

Department of Art, Music, and Theatre

Professors: Michelle Graveline, Rev. Donat Lamothe, A.A. (emeritus); *Associate Professors:* Carrie Nixon, Toby Norris (Chair); *Assistant Professors:* Scott Glushien; *Visiting Assistant Professors:* Peter Clemente, Lynn Simmons; *Instructors, Lecturers:* Jonathan Bezdegian, Elissa Chase, Bruce Hopkins, Susan Hong-Sammons, Jon Krasner, Gary Orlinsky, Michele Italiano Perla, Joseph Ray, Peter Sulski, Margaret Tartaglia, Tyler Vance.

MISSION STATEMENT

The department aims to give students an understanding of the importance of rigorous practical and intellectual formation in stimulating creative thought and achieving creative expression. We also strive to help students appreciate Art, Music and Theatre as significant dimensions of the human experience. Studying the history of the arts brings home the central role that they have played in the development of human thought, both within and outside the Judeo-Christian tradition. Practicing the arts encourages students to incorporate creative expression into their wider intellectual and personal development. In forming the human being more completely, the department fulfills a fundamental goal of Catholic education.

MINOR IN ART HISTORY (6)

ART 101	Drawing I <i>or</i> ARD 115 Graphic Design I
ARH 125	History of Western Art <i>or</i> ARH 160: Art Ancient and Modern: The Question of Beauty
ARH 400	Senior Art History Seminar

Three other courses from among Art History offerings, of which one must be at the 300 level

AFFILIATED PROGRAMS

FORTIN AND GONTHIER CORE TEXTS AND ENDURING QUESTIONS PROGRAM (CTEQ)

Designed for select students who want to combine their pursuit of a specialized major with a fully integrated, interdisciplinary minor, the CTEQ minor brings four separate departments—Art History, Philosophy, Theology, and Political Science—together in one unified minor. Our students explore perennial human questions (about the nature of justice, beauty, human nature, and God) with the help of the Great Books. CTEQ students and faculty form a distinctive and close-knit learning community at Assumption College. For more information, see our entry under “Interdisciplinary Programs of Study” or contact us at CoreTexts@Assumption.edu.

Course Descriptions

ART HISTORY (ARH)

ARH 125 HISTORY OF WESTERN ART

How long have humans been creating art? What makes the Mona Lisa the Mona Lisa? Why is Picasso so famous? This course answers such questions by surveying the development of art in the West from prehistoric times to the present day. Through illustrated lectures and in-class discussion we will consider what purposes art serves, why it changes, and how artistic change is linked to political and social developments. At the same time, close study of individual works will introduce the skills needed to identify works of art and decode the imagery they contain. For classes prior to 2020, this course satisfies the Core requirement in Art, Music and Theatre. For the class of 2020 and subsequent classes, this course fulfills the Core requirement for a fine art in Culture and Expression. For all, it serves as a gateway to a minor in Art History.

Chase/Three credits

ARH 140R ART IN ROME

This course, exclusive to the Rome campus, examines the history and society of Rome and its architectural and artistic expression as it developed over a period of 3000 years. Students study key examples of architecture, monuments and art from Classical Rome through to the Renaissance and Baroque, and the modern period. Much of the course is taught on site with

visits to churches, palaces and museums. For classes prior to 2020, this course satisfies the Core requirement in Art, Music and Theatre. For the class of 2020 and subsequent classes, it fulfills the Core requirement for a Fine Arts class in Culture and Expression.

Borghese/Three credits

ARH 160 ART ANCIENT AND MODERN: THE QUESTION OF BEAUTY

This course surveys the history of Western Art from the Greek world to the present day, using the question of beauty as a unifying theme. The first class each week will introduce the art or architecture of the period; the second will use readings from period sources to understand how beauty was perceived and defined in that period. The course will have a particular emphasis on theories of beauty that recur in successive historical periods: beauty and mathematics, beauty and function, beauty and color, beauty and mimesis, beauty and effect. For classes prior to 2020, this course satisfies the Core requirement in Art, Music and Theatre. For the class of 2020 and subsequent classes, it fulfills the Core requirement for a Fine Arts class in Culture and Expression. For classes prior to 2020, this course satisfies the Core requirement in Art, Music and Theatre. For all, it serves as a gateway to the Fortin and Gonthier Core Texts and Enduring Questions Program and/or to a minor in Art History.

Norris/Three credits

ARH 223 RENAISSANCE ART AND ARCHITECTURE

This course looks at one of the most celebrated eras of art history, the Renaissance. Focusing on Italy and Northern Europe, the course will look at art made from the fourteenth through sixteenth centuries. Material covered will include painting, sculpture, architecture, and fresco, from the devotional works of the Franciscans to the courtly art made for the Duke of Urbino, and works made for women as well as men. Looking critically at primary source material, such as the writings of Alberti and Vasari, the course will also consider the role of the artist and what is often seen as his rise in status, through examples like Botticelli, Michelangelo, Giotto and Dürer. For the class of 2020 and subsequent classes, it fulfills the Core requirement for a Fine Arts class in Culture and Expression. For classes prior to 2020, this course satisfies the Core requirement in Art, Music and Theatre.

Staff/Three credits

ARH 224 BAROQUE ART AND ARCHITECTURE

Typically offered on the Rome campus, this course examines the emergence of Baroque art in the late Cinquecento and early Seicento (16th and 17th centuries) and follows the development of the Baroque style in sculpture, painting and architecture. During the class students study artists including Caravaggio, Bernini and Borromini. Much of the course is taught on-site in Rome, the 'cradle' of the Baroque.

Borghese/Three credits

ARH 225 NINETEENTH CENTURY ART

This course examines the art of Europe and the United States from the French Revolution to the end of the nineteenth century, starting with the Neoclassicism of Jacques-Louis David and ending with Impressionism and its impact on the art world. Topics covered will include the invention of photography and its effect on painting; the development of landscape painting in Germany, France and the United States, and the growth of the art market. French art will be the main focus of the course, but we will also be thinking about Francisco Goya in Spain, Romanticism in Germany, the Hudson River School in America, and the Pre-Raphaelite Brotherhood in England. *Chase/Three credits*

ARH 227 THE MEANING OF MODERN ART

This course examines the development of modern art in Europe and the United States, focusing on the period between 1880 and 1950. Starting with Post-Impressionism, we trace the key movements in modern art (including Expressionism, Cubism, Surrealism and Abstract Expressionism), and consider some of the more traditional forms against which they defined themselves. In the process, we seek to understand how the terms 'modern,' 'modernist,' and 'avant-garde' came to be applied to art and artists, and to establish what art historians and cultural critics mean when they use them.

Norris/Three credits

ARH 229 ART SINCE 1945

The course examines the art produced between the end of World War II and the present day. Since the art of this period uses an extraordinary range of materials and approaches, many of them far outside the traditional practices of European art-making, we also try to answer some important questions: What does it mean to be an artist? What conditions must an object or event fulfill to qualify as a work of art? Are these artists even serious? You will emerge not just with an understanding of movements in art since the middle of the last century, but also with an awareness of the dramatic ways in which the entire concept of art has changed in the last 70 years.

Norris/*Three credits*

ARH 299, 399 OR 499 INDEPENDENT STUDY IN ART HISTORY

Each of these numbers designates a specific level of specialized study on a relevant topic that has been designed by the student in conjunction with a faculty member. Permission of Chair required.

Staff/*Three credits*

ARH 300 INTERNSHIP IN ART HISTORY

This upper level, field-based course is designed for juniors and seniors to explore and develop professional opportunities and apply concepts and skills learned in their coursework in art history. Permission of Chair required.

Staff/*Three credits*

ARH 324 MICHELANGELO: PAINTING, SCULPTURE, ARCHITECTURE AND POETRY

This course focuses on the works of the great Italian Renaissance sculptor, architect, painter and poet, Michelangelo Buonarroti (1475-1564). Through an in-depth analysis of Michelangelo's works, students will come to know the artist himself and better understand the issues with which he grapples in his poetry and visual art.

Lamoureux/*Three credits*

ARH 350 SPECIAL TOPICS IN ART HISTORY

One Special Topics course in art history is offered each Fall semester in conjunction with the Senior Art History Seminar. These courses respond to special interests evinced by students and/or the research interests of the faculty.

Norris/*Three credits*

ARH 400 SENIOR ART HISTORY SEMINAR

This course serves as a culminating experience for art history minors. It is offered in the Fall semester each year in conjunction with a Special Topics in Art History class. The topic studied will vary but the course will always examine a specific period of art history in detail, combining visual analysis of works of art in class with readings of primary and secondary texts and classroom discussion. Students will undertake a semester-long research project culminating in a formal presentation of their work and in a written paper.

Norris/*Three credits*