

# ART AND ART HISTORY (ARTS)

The courses offered by the Department of Art and Art History provide an opportunity, within the liberal arts framework, for students to acquire a thorough knowledge of the basic means of visual expression, to study intensively the history of art, or to prepare themselves for a career in art teaching. In addition, these courses offer foundation experience for students who are interested in art but are majoring in other departments in the University. The Department of Art and Art History offers programs leading to a bachelor of arts degree in the arts with options in studio art, studio art/art education or art history and a bachelor of fine arts degree in studio art. Certification for art teaching in the public schools is offered in cooperation with the Department of Education (see Education, under Programs of Study).

The University reserves the right to retain selections from a student's work for a period of not more than two years.

## Double Option in The Arts

Students may earn a B.A. degree in the arts with both a studio art option and an art history option provided the requirements for each option are met. No more than 8 credits used for one option may be used for the second option. These 8 credits will be in Introductory Drawing and Introduction to Art History.

## Minors in the Department of Art and Art History

Students must receive a minimum grade of C- in all required courses. For art majors, only two courses from the art and art history major requirements can be applied toward the minor.

A maximum of two courses (8 credits) may be transferred from another accredited institution, provided UNH has accepted them as transfer credits. Transfer courses must be a minimum of three credits. Students with transfer courses that are accepted with less than four semester credits must still meet the credit requirement for completion of the minor.

<https://cola.unh.edu/art-and-art-history>

## Programs

- [Arts Major: Art History Option \(B.A.\)](#)
- [Arts Major: Studio Art Option \(B.A.\)](#)
- [Arts Major: Studio Art/Art Education Option \(B.A.\)](#)
- [Fine Arts Major \(B.F.A.\)](#)
- [Architectural Studies Minor](#)
- [Art History Minor](#)
- [Art Minor](#)
- [Design Studies Minor](#)
- [Studio Arts Minor](#)
- [Art History, Design, and Computer Sciences Cognate](#)

## Courses

### Arts/History & Studio (ARTS)

#### ARTS 455 - Architectural Design Studio

**Credits:** 4

An entry level architectural design studio. Course assignments feature hand drafting, hand rendering, model building, and project presentations while developing skills in verbal, written, and graphic communication. Drafting, hand-rendering, and model making materials and tools are required for this course. Knowledge of CAD or 3-D computer modeling is not required.

#### ARTS 501 - Introductory Ceramics

**Credits:** 4

Theory and practice of basic ceramics; includes all methods of basic construction, decoration, glazing, and kiln firing. Emphasis on each individual's perceptual development. Special fee. Lab.

#### ARTS 510 - Principles of Design

**Credits:** 4

An introduction to the principles of design. Students will explore the foundational elements and processes of design principles found in the development of the fine and commercial arts. Lectures will explore the history of design concepts and movements, while studio/lab sessions will enable students to develop their own projects and animation designs. Students will develop basic proficiencies in design software programs.

**Equivalent(s):** ARTS 401

#### ARTS 525 - Introductory Woodworking

**Credits:** 4

This course introduces students to the process of designing and building furniture with wood as the primary material. Students think creatively to brainstorm and develop their own, individual designs and use a variety of hand tools, power tools, and machines to build their objects. This course is a prerequisite to upper level woodworking and furniture design workshop courses, which subsequently investigate more sophisticated furniture concepts and woodworking techniques. Special fee. Studio.

**Attributes:** FinePerformingArts(Discovery)

#### ARTS 532 - Introductory Drawing

**Credits:** 4

This course is an introduction to the basic principles of studio drawing. Students work towards mastering the technical skills to produce drawings from observation, a working knowledge of the historical time line in drawing, and insight into the complexities of the creative process. A variety of materials are explored, pencil, charcoal, ink and collage. Art historical and contemporary drawing practices are shown in lectures and books to amplify the concepts introduced in the daily studio work. Special fee.

**Attributes:** FinePerformingArts(Discovery)

**Equivalent(s):** ARTS 532H

**ARTS 532H - Honors/Introductory Drawing****Credits:** 4

This course is an introduction to the basic principles of studio drawing. Students work towards mastering the technical skills to produce drawings from observation, a working knowledge of the historical time line in drawing, and insight into the complexities of the creative process. A variety of materials are explored, pencil, charcoal, ink and collage. Art historical and contemporary drawing practices are shown in lectures and books to amplify the concepts introduced in the daily studio work. Special fee.

**Attributes:** FinePerformingArts(Discovery); Honors course**Equivalent(s):** ARTS 532**ARTS 536 - Introduction Printmaking: Intaglio****Credits:** 4

Study of intaglio printmaking techniques, including etching, dry point, and engraving. Prereq: ARTS 532 or permission. Special fee. Lab.

**ARTS 546 - Painting Design I: Perceptual Painting and Color Theory****Credits:** 4

Color is the central formal issue in painting. This course explores in some detail all basic aspects of color, introducing color terms and examining the meaning of color contrast. Students become familiar with the color wheel and perform color-mixing assignments. Ideas about color are related to paintings done in class based on a variety of subjects. Students receive training on the essential vocabulary of color (as well as materials, techniques, etc.). Lectures on great colorist, critiques and outside assignments are also featured as part of the studio routine of this course. Prereq: ARTS 532 Introductory Drawing. Special fee.

**ARTS 551 - Introduction to Darkroom Photography****Credits:** 4

This studio course introduces the fundamentals of photographic practice. Students learn technical aspects of exposure, developing and printing in the darkroom as they explore and respond to the visual qualities of the medium. The format includes class demonstrations, lab work, field assignments and critiques. Manual 35mm film camera will be provided. Special fee.

**ARTS 552 - Introductory Digital Photography****Credits:** 4

Introduction to the basic principles and applications of digital photography. The philosophical and technical relationship between camera and computer is an integral part of today's digital literacy needs. Techniques learned correspond to traditional darkroom processes and include creative shooting, editing and image manipulation. The students uses new skills and techniques towards developing a unique artistic vision. Digital camera required (point and shoot or DSLR). Special fee.

**Attributes:** Environment,TechSociety(Disc)**ARTS 567 - Introductory Sculpture****Credits:** 4

Introduces the beginning student to the theory and practice of designing three-dimensional compositions using a series of progressive assignments. The student develops a practical understanding of sculptural elements, including line, form, space, mass, and plane. Multiple materials are explored including clay, plaster, wire and wood. This course is a prerequisite to upper level sculpture workshop courses, which subsequently focus on in-depth investigations of a particular sculptural material. Special fee.

**ARTS 596 - Special Topics in Studio Art****Credits:** 4

Introductory level topics to be announced before registration. Topics can be either a lecture or studio course. May be repeated with different topics. **Repeat Rule:** May be repeated for a maximum of 12 credits.

**ARTS 598 - An Artist's Life****Credits:** 4

This course looks at the visual arts from the standpoint of artists. Biographies of artists and their environments are emphasized. Studio methods, professional activities, and ideas of historical and contemporary artists are also studied. The semester includes readings, discussions, and field trips. The course encourages students to develop ideas about the relationship of the visual arts to other disciplines in fine arts, literature and the sciences.

**Attributes:** Inquiry (Discovery)**ARTS 600 - Internship in Studio Art****Credits:** 1-4

Internship can be taken for university elective credits or can be applied to a major concentration requirement with approval. Permission required.

**Repeat Rule:** May be repeated for a maximum of 8 credits.**ARTS 601 - Ceramics Workshop****Credits:** 4

Application of new ceramic materials and techniques, with emphasis on ideas and their expression through form and content. Experimentation encouraged. Specific focus to be announced each semester. Prereq: ARTS 501. Special fee. Lab.

**Repeat Rule:** May be repeated for a maximum of 16 credits.**Equivalent(s):** ARTS 502**ARTS 610 - Principles of Typography****Credits:** 4

Introduction to the principles of typography. Students will explore the foundational elements and processes of typographic principles used in graphic design and publishing. Lectures will explore the history of typographic concepts and movements, while studio/lab sessions will enable students to develop their own projects and typographic designs. Students will develop basic proficiencies in design software programs.

**ARTS 611 - Animation and Motion Design****Credits:** 4

This course is an introduction to animation and motion design, and will cover the history and aesthetics of animation and motion design, ways to think in time and space, techniques and methods for planning motion sequences, how to create and use storyboards and scripts, how to use live action video footage in your designs, and the use of motion-specific industry-standard software tools (AfterEffects, Flash, Premier and others).

**ARTS 612 - Interaction & Game Design****Credits:** 4

This course is an exploration of the principles of interaction design as they relate to physical and digital space, with a focus on designing user-centered artifacts, games, and experiences. Theoretical concepts like ethnography, user-testing, and the use of mapping in design will be explored. We will also examine the landscape of technology as it relates to interaction, and the use of appropriate tools and software to create prototypes and functioning digital designs.

**ARTS 613 - Design and Place****Credits: 4**

This course is an exploration of designing objects and experiences for spaces and places, both physical and digital. This branch of design is known as experiential and/or environmental graphic design. Lectures will focus on wayfinding, sense making, accessibility and universal design, and others. Studio work will engage students in creating projects like signage systems, exhibition design, packaging and design for retail spaces, and 3-dimensional digital spaces.

**ARTS 614 - Design and People****Credits: 4**

An exploration of designing with and for people and communities. How do designers create work for specific audiences, and how do they collaborate with people to make useful designs? Lectures will explore communication theory, user observation and ethnography, participatory design, modes of persuasion, system design, sustainability, how to design for niche audiences, and others. Studio work will focus on connecting students to specific audiences to create design projects that solve problems or address social issues.

**ARTS 625 - Wood/Furniture Design Workshop****Credits: 4**

In this studio course students learn how to design and build furniture and non-functional objects using a variety of techniques, hand tools, and machines. Emphasis is on challenging and exploring creativity to examine preconceived ideas about what furniture forms should look like while developing a solid understanding of various techniques. Prereq: ARTS 525 Introductory Woodworking. Special fee.

**Repeat Rule:** May be repeated for a maximum of 16 credits.**ARTS 632 - Intermediate Drawing****Credits: 4**

Intermediate Drawing reinforces and builds upon skills developed in Introductory Drawing. Strong emphasis is given to resolving spatial relationships and composition (examination of 2D and 3D space). Line as abstraction, gesture, tonal development, perspective, and drawing from the human figure are important topics of this course. Materials such as graphite, charcoal, ink, and mixed media are covered, as well as the use of different papers. Outside assignments and class critiques play an expanded role. Prereq: ARTS 532 Introductory Drawing. Special fee.

**ARTS 633 - Life Drawing****Credits: 4**

A continuation of the more formal aesthetic issues introduced in introductory and intermediate drawing with an emphasis on drawing the human figure from life. Prereq: ARTS 532 Introductory Drawing. Lab. Special fee.

**ARTS 636 - Printmaking Workshop****Credits: 4**

Emphasis on development of the individual's imagery in lithography and/or intaglio, including an introduction to multicolor printmaking. May be repeated for a maximum of 12 credits. Prereq: ARTS 536 and/or ARTS 537.

**Repeat Rule:** May be repeated for a maximum of 12 credits.**ARTS 646 - Painting Design II: Perceptual Painting and the Individual Artist's Vision****Credits: 4**

Students paint in class and begin to consider the character of their own work as artists. Themes related to color development are explored further. Teachers of this course help students understand the stylistic attributes of great artists/mentors. Lectures, demonstrations, outside assignments, and class critiques continue to augment the daily regime of class painting. Other painting media besides oil paint (acrylic, water media) may be featured in the class. Prereq: ARTS 546 Painting and Color Theory. Special fee.

**Repeat Rule:** May be repeated for a maximum of 8 credits.**ARTS 651 - Photography Workshop****Credits: 4**

Individualized projects involving creative methods, including color, manipulative, and documentary techniques. Students provide their own cameras. Prereq: ARTS 551 Photography: Darkroom AND ARTS 552 Digital Photography. Lab. Special fee.

**Repeat Rule:** May be repeated for a maximum of 16 credits.**ARTS 667 - Sculpture Workshop****Credits: 4**

Design and production of sculpture focusing on various materials and techniques and how they relate to composition and content. Emphasis on understanding visual language while developing an individual style. Prereq: ARTS 567. Special fee. Lab.

**Repeat Rule:** May be repeated for a maximum of 12 credits.**ARTS 700H - Honors Seminar****Credits: 4 or 8**

The studio art honors thesis course involves a significant independent body of work. A 1-2 page written proposal that identifies the specific goals, methodology, anticipated outcome, and general timeline needs to be endorsed by a faculty member and the Department Honors Committee and must be submitted the semester prior to the start of the project.

Upon completion, the thesis project and a written artist statement will be presented to the Honors-in-Major Committee. Senior BFA majors can designate ARTS 798 Thesis Seminar as honors in place for ARTS 700H.

**Attributes:** Honors course**Repeat Rule:** May be repeated for a maximum of 8 credits.**ARTS 732 - Advanced Drawing****Credits: 4**

Treatment of more complex compositional problems; application of a broader range of solutions to pictorial problems to reinforce and expand individual concepts of image and technique. Prereq: ARTS 632 Intermediate Drawing and ARTS 633 Life Drawing. Lab. Special fee.

**Repeat Rule:** May be repeated for a maximum of 12 credits.**ARTS 746 - Painting Design III: Perceptual Painting and Narrative Themes****Credits: 4**

Daily class routine remains grounded in practical aspects of color development, technique, and formal mastery. Outside assignments begin to stress narrative motives in a variety of assignments that present the student with opportunities to explore ideas. A higher level of ambition is encouraged in the student/artist. Prereq: ARTS 646 Painting and the Artist's Vision (8 credits). Special fee.

**Repeat Rule:** May be repeated for a maximum of 12 credits.

**ARTS 791 - Art Education (Elementary)****Credits:** 4

Children's creative growth as revealed through their visual expression. Development of elementary art education programs with emphasis on objectives, methods, materials and techniques to foster creativity. Suggested prereq: EDUC 500.

**ARTS 792 - Art Education (Secondary)****Credits:** 4

The creative process in the visual arts in relation to the development and skills of middle and high school students in the public schools; mechanics of beginning and maintaining a secondary art program; exploring resources for art education programs on the secondary level. Suggested prereq: EDUC 500.

**ARTS 796 - Independent Study: Studio Art****Credits:** 1-8

Open to highly qualified juniors or seniors who have completed the advanced level courses. May be repeated for a maximum of 12 credits with no more than 8 credits in a single medium. Same term multi-enrollment in different media only. A) Photography, B) Sculpture, C) Drawing, D) Painting, E) Printmaking, F) Watermedia, G) Design, H) Architectural Design, J) Ceramics, K) Wood Design. Special fee in some mediums. Written proposal and permission required.

**Repeat Rule:** May be repeated for a maximum of 12 credits.**ARTS 798 - Seminar/Senior Thesis****Credits:** 4-8

Readings and discussions oriented toward the intellectual premises of art. Culminates in mounting an exhibition of the student's work. Required of all students in the B.F.A program. Other advanced students may elect with instructor's permission. A year-long course; an IA grade (continuous course) will be given at the end of the first semester. Lab. B.F.A. majors must take 8 credits total. Special fee for Photography students.

**Repeat Rule:** May be repeated for a maximum of 8 credits.

## 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); Writing Intensive Course**Repeat Rule:** May be repeated for a maximum of 12 credits.**Equivalent(s):** ARTS 400**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**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**ARTH 444B - The Business of Art****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**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**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**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

**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. Prereq: One 400-level art history or permission of the instructor.

**Attributes:** Writing Intensive Course**Equivalent(s):** ARTH 683**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**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**ARTH 600 - Internship in Art History****Credits:** 1-4

Elective only. Cannot be used to fulfill art history requirements. May be repeated up to 8 credits. Prereq: permission.

**Repeat Rule:** May be repeated for a maximum of 8 credits.**Equivalent(s):** ARTS 600**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. Prereq: one 400 level or 500 level art history course.

**Equivalent(s):** ARTS 654**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. Prereq: one 400- or 500-level art history course or permission of the instructor.

**Attributes:** Writing Intensive Course**Equivalent(s):** ARTS 655**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. Prereq: one 400- or 500-level art history course or permission of the instructor.

**Attributes:** Writing Intensive Course**Equivalent(s):** ARTS 656**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**ARTH 675 - Roman Art and Architecture****Credits:** 4

Starting as a handful of huts overlooking the Tiber 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**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. Prereq: one 400- or 500-level art history course.

**Attributes:** Writing Intensive Course**Equivalent(s):** ARTS 677

**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 painting. Connections between social, religious, and art history are emphasized. Prereq: 400- or 500-level art history.

**Attributes:** Writing Intensive Course**Equivalent(s):** ARTS 678**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. Prereq: one 400- or 500-level art history course.

**Attributes:** Writing Intensive Course**Equivalent(s):** ARTS 679**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, and 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**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? Prereq: one 400- or 500-level art history course; or instructor permission.

**Attributes:** Writing Intensive Course**Equivalent(s):** ARTS 681**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. Prereq: one 400- or 500-level art history course or instructor permission.

**Attributes:** Writing Intensive Course**Equivalent(s):** ARTS 682**ARTH 684 - 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. Prereq: one 400- or 500-level art history course; or instructor permission.

**Attributes:** Writing Intensive Course**Equivalent(s):** ARTS 684**ARTH 685 - 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. Examination 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. Prereq: one 400- or 500-level art history course; or instructor permission.

**Attributes:** Writing Intensive Course**Equivalent(s):** ARTS 685**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. Prereq: one 400-500 level art history course; or instructor permission.

**Attributes:** Writing Intensive Course**Equivalent(s):** ARTS 686**ARTH 688 - 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. Prereq: one 400- or 500-level art history course; or instructor permission.

**Attributes:** Writing Intensive Course**Equivalent(s):** ARTS 688

**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. Prereq: one 400- or 500-level art history course; or instructor permission.

**Attributes:** Writing Intensive Course**Equivalent(s):** ARTS 689**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. Prereq: one 400- or 500-level art history course; or instructor permission.

**Attributes:** Writing Intensive Course**Equivalent(s):** ARTS 693**ARTH 694 - Vision and Modernity: From Panorama to Early Film****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 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 Cull. Prereq: one 400- or 500-level art history course; or instructor permission.

**Attributes:** Writing Intensive Course**Equivalent(s):** ARTS 694**ARTH 695 - Topics in Art History****Credits:** 4

Topics and prerequisites to be announced before registration. May be repeatable twice with different topics. Prereq: one 400- or 500-level art history course; or instructor permission.

**Attributes:** Writing Intensive Course**Repeat Rule:** May be repeated for a maximum of 8 credits.**Equivalent(s):** ARTS 695**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. Prereq: one 400- or 500-level art history course ; or instructor permission.

**Attributes:** Writing Intensive Course**Repeat Rule:** May be repeated for a maximum of 8 credits.**Equivalent(s):** ARTS 697**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. Prereq: two courses in art history or instructor permission.

**Attributes:** Writing Intensive Course**Equivalent(s):** ARTS 699**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**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. Prereq: at least one 600-level or above art history course or equivalent experience.

**Attributes:** Writing Intensive Course**Equivalent(s):** ARTS 795**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**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**Faculty**

<https://cola.unh.edu/art-art-history/faculty-staff-directory>