ART HISTORY (ARTH)

ARTH 400 - Topics in Art History
Credits: 4
Art History will be presented thematically. At least three distinct chronological periods will be treated; students will develop research skills and give oral presentations. Topics will vary: "Art Writers: Their Sources and Their Effects;" "Rome from Romulus to the Fascists;" "Cults of the Original and Cultures of the Copy." Repeatable up to a maximum of 12 credits with different topics. May count towards Architectural Studies Minor if papers take the appropriate emphasis.
Attributes: FinePerformingArts(Discovery); Inquiry (Discovery); Writing Intensive Course
Repeat Rule: May be repeated for a maximum of 12 credits.
Equivalent(s): ARTS 400
Grade Mode: Letter Grading

ARTH 440A - From Digging to Digital: Preserving and Displaying the Past
Credits: 4
This course introduces the methods for the digital preservation of artifacts and the ethics of cultural conservation. Students will work with objects from the UNH museum to assess digital tools available to conservators, art historians, and archaeologists. We will explore photogrammetry, 3D modeling, virtual reality, web publishing software, and digital applications to study objects and preserve our cultural heritage. Discussion sections will address the social role of museums and international affairs.
Attributes: Environment, TechSociety(Disc)
Equivalent(s): ARTS 440A
Grade Mode: Letter Grading

ARTH 444 - Mona Lisa to Much Ado About Nothing: An Introduction to Renaissance Culture
Credits: 4
What did Michelangelo and Shakespeare have in common? This course will read primary sources about the period called the Renaissance, which looked back to Greek and Roman paganism but which also launched Europe toward modernity due to its new emphasis on individual ambition and civic pride.
Attributes: FinePerformingArts(Discovery); Inquiry (Discovery); Writing Intensive Course
Equivalent(s): ARTS 444
Grade Mode: Letter Grading

ARTH 444B - Art and Money
Credits: 4
This course explores the relationship between art and money from a variety of perspectives. Topics will range from the art market boom in seventeenth-century Holland, to money as subject matter in twentieth-century art. How do we determine the value of art? How do markets influence taste? How do we define authenticity? What is at stake in the opposition between art and money, and can they be reconciled?
Attributes: FinePerformingArts(Discovery); Inquiry (Discovery); Writing Intensive Course
Equivalent(s): ARTS 444B
Grade Mode: Letter Grading

ARTH 444C - Seeing Gender: Feminist Art and Visual Culture
Credits: 4
What is the role of visual culture in our understanding of sex, gender and sexuality? What role do the history of art, art and film criticism, and philosophical aesthetics play in the creation, interpretation, and appreciation of feminist art? Through close analysis of key artworks, primary sources, and theoretical and literary texts, as well as discussion and writing, this course will explore topics including gender norms, the gaze, patriarchal/stake violence, transgender theory, and global feminism.
Attributes: FinePerformingArts(Discovery); Inquiry (Discovery)
Equivalent(s): ARTS 444C
Grade Mode: Letter Grading

ARTH 474 - Introduction to Architectural History
Credits: 4
Survey of representative buildings from the entire history of architecture with analysis of structure, form, and symbolic content, concentrating on major works such as pyramids, the Roman Pantheon, the Gothic cathedral, the Renaissance palace, the Baroque church, and the modern skyscraper. In addition to the overarching narrative of architectural history, further topics include materials and building technologies, design theories, aesthetic principles, and the role of the architect in society.
Attributes: Historical Perspectives(Disc)
Equivalent(s): ARTS 574
Grade Mode: Letter Grading

ARTH 480 - Introduction to Art History
Credits: 4
Analysis of the central forms and meanings of art history through intensive study of selected artists and monuments. Includes works of architecture, sculpture, painting, and the graphic arts. Topics will vary but might include the Parthenon, Chartres Cathedral, Michelangelo's Sistine Chapel ceiling, Rembrandt's self-portraits, Monet's landscapes, Picasso's Guernica, Frank Lloyd Wright's Falling water, Georgia O'Keeffe's abstractions, ukiyo-e prints, and Benin sculpture.
Attributes: FinePerformingArts(Discovery)
Equivalent(s): ARTS 480
Grade Mode: Letter Grading

ARTH 501 - Introduction to Mediterranean Archaeology
Credits: 4
Survey of representative archaeological sites, architecture, and objects produced by the cultures surrounding the Ancient Mediterranean. The course will focus on the structure, form, and symbolic content, or sanctuaries, cities, tombs, housing, as well as material culture such as pottery and sculpture. In addition to the overarching narrative of the history of classical archaeology, further topics include cross-cultural influences, materials and building technologies, archaeological theory and practice, and aesthetic principles.
Attributes: World Cultures(Discovery)
Equivalent(s): CLAS 501
Grade Mode: Letter Grading
ARTH 583 - Baroque Art: Realism, Caricature, Shock
Credits: 4
The last period of Italian world prominence in the visual arts, the
Baroque witnessed a shift of artistic power toward Spain, France, and
the Netherlands. The private collecting of pictures, controversies over
the legitimacy of religious images, the exploration of etching, pastels,
and monotypes, and the serious pursuit of less august subject matter
for the visual arts all served to separate Baroque art from its esteemed
predecessor, the Renaissance. Bernini, Borromini, Caravaggio, Velazquez,
Rembrandt, Rubens, and Poussin are among the artists to be studied.
Attributes: Writing Intensive Course
Equivalent(s): ARTH 683
Grade Mode: Letter Grading

ARTH 587 - Art in an Age of Revolutions, c. 1715-1900
Credits: 4
This course surveys visual art made in Europe and North America in a
period of profound change: from the dawn of Enlightenment, through the
American and French Revolutions and their reverberations throughout
Europe, to the eve of WWI. Topics will include the role of portraiture in
revolutionary politics from Copley’s Paul Revere to David’s Marat; crises
in modern history painting from Benjamin West to Goya; and the radical
realisms of Courbet and the Pre-Raphaelites.
Attributes: Writing Intensive Course
Equivalent(s): ARTS 687
Grade Mode: Letter Grading

ARTH 592 - Photography's Brave New Worlds
Credits: 4
Today, we are bombarded by photographs on the Internet, Facebook,
Twitter, and Instagram. Indeed, digital photographs seem to have created
a "brave new world." However, throughout its history, photography's
artistic innovations, technological developments, and creative new uses
have transformed the ways in which we navigate the world. This course
focuses on photography's game-changing impact on art, science, social
reform, popular culture, globalization, and war propaganda from 1839 to
the present.
Attributes: Historical Perspectives(Disc)
Equivalent(s): ARTS 592
Grade Mode: Letter Grading

ARTH 600 - Internship in Art History
Credits: 1-4
Elective only. Cannot be used to fulfill art history requirements.
Repeat Rule: May be repeated for a maximum of 8 credits.
Equivalent(s): ARTS 600
Grade Mode: Letter Grading

ARTH 654 - 17th and 18th Century American Architecture
Credits: 4
Chief architectural styles and significant buildings from the European
colonization to the birth of the American republic. A study of religious,
public, and domestic architecture and of the settlement patterns of
the Spanish, French, Dutch, and English colonies, culminating in the
revolutionary classicism of the new republic. Typical works include the
California mission church, the New Orleans raised cottage, the Dutch
farm house of the Hudson Valley, the plantations of Virginia, and the
Boston State House. Field trips.
Equivalent(s): ARTS 654
Grade Mode: Letter Grading

ARTH 655 - Nineteenth-Century Architecture: The Architecture of Empire
Credits: 4
Architectural concepts and significant buildings in Europe and America
from the Revolutions of the late eighteenth century to the First World
War; this course covers religious, civic, commercial, and domestic
theories of architecture as well as town planning and urban design during
the rise of the modern nation-state and market capitalism. Connections
between social and architectural history will be emphasized.
Attributes: Writing Intensive Course
Equivalent(s): ARTS 655
Grade Mode: Letter Grading

ARTH 656 - Twentieth-Century Architecture: Modern and Contemporary
Credits: 4
From the turn of the century to recent commissions of living architects,
this course provides a global view of twentieth-century architecture,
covering the major movements along with more radical engagements
with architecture. Important formal, technological, and theoretical
debates surrounding Modernism will lead to consideration of Post-
Modernity and contemporary values of architectural design. Connections
between social and architectural history will be emphasized.
Attributes: Writing Intensive Course
Equivalent(s): ARTS 656
Grade Mode: Letter Grading

ARTH 674 - Greek Art and Architecture
Credits: 4
Ancient Greece has long been a source of emulation and inspiration.
From the legendary Bronze Age palaces of Mycenae and Knossos,
through the classical ideas of the city state and its ultimate diffusion
through Alexander the Great, this course explores ancient Greek
culture through the lens of its art and architecture. We will consider
the monuments and surviving artifacts that have influenced art and
architecture through the ages and continue to shape the modern world.
Attributes: Writing Intensive Course
Equivalent(s): ARTS 674
Grade Mode: Letter Grading

ARTH 675 - Roman Art and Architecture
Credits: 4
Starting as a handful of huts overlooking the Tibet River, Rome would
grow into a vast empire spanning the Mediterranean. In the process the
Roman world would absorb, adapt, and encompass a variety of ancient
cultures to create vibrant works of art and architecture. This course will
survey the artistic and architectural achievements of ancient Rome. Our
aim is to understand the development of Roman material culture and
consider its legacy in the modern world.
Attributes: Writing Intensive Course
Equivalent(s): ARTS 675
Grade Mode: Letter Grading

ARTH 677 - Early Medieval Art
Credits: 4
Development of Christian art from 300 to 1000 A.D. Study of
the formulation of a new visual language via the intersection of
Mediterranean and northern European traditions. Major focus on early
Christian catacombs, Byzantine mosaics, insular manuscripts, and
Carolingian imperial art.
Attributes: Writing Intensive Course
Equivalent(s): ARTS 677
Grade Mode: Letter Grading
ARTH 678 - Romanesque and Gothic Art  
Credits: 4  
From the fall of the Roman Empire to the fourteenth century, through plague and destruction, glory and honor, heaven and hell, this course tackles the culmination of medieval artistic development, focusing especially on major architectural monuments and their sculptural programs. Treating also the art of tombs, relics, manuscripts, and devotional paintings. Connections between social, religious, and art history are emphasized.  
Attributes: Writing Intensive Course  
Equivalent(s): ARTS 678  
Grade Mode: Letter Grading

ARTH 679 - Northern Renaissance Art I  
Credits: 4  
Painting, sculpture, graphic arts, and manuscript illumination in France, Germany, and the Netherlands in the 14th and 15th centuries. Emphasis on the development of the traditions of Northern naturalism and the emergence in 15th-century Flanders of a distinct Renaissance consciousness, which runs parallel to contemporary trends in Italy. Major figures include the Limbourg brothers, Claus Sluter, Jan van Eyck, and Hugo van der Goes.  
Attributes: Writing Intensive Course  
Equivalent(s): ARTS 679  
Grade Mode: Letter Grading

ARTH 680 - Iconoclasm and Collecting: The Art of Early Modern Northern Europe  
Credits: 4  
The sixteenth century in Northern Europe was a time of tumult, religiously, politically, and economically. We will study a formative early phase in the challenge to create an art during ideologically-fraught times (including amusing art), from Bosch's weird monsters to Bruegel's vast landscapes. Prints and drawings greatly expanded the market for art, its capabilities to explore new imagery, and its geographical reach. Lucas van Leyden, key predecessor of Rembrandt, Durer, an unusually well-traveled artist and ambitious to create an art theory for Germans, Holbein, one of whose portraits caused an international debacle, and Bruegel, who turns his back on traditional ambitions, were all valued for their works on paper as well as their paintings.  
Attributes: Writing Intensive Course  
Equivalent(s): ARTS 680  
Grade Mode: Letter Grading

ARTH 681 - Early Renaissance Art  
Credits: 4  
How did Europe recover from the Black Death in 1348? How was it possible for Florence to become the center of western creativity both before and after that catastrophe? How did Renaissance art develop elsewhere during the fourteenth and fifteenth centuries? Was was "primitive" about Botticelli?  
Attributes: Writing Intensive Course  
Equivalent(s): ARTS 681  
Grade Mode: Letter Grading

ARTH 682 - The High Renaissance  
Credits: 4  
Examines the trajectory from Leonardo to the deaths of Michelangelo and Titian: painting, sculpture, architecture, and works on paper.  
Attributes: Writing Intensive Course  
Equivalent(s): ARTS 682  
Grade Mode: Letter Grading

ARTH 683 - Baroque Art in Northern Europe  
Credits: 4  
Dutch and Flemish painting in the 17th century. Examination of such major figures as Rubens, Rembrandt, Van Dyck, and Vermeer. Attention is also given to the development of the genres and to the many little masters who practiced them.  
Attributes: Writing Intensive Course  
Equivalent(s): ARTS 683  
Grade Mode: Letter Grading

ARTH 684 - Graphic Art of the Renaissance and Baroque Periods  
Credits: 4  
The availability of paper and the invention of the printing press made it possible for drawings and prints to become fundamental elements in the western artistic tradition. Prints have been called major instigators of the production of secular art and of overtly experimental art. They were the first art made with an elite but relatively broad class of collectors in mind, and—in different examples—the first art that could be owned even by the poor. Examinations of anonymous works, works by artists famous only as printmakers, and the printed work by or after Mantegna, Durer, Lucas van Leyden, Raphael, Michelangelo, Bruegel, and Rembrandt, as well as drawings of the period.  
Attributes: Writing Intensive Course  
Equivalent(s): ARTS 684  
Grade Mode: Letter Grading

ARTH 685 - Baroque Art in Northern Europe  
Credits: 4  
Dutch and Flemish painting in the 17th century. Examination of such major figures as Rubens, Rembrandt, Van Dyck, and Vermeer. Attention is also given to the development of the genres and to the many little masters who practiced them.  
Attributes: Writing Intensive Course  
Equivalent(s): ARTS 685  
Grade Mode: Letter Grading

ARTH 686 - Sex and Sensuality in 18th-Century Art  
Credits: 4  
European art of the "long" eighteenth century (1680-1815) experienced radical shifts in aesthetic, social, and political orientation: from the splendors of absolutism to the austere neoclassicism of revolutionary art. This course explores painting and sculpture (and works in other media) in relation to the development of a public sphere, the emergence of individualism, the invention of personal domestic comfort, the introduction of women to artistic power, the scientific revolution, and the birth of global consumer culture.  
Attributes: Writing Intensive Course  
Equivalent(s): ARTS 686  
Grade Mode: Letter Grading

ARTH 687 - Histories of Late 19th & 20th Century European Modernism  
Credits: 4  
An examination of European and American art from Symbolism to Surrealism, from the 1890s to World War II. The course focuses on a series of topics related to the political, social, scientific, and artistic upheavals of the era. Among the topics to be considered are Gauguin and "Primitivism"; Picasso, Cubism, and film; the Bauhaus and Utopian Architecture; Modernist Philosophy; Surrealism and Freud; and the fate of art under Hitler and Stalin.  
Attributes: Writing Intensive Course  
Equivalent(s): ARTS 687  
Grade Mode: Letter Grading
ARTH 689 - Contemporary Art and Theory: 1945-2000
Credits: 4
This course examines developments in the fine arts and art theory from 1945 to the present. Special emphasis will be on the issues of the construction of post-war national/culture identities, the relationship between aesthetics and politics, and globalization, in relation to various artistic movements, including Action and color Field Painting, Pop Art, Minimalism and Conceptual Art, Earthworks and Sited Sculpture, Feminist Art, and Digital Art.
Attributes: Writing Intensive Course
Equivalent(s): ARTS 689
Grade Mode: Letter Grading

ARTH 693 - American Art
Credits: 4
A chronological survey of American painting and sculpture from the European colonization to the New York Armory Show of 1913, with emphasis on portraiture, narrative, still-life, and landscape painting. Examination of stylistic and thematic developments from the Puritan and Georgian New England portrait, the heroic narrative of the Revolutionary era, the romantic landscape to the realism of the post-Civil War era and the birth of modernism. Typical works include Copley's Portrait of Paul Revere, Cole's Course of Empire, Homer's Fog Warning, Cassatt's At the Opera, and Eakin's Max Schmitt in a Single Scull.
Attributes: Writing Intensive Course
Equivalent(s): ARTS 693
Grade Mode: Letter Grading

ARTH 694 - Vision and Modernity: From Panorama to Early Film
Credits: 4
The course examines the emergence of modern visual culture between the end of the 18th century and the beginning of the 20th century. It tracks the development of new technologies and conditions of viewing—from the panorama to photography to early cinema—and situates those developments in relation to larger social, intellectual, and cultural shifts in our conceptions of subjectivity, collectivity, and the mechanics of optical perception. The visual material at the center of our discussions will include nineteenth- and twentieth-century photographs, as well as paintings, prints, film, and other forms of visual entertainment and ephemera.
Attributes: Writing Intensive Course
Equivalent(s): ARTS 694
Grade Mode: Letter Grading

ARTH 695 - Topics in Art History
Credits: 4
Topics and prerequisites to be announced before registration. May be repeatable twice with different topics.
Attributes: Writing Intensive Course
Repeat Rule: May be repeated for a maximum of 8 credits.
Equivalent(s): ARTS 695
Grade Mode: Letter Grading

ARTH 697 - Topics in Asian Art
Credits: 4
A thematic study of the major artistic achievements in India, China, and/or Japan from pre-history to the twentieth century. Works of art in various media, including painting, sculpture, ceramics, calligraphy, prints, architecture, and gardens, will be examined in relation to philosophical concepts and to their cultural/historical contexts. May be repeated twice with different topics.
Attributes: Writing Intensive Course
Repeat Rule: May be repeated for a maximum of 8 credits.
Equivalent(s): ARTS 697
Grade Mode: Letter Grading

ARTH 699 - Museum Studies
Credits: 4
Introduction to the history and practice of American museums, including their purposes, organization, interpretation, policies and practices. Use of the UNH Museum of Art with occasional visits to other museums and art conservators. This course may not be used by studio art/art ed or B.F.A majors to fulfill the art history requirements.
Attributes: Writing Intensive Course
Equivalent(s): ARTS 699
Grade Mode: Letter Grading

ARTH 700H - Honors Seminar in Art History
Credits: 4 or 8
The thesis course involves substantial research in an original problem in art history. A 1-2 page written proposal needs to be endorsed by a faculty member and the Department Honors Committee. The thesis proposal identifies the specific goals, methodology, anticipated outcome, and general timeline and must be submitted the semester prior to the start of the project. Upon completion, the student and faculty mentor will present the thesis project to the Honors-in-Major Committee.
Attributes: Honors course
Repeat Rule: May be repeated for a maximum of 8 credits.
Equivalent(s): ARTS #700H
Grade Mode: Letter Grading

ARTH 795 - Understanding Art History: An In-Depth Overview
Credits: 4
Art history is by its nature interdisciplinary, and so this course, while it is intended as the capstone for art history majors, also welcomes voices (and eyes) from other disciplines. We will look at a variety of case studies addressing works of art and architecture, and students will research their own topics, in an effort to understand better the strengths and weaknesses of art historical thought, both past and present.
Attributes: Writing Intensive Course
Equivalent(s): ARTS 795
Grade Mode: Letter Grading

ARTH 796 - Independent Study: Art History
Credits: 1-4
Open to highly qualified juniors or seniors who have completed the advanced level courses. May be repeated for a maximum of 8 credits. Written proposal required and permission from supervising faculty member.
Repeat Rule: May be repeated for a maximum of 8 credits.
Equivalent(s): ARTS 796
Grade Mode: Letter Grading
ARTH 799 - Seminar in Art History
Credits: 4
Topics and prerequisites to be announced before registration. May be repeated with permission of instructor.
Attributes: Writing Intensive Course
Repeat Rule: May be repeated for a maximum of 8 credits.
Equivalent(s): ARTS 799
Grade Mode: Letter Grading