURSES THAT SATISFY MULTICULTURAL REQUIREMENT

ARTH 203 - Art of the African Diaspora
204 - Art, Power and Architecture in Africa
   (cross-listed with BAMS 203)
206 - Introduction to Art and Architecture
232 - Art of Latin America
237 - Art of Tibet
303 - Art of the Spanish Renaissance
440 - Seminar in Latin American Art
445 - Seminar in East Asian Art and Architecture
457 - Survey of African Art
   (cross-listed with ANTH 457)

27
ARTh 101 Visual Culture 3 credits
Explores the ways we make, perceive and experience images and artifacts. Students will hone their skills in seeing, analyzing historical models and critically engaging in discussions of visual art and material cultures in selected eras and civilizations around the world.

ARTh 150 Monuments and Methods in the History of Art 3 credits
Painting, sculpture and architecture studied as artistic and cultural expressions of their times. Emphasis on selected major artists, monuments and methods of analysis.

ARTh 151 Myth, Religion and Art 3 credits
An introduction to the study of mythical and religious images, types, attributes and symbols on a comparative basis from many ages throughout the world. Includes archetypal images, such as the Great Mother, the Great Father, the hero, images with supernatural powers and satirical images.

ARTh 153 Introduction to Art History I 3 credits
Painting, sculpture and architecture from Prehistoric times through ancient Egypt, Greece, Rome and the Middle Ages studied in historical and cultural context.
RESTRICTIONS: Usually offered in Fall semester.

ARTh 154 Introduction to Art History II 3 credits
Painting, sculpture and architecture of Western Europe from the Renaissance to the present studied in historical and cultural context.
RESTRICTIONS: Usually offered in Spring semester.

ARTh 156 Rome: From Caesar to Fellini 3 credits
Investigates Rome from antiquity to the twentieth century focusing on art and architecture, archaeology, film, literature, urban planning, law, social history, religion, and politics.

ARTh 162 History of Architecture 3 credits
Major buildings and architects from the ancient world to the present. Elements of architectural design and the influence of social, economic, political, religious and technological factors on the art of building. Architecture as cultural expression.

ARTh 165 International Decorative Arts 3 credits
This course will provide an introduction to the history of decorative arts in a wide range of world cultures, from ancient times to the present. Focusing on ornamental and functional arts in metalwork, glass, and ceramics, objects will be placed in their art, historical, cultural, material, and technological context. Case studies will highlight how material and fabrication choices are manipulated in different ways to meet specific aesthetic, functional, and symbolic goals in the decorative arts of Asia, Africa, the Islamic World, Europe, and the Americas.

ARTh 166 Special Problem 3 credits

ARTh 203 Art of the African Diaspora 3 credits
Through the art and architecture of the Atlantic and Indian oceans, introduces the art of African heritage peoples after the early 15th century and indicates what connects and separates them in terms of subject matter, style, representational mode and critique.
ARTH 204  Art, Power and Architecture in Africa  3 credits
Explores several African communities including Bamileke, Yoruba, Shona, Edo, Fon, Kuba and Hasa-Fulani (located among others in Nigeria, Zimbabwe, Benin, Congo). Reveals the relationships, sometimes spatial, between art and architecture in their varied stances to, and as representations of, political, social and spiritual power. May be cross-listed with BAMS203.

ARTH 205  Science and the Detection of Art Forgeries  3 credits
Concepts from many scientific disciplines are useful for interpreting works of art. Analytical techniques based on those concepts often reveal art forgeries. Case studies will use basic scientific principles to investigate a wide variety of known or alleged art forgeries. May be cross-listed with MSST205.

ARTH 206  Introduction to Art and Architecture in Africa  3 credits
Explores all-African selections from diverse art histories including modern Congo, contemporary Nigeria and South Africa, 19th century Mande, 17th century Ethiopia, 15th century Edo, 19th century Yoruba, Nubian Egypt and the pre-pharaonic Northeast. Lectures thematize art against a backdrop of politics, religions, sensuality and architecture.

ARTH 207  Art of Ancient Egypt and the Near East  3 credits
Survey of the art and architecture of ancient Egypt and Near East. Emphasis on the relationship of art to religion, politics and ritual. Topics include Egyptian pyramids and the after-life, images of kings and the art of propaganda and art in the service of religion.

ARTH 208  Greek and Roman Art  3 credits
Development of Greek art and architecture from the Geometric period through the Orientalizing, Archaic, Classical and Hellenistic eras. Roman art and architecture from its Etruscan and Greek origins through the Republican period and the stages of the Empire until the time of Constantine the Great.

ARTH 209  Early Medieval Art 200-1000 AD  3 credits
Painting, sculpture and architecture in Europe and the Near East. Surveys the earliest Christian art as well as Byzantine, Early Islamic, Anglo-Saxon and Carolingian art.

ARTH 210  Later Medieval Art, 1000-1400 AD  3 credits
Painting, sculpture and architecture of the Christian world, treating later Byzantine, Romanesque and Gothic artistic traditions in their historical and cultural contexts. Development of a distinctively European art and society.

ARTH 213  Art of the Northern Renaissance  3 credits
Covers late medieval devotional images to the art of the early modern cities (1400-1570), especially in the Netherlands and Germany. Special emphasis on Jan van Eyck, Rogier van der Weyden, Albrecht Dürer and Pieter Bruegel.

ARTH 217  Early Renaissance Art  3 credits
Italian art of the 14th and 15th centuries. Special emphasis on the founders of the Renaissance tradition in central Italy such as Giotto, Donatello, Masaccio, Fra Angelico, Botticelli, Brunelleschi and Alberti.

ARTH 218  High Renaissance and Mannerist Art  3 credits
Italian art in the 16th century. Emphasis on such artists as Leonardo da Vinci, Raphael, Michelangelo, Bramante, Titian, Tintoretto and El Greco. Also treats the spread of Italian style to France and Spain.
ARTH 219  Art of the Italian Renaissance  3 credits
Surveys major artistic centers, personalities and stylistic trends in Italy from the fourteenth to the sixteenth century. Special emphasis on Giotto, Donatello, Mantegna, Leonardo, Michelangelo, Raphael and Titian. Painting and sculptures are discussed in relation to techniques, systems of production, patronage and crucial historical events.

ARTH 220  Italian Renaissance Architecture  3 credits
Italian architecture and cities from the 14th to the 16th centuries. Emphasis on the socio-economic, intellectual and cultural context of Renaissance architecture. Focuses on architects such as Brunelleschi, Alberti, Michelangelo and Palladio and cities such as Florence, Rome and Venice.

ARTH 222  Baroque Art  3 credits
Seventeenth-century European painting, sculpture and architecture in its social-historical context. Emphasis on such major artists as Caravaggio, Bernini, Rubens, Rembrandt, Vermeer, Poussin and Velasquez. Discussion of the rise of genre, still-life and landscape painting, as well as the role of patronage.

ARTH 225  Eighteenth Century Art  3 credits
Examines major trends and artists in 18th century European painting, sculpture and architecture in the framework of the social, ideological and cultural currents of the time. Artists such as Watteau, Hogarth, Blake, Chardin, Canova, David and Goya.

ARTH 227  Modern Art I  3 credits
History and theory of art 1789-1900, including the neoclassic, romantic, realist, impressionist, and post-impressionist movements.

ARTH 228  Modern Art II  3 credits
History and theory of art from 1900 to the present in its cultural, social, and political context, including painting, sculpture, photography, installation, performance, film, and video.

ARTH 230  American Art: 1607-1865  3 credits
Architecture, painting, sculpture and the decorative arts of the United States from the first Colonial settlements to the Civil War. American Art examined in the light of its political, social, economic and religious background and in relationship to European art.

ARTH 231  American Art: 1865-Present  3 credits
Architecture, painting, sculpture, photography and decorative arts in the United States from the Civil War on. American art in a political, social, economic and cultural framework. The rise of the United States to a position of global power and emergence as an international artistic center.

ARTH 232  Art of Latin America  3 credits
Survey of art and architecture in Latin America from pre-Hispanic times to the 21st century. Emphasis on the interaction between native traditions and imported ideas, particularly in relationship to religion, politics, and daily life.

ARTH 233  Art and Architecture in China  3 credits
Survey of the arts of China from neolithic times to the 20th century. Discussions center on such phenomena as Confucian thought and political art, the importation of Buddhist beliefs and their Chinese expressions, and the search for harmony with the natural world.
ARTH 234 Art of Japan 3 credits
Survey of the art of Japan from neolithic times to the 20th century. Emphasis on the interaction between imported ideas and native sensibilities, the development of Buddhist imagery and the influence of literature, drama and political change on the visual arts.

ARTH 235 Art of India 3 credits
Survey of the art of Indian Asia from the prehistoric culture of the Indus Valley through the development of Buddhist, Hindu and Islamic religious structures and imagery. Emphasizes the interrelationships of philosophical, religious and aesthetic concepts in shaping Indian art and the spread of Indian culture.

ARTH 236 Arts of the Islamic World 3 credits
Formation and diffusion of a distinctive artistic tradition from the eighth to the sixteenth century. Considers architecture, painting, metalwork and other media, especially in the Mediterranean world and western Asia.

ARTH 237 Art of Tibet 3 credits
Survey of Tibetan art including sculpture, paintings, textiles, jewelry, ritual objects, architecture, and ephemeral art. Emphasis on relationship of art to religious and philosophical tenets of Buddhist and Bon-po traditions; development of regional styles in Tibet; and artistic connections to northern India, Nepal, and China.

ARTH 243 American Decorative Arts, 1700-1900 3 credits
An introduction to interior decoration and household arts during the 18th and 19th centuries, with an emphasis on furniture, metalwork, glass, ceramics, textiles, prints, and wallpaper. Field trips to Winterthur and the Delaware Art Museum are required. May be cross-listed with AMCS243.

ARTH 245 The American Home 3 credits
Explores the history and design of the most intimate and public of objects-the house. Our residences are powerful statements about how we see ourselves and how we perceive others. Includes a variety of cultural experiences and investigates the significance of those experiences.

ARTH 250 Rulers' Images from Augustus to George Washington 3 credits
Thirteen rulers from the ancient, medieval and early modern worlds as they were depicted in contemporary artistic and literary works. Rulers studied include Augustus, Justinian, Saint Louis, Napoleon and Washington. Focuses on rulers' images in the modern world.

ARTH 266 Independent Study 1-6 credits

ARTH 299 Modern Architecture 3 credits
Introduction to architecture of modern periods. Focuses from the eighteenth century to the present. Examines classical texts, rising ideas, and major debates in the field of modern architecture, and explores various connotations of modernity and modernism that have emerged during the past three hundred years around the world. Interdisciplinary approach.

ARTH 301 Research and Methodology in Art History 3 credits
Methods and major approaches to advanced art historical study, together with the practical aspects of research and work in art historical professions, such as education, historic preservation, museums and galleries. Experience with original works of art.
ARTH 302  Prints and Society  3 credits
A social history of prints and printmaking techniques, focusing on such major
printmakers as Durer, Rembrandt, Piranesi, Goya, Daumier and Picasso. Topics include
the role of woodcuts in popular culture, political and satirical prints, posters and
advertising, and the connoisseurship of original prints.

ARTH 303  Art of the Spanish Renaissance  3 credits
The art of Spain and its New World territories during the 15th and 16th centuries.
Emphasis on the negotiation between different artistic and religious traditions in both the
Iberian Peninsula (Christian, Muslim, and Jewish) and Spanish America (European and
Native American).

ARTH 304  Northern Baroque Art: The Age of Rubens, Rembrandt and
Vermeer  3 credits
Painting, printmaking and art theory in 17th-century Holland and Flanders in social and
historical context. Examines the rise of landscape, genre and portraiture, the nature of
Dutch realism, the social role of the artist, art and theater, and the impact of religion on
art.

ARTH 305  Italian Baroque Art: Metaphor and Marvel  3 credits
Painting, sculpture and architecture from the time of Caravaggio and the Carracci to
Bernini and Cortona. Examines topics such as the Counter-Reformation and its impact on
the arts, the rise of naturalism and illusionism, the design process and the function of
drawings, theatricality and rhetoric.

ARTH 307  Seurat to Matisse: Art in France  3 credits
Examines developments in French art, culture, and society between roughly 1880 and
1907. Topics include the avant-garde, women artists, public art, bohemia, mass
culture and early cinema. Artists studied include Manet, Monet, Pissarro, Degas,
Cézanne, Morisot, Cassatt, Seurat, Van Gogh, Gauguin, Vuillard, Redon, Moreau, Pavis
de Chatannes, Rodin, Claudel, Matisse and Picasso.
PREREQ: ART227 or ART228 or permission of instructor.

ARTH 310  The Role of the Artist in Society  3 credits
Explores changing ideas of the artist from medieval craftsman and Renaissance courtier to
Romantic genius and modern revolutionary. Topics include self-portraiture, notions of artistic
temperament and genius, women artists and artists' changing relations with their clients.

ARTH 311  Renaissance Women, Society and the Arts  3 credits
Focuses on the role of women in Italian art and society from 1300-1650. Interdisciplinary
and feminist readings emphasize a variety of approaches. Topics include gender and
power; women as patrons; female eroticism and mysticism; the masculine vision of ideal
beauty; women writers and their complaints; nuns, prostitutes and saints.
May be cross-listed with WOMS311.

ARTH 318  History of Photography  3 credits
History and aesthetics of photography from its beginnings to the present. Emphasis on
photography as artistic expression, the importance of technology and photography in
relation to the other arts and social history. Photographers such as Negre, Emerson,
Stieglitz, Cunningham, Weston and Arbus.

ARTH 322  Introduction to Historic Preservation  3 credits
Examines a specific research issue within historic preservation including hypothesis
construction, design of research methodology and evaluation of results.
ARTH 338 Mayan Art and Architecture 3 credits
Introduction to the civilization of the Maya as evident in the Yucatan Peninsula. Incorporates visits to relevant archeological zones. Examines the geographical framework that shaped the development of Mayan culture, political and economic organizations, art, architecture, ideology and history. May be cross-listed with ANTH328.
RESTRICTIONS: Offered abroad only.

ARTH 339 Art and Architecture of Europe 3 credits
Primary focus on painting, sculpture and architecture in Europe from the Romanesque to the Modern eras. Subject matter determined by country in which overseas program is conducted.
RESTRICTIONS: Offered in a foreign language and only in conjunction with a foreign study program. May be repeated for credit when topics vary.

ARTH 349 Art and Architecture in Context 3 credits
Painting, sculpture and architecture studied as artistic and cultural expressions of their times.
RESTRICTIONS: Taught only in Study Abroad Program.

ARTH 366 Independent Study 1-6 credits

ARTH 399 Topics in Art History 3 credits
Detailed investigations in a lecture rather than a seminar format of varying topics, e.g., St. Denis and Problems of 12th Century Art.

ARTH 402 Undergraduate Seminar in the History of Art 1-3 credits
Emphasis on art historical reading and research. Student oral reports. Recent seminar topics include Art and Religion in Latin America, Caravaggio, Art of the African Diaspora, Renaissance Rome.
RESTRICTIONS: For undergraduates only. May be repeated for credit when topics vary.

ARTH 403 History, Philosophy, Functions and Future of Museums 3 credits
Introduction to philosophy, purposes, structure, historical development and future of museums, and botanical and zoological gardens. Examines functions of collection, conservation, research, exhibition/interpretation, and social/cultural services; museum field growth.
May be cross-listed with MSST403.

ARTH 405 Seminar in Greek and Roman Art 3 credits
The art and architecture of antiquity from the origins of Greek civilization to the fall of Rome. Recent topics include Art in the Everyday Life of Ancient Romans, Hellenistic Greek Sculpture, Late Roman Portraiture, and Roman Architecture.
PREREQ: ARTH208.
RESTRICTIONS: May be repeated for credit when topics vary.

ARTH 406 Seminar in Medieval Art 3 credits
The art of Europe from the fall of Rome to the late Gothic period. Recent topics include The Court of Charlemagne, Early Irish and Anglo-Saxon Art, and Saint Denis and the Origins of Gothic Architecture.
PREREQ: ARTH209 or ARTH210.
RESTRICTIONS: May be repeated for credit when topics vary.

ARTH 408 Seminar in Northern Renaissance Art 3 credits
The arts in Northern Europe from 1300 to 1600. Topics may change with each time of offering.
RESTRICTIONS: May be repeated for credit when topics vary.
ARTH 413 Seminar in Italian Renaissance Art 3 credits
Italian art from 1300 to 1600. Recent topics include Leonardo da Vinci, Michelangelo, and Art of the Italian Renaissance Courts.
RESTRICTIONS: May be repeated for credit when topics vary.

ARTH 414 Seminar in Italian Renaissance Architecture 3 credits
Italian architecture from 1300 to 1600. Recent topics include Renaissance Villas and Gardens, Brunelleschi and Alberti, Roman Architecture in the Age of Michelangelo, and Palladio.
RESTRICTIONS: May be repeated for credit when topics vary.

ARTH 415 Seminar in Italian Baroque Art 3 credits
Painting, sculpture and architecture in Italy in the 17th century. Recent topics include Bernini and Roman Baroque Sculpture, Seicento Poetics and Imagery, Caravaggio.
RESTRICTIONS: May be repeated for credit when topics vary.

ARTH 417 Seminar in Northern Baroque Art 3 credits
Seventeenth-century art in northern Europe. Recent topics include Rembrandt and Rubens, Vermeer and Dutch Genre Painting, Northern Baroque Portraiture, and Prints in the Age of Rembrandt.
RESTRICTIONS: May be repeated for credit when topics vary.

ARTH 419 Seminar in Spanish Art of the Golden Age 3 credits
Art in Spain and its colonies from 1500-1700. Seminars may focus on particular artists, or on broader historical and/or methodological issues dealing with artistic production, reception, and circulation within the Spanish empire.
RESTRICTIONS: May be repeated for credit when topics vary.

ARTH 420 Seminar in African Art 3 credits
Studies recent scholarship on art and/or architecture in Africa, focusing on specific subjects such as Modern and Contemporary art, sculpture before 1500, global views and uses of African art and art institutions in Africa.
RESTRICTIONS: Not open to Freshmen.

ARTH 421 Seminar in Nineteenth Century Art 3 credits
History and theory of art 1789-1900. Topics vary with each time of offering. Recent topics include Paris in the age of Géricault, Delacroix, and Baudelaire; Art and Ideology; Flowers of Evil to Nosferatu: Modern Art and Literature; Modern Portraiture.
PREREQ: ARTH227 or permission of instructor.
RESTRICTIONS: May be repeated for credit when topics vary.

ARTH 422 Folk and Outsider Art 3 credits
Focuses on the traditional and popular arts of the United States. Topics covered include colonial Pennsylvania German decorative arts, Victorian Welsh gravestones, African American textile and basketry crafts, and contemporary Inuit graphic arts. Discussions and research will focus on the relationship of folk arts to questions of ethnicity, class, popular culture, and community aesthetics.

ARTH 423 Seminar in Twentieth Century Art 3 credits
History and theory of art from 1900 to the present. Topics vary with each time of offering.
PREREQ: ARTH227 or ARTH228 or permission of instructor.
RESTRICTIONS: May be repeated for credit when topics vary.
ARTH 424 Seminar in Nineteenth Century Photography  3 credits
Aspects of the history and aesthetics of 19th century photography. Topics change with each time of offering. Recent topics include Photography and Art, Documentary Photography, and 'Art' Photography.
PREREQ: ARTH227 or ARTH318.

ARTH 425 Silent Cinema  3 credits
Examination of the invention, emergence, and development of silent cinema in Europe, the former USSR, and the United States. Includes study of significant films and filmmakers; social, cultural and artistic contexts; and the critical literature.
PREREQ: ARTH227 or ARTH228.

ARTH 427 Seminar in Twentieth Century Photography  3 credits
Aspects of the history and aesthetics of 20th-century photography. Topics change with each time of offering. Recent topics include Photography and Art, and Photography and Criticism.
PREREQ: ARTH227 or ARTH228 or ARTH230 or ARTH311

ARTH 429 Seminar in Modern Architecture  3 credits
Architecture in Europe and/or America from 1750 to the present. Recent topics include the Architecture of Neoclassicism; and Sullivan, Wright and the Prairie School.
RESTRICTIONS: May be repeated for credit when topics vary.

ARTH 431 Seminar in American Architecture  3 credits
American architecture from the Colonies to the present. Recent topics include Architecture of the Colonial and Federal periods, Nineteenth Century American Architecture, and Philadelphia Architecture.
RESTRICTIONS: May be repeated for credit when topics vary.

ARTH 435 Seminar in American Art  3 credits
American art from the Colonies to the present. Recent topics include Art and Revolution in Early America; Early American Modernism; and American Painting and Sculpture after World War II. (May be cross-listed with AMCS435.)
RESTRICTIONS: May be repeated for credit when topics vary.

ARTH 440 Seminar in Latin American Art  3 credits
The arts of Latin America from pre-Hispanic times to the 21st century. Recent topics include Art and Religion in Latin America, and Art and Conquest in the New World.
RESTRICTIONS: May be repeated for credit when topics vary.

ARTH 445 Seminar in East Asian Art and Architecture  3 credits
Art, architecture and archaeology of China, Japan, and/or Korea. Materials from nearby regions may also be included. Topics change each time of offering. Possible topics include Chinese Art and Collecting, Modern Architecture in East Asia, Meiji Art and Architecture, East Asian Archaeology and Nationalism.

ARTH 454 Vernacular Architecture  3 credits
The study of traditional American folk architecture from the 17th century to the present. Examination of changes in construction, house types and decoration in vernacular buildings, as well as issues of regional differences and individual craftsmanship. (May be cross-listed with HIST454.)
ARTH 457 Survey of African Art 3 credits
Major African art styles, their interrelationships, the context of usage and the meanings of African artworks. (May be cross-listed with ANTH457.)

ARTH 464 Internship in Art History 1-3 credits

ARTH 466 Independent Study 1-6 credits

ARTH 480 Studio in the Materials and Techniques of Drawing in the West 3 credits
Lecture-studio presentation on materials and tools, supports and techniques of wet and dry media drawing in the West from about the year 1400 to the present. Topics include the development and manufacture of paper, pens, brushes, inks, watercolor paint, charcoal, metal points, graphite pencils, natural and fabricated chalks, crayons, pastels, erasers and fixatives. Studio reconstructions of masterworks, lectures and library research. (May be cross-listed with ART424, ARTC480, and MSST480.)

ARTH 481 Seminar in Materials and Techniques of the Contemporary Painter and Draftsman 3 credits
Twentieth-century artists' materials. Topics: acrylic emulsion, acrylic solution, alkyd resin, and PA paints; collage-assemblage; solvent-photo transfer; synthetic fiber canvas, paper, panels, oil pastels, paint ticks, felt-tip markers, colored ink pencils; airbrush spray gun; and non-art materials. Potential health hazards. Conservation topics: pH, lightfastness, adhesion and storage environments. (May be cross-listed with ART425 or ARTC481.)
RESTRICTIONS: Requires permission of instructor.

ARTH 488 Studio Materials and Techniques of Painting I 3 credits
Major materials including tools, supports and techniques of architectural painting, manuscript illumination and panel painting in encaustic, watercolor, and egg tempera from about 1500 BC to AD 1500. Major topics include true fresco and egg tempera painting. Studio reconstructions, lectures and library research. (May be cross-listed with ART427, ARTC488, or MSST488.)

ARTH 489 Studio Materials and Techniques of Painting II 3 credits
Major masters and the materials, tools and techniques of indirect and direct oil and tempura painting. Time frame: 1500 to the present. Major topics include the development of canvas, brushes, oil paint, mediums, varnishes, solvents and the complex relationship between indirect and direct techniques. Includes studio reconstruction of masterworks, lectures and library research. (May be cross-listed with ART428, ARTC489, or MSST489.)

ARTH 490 Studio in the Materials and Techniques of Printmaking I 3 credits
Major master and the materials, tools, and techniques of relief, planographic and intaglio printmaking. Time frame: ca. 1400-1920. Major topics include woodcut, copperplate engraving, etching, drypoint, acquatint, mezzotint, lithograph and wood engraving. Studio reconstructions, lectures and library research. (May be cross-listed with ART429, ARTC490, and or MSST490.)
SPECIAL PROBLEMS/
INDEPENDENT STUDY PROJECTS/
DISCOVERY LEARNING

INDEPENDENT STUDY
Students who wish to engage in independent study projects may, with the approval of the departmental faculty member directing such study, sign up under ARTH 166, ARTH 266, ARTH 366 or ARTH 466 depending on the nature of the work.

DISCOVERY LEARNING
Students who wish to earn Discovery Learning Experience credits through an internship should sign up for ARTH 464, Internship in Art History. The Internship in Art History is a 3 credit course that entails a minimum of 140 hours of on-the-job experience. This course requires permission of a faculty member who is willing to direct the internship and the Director of Undergraduate Studies.

The student, in consultation with a faculty advisor and/or the Director of Undergraduate Studies, will secure a position at a suitable host institution. Such institutions include but are not limited to non-profit museums, arts and cultural organizations, and foundations, as well as private sector entities such as galleries, auction houses, and art publishers.

To sign up for an Independent Study or Internship, the student must secure the signature of the directing faculty member on the appropriate Special Problems Title Code Sheet form issued by the secretary in the Art History Department Office. This form must then be returned to the departmental secretary.