

John Cabot University MA in Art History - Course Schedule - Fall 2018

| Course code | Course title | Course type | Credit hours | Prof | Day Time | Description |
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| AH 601 | Case Studies in Art-Historical Practice | Methods | 3 | Team taught | Tues 9:15-12:00 | This team-taught course analyzes exemplary works of art-historical scholarship that illustrate the deep history of the discipline and showcase current methods for studying the arts of different eras, with their distinct problems and bodies of evidence. Organized in a series of units taught by MA faculty specialized in diverse periods and media, the curriculum is devised to bring out possibilities for compelling methodological borrowings across traditional boundaries. The class meets partly on location, at museums and monuments in Rome, to consider the readings, their questions and methods through firsthand analysis of pertinent objects, materials, and physical contexts. |
| AH 612 | Roman Portraiture | Topics Course in Ancient Art | 3 | Inge Lyse Hansen | Wed 13:30-16:15 | The course will discuss Roman portraiture as a medium enriched by its possibilities of contextual significance. Rather than focus solely on individualized faces or singular identities, the course will consider all the aspects that contributed to the articulation of a portrait depictions. Hence, it will consider portraiture as a participant in discourses between honorees, patrons, viewers, locations and traditions – across the Roman world. Aspects that will be addressed include honorific portrait traditions in the Greek world; the approaches to portrait individualization and choices of statue forms for male and female dedications; the form and ‘materiality’ of portraits; as well as the impact of changed or deliberately damaged portraits. |

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| AH 631 | Illuminated Manuscripts of Late Antiquity, the Middle Ages and Early Renaissance | Topics Course in Medieval Art | 3 | Lila Yawn | Wed 9:15-12:00 | Books written and decorated by hand are arguably the densest self-contained repositories of artistic and cultural information created in pre-modern Europe. Breathtakingly resplendent and often much better preserved than frescoes and altarpieces of similar date, paintings on the pages of manuscripts offer an astounding repository of information about the aesthetic, visual, and material cultures of Europe before the advent of printing. As subjects of art-historical study they also conceal a peril for the image-loving art historian: the danger of treating pictorial elements in isolation from the immensely rich stories embedded in the materials, physical construction, calligraphy, textual contents, and even DNA (literally!) of any very old hand-made book. This course introduces graduate students to the study of illuminated and illustrated manuscripts of Late Antiquity, the Middle Ages, and Renaissance in their full richness as documents of visual and material culture. It includes meetings in historical libraries in Rome and in Umbria to examine medieval and early Renaissance books in the flesh. |
| AH 652 | The Architectural Culture of Baroque Rome | Topics Course in Early Modern Art | 3 | Laura Foster | Thurs 9:15-12:00 | From 1580 to the 1740s, Rome was a massive, continuous construction site, with the building of new <i>piazze</i> , fountains, churches and palaces in every part of the city. The opportunities offered to architects by these ambitious building programs changed the course of the profession. This course examines the development of the architectural profession in the Baroque period, starting with the family dynasties of stonecutters who came to Rome in the late sixteenth century, passing through the rise of individual architects such as Gian Lorenzo Bernini, Francesco Borromini, and Pietro da Cortona, and concluding with an exploration of the increasing power of the Academy of St. Luke as a means of organizing architects and disseminating architectural knowledge. The course meets often on site to examine specific projects, including St. Peter's Basilica, the Church of S. Carlo alle Quattro Fontane, Palazzo Barberini, and the Spanish Steps. |

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| AH 671 | Contemporary Rome | Topics Course in Contemporary Art | 3 | Cornelia Lauf | Thurs 13:30-16:15 | The course studies contemporary Rome, offering students an opportunity to engage actively in its cultural life. We will observe how visual culture is utilized today in many fields, with Rome serving as a microcosm of broader tendencies in art. We begin with an overview of art after 1960. In broad strokes we will cover the historical, philosophical, economic, and communication trends that have created the contemporary art world. Case studies will be drawn from the following arenas: museum, publishing and editorial, advertising, auction houses, urban requalification projects, the new artisanal and maker culture, gallery business, as well as studios of living visual artists. We will establish professional and academic partnerships in Rome, nationally, and internationally. The course is tailored to each student's individual professional interests. We will analyze the many different career paths open to the student of art history, and offer a workshop in writing techniques. |
| AH 791 | MA Thesis Colloquium | Thesis experience | 3 | Lila Yawn | Mon 13:30-16:15 | This advanced course accompanies, structures, and assists the MA Thesis writing process. It includes lectures and workshops on topic conception and refinement; bibliographic development; the gathering and organizing of information; in research-question feedback loop; footnote composition; lecture preparation and delivery; and other advanced skills for professional research, writing, presentation, and publication. Participants present and critique one another's work in progress; hear from prominent guest lecturers; and prepare and deliver public presentations of their theses. |
| AH 792 | Apprenticeship | Apprenticeship | 3 | Cornelia Lauf | Thurs 16:30-19:15 | The apprenticeship may take the form of a an internship at a museum, research institute, historic library, school, gallery, or foundation; a teaching or research assistantship at John Cabot University; or an entrepreneurial project that benefits and appropriate cultural institute. The syllabus (formative project description, duties, and outcomes) varies by project. |

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| AH 793 | MA Thesis Registration | Thesis experience | 6 | Varies | | Through independent work and regular meetings with an individual MA Thesis advisor, advanced MA students write an original work of art-historical scholarship 10,000-12,000 words (circa 40-60 double spaced pages) in length exclusive of illustrations and bibliography. MA theses include extensive literature reviews elucidating the current state of scholarship on the chosen topic; but they also add substantially new information, ideas, and analyses to the discipline with reference to primary evidence, including, where possible, unpublished source material. The goal in writing an MA thesis is to produce an article-length study worthy of publication in a professional art-historical journal. |
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John Cabot University MA in Art History - Course Schedule - Spring 2019

| Course code | Course title | Course type | Credit hours | Prof | Day & Time | Description |
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| AH 600 | Practicum in Art-Historical Research and Problem Solving | Methods | 3 | Lila Yawn | M 9:15-12:00 | Required of all MA students, this course provides a full immersion in research from the primary record: paintings, buildings, maps, prints, documents, ground plans, photographs, historical guide books, archaeological excavations, and more. The course also offers instruction and practice in archive and library navigation, documentation and record-keeping, object handling, and bibliographic, digital, and technical resources for the professional art historian. |

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| AH 710b | Reflection, Illusion, the Mundane and the Divine: Ancient Mediterranean Mural Painting in Context | Research Seminar in Ancient Art | 3 | Crispin Corrado | T 13:30- 16:15 | <p>This course examines ancient mural painting in the Mediterranean, from the Aegean Bronze Age to Late Antiquity. The range of subjects depicted within these paintings is vast, and includes mythological themes, portraits, scenes of ritual, historical moments, religious scenes, landscapes, seascapes and cityscapes, garden views, the still life, and scenes of everyday life. Together we will study the major extant examples, using formal analysis to appreciate the paintings as artistic works. But a major focus of the course will be contemplation of the purpose and function of the mural paintings in terms of their original locations and contexts, and the ways in which these aspects reflect upon the cultures that created and enjoyed the impressive works. In an effort to understand the paintings' many layers of significance, then, discussion will be centered around the following questions: What were the physical and cultural contexts of the mural paintings? What was the reason behind the creation and particular placement of the paintings, and the desired manner in which they were to be received and interpreted? What was the role of these paintings in society at large, and the contemporary ideals and values that they represented? This seminar course is taught with a combination of class presentations and discussions, and visits to the relevant museums and archaeological sites.</p> |
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| AH 730b | Visualizing Religion in the Late Antique Mediterranean | Research Seminar in Late Antique Art | 3 | Sharon Salvadori | W 9:15- 12:00 | <p>Between the third and sixth centuries the Mediterranean world was home to traditional paganism, to "exotic" pagan cults, to Judaism and to an increasingly fast-growing Christian community. This diversity was matched by what has been described as an intensification in religious feeling. The centrality of visual culture in Roman society ensured that this new religious ferment found expression in a rich and varied production of images. Late Antique visual culture as a whole may be defined as a creative development in which tradition, innovation, syntheses, and even contradiction often coexist to give expression to the complex and constantly evolving cultural, social and political framework of the period. Yet it is no coincidence that just as in thirrd-century Rome converts to Christianity, a religion imported from the eastern Mediterranean, commissioned some of the earliest examples of Christian art, so too in third-century Dura Europas in eastern Syria a Jewish community decided for the first time - as far as we know- to paint its synagogue walls with biblical scenes. The goal of the course is to allow students to become familiar with the iconography and meaning of the art of Late Antiquity in the context of this new age of religiosity and spirituality. The nature of the evidence makes it imperative to adopt an interdisciplinary approach in which art and religious and social history necessarily interact. Late Antique religious imagery is explored on monuments and artworks whose intended audience was private or semi-private (e.g. tombs) and communal or public (e.g. mithraea and synagogues). In-class lectures will be complemented by on-site visits to take advantage of the monuments and artworks still extant in Rome and its environs.</p> |
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| AH 750b | Images of Love: Erotic Art of the Italian Renaissance | Research Seminar in Early Modern Art | 3 | Carolyn Smyth | W 13:30- 16:15 | An overview of all human artistic production could be explored through two essential themes, <i>eros</i> and <i>thanatos</i> , love and death. A study of the former must historically include a moment when love and its representation – in literature, music, and art – is unabashedly a focus of cultural interest: the Cinquecento. The songs of the troubadours, easily blurred in hymns to the Virgin, are sung in a clear, intimate and formal language in the Trecento by Petrarch, but rise to a full chorus of visual imagery in the 16C, when artists in the Italian peninsula give them full figural form. This seminar will investigate amorous imagery, given both spiritual and secular/sexual form, by artists such as Raphael, Giulio Romano, Bronzino, Correggio, Parmigianino, Titian, Veronese and many others. Contrasts and complexities abound, as artists, in the period from about 1490-1540, explore new topics and genres. Within the church, the erotic language of the <i>Song of Songs</i> continues from its roots in the Middle Ages to find more innovative and sensual expression. From a new savvy intellectual audience, erotic subject matter is encouraged, in imitation of the freer aspects of antique literature, and in the service of a society of sophisticated diversion. With the invention of print-making, the discourse concerning human sexuality finds media that can be disseminated. |
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| AH 770b | Time and History in Nineteenth- century Art in Rome | Research Seminar in Modern Art | 3 | Karen Georgi | Th 13:30- 16:15 | <p>Seemingly left behind by modernity, art in Rome in the nineteenth century is distant from conventional art-historical narratives of Modernist development. Rome was relatively untouched by modern industrialism, urbanization, and the consequent upheavals to social organization. Instead the city retained—until the Unification of Italy that made Rome the new capital—much of its traditional life, not to mention its vivid signs of the past in the still-present remains of Ancient, Renaissance, and Baroque splendor. As such, Rome attracted artists with wide-ranging interests from all over Europe, the US, and other parts of Italy. Much of the work produced here in the 19th century is marked by an apparent relationship to tradition, and thus it has often been relegated to the margins of modernism and categorized as reactionary, or escapist. This course proposes that this work, Italian and foreign—by artists such as the German Nazarenes, the American expatriate community of sculptors, the Italian decorative painter Caretti, to name a few—suggest complex and modern conceptions of history, time, and change. The course will study their conscious strategies for critical art making, imaginative conceptions of the past, and formal experimentation.</p> |
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