

**University of Denver**

**Art History**

**Graduate Student Handbook**

**2015-2016**



## **Quick Directory**

### **School of Art and Art History Office**

Office hours: 8 am to 4:30 pm Monday through Friday  
303.871.2846 | 1.800.876.3323 | 303.871.4112 (fax) | [www.du.edu/art](http://www.du.edu/art)

Catherine Chauvin, Director  
[catherine.chauvin@du.edu](mailto:catherine.chauvin@du.edu)

Jason Kellermeyer, Coordinator of the Academic Programs  
[jkelle30@du.edu](mailto:jkelle30@du.edu)

Jeanie Tischler, Coordinator of Budgets and Operations  
[jtischle@du.edu](mailto:jtischle@du.edu)

### **Victoria H. Myhren Gallery**

303.871.2387 | 303.871-4112 (fax) | [www.du.edu/art/myhrengallery](http://www.du.edu/art/myhrengallery)  
Office Hours: 9-4 M-F  
Exhibition Hours: Open Tuesday-Sunday 12-5 p.m, extended hours on Thursday 12-7pm. Closed Mondays

Dan Jacobs, Gallery Director  
[djacobs5@du.edu](mailto:djacobs5@du.edu)

### **Visual Media Center**

Office Hours: 8-4:30 M-F  
303.871.3277 | SAB 121 | [www.du.edu/art/vmc.html](http://www.du.edu/art/vmc.html)

Heather Seneff, VMC Director  
[Heather.seneff@du.edu](mailto:Heather.seneff@du.edu)

### **Faculty**

Gwen Chanzit, [gchanzit@du.edu](mailto:gchanzit@du.edu), 720-913-0153, SAB 109  
Annabeth Headrick, [aheadric@du.edu](mailto:aheadric@du.edu), 303-871-3754, SAB 111  
Sarah Magnatta, [sarahmagnatta@gmail.com](mailto:sarahmagnatta@gmail.com), SAB 110  
Scott Montgomery, [smontgo4@du.edu](mailto:smontgo4@du.edu), 303-871-3272, SAB 112  
Annette Stott, [astott@du.edu](mailto:astott@du.edu), 303-871-3278, SAB 238  
M.E. Warlick, [mwarlick@du.edu](mailto:mwarlick@du.edu), 303-871-3271, SAB 024

## Table of Contents

	Page
Degree Requirements....	1
Additional Requirements & Procedures ....	1
Regular Status....	1
Special Status ...	2
Qualifying Examination....	2
Assessment Program...2-3	
Language Requirement....	3
International Student Language...4	
Advancement to Candidacy....	4
Comprehensive Examination....	4
Master’s Research Paper....	5
Continuing Enrollment....	5
Application for Graduation....	5
Curriculum....	6
Course Structure....	6
Course Descriptions....	6-14
Full Time Study....	14
Transfer Credit....	14
Elective Credit....	14
Academic Accommodations for Students with Disabilities...15	
Library....	15
Reading Room....	15
Email....	15
Style for Class Papers....	15
DU Course Media....	16
Financial Aid....	16-18
Faculty & Staff....	19-20

Questions not answered by this handbook may be directed to:

Dr. Annabeth Headrick, Art History Graduate Adviser [Annabeth.headrick@du.edu](mailto:Annabeth.headrick@du.edu)

Dr. M.E. Warlick, Graduate Records Coordinator [mwarlick@du.edu](mailto:mwarlick@du.edu)

Dr. Gwen Chanzit, Director of Museum Studies [ghanzit@du.edu](mailto:ghanzit@du.edu)

## **DEGREE REQUIREMENTS**

### **MA in Art History (56 quarter hours)**

<b>Course</b>	<b>Credit</b>
Art History Classes	32
Seminars	12
ARTH 4301 Art History Methods	4
ARTH 4302 Research Practicum	4
ARTH 4995 Master's Research Paper	4
Total Quarter Hours	56

### **MA in Art History with Museum Studies (56 quarter hours)**

<b>Course</b>	<b>Credit</b>
Art History Classes	16
Seminars	8
ARTH 4301 Art History Methods	4
ARTH 4302 Research Practicum	4
ARTH 4651 Museum Methods & Principles	4
Museum Studies Courses	16
ARTH 4995 Master's Research Paper	4
Total Quarter Hours	56

#### Note:

For both the MA Art History and the MA Art History with Museum Studies, you need at least one course outside of the European tradition (Asian, Mesoamerican, Native American, etc.) and one pre-1700 class (Baroque or earlier). These classes can be chosen from either lectures or seminars.

## **ADDITIONAL REQUIREMENTS AND PROCEDURES**

### **Regular Status**

Students admitted to the graduate program on regular status have met all entrance requirements and may begin fulfilling course requirements for the MA. Students admitted on provisional status will see their provisions stated in the letter of acceptance. Provisional courses may be taken concurrently with courses to fill degree requirements, but students should complete provisional courses no later than the first 15 credit hours of enrollment or one calendar year, whichever comes first.

All students must attain regular status in order to advance to candidacy. Students who were admitted to the program on provisional status must remove the provisions stated in the letter of acceptance as soon as possible preferably by the end of the first quarter. It is the student's responsibility to ensure that the Graduate Student Advisor knows when the provisions have been removed so the student can be promoted to regular status. Graduate students meet with the Art History Graduate Student Advisor once per quarter for course advising. Each student will be responsible for tracking his or her own progress towards the program requirements, course requirements, and other M.A. program-related items.

### **Special Status**

Prospective students who are unsure whether they want to pursue one of these graduate programs may enroll in up to three classes as a special status student after talking to the Graduate Art History Advisor and after receiving permission from the instructor of the desired class. If the special status student later wishes to pursue a degree, then he/she must apply in the usual manner. Admission as a special status student does not guarantee admission to the Master's degree programs. Special status also allows students holding a baccalaureate degree who does not wish to pursue a master's degree to take courses without applying to the program or paying an application fee. Special status students must complete an "application for Graduate Admission and Registration/Special Status" for each quarter they register. If admitted to the MA degree program, students may use up to three graduate classes taken as a special status student towards the completion of their degree.

### **Qualifying Examination**

The Qualifying Examination is a diagnostic tool to assess the newly admitted graduate student's strengths and weakness in the History of World Art. The exam is required of all incoming students and is normally taken in the week before the first day of fall classes. Students should consult the most recent Marilyn Stokstad *Art History*, in preparation for the exam.

The exam is divided into three sections, corresponding to our three World Art classes. 30 slides (10 from Prehistory to 1000; 10 from 1000 to 1700; 10 from 1700 to the present) will be shown for three minutes each. Students must identify each slide by artist (or by cultural period for periods when artists were anonymous), title or subject, and date as closely as possible. In addition, students must write a few sentences for each slide and provide significant art historical information in terms of style, meaning, function, techniques, and/or historical context beyond that suggested by the identification.

MA students who fail to make a grade of 70% or better on any part of the qualifying examination will be required to audit the relevant course/s free of charge and pass all examinations with a grade of at least B+. Students auditing classes do not register for the classes, but should inform the instructor in the first week of each quarter that they are auditing in lieu of the qualifying exam. Survey courses are taken concurrently with graduate courses.

4+1 BA/MA applicants must pass the qualifying exam in order to be admitted to the program. It should be taken at the beginning of the 4th year.

### **Assessment Program**

The School of Art and Art History participates in the University's annual assessment of academic programs. At various points, you will receive emails asking you to upload your work to Assess-It, a DU assessment application. The first such occasion will request your application research paper. Later you will be asked to upload your

comprehensive exam and your final Master's Research Paper. The purpose of these assessment tasks is for the University to assess the effectiveness of the art history and museum studies programs, not the individual student, so students should remove their names from all submissions. Assess-It keeps the submissions anonymous and aggregate data. Your participation in these tasks is very much appreciated, but will never affect your grade or progress in the program.

### **Language Requirement**

Students must demonstrate reading proficiency in a language other than English. A language should be chosen, in consultation with the Graduate Advisor, that supports the student's research interests and career plans, keeping in mind that some PhD programs require French and German.

Students may fulfill the language requirement in a number of ways:

1. A student entering the program with a major or minor in another language from an accredited university, who has taken upper-level classes (usually 300- or 3000-level or above) with a B+ or higher, will be recognized as having fulfilled the requirement as long as the degree was awarded within the previous 5 years. If the degree was awarded prior to 5 years ago, then students must demonstrate proficiency by taking the exam during their first quarter.
2. A student may fulfill the language requirement by passing a Graduate Foreign language Proficiency Exam administered by the Center for World Languages and Cultures at DU.
3. A student may fulfill the requirement by completing the final class (usually the fourth semester or sixth quarter) of second-year college-level foreign language with a B+ average or better. These classes may be taken at DU or another accredited institution; however, students who have already completed two years of college language upon entering the MA program, but did not complete a major or minor, must take the language exam to demonstrate proficiency.
4. Upon the approval of the Graduate Advisor, the language requirement will be deemed fulfilled if a student is a native speaker of a language other than English or successfully completes another language proficiency test approved by the Graduate Advisor.

***Upon entry into the program, students will submit to the Graduate Advisor their plans in writing for satisfying the language requirement and update these plans as necessary.*** Students who have not met the language requirement upon entering the program must either take the Proficiency Exam their first quarter or enroll in a language class their first quarter. Students who fail the Proficiency Exam during their first quarter must enroll in a language class their second quarter. By the end of their first year in the MA Program, students taking language classes are expected to have taken the final second year class. The Graduate Advisor and the Center for World languages and Cultures can advise students on their study plans, based on previous coursework and other kinds of language training.

4 + 1 BA/MA students must have completed their second year of language by the end of their senior year.

### **International Students' Language Requirements**

Those whose native language is not English are required to submit a TOEFL score. The minimum score accepted by the University of Denver is 550 paper based/213 computer based/80 internet based. Once admitted to the MA degree program in art history, international students may fulfill their language requirement by using their native language, if related to their MA degree research, or by using one of the methods described above. The chosen option must be approved by the Graduate Student Advisor.

### **Advancement to Candidacy**

The student will advance to candidacy when the following requirements have been satisfied:

1. The student has a regular graduate student status.
2. The qualifying examination has been passed, or the student has successfully passed the exams the World Art Sequence with a B+ average or better.
3. The language requirement has been met.
4. Transfer credit, if any, has been approved.

Advancement to candidacy normally occurs at least two quarters prior to anticipated graduation and the paperwork for this is handled by the Art History Records Coordinator. It is the student's responsibility to track his or her progress on program requirements, and to check with the Graduate Advisor when the above requirements have been completed, to ensure that advancement has occurred.

### **Comprehensive Examination**

Students may schedule their comprehensive exams after they have advanced to candidacy and completed their coursework. The comprehensive examination tests the student's retention and synthesis of graduate-level art history course work taken at the University of Denver. Students are encouraged to take the test as soon as possible after the final quarter in which they are enrolled in regular course work. The exam consists of 3 questions (usually chosen from 4) designed specifically for the individual student by the faculty, based on the courses taken. For students concentrating in Museum Studies, one required question will concern museology and the student will choose 2 additional questions to answer from the remaining questions asked. The exam, typed and printed, will take approximately 5 hours, including an hour break. No research notes may be used.

Comprehensive exams are scheduled and overseen by the Graduate Art History Records Coordinator. The Coordinator will supply samples of past exams to help students prepare.



### **Master's Research Paper**

MA degree students are required to write a Master's Research Paper (MRP) (informally referred to as a 'thesis') of publishable quality. *Guidelines* for the MRP and the associated course, ARTH 4995, must be consulted and followed. They are found on the Art History M.A. and the M.A. with Museum Studies web pages within the SAAH website and they provide a great deal of detail about every stage of a paper proposal, development and submission. If any questions or concerns remain after the student has become thoroughly familiar with the *Guidelines*, the MRP Advisor is the ultimate source for information. The process of choosing an MRP Advisor, second reader, and in some cases a third reader, is also set forth in the *Guidelines*.

In addition, several deadlines apply and students should consult these deadlines on the Office of Graduate Studies web page.

### **Continuing Enrollment**

Students who have completed coursework, but who are working on their Master's Research Paper must apply for continuing enrollment. There is a form available online or from the Office of Graduate Studies. Proper enrollment will allow library privileges, email accounts, and other benefits of the graduate program to continue. In addition, this extends the grace period for certain types of student loans so that repayment does not begin immediately.

Students may remain in the program for five years from start to finish. If not all degree requirements have been completed by that deadline, application to continue is made to the Associate Provost for Graduate Studies with support from the SAAH. Permission is only granted in extenuating circumstances, so every effort must be made to complete the degree on time. 4+1 year students should complete both degrees at the end of the fifth year or risk being transferred to the regular MA program with additional coursework to take.

### **Application for Graduation**

Students must submit an Application for Graduation by the date designated and posted by Graduate Studies in the quarter prior to the quarter in which they plan to graduate. The graduation application form is available from the Office of Graduate Studies, and it must be approved and signed by the Graduate Student Advisor. Failure to meet this deadline automatically delays graduation to the following quarter. At least one week before submitting an Application for Graduation to Grad Studies, advanced grad students must email their MRP Advisors, with a copy to the Art History Records Coordinator, to update the status of their projects and to ensure the feasibility of graduation. If a delay occurs, the student must inform Graduate Studies. One quarter delay of graduation is allowed but after that, a student must reapply and pay additional application fees as required by Graduate Studies.



## **CURRICULUM**

### **Course Structure**

The program consists of three types of courses:

1. Topical/Lecture courses (3000 level) cover broad chronological periods. Undergraduates may also attend these lectures, but graduate students will have additional readings, discussions and/or exams and will meet higher standards as defined by the professor. Lecture courses normally meet twice weekly. A 4-quarter-hour course will meet a total of four hours per week and students are expected to do a minimum of 8 additional hours of work per week outside of class.
2. Seminars (4000 level), are smaller classes focused on intensive study of a single artist or theme in which students apply professional bibliographical and methodological tools to individual research projects. Seminars normally meet once a week to discuss readings and require extraordinary time outside of class for reading and research.
3. A variety of special format courses are offered outside of the classroom:
  - Students can enroll in an internship with an area art museum or professional gallery, usually taken as a final capstone class to the MA degree with a concentration in Museum Studies. The class ARTH 4651, Museum Methods and Principles, is a prerequisite to taking the internship. Dr. Gwen Chanzit, Director of Museum Studies, usually arranges internships on an individual basis to suit each student's needs and interests, and she closely monitors the student's performance.
  - In very special cases, students may arrange independent study with any member of the full-time faculty. The student should initiate the request for independent study with the instructor.
  - After meeting with their MRP Advisor, and after a regularly-scheduled Advising Session with the Graduate Student Advisor, a student is required to enroll in ARTH 4995 for MRP research to complete the final credits remaining towards the total 56 hours. In most cases, however, students will enroll in regularly scheduled classes.

### **Course Descriptions**

#### **Art History Topical/Lecture Courses**

All classes are 4 quarter hours of credit

#### **ARTH 3701 Topics in Art History**

Selected themes and topics from the history of art. Content changes and course may be repeated to a maximum of 12 credits.

#### **ARTH 3813 Arts of the American West**

This class covers a wide range of art objects and styles from the 17th century to the

present in the west of the United States, from buffalo robe paintings and baskets to cowboy art and contemporary abstract landscapes. Particular attention is paid to the diversity of art traditions—Native American, Spanish and Mexican, European, Asian, and Latin American—as they converge in this geographic space.

### **ARTH 3815 American Art and Religion**

This class examines sacred art forms, as well as art that documented or commented upon religious experience in the U.S. from the 17<sup>th</sup> century to the present. It includes fine, decorative and popular arts, as well as architecture, in slide-lecture-discussions and field trips. The diversity of religious experience and spirituality in American art is emphasized.

### **ARTH 3817 Gothic Art**

This course will examine the art of the Late Middle Ages in Europe, from roughly 1140 to 1400. Gothic architecture, sculpture, painting, stained glass and the sumptuous arts (metal, textiles) will be examined within their broader social, political, and religious contexts. Particular attention will be paid to the Gothic Cathedral - that quintessential window into the medieval world - its beliefs, aspirations, social and political realities.

### **ARTH 3818 Art of Renaissance Europe**

This course provides an examination of the artistic cultures in Europe during the Renaissance (15<sup>th</sup> and 16<sup>th</sup> centuries). Depending upon the quarter, this course will be a general survey of European art during the Renaissance or a more focused exploration of a sub-period, such as painting in fifteenth-century Italy. Chronological and geographic factors will therefore determine the overall theme and structure of the course. Students will gain both a sound knowledge of key artistic monuments of the period, as well as a conceptual framework according to which they may organize their knowledge. This class may be repeated for a maximum of 8 credits.

### **ARTH 3822 Northern Renaissance Art**

This course will explore the dramatic developments in the arts (particularly panel painting, manuscript illumination, and sculpture) in Northern Europe from around 1350 to 1550. From lavishly decorated Books of Hours and the development of stunningly naturalistic oil paintings on panel in the early Fifteenth century through the development of printing, the rise of self-portraiture, genre and landscape depictions, this class will trace the important role played by Dutch, Flemish, German and French artists in the transition from late medieval to early modern artistic forms and practices. The role of art in shaping and expressing religious, civic, political and economic concepts will be explored, as will the rise of the social and intellectual standing of the artist. Among the artists examined will be Jan van Eyck, Rogier van der Weyden, Albrecht Dürer, Hieronymus Bosch, and Pieter Bruegel the Elder.

### **ARTH 3823 17<sup>th</sup>-Century European Art**

This course considers European arts of the 17<sup>th</sup> century. Depending upon the

quarter it may be a general survey of European art during the seventeenth century or a more focused exploration of a sub-period, such as Italian Baroque or the Old Dutch Masters: Rembrandt, Vermeer, and Frans Hals. This class may be repeated for a maximum of 8 credits.

### **ARTH 3832 19<sup>th</sup>-Century Art**

This course will survey the major art movements in Europe from the late 18th century to the end of the 19th century. Major painters, sculptors, printmakers and architects of the following movements will be presented: Neo-classicism, Romanticism, Academic Painting, Realism, the Pre-Raphaelites, Impressionism, Post-Impressionism, Symbolism and Art Nouveau. Their works will be studied in light of the social, political and cultural milieu in which they appeared. Special attention will be paid to representations of race, class, gender, and colonialism.

### **ARTH 3833 20<sup>th</sup>-Century Art**

This class studies the development of early 20th century art in Europe and the U.S., as the center of the avant-garde shifted to America around World War II. The class follows the development of modernism and its theories from 1900 to around 1960. Artists and movements will be considered according to stylistic and theoretical development, and also in relation to social, political, and cultural developments of their time.

### **ARTH 3834 Contemporary Art**

This course will survey the development of contemporary art, focusing primarily on recent decades, but making connections to earlier movements from 1970 to the present. This will include painting, sculpture, performance art, installations and new media art. Students will become familiar with various issues of recent art theory and criticism to put these works into a theoretical perspective. In addition to an in-depth look at the broad stylistic movements of the past forty years, this course will also examine those figures whose work has come to define the major approaches and concerns for the art of our time.

### **ARTH 3839 Topics in Modern Art**

Selected themes and topics from the 18th century to the present. Topics change, and course may be repeated to a maximum of 12 credits.

### **ARTH 3841 Topics in Chinese Art**

Selected topics in Chinese Art. Content changes. This class may be used to fulfill the non-western requirement for majors in the School of Art and Art History. Course may be repeated to a maximum of 12 credits.

### **ARTH 3842 Topics in Japanese Art**

Selected topics in Japanese Art. Content changes. This class may be used to fulfill the non-western requirement for majors in the School of Art and Art History. Course may be repeated to a maximum of 12 credits.

### **ARTH 3846 Dada and Surrealism**

This course will survey the development of Dada and Surrealist art from 1916 through 1939, focusing on the painting, sculpture, graphics, photography, and films of these movements. The relationships between Dada and Surrealist artists and literary figures will be discussed as well as their shared interests in psychoanalysis, dreams, sexuality, and automatic methods of creativity. Major figures are Ball, Hennings, Tzara, Arp, Hausman, Höch, Dix, Grosz, Apollinaire, Breton, Aragon, Soupault, Paul and Gala Éluard, Desnos, Péret, Duchamp, Man Ray, De Chirico, Ernst, Miro, Masson, Tanguy, Magritte, Dali, Buñuel, Brassai, Picasso, Brauner, Delvaux, Oppenheim, Giacometti, Cornell, Bellmer, Carrington, Tanning, Sage, Kahlo, Varo, Lam, and Matta.

### **ARTH 3850 Art and the History of Science**

This class explores the connections between art and the history of science, using a broad span of visual material, mainly European art from the Middle Ages to the present. Coverage of the material will be thematic, focusing on three major categories: "Art and the Natural World;" "Art and the Human Body;" and "Art and the Human Mind." We will read a wide variety of art historical articles and selected chapters that examine works of art related in the first section to: astrology, astronomy, alchemy; botanical, zoological, and geological illustration; color theory, perspective, optics, maps, contemporary earthworks and ecology. In the second section, we will explore the evolution of anatomic illustration, as well as mythic, religious and genre images related to medicine, pharmacy and healing as well as works by contemporary artists who are concerned with genetic codes, hybridization, and cloning. In the third section we will examine depictions of human temperaments, emotions, and madness, through the images of selected artists.

### **ARTH 3853 History of Photography**

This course covers the history and theory of photography from the nineteenth century to the present. The relationship of photography to the other arts, as well as to literary, political, social and philosophical issues will be key to this discussion. Some discussion of techniques will be included, for example, the process by which daguerreotypes and calotypes were created with an analysis of the types of images they produced.

### **ARTH 3862 Mesoamerican Art**

This course is an introduction to the art and archaeology of the native peoples of Mesoamerica in Precolumbian times, or from about 2000 BCE to CE1521. Cultures covered include the Olmec, Teotihuacan, Mixtec, Zapotec, Aztec, and others. This class presents the cultural sequence of Precolumbian Mesoamerica and explores how the various civilizations of Mesoamerica shared aspects of world-view, cosmology, and daily life. Students will be able to identify and discuss how these elements manifested in the art and architecture of Mesoamerican cultures. Furthermore, the course investigates issues of shamanism, kingship and power, warfare, and human sacrifice. This class may be used to fulfill the non-western requirement for majors in the School of Art and Art History.

**ARTH 3863 Art of the Maya**

This course is an introduction to the art and archaeology of the Maya from about 300 BCE to the present. The Maya are perhaps the most famous of the several cultures comprising what is known as Mesoamerica. A highly advanced culture, they built soaring temples, carved elaborate portraits of their kings, and developed a complex writing system including a calendar. The course explores these things with a constant eye to understanding the Maya worldview, cosmology, and daily life. By the conclusion of the class, students should be able to read their intricate pictures, discuss the strategies of powerful Maya rulers, and understand how Maya art and architecture reflects their concepts of time and the cosmos. This class may be used to fulfill the non-western requirement for majors in the School of Art and Art History.

**ARTH 3864 Buddhism and the Fine Arts**

This survey examines the history, practices, ritual contexts, aesthetics and artistic traditions of Buddhism including architecture, calligraphy, sculpture and painting, in terms of its social and historical context, political and religious functions, as well as issues including artistic production, changing techniques and symbols, and the market/audience. The primary goal is to understand Buddhism as reflected in art and culture.

**ARTH 3867 Native American Art**

This course is designed as an introduction to the art and architecture of the native peoples of North America from the earliest signs of humans in North America to the present. Cultures covered include those from the Southwest, the Northwest, the Southeast Ceremonial Complex, the Plains, and Contemporary Native American Artists. By the conclusion of the class, students will understand the cultural sequence and geographic dispersion of native North America. Students will also understand how the various civilizations of North America shared aspects of worldview, cosmology, and daily life, and be able to identify and discuss how these elements manifested in the art and architecture of native North American cultures. This class may be used to fulfill the non-western requirement for majors in the School of Art and Art History.

**ARTH 3868 Art of the Andes**

This course is designed as an introduction to the art and architecture of the native Pre-Columbian peoples of the Andes. Cultures covered include Chavin, Nasca, Wari and the Inca.

**ARTH 3869 Twentieth-Century Art in Latin America**

This course explores twentieth-century art movements in Latin America. Topics include modernism, indigenism, surrealism, neo-concretism, conceptualism, censorship under dictatorships, and issues in exile and displacement. We will also analyze the cultural production of Latinos in the United States and its representation in cultural institutions. Organized both chronologically and

geographically, the material has been structured to provide a basic understanding of the methods of art history in relation to Latin American art and to familiarize students with the significant artistic movements and styles that emerged from Latin America in the Twentieth Century.

### **ARTH 3871 Women in Art**

This course considers the roles of women in art and explores the impact of race, class and gender on art produced from the Middle Ages to the present with discussions of women artists, women patrons and images of women.

### **ARTH 3873 The Goddess in Art**

This course will survey the image of the goddess in art from prehistoric times until the present day from a feminist perspective. Beginning with anthropological and art historical theories about the numerous female figurines of Paleolithic and Neolithic times, the course will continue to explore representations of female goddesses from ancient Mesopotamia, Egypt, Crete, Greece, and Rome. Polarized images of Eve, the Virgin Mary and several female saints during the Middle Ages will be examined. From the Renaissance through the Baroque periods, classical goddesses, especially Venus/Aphrodite, are revived and adapted to both Christian and secular contexts. Images of the sexualized female body will be explored, along with its counterpart, the witch, who was persecuted during the 16th and 17th centuries. This course will be interspersed with examples of contemporary art inspired by the "Great Goddess," especially by feminist artists of the 1970s and 1980s. Some discussion of the goddess as she appears in contemporary popular culture will conclude the class.

### **ARTH 3910 Art History Travel**

A travel course to selected locations to study major monuments and collections of art and architecture. Location and content change. This class may be repeated for a maximum of 8 credits. Prerequisite: instructor's permission.

### **Art History Seminars:**

#### **ARTH 4301 Seminar in Art History Methods**

This seminar considers the history of art history and the development of various methods that art historians use to interpret and understand art. Required of all MA candidates in art history.

#### **ARTH 4302 Research Practicum**

The goal in this course is to learn professional methods and resources for original research in areas of American art where little or no published research exists. Students learn through short exercises in biographical, object-oriented, internet, and archival research; by tackling a 10-week research project of their choice within the topic for the quarter; and by networking with each other to share resources and progress. Required of all MA candidates in art history.



**ARTH 4312 Seminar in Precolumbian Art**

Selected topics in Precolumbian Art. Advanced research papers and presentations. Content changes. May be repeated to a maximum of 8 credits.

**ARTH 4314 Seminar in Medieval Art**

Selected topics in Medieval Art. Advanced research papers and presentations. Content changes. May be repeated to a maximum of 8 credits.

**ARTH 4321 Seminar in Renaissance Art**

Selected topics in Renaissance Art. Advanced research papers and presentations. Content changes. May be repeated to a maximum of 8 credits.

**ARTH 4331 Seminar in 18th Century Art**

Selected topics in 18th century Art. Advanced research papers and presentations. Content changes. May be repeated to a maximum of 8 credits.

**ARTH 4332 Seminar in 19th Century Art**

Selected topics in 19th century Art. Advanced research papers and presentations. Content changes. May be repeated to a maximum of 8 credits.

**ARTH 4333 Seminar in 20th Century Art**

Selected topics in 20th century Art. Advanced research papers and presentations. Content changes. May be repeated to a maximum of 8 credits.

**ARTH 4334 Seminar in Contemporary Art**

Selected topics in Contemporary Art. Advanced research papers and presentations. Content changes. May be repeated to a maximum of 8 credits.

**ARTH 4336 Seminar in American Art**

Selected topics in American Art. Advanced research papers and presentations. Content changes. May be repeated to a maximum of 8 credits.

**ARTH 4345 Seminar in Latin American Art**

Selected topics in Modern and contemporary Latin American art. Advanced research papers and presentations. Content changes. May be repeated to a maximum of 8 credits.

**ARTH 4991 Independent Study**

This class should be used for individual study of a special topic that is not offered in the art history curriculum described in this catalog. Permission/registration form is available from the Office of the Registrar.

**ARTH 4992 Directed Study**

This class should only be used when a required ARTH 4000-level course listed in this catalog is not offered in the quarter in which the student must take it.



Permission of an instructor and the Director of the School of Art and Art History are required. Permission/registration form is available from the Office of the Registrar.

### **ARTH 4995 Master's Research Paper**

Download the MRP Guidelines from the art history website and follow the instructions. You must choose your MRP advisor and meet with the Graduate Art History Advisor before you can register for the course.

### **Museum Studies Courses:**

#### **ARTH 3656 Curatorial Practicum**

Students will work in curatorial teams to plan and execute an effective exhibition of contemporary art. This process may include choosing a theme and selecting works of art, researching artists and themes, budgets, scheduling, developing an exhibition checklist, modeling the gallery, visual exhibition design, conservation and collections management factors, shipping, installation, educational outreach to the public, publicity, and other issues related to exhibition planning.

#### **ARTH 3661 Learning in Museums**

Comprehensive introduction to museum education. Examines informal education, learning theories, interactive education, exhibits, and programs.

#### **ARTH 3872 Introduction to Conservation**

This lecture course familiarizes the student with the concepts and challenges of conservation, its role in museums and the care of collections. Specific emphasis is given to the materials, structure, deterioration and preservation of material culture. Field trips to various museums and/or workshops to make appropriate display mounts and storage containers enhance the understanding gained from readings and lectures.

#### **ARTH 3875 History of Collections**

This course will trace the history of collections from the Renaissance to the present, addressing the interconnections between artists, patrons, dealers, art markets, provenance, connoisseurship, and the historical development of museums and private collections. Each week's readings of journal articles and chapters will focus on different types of collections or themes, including royal and imperial collections, cabinets of curiosities, excavating and transporting antiquities, British country estates and the Grand Tour, the establishment of national museums, the relationship between American collectors and dealers, ethnographic objects in western collections, Nazi looting, restorers & forgers, and artists' collections, to name a few.

#### **ARTH 4651 Museum Methods and Principles**

This class surveys the major activities, goals, and organization of the art museum within today's world. Students will meet with a variety of museum professionals to discuss the changing dynamics within art museums, as well as ethical and practical issues of museum work. The class will read both classic and current literature on

museum issues and practice, and will participate in research, collection, and exhibition projects. Required of all M.A. art history students pursuing the Museum Studies option.

### **ARTH 4652 Museum Internship**

Arranged internship in student's area of specialization. Students should take ARTH 4651 Museum Methods and Principles first. Prerequisite: instructor's permission. Required of all M.A. art history students pursuing the Museum Studies option.

### **ARTH 4838 Connoisseurship**

In this class the historical roots, theoretical and philosophical underpinnings, and actual practice of censorship are studied using objects from the Denver Art Museum collection.

Additionally, some graduate seminars are designed as museum studies classes.

### **Full Time Study**

The University considers 8 quarter hours to be full time graduate study. Most students register for three classes per quarter. Full-time students are expected to complete their MA degree in two years, including the final summer. Part-time students may take up to five years. There is also a 4+1 BA/MA option for undergraduate students seeking completion of a BA art history major simultaneously with the MA degree. 12 quarter hours is full time for undergraduates.

### **Transfer Credit**

Under certain circumstances (see the Graduate School Bulletin for complete details), a graduate student may transfer up to 10 quarter hours of graduate level course work taken at another institution for credit toward the MA degree in art history. Once a student is admitted to the MA program in art history at the University of Denver, any course the student wants to take for credit at another institution must be approved in advance by the Graduate Student Advisor and by the Director of the School of Art and Art History. Credit must be properly transferred with an official transcript and a Transfer of Credit form, available in the Office of Graduate Studies. The course must carry a minimum grade of "B" and may not be a Pass/Fail course. All transfer credit must be approved by the Associate Provost of Graduate Studies. The time period for approving transfer may be limited, so see the Bulletin.

### **Elective Credit**

Graduate art history students may take up to 2 classes of pre-approved courses in other DU departments to meet special needs. In all cases, the graduate student should select out-of-department electives in consultation with the Graduate Student Advisor.

### **Academic Accommodations for Students with Disabilities**

Students who have disabilities/medical conditions and who want to request accommodations must register with DSP (Disability Services Program, 303.871.2372/ 2278; 1999 E. Evans Ave.; 4<sup>th</sup> floor of Ruffatto Hall) in order for instructors to implement approved accommodations.

### **Library**

The University Library offers a diverse collection of art history books, periodicals, 3-books, databases, and other electronic resources that can be supplemented through inter-library loan and the Prospector service of all university libraries in Colorado. In addition, the catalogs of the Denver Public Library, the University of Colorado-Boulder Library and many other area libraries are available on-line. University of Denver students may check books out of any of these other libraries.

The library also offers graduate students a chance to apply for lockers and desks in the Anderson Academic Commons on a quarterly basis. Study rooms can be reserved on line for individual and group use. Academic Commons also has a café and research and writing centers to support student work.

### **Reading Room**

Graduate art history students share a graduate reading room as their office/work space (SAB 113). All graduate students are assigned mailboxes located in the School of Art and Art History faculty lounge. The School of Art and Art History and all art history classrooms and facilities are located in the Shwayder Art Building, which is accessible to people with disabilities.

### **Email**

All students must use the DU E-mail Account Manager to forward their e-mail to their preferred e-mail account. A group e-mail list for all enrolled art history faculty and graduate students is maintained by the School of Art and Art History: saah-grads@du.edu. Upon completion of course work, students move from the saah-grads to the ah-jobs@du.edu list.

### **Style for Class Papers**

The standard form for most class research papers, including the Master's Research Paper (thesis) is *The Chicago Manual of Style*, which is available on-line, and a hard copy is available in the graduate reading room. Some classes require the Social Science style guide. Your Professors will tell you whether parenthetical or humanities style notation is preferred for your papers; both are included in *The Chicago Manual of Style*.

## **CourseMedia.du.edu**

DU's CourseMedia Application is a web-accessible, searchable image database at the University of Denver. Students have access while enrolled in SAAH classes.

DU CourseMedia general features include:

1. Ability to search over 65,000 images in the database.
2. Course galleries for instructors and students to view on-line presentations in and out of the classroom.
3. Personal galleries for instructors and students to pursue personal research or to conduct presentations.
4. Gallery discussion-board, to allow professors and students the opportunity to continue scholarship and critical discussion of visual culture outside of the classroom.
5. Gallery quiz feature to allow students to prepare for exams.
6. Galleries may be printed for off line studying.

Go to <http://CourseMedia.du.edu>

Please Note: Artist and artwork information (title, dates, media, etc.) are always in process of being verified; therefore, the web database should be used as an image study tool only. Please understand that although we are diligently testing, debugging, and proofing content, we do anticipate errors, as well as the occasional typo.

## **FINANCIAL AID**

Although the School of Art and Art History tries to help graduate students in need of assistance, our yearly allocation of available funds is limited and graduate students should anticipate financing at least half of their expenses. Graduate students, including continuing students, must submit the FAFSA (Free Application for Federal Student Aid) form and the School of Art and Art History Financial Aid Request form each year to be considered for financial aid. In general, regular status students will be given preference over students on provisional status in the distribution of aid. Continuing students must reapply each year by March 1st to receive financial aid for the following year. All forms of financial aid require full-time enrollment (8 hours minimum) to receive aid during any quarter. To be considered for Work Study or "work awards" for a variety of positions around campus, students must check the box on the FAFSA indicating that they wish to be considered for this type of award, which is a federal program and part of the total financial aid package offered through the University.

## **Graduate Tuition Scholarships (merit based)**

All regular-status and provisional-status graduate students are eligible (except students with more than eight hours of incompletes). Scholarships provide tuition remission.

**Graduate Teaching Assistantship (merit based)**

Typically awarded to second year student, the Graduate Teaching Assistant a stipend and tuition remission. GTAs assist an art history faculty member in the three-quarter World Art Sequence (13 hours per week all year, or for the number of quarters assigned).

**Gallery Assistant (merit-based)**

One student from each incoming art history class is chosen to be a gallery assistant in the Victoria H. Myhren Gallery. This is normally a two-year commitment, with the student assuming the senior gallery assistant position in the second year. Experience working in amuseum or gallery is considered during selection.

**Digital Imaging Specialist (merit-based)**

The Visual Media Center has four positions that involve scanning and cleaning images in Adobe Photoshop and researching and cataloging images into a metadata management system for our online image database, DU CourseMedia. Positions require 10 hours of work per week and provide a stipend and tuition remission. Previous experience with Photoshop and/or databases is not necessary to be considered for one of these positions.

**Graduate Work Study (need based)**

Each year the University allocates work-study funds to graduate students with high need. Students who receive a work study allocation may apply for a position in SAAH or elsewhere throughout the university. These awards are intended to give the student practical professional experience as well as financial aid. Background check required. A graduate student cannot simultaneously have a GTA and Work Study award.

**Loans**

All loans are arranged through the Office of Student Financial Services (303) 871-4900. The School of Art and Art History recommends students to that office for Federal Perkins loans, the available amount of which is limited by federal mandate. Students must have demonstrated need.

**Conference Travel**

Students should be aware that by sending a representative to the Graduate Student Association for the Three Faculties, the art history graduate students become eligible for financial assistance to attend and present research at conferences. There are many other resources on our website [www.du.edu/art](http://www.du.edu/art).

**Graduate Art History Research Grant**

Art History graduate students, especially those who have completed their coursework, may apply for a small research grant to help with the expenses associated with Master's Research Paper research, including purchasing photographs, traveling to archives or art collections, photocopying, etc. A written application (available on the SAAH website), including research project description, timeline, budget, and explanation of expenses may be submitted once to the Graduate Student Advisor. Due dates will be emailed to students each year.

**DU ART! Student Research Travel Grants**

A new competitive grant established in 2013 for undergraduate and graduate students. Consideration is given to the thoroughness and clarity of the materials submitted, and the relevance that the proposed travel will have on artistic pursuits and/or professional goals. Grant awards are available in amounts between \$500 and \$1,500. If awarded, a short presentation to the DU ART! Board of Directors on the success of the project is required after the student returns from travel.

## **FACULTY & STAFF**

### **Art History Faculty**

Dr. Gwen Chanzit, Senior Lecturer, Modern Art, and Director of Museum Studies; Curator, Modern and Contemporary Art and the Herbert Bayer Collection and Archive, Denver Art Museum; Ph.D., University of Iowa.

Dr. Annabeth Headrick, Associate Professor, Mesoamerican, Andean, and Native North American Art; Graduate Art History Student Advisor; Ph.D., University of Texas -Austin

Dr. Scott Montgomery, Associate Professor, Medieval and Renaissance Art; Art History Undergraduate Student Advisor; Ph.D., Rutgers University

Dr. Annette Stott, Professor, American Art and Architecture, Women's Studies; Ph.D., Boston University

Dr. M.E. Warlick, Professor, 18th-20th Century European Art and Women's Studies; Director of the School of Art & Art History; Ph.D., University of Maryland

### **Adjunct Art History Faculty**

Dr. Michael Brown, 17<sup>th</sup> and 18<sup>th</sup> century European and American art, Mayer Curatorial Fellow in New World Department, Denver Art Museum; Ph.D., NYU Institute of Fine Arts.

Angelica Daneo; Associate Curator of European Painting and Sculpture, Denver Art Museum; Università degli Studi di Torino, Liceo Classico G. F. Porporato

Dr. Sarah Magnatta, Tibetan and Buddhist Art; PhD, Ohio State University.

Dr. Molly Medakovich, 18<sup>th</sup> and 19<sup>th</sup> century European art, Master Teacher for Western American Art, Denver Art Museum; Ph.D., University of North Carolina at Chapel Hill.

Eric Paddock, Curator of Photography and Media Arts, Denver Art Museum; M.F.A., Yale University.

Dean Sobel, Modern Art, Director of Clyfford Still Museum; M.A., University of Wisconsin, Milwaukee.

James Squires, Associate Conservator, Clyfford Still Museum; M.A. and Certificate of Advanced Studies in Art Conservation, Buffalo State University.



Dr. Timothy J. Standring, Italian Renaissance and Baroque Art, Connoisseurship,  
Museum Studies; Gates Curator of European and American Art, Denver Art Museum;  
Ph.D. University of Chicago.

**Staff**

Jeanie Tischler, Coordinator of Budgets and Operations

Dan Jacobs, Victoria H. Myhren Gallery Director & Curator of University Art  
Collection

Peggy Keeran, Art & Humanities Research Librarian at Penrose Library

Jason Kellermeyer, Coordinator of the Academic Programs

Diane Kotowski, Metadata Specialist

Heather Seneff, Visual Media Center Interim Director