

mcintire dept of art web prototypes

round 5: banner & footer, landing page
2ndary navigation, 2ndary and 3rary pages

- * items ready for built out
- items in style only

1 *

Banner

universal to all pages
1a-1b two revised styles

2 *

Footer

Page field and outer field color

Footer, universal content for all pages
Footer link to contact page

3 *

Page field & outer field

Page field and outer field color

4 *

Primary Navigation

Primary navigation

3a-3h
Primary navigation
- pointer style

5 *

Secondary Navigation

2ndary navigation and sectional pointer style
Tools & social media

4a-g
2ndary navigation for each section

6 * photos to come.... can build with out photos if wanted

Home page

5a
style

7, 8, 9

Secondary page styles

sample templates from program sections:
art history, studio, graduate

7a-i
Studio Art *
[Faculty, Course, Studio Safety pages: content still to come]

7a - about
7b & 7c - majors and minors, use style 7b
7d - Distinguished majors
7e -International
7f - Visiting artists
7g - Ruffin artists
7h - Fifth year
7i - Ruffin Gallery, landing page
3ary pages to follow

8a-f
Undergraduate Art History •
Sample program section pages
Style ONLY, not content pages

8a - about
8b - majors & minors
8c - dist. majors
8d - courses
8e - international
8f - faculty

9a-e
PhD program *
[courses, student bio pages: content still tocome]

9a - about
9b - prospective students
9c - courses and curriculum
9d- courses, style only
9e - graduate faculty
9f- current students
9g - student bio pages, style only
9h - alumni page with contact info block
9i - classics program

10, 11

Secondary page styles

sample templates from non-program sections

10
Event style •

11a-d • *
News

11a - News style > Faculty pub.s and reviews
11b - News style > Department publications > Newsletter *
11c - News Style > Department publications > Catalogues
News style > News releases

12a-c •

3rd level, faculty pages

SEE separate file for three versions
- link to another site
- single bio page like PhD students
- multi page site

ART DEPT prototypes
1★
Banner, universal to all pages
Shown at 100% on 11x17, tabloid page, format





ART DEPT prototypes

4a-h ✳ Primary navigation pointers

pointer style for section location

Shown at 100% on 11x17, tabloid page, format

4a



4b



4c



4d



4e

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**PhD in Art &
Architectural History**

- + About
- + Prospective students
- + Curriculum & course offerings
- + Graduate faculty
- + Current students
- + Alumni

Specialized programs

- + Program in Classical Art & Archaeology



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- + Department publications
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ART DEPT prototypes
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5a
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About

Studio Art at UVA is a rigorous undergraduate program committed to professional art training within the context of a liberal arts university. Headed by a faculty of internationally recognized artists and supplemented by an assortment of visiting artists and lecturers, the department provides a strong grounding in the principal art traditions and contemporary studio practice.

The Studio Art major is designed to accommodate students with various interests and abilities. It serves students who expect to become professional artists as well as welcoming those who plan to pursue careers in fields requiring creative, spatial and design abilities. The department offers a variety of courses in cinematography, drawing, new media, painting, photography, printmaking, and sculpture. Students are encouraged to work in more than one medium over the course of the major in order to expand their creative options. In addition to taking courses across the spectrum of studio art, students are also encouraged to take courses in **Art History** so that they may acquire knowledge of the wide range of artistic expression and interpretation found in different cultural periods.



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- Majors | Minors

Majors acquire essential artistic skills as well as experience in the handling of a wide variety of ideas, materials and methods, putting student in touch with the problems of creation and with the ideas and practice of artists in the contemporary world. The Studio major requires a concentration in Cinematography, New Media, Painting, Photography, Printmaking, or Sculpture, culminating in a thesis exhibition in the spring of the fourth year.

- 3 credits ARTS 2000 (formerly ARTS 1610) or ARCH 1020
- 3 credits ARTH 2471 (Art Since 1945)
- 15 ARTS credits at the 2000 level, including intro sequence of concentration.
- 3 ARTS credits at 3000 level in concentration
- 3 ARTS credits at 4000 level in concentration
- 3 elective credits (ARTS or ARTH)

The minimum requirements for a concentration are the 2000 level intro courses in the chosen concentration area along with one 3000 level and one 4000 level course in that same area. The 4000 level course will be taken in the spring of the Fourth year during which the student will develop his or her thesis exhibition.

An elective is also required for the Studio Art Major and consists of either an additional ARTH course, an ARTS Special Topics course, or an additional course at the 3000/4000 level.

Students who begin their concentration in their second year may choose to take up to six classes in their area, including the intro courses, two courses at the 3000 level, and two courses at the 4000 level.



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Studio > Majors & minors
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Studio Art Majors

Majors acquire essential artistic skills as well as experience in the handling of a wide variety of ideas, materials and methods, putting student in touch with the problems of creation and with the ideas and practice of artists in the contemporary world. The Studio major requires a concentration in Cinematography, New Media, Painting, Photography, Printmaking, or Sculpture, culminating in a thesis exhibition in the spring of the fourth year.

The minimum 30 credits required for the major can be broken down as follows:

- 3 credits ARTS 2000 (formerly ARTS 1610) or ARCH 1020
- 3 credits ARTH 2471 (Art Since 1945)
- 15 ARTS credits at the 2000 level, including intro sequence of concentration.
- 3 ARTS credits at 3000 level in concentration
- 3 ARTS credits at 4000 level in concentration
- 3 elective credits (ARTS or ARTH)

ARTS 2000, or ARCH 1020 is required for entry into all upper level studio courses (note that students should not take both courses). ARTH 2471 is required for the major and should be taken in the fall term of the third year. Painting, Printmaking, and Sculpture courses require ARTS 2620 (Drawing II) or figure drawing as a prerequisite to all classes.

The minimum requirements for a concentration are the 2000 level intro courses in the chosen concentration area along with one 3000 level and one 4000 level course in that same area. The 4000 level course will be taken in the spring of the Fourth year during which the student will develop his or her thesis exhibition.

Nine additional credits at the 2000 level are required for the major and at least one of those classes must be in an area other than the student's concentration.

An elective is also required for the Studio Art Major and consists of either an additional ARTH course, an ARTS Special Topics course, or an additional course at the 3000/4000 level.

Students who begin their concentration in their second year may choose to take up to six classes in their area, including the intro courses, two courses at the 3000 level, and two courses at the 4000 level.

Requirements for Minors

The minor in studio art requires 18 credits in ARTS courses including ARTS 2000 (formerly ARTS 1610). 15 credits of ARTS 2000 level or above courses in at least two concentration areas. ARTS 4900 (Advanced Project in Art) does not count toward minor in Studio Art.

Minors must have a minimum GPA of 2.000 in All 18 credits of Studio Minor courses. No ARTS course graded C- or below may count for minor credit. With Approval of the Director of the Undergraduate Program, students may transfer up to 6 credits to the minor.

The Minor declaration form can be found [here](#) >

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Distinguished Majors Program

The Distinguished Major Program in Studio Art is designed for majors who have a 3.4 GPA or better, have demonstrated exceptional engagement with their studio work, and who want to undertake an extended project under the supervision of a faculty advisor while participating in a year-long seminar with similarly motivated students from across studio disciplines. The DMP is ideal for students who are interested in understanding their work in the larger context of contemporary art.

During the third year, potential students submit proposals for an ambitious thesis project involving written research as well as the development of the significant body of art work. In the spring of the fourth year, the finished research is submitted to the department and the artwork is presented to the public as an exhibition in Ruffin Gallery.

Successful completion of the Distinguished Major Program is a very effective preparation for graduate work, and many studio majors who succeed in fulfilling the stringent demands of the program go on to distinguish themselves in outstanding graduate schools.

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International programs

Studio Summer Photography Program in Italy

Every other summer the Studio Department offers a unique photography course in Italy through the Study Abroad Office at UVA. The course begins in Rome before moving to a base in central Tuscany and eventually visits Siena, Florence and many other cities. During their time in Tuscany, the student's room and board is provided by the Santa Chiara Study Center, on the edge of a small, picturesque hilltop town. The course is offered concurrently with a Contemporary Art History class to maximize student's experience of the culture and art and culminates with a four-day visit to the Venice Biennale Art Festival. Through class work and field trips, students experience the important art sites of the region and create new work in response to the exceptional situation.

This study abroad program allows students to earn six UVA art credits and UVA grades, not simply transfer credit. These credits count towards UVA graduation requirements. In addition, all courses offered in Italy can count for Studio Art major requirements in the College of Arts and Sciences. For more information contact the Director of the Studio Italy Program, William Wylie, [email](#) >

Additional Study Abroad opportunities can be found at, [dummy link](#) >



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Visiting artists

Along with our Ruffin Gallery exhibitions during the school year, the Studio Department has a very active visiting artist program. The faculty, by virtue of their connections in the national and international art world, are able to draw important and diverse contemporary artists to the University from around the world. Throughout the academic year, visiting artists in all media offer lectures, workshops, and studio visits.

Recent visiting artists

Bogdan Achimescu	Peter Garfield	James McGarrell
Steve Baris	Robert Glasgow	Michael Mercil
Gary Baseman	John Gossage	Andrea Modica
Charles Beneke	Emmet Gowin	Abelardo Morell
Randy Bolton	Michelle Grabner	Janet Nolan
Jonathan Borofsky	Ann Hamilton	Alex O'Neal
Nina Bovasso	Sharon Horvath	Lincoln Perry
David Bunn	Christina Nguyen	Rudy Pozzatti
Kendall Buster	Hung Eeva-Liisa	Martin Puryear
Squeak Camwath	Isomaa	Jeff Rosenheim
William Christenberry	Chris Killip	Daniel Reeves
Dragana Cmajak	Marja Kolu	Italo Scanga
Lesley Dill	Kraft & Biel	Carolee Schneemann
Ellen Driscoll	Steve Kurtz	Annu Vertanen
James Dupree	Joe Lewis	Stephen Westfall
Rosemarie Fiore	Stanley Lewis	Nina Yankowitz
John For	Suzi Lutz	Brodsky & Utkin
	Sally Mann	

The Studio Program at University of Virginia's McIntire Department of Art presents the third annual

Painter-in-Residence

www.virginia.edu/arts

University of Virginia
P.O. Box 400131 • Charlottesville, VA 22904

UVA McIntire Department of Art

George Nick in residence

1.13 - 4.29.2014

Opening
Friday, January 31 | 5:30-7:30 pm

Show
1.20 - 2.14.2014

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Ruffin Distinguished Artist in Residence

The Peter B and Adeline W. Ruffin Foundation established the Ruffin Distinguished Artist in Residence in 2012. The endowment created an annual teaching position designed to bring artists of significant international stature to the University's studio art program on a rotating basis. Every year the newly appointed Ruffin Artist offers unique classes, gives a public lecture and has an exhibit or screening of their work for the university community. Throughout the academic year students have the opportunity to interact directly with the artist through seminars and critiques. Implementing our exhibition schedule immeasurably enriches our program.

Past Ruffin Distinguished Artists

Cindy Bernard, Photography | 2013–14

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The Aunspaugh Fifth Year Fellowship

Many of UVA's most dedicated art students have professional aspirations. The Aunspaugh Fifth Year Fellowship was created to assist these students fulfill that goal. The primary purpose of the program is to help students develop their portfolios for admission to graduate school. The fellowship enables a UVA student, who has completed an undergraduate degree in Studio Art, to spend an additional year of intensive effort in a studio area within Ruffin Hall.

Fellows receive a stipend, research funds, and a private studio space for the year. They participate in an advanced seminar, interact with visiting artists and have a culminating exhibition of their work at year's end. Past Fellows have gone on to the very best graduate programs in studio art including Yale, U.C.L.A., Boston University, the University of Iowa, the San Francisco Art Institute, the School of the Art Institute of Chicago and the Tyler School of Art.



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Ruffin Gallery is an active part of the Studio Art program. Each year the gallery hosts four to six exhibits that serve as the University's most important showcase for contemporary art and are an integral part of the Studio Art experience. Students are involved with the production and installation of these exhibitions and gain valuable experience in the handling and hanging of important works of all types.

Every spring the gallery is the site of the Fourth-Year Thesis and Aunspaugh Fellows Exhibitions. The openings are important occasions when the whole studio program gathers to celebrate the successful completion of the major

Looking and Looking Away
photographs by Dave Woody

August 26 – October 4
Monday, Wednesday, Friday, 9–5
Tuesday, Thursday, 9–4:30
Ruffin Gallery

Final Friday Opening Reception

August 30, 2013
5:30–7:30 pm
Ruffin Gallery

Artist Lecture

September 12, 2013 | 5 pm
Ruffin Hall | Room 204



Dave Woody, *Airport Road*,
Austin, Texas, 2006
Archival Pigment Print 11x14 inches

Ruffin Hall
179 Culbreth Road,
Charlottesville, VA 22904
434.924.6123

- + Looking & Looking Away
- + Nine Tube Portraits/
Twenty-Five Walkers

2012-2013 Schedule

- + Earth. Fire. Air. Water.
- + New Natural History
- + Julie Heffernan
- + Margaret McGann
- + Terrestrial Transmissions
- + Art Student Society's Juried Art Show
- + The End of Language
- + 4th & 5th Year Exhibitions

- + Untitled
- + Touched by Virginia
- + Judy Watson, residency
- + Daniel Heyman
- + Michael Lundgren and Aaron Rothman
- + Tom Burckhardt
- + Samira Abbassy

- + Katie Baines
- + Painting on Paper
- + Field Notes
- + Richard Crozier
- + Yes, Sunlight
- + Yi Sheng

- + Tim Davis
- + Illustration Bitter & Sweet
- + Aaron Henderson
- + Berenika Boberska

- + Annu Vertanen and
- + Karen Kunc
- + Pamela Pecchio
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About the program

Overview

The department provides its students with the skills and perspectives of the liberal arts; to think clearly, to write well, and to find, analyze, evaluate, and present facts and ideas. It also provides students with a broad, humanistic background, an advantageous resource among the disciplines of law, business, and medicine. Students often combine art history with a major in one of these respective areas. The major also soundly prepares students for graduate study. Professional careers in art history including teaching (most often at the college level), museum work, and work in the art market, usually require additional study at the graduate level leading to the M.A. and Ph.D.

Faculty

The fifteen full-time faculty members are renowned for their teaching ability and scholarship. Among the many honors presented to the faculty are Guggenheim and National Endowment for the Humanities fellowships, visiting Senior Fellowships at the Getty Center for the Arts and Humanities, an election to the Academy of Arts and Sciences, a Mellon Professorship at the American Academy in Rome, and a Mellon Professorship at the Center for Advanced Study in the Visual Arts at the National Gallery of Art. Each student is given the opportunity to work closely with one or more of these distinguished professors.

Students

Approximately 100 students major in art history. Some introductory lecture courses are large; however, many courses are taught as seminars, with enrollment limited to twelve students. The lecture courses are usually survey courses (e.g., Baroque Art in Europe; Buddhist Art from India to Japan; Modern Art); the seminars may focus on one or two artists, a narrowly defined period, or a theme. The department offers over thirty courses, so there is a wide range of choices available. Independent study options exist, and many majors take courses in studio art as well. Students are also encouraged to take courses in architectural history offered by the School of Architecture.

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Majors and minors

There are no prerequisites for entry into the department, but most students declare a major in art history after taking one or two of the department's introductory survey courses (ARTH 1051 and 1052). None of these courses, however, is required for majors.

For a degree in art history, students must complete 30 credits above the 1000 level. Courses taken at any time during the student's career can be counted, including those earned while studying abroad, in summer session or in architectural history courses. By the time of graduation, a student must have achieved a minimum GPA of 2.0 in major courses. (A student who does not maintain an average of 2.0 or better in departmental courses will be put on probation, and may be dropped from the program.) No course graded below C- may count for major credit.

At least one course at the 2000 level or above in each area (Ancient, Medieval, Renaissance/Baroque, Modern, Non-Western); a minimum of two 4000 level seminars (ARTH 4051 and ARTH 4591); and three electives within the department. At least two of the non-seminar courses must be at the 3000 or 5000 level. Courses in Architectural History at the 2000 level or above may fulfill any of the course requirement. One course in Studio Art at the 1000 level or above may be substituted for one of the electives. An Arts Administration (ARAD) course may count as one of the electives, but it does not fulfill a seminar or a 3000 level requirement. The University Museum Internship (ARTH 4951, ARTH 4952) may also count as elective credit.

There are no prerequisites for a minor in art history. A student must complete 15 credits in the department, beyond the 1000 level. Courses taken at any time during the student's career may be counted toward the minor. At the time of graduation, a student must have achieved a minimum GPA of 2.0 in the minor courses.

Minors must take at least one course in four of the five areas: Ancient, Medieval, Renaissance/Baroque, Modern, and Non-Western. At least one course must be at the 3000-level or higher.

Minor declaration form >



Student who wish to declare a major or a minor in art history should contact the Department Office in Fayerweather Hall in order to be assigned an advisor.

434 924-6123 | email >

Sarah Betzer

316 Fayerweather Hall | 434 982 2345 | [email >](#)

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Distinguished Major Program in Art History

To majors who wish to be considered for a degree of "distinction," "high distinction," or "highest distinction" in art history, the department offers a Distinguished Majors Program (DMP) of advanced courses and research culminating in a thesis of approximately fifty pages.

Students should ordinarily declare their intention to apply for admission to the program by the end of the fall semester of their third year. In the spring of their third year, prospective program participants should enroll in ARTH 4051. Formal application for admission to the program is submitted in the spring of the third year. To apply, students must submit a thesis proposal and have the approval of a faculty member to direct their research. A GPA of 3.4 in major courses and a cumulative GPA at or near 3.4 are required for admission. Application should be made to the Distinguished Majors Advisor.

DMP application >

In their fourth year, students in the program are required to enroll in ARTH 4998 in the Fall Semester and 4999 in the Spring semester (Undergraduate Thesis). These are evaluated by a committee chaired by the undergraduate advisors that also considers the student's work in the DMP based on the evaluations of instructors in the students' advanced courses; the students' performance in major courses; and the students' overall GPA. The committee recommends either no distinction, distinction, high distinction, or highest distinction, and passes on its recommendation to the Committee on Special Programs.

For more information on the DMP, contact the DMP coordinator:
Sarah Betzer | 434 982 2345 | **email >**



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Course offerings, fall 2013

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Updates can occur at any time and the information here is to be used as a guideline.

Undergraduate students can also register for ARAH 5000 level courses.

ARTH 1051

History of Art I

Dobbins >

TTR 12:30 - 1:45 CAM 158

A survey of the great monuments of art and architecture from their beginnings in caves through the arts of Egypt, Mesopotamia, Greece and Rome, Byzantium, the Islamic world, and medieval western Europe. The course attempts to make art accessible to students with no background in the subject, and it explains the ways in which painting, sculpture, and architecture are related to mythology, religion, politics, literature, and daily life. The course serves as a visual introduction to the history of the West.

ARTH 1500

Art and War

Fordham >

TTR 2:00 - 3:15 FHL 208

This introductory seminar will explore the enduring theme of warfare in the visual arts across a wide swath of times and cultures. The class will examine a variety of media including paintings, prints, sculpture, and film that range from the celebratory to the deeply critical. The class will also consider how warfare shaped fine art's relationship to the state and the concept of national culture more generally.

ARTH 2053

Greek Art

Smith >

MWF 10:00 - 10:50 CAM 160

A survey of Greek art from ca. 1000 B.C. to ca. 100 B.C. Works of Greek painting and sculpture are studied in their cultural settings-- in agora, temple, and cemetery; in Panhellenic sanctuaries and private houses. The course examines such themes as mythological narrative, artistic conventions, gender distinctions in art, and heroic and athletic nudity.

ARTH 2153

Romanesque and Gothic Art

Ramirez-Weaver >

TTR 3:30 - 4:45 CAM 160

From the Romanesque churches along the Pilgrimage Routes to the new Gothic architecture at St. Denis outside Paris and on to late medieval artistic production in Prague, this course examines profound and visually arresting expressions of medieval piety, devotion, and power made by artists from roughly 1000-1500. Throughout our investigations, particular attention will be paid to the construction of sacred and secular spaces.

ARTH 3591

Mysteries of Ancient China

Wong >

MW 3:30 - 4:45 FHL 206

Through the close study of well-documented archaeological sites of ancient China, which reveal ritual practices as well as astonishing grave goods that include spectacular jades and bronzes, this course explores the Chinese notions of afterlife, ancestor worship, state ritual, and immortality cults. The material culture and beliefs and practices examined form a backdrop to understanding the period when ancient Chinese civilization was formed

ARTH 3591

Virtual Archaeology

Frischer >

TTR 12:30 - 1:45 FHL 206

This course presents the history, methods, and several case studies of virtual archaeology.

ARTH 3591

Masterpieces of Roman Art

Dobbins >

TTR 3:30 - 4:45 FHL 215

Small discussion-oriented course: exercises in the description, analysis, contextualization, and interpretation of Roman art. Some of the material we examine is in the UVA Art Museum (sculptures and coins). Writing is a key component of the course. There are weekly written assignments and we will be self-consciously careful and self-critical in those writing exercises.

ARTH 3591

The Modern Asian South

TBD

MW 2:00 - 3:15 CAM 105

This course is an introduction to the history and development of the modern South Asian city (c. 1850-present). We will examine the role played by the built environment in the construction of modern identities, as well as the influence of changing political, economic, and social institutions on urban centers in Pakistan, India, and Bangladesh.

ARTH 3851

Anthropology of Australian Aboriginal Art

Margaret Smith >

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International programs/study abroad

Art History faculty members encourage students to study abroad. There are many options for summer, semester, or year-long study and many majors and minors take advantage of these opportunities. The Art History Department sponsors its own J-Term course in Renaissance studies in Florence and Rome during the summer, and it offers a program in Rome on Ancient and Renaissance/Baroque Rome.sor.

January Term

Not being offered in 2011


Summer Term




Not being offered in 2011


Studio Summer Abroad in Italy

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There are many study abroad programs available for Art History students. For more information, contact the International Studies Office (ISO).





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Email >

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Daniel Bluestone, *Associate Professor*
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Bruce Boucher, *Adjunct Professor*
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Ph.D. Courtauld Institute of Art, University of London, 1987
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Sheila Crane, *Associate Professor*
Modern Architecture and Urbanism
Ph.D. Northwestern University, 2001
Email >

Anastasia Dakouri-Hild, *Visiting Assistant Professor*
Greek and Near Eastern Art and Archaeology
Ph.D. Archaeology/Classics; University of Cambridge, U.K., 2004
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John J. Dobbins, *Professor*
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About

The graduate program in Art and Architectural History is dedicated to training the next generation of professors, museum professionals, and leaders in the digital humanities. PhD students at the University of Virginia gain a broad-based knowledge of the world's art and architectural history, solid fundamentals in a specialized field of study, and the skills needed to conduct original research. With one of the largest art and architectural history faculties in the country, the graduate program offers students academic breadth as well as intensive, specialized mentorship. PhD students are admitted with five-year funding packages and they have a strong track record of securing prestigious research grants, postdoctoral fellowships, and careers in museums, academia, and related cultural fields.

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+ Program in Classical Art & Archaeology



In addition to the baseline fellowship package above, PhD students may apply for Departmental and University grants for summer travel, language study, prospectus research, and reimbursement for conference participation and publication expenses.

Admissions decisions are made on a rolling basis throughout the spring term. The University is required to give students until April 15 to accept or decline fellowship offers for the following year. The department will do its best to keep applicants apprised of their standing, and the Director of Graduate Studies is always happy to field questions from applicants.

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Curriculum and course offerings

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Course requirements

The PhD degree in Art and Architectural History requires 42 graded credits. Students who are admitted with an MA in art or architectural history may transfer 12 graded credits. Graded credits are typically completed through a combination of coursework and supervised research with the student's PhD advisor. Students are encouraged to take a wide range of Art and Architectural History PhD courses (ARAH in the course catalogue), and they may also take graduate courses in other departments that contribute to their PhD thesis formation. All students are expected to be ABD by the end of their third year of study.

Language requirements

Reading knowledge of at least two foreign languages is required. These languages should be appropriate to the dissertation field and determined in consultation with the students' PhD advisor.

PhD examinations

Students will undertake a PhD examination prepared by three faculty members in their area of study. Exams should demonstrate the student's mastery of foundational primary sources, historiographical issues, and scholarship broadly related to the dissertation. The PhD examination includes both written and oral components.

Dissertation prospectus

Students will write a dissertation prospectus of no more than ten pages (excluding bibliography) that includes an abstract; a project statement outlining the project's scope, situating it historiographically, and identifying its contributions; a program and schedule of research; and a select bibliography.

Dissertation presentation

In the midst of advancing their research and writing, each student is asked to give a forty-minute talk based on the dissertation to an audience of faculty and graduate students. Neither an examination nor a defense, this is an occasion for students to share their scholarship in a formal venue, to learn how to engage with historians of art and architecture from different areas, and to practice the kind of presentation skills demanded by a job talk.

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Course Offerings, spring 2013

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ARAH 9510 Lay Piety in the Middle Ages

Reilly >

T 10:00 - 12:30

Fayerweather Hall 208

This course will examine the changing dynamic of lay piety in later medieval England through the material culture and architecture of the parish church. We will look at the effect of movements like Lollardy on parish life as we explore lay people's experience of religion in the pre-Reformation period.

ARAH 9525 Italian Renaissance Masterpieces in Context

Barolsky >

R 10:00 - 12:30

Fayerweather Hall 208

We will ponder the fields of Italian Renaissance and Baroque art history as they have evolved in the modern history of art history. We will eclectically explore aspects of method, art criticism, theory, social, political, and economic context, style, iconography, biography, bibliography and the question of how to write effectively about art. Our primary sources will be Ovid's Metamorphoses, Dante's Comedy, and Vasari's Lives. We will seek to understand the role of Ovid in Renaissance and Baroque art and in the theory of art. We will attempt to understand why Dante is central to our understanding of the Renaissance. We will emphasize the different ways in which Vasari's great book can be read. We will reflect broadly on the relations of Renaissance and Baroque art to the broad history of art to which they belong. Think of this seminar as a miniature course in art theory and methods that focuses on specific works from a particular period, circa 1300 to 1700; in other words, early modern European art history and theory. We will dwell on the differences between seeing art history as the account of how works of art came to be the way they are and the account of works of art as we see them without the construction of a deep context. We will ponder the question whether we need art history and the question of whether it can be replaced by something better.

Works to be explored include the following: Giotto's Scrovegni Chapel decorations, Brunelleschi's Pazzi Chapel, Botticelli's Primavera, Leonardo's Mona Lisa, Michelangelo's Sistine Chapel decoration, Raphael's Stanza d'Eliodoro, Bronzino's Venus, Cupid, Folly and Time, Correggio's Jupiter and Io, Titian's Bacchanal of the Andrians, Bernini's Apollo and Daphne, and related works by Poussin, Rubens, Rembrandt, and Velazquez.

ARAH 9540 Transnational Modernisms

Crane >

F 10:00 - 12:30

Fayerweather Hall 208

This seminar considers movements of designers and transfers of architectural knowledge across national boundaries in the modern period. We will consider the methodological and theoretical frameworks that architectural and urban historians have used to investigate interactions between local clients and foreign designers, while paying close attention to the cultural and political dynamics of these encounters in colonial and postcolonial contexts.

ARAH 9565 Light

Summers >

M 10:00 - 12:30

Fayerweather Hall 208

Light is a fundamental condition of vision, but also of the representation of the visible. Gombrich argued that depicted light is an issue only in Western painting, from Antiquity to Impressionism. We will test that hypothesis. Reading: Gombrich, Heritage of Apelles; Summers, Real Spaces; Vision, Reflection and Desire, Belting, Florence and Baghdad, and others.

ARAH 9585 Early Indian Sculpture and Architecture

Ehnbom >

W 10:00 - 12:30

Fayerweather Hall 208

The principal purpose of the seminar is to examine the development of Indian sculpture and architecture from their beginnings to the 3rd/4th century A.D., paying particular attention to the formation of a visual and symbolic vocabulary common to Hinduism, Buddhism, and Jainism.

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Faculty

Paul Barolsky, *Commonwealth Professor*

Italian Renaissance Art and Literature

Ph.D. Harvard University, 1969

Email >

Sarah Betzer, *Associate Professor*

Eighteenth and Nineteenth-Century European Art

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Douglas Fordham, *Associate Professor*

18th-Century Art

Ph.D. Yale University, 2003

Email >

Lawrence O. Goedde, *Professor*

Baroque Art

Ph.D. Columbia University, 1984

Email >

Carmenita Higginbotham, *Associate Professor*

American Art

Ph.D. University of Michigan, 2005

Email >

Yunsheng Huang, *Associate Professor*

East Asian Art and Architecture

Ph.D. Princeton University, 1986

Email >

Emeritus

Malcolm Bell

John Yiannis

Marion Roberts

Staff

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Sara Atwood | PhD, Fiorani

Elizabeth Bartlett | PhD, Smith

Camille Behnke | PhD, Crane

Jared Benton | PhD, Dobbins

Jennifer Camp | PhD, Wilsones

Alicia Caticha | PhD, Betzer, Fordham

Che-Hsuan Chen | MA, Wong

Tracy Cosgriff | PhD, Summers

Katelyn Crawford | PhD, McInnis

Alicia Dissinger | PhD, Smith

Elizabeth Doe | PhD, Betzer

Elizabeth Dwyer | PhD, Fiorani

Jason Fox | PhD, Wilson

Nicholas Genau | PhD, Wilson

Robert Gorham | PhD, Dobbins

Jennifer Grayburn | Ph.D, Reilly

Mari Yoko Hara | PhD, Brothers

Gabrielle Harlan | PhD, Crane

Mary Haviland | PhD, Crane

John Hawley | PhD, Goedde

Kate Hundley | PhD, Reilly

Eric Hupe | PhD, Fiorani

Veronica Ikeshoji-Orlati | PhD, Smith

Emilie Johnson | PhD, Nelson

Anna Kim | PhD, Summers

Melanie Kirschner-Perlstein | PhD, Turner

Stephanie Layton | PhD, Smith

Electra McKinnon | PhD, Summers

Elizabeth Merrill | PhD, Brothers

Katherine Miller | PhD, Wilson

Elizabeth Molacek | PhD, Dobbins

Murad Mumtaz | PhD, Ehnbohm

Christopher Oliver | PhD, McInnis

Jennifer Parsons | PhD, Turner

Corey Piper | PhD, McInnis

Emily C. Reed | PhD, Turner

Dylan Rogers | PhD, Dobbins

Jill Schade | PhD, Nelson

Jacqueline Taylor | PhD, Wilson

Sean Tennant | PhD, Dobbins

Edward Triplett | PhD, Reilly

Victoria A. Valdes | PhD, Ramirez-Weaver

Claire Weiss | PhD, Dobbins

Anne Williams | PhD, Goedde

Thomas M Winters | PhD, Goedde

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Recent PhD graduates in Art & Architectural History

Katherine Eve Baker | PhD, Larry Goedde

Lydia Mattice Brandt
Assistant Professor, University of South Carolina

Leslie Cozzi | PhD, Singerman

Burak Erdim
Assistant Professor, North Carolina State University

Emily Fenichel | PhD, Summers
Michelangelo's Marian Imagination

Krista Gulbransen | PhD, Larry Goedde

Mike Maizels | PhD, Singerman

Melissa Ragain
Assistant Professor, Montana State University

Tanya Paul
Ruth G. Hardman Curator of European Art, Philbrook Museum of Art

Elena Pakhoutova
Assistant Curator, Rubin Museum of Art, NYC

Jessica Stewart | PhD, Fiorani



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Your email (We will only use yoru email to respond to inquiry or comment.)

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Program in Classical Art and Archaeology

The McIntire Department of Art sponsors an interdisciplinary Program in Classical Art and Archaeology, leading to the Ph.D degree. Founded in the 1980s, the program aims to foster a thorough acquaintance with Greek and Roman art, it also allows students to acquire a broad understanding of ancient culture. Reading knowledge of Greek and Latin is encouraged, and competency in relevant modern languages is required. Credit is given for relevant courses offered by other departments such as Anthropology, Classics, History, or Religious Studies. Course work may also be taken in a relevant post-classical period, such as Medieval or Renaissance. At an appropriate stage in their graduate study, most students in the program will also participate in archaeological field work. Recent students have worked at Pompeii, **Morgantina**, the Athenian Agora, Isthmia, Mycenae, Tel Dor (Israel), Porolissum (Romania), Atheniou (Cyprus), and Heraclea Sintica (Bulgaria).

The curriculum is determined by the student's preparation, interests, and needs. Course work for the Ph.D. should be concentrated in the area of specialization in ancient art (sculpture, painting, architecture, or various period fields) and in the special field, as described above. The Ph.D. examination in the area of specialization takes place after the completion of course requirements. For dissertation requirements see Ph.D. Requirements.

The program instructors include **Anastasia Dakouri-Hild**, **John Dobbins**, and **Tyler Jo Smith**. Students are encouraged to work closely with faculty in other departments such as **Anthropology**, **Classics** and **History**. The **Archaeological Institute of America Charlottesville Society** is based at the University; most graduate students become involved as members and participate in local events.

Find out more about archaeological research and projects at UVA, **visit** >

For information about the Classical Art and Archaeology program contact Professor John Dobbins, Coordinator, **email** >

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Faculty publications & reviews

Sarah Betzer

Assistant Professor, Eighteenth and Nineteenth-Century European Art

Ingres and the Studio: Women, Painting, History

Jean-Auguste-Dominique Ingres has long been recognized as one of the great painters of the modern era and among the greatest portraitists of all time. Over a century and a half of scholarly writing on the artist has grappled with Ingres's singular identity, his relationship to past and future masters, and the idiosyncrasies of his art. *Ingres and the Studio: Women, Painting, History* makes a unique contribution to this literature by focusing on the importance of Ingres's training of students and the crucial role played by portraits—and their subjects—for Ingres's studio and its developing aesthetic project. Rather than understanding the portrait as merely a screen onto which the artist's desires were projected, the book insists on the importance of accounting for the active role of portrait sitters themselves. Through careful analysis of familiar and long-overlooked works, *Ingres and the Studio* traces a series of encounters between painters and portrait subjects in which women sitters—such as the artist Julie Mottez, art critic, salonnière, and historian Marie d'Agoult, and tragic actress Rachel—emerge as vital interlocutors in a shared aesthetic project.

[More information >](#)

Bruce Boucher

Adjunct Faculty
Director, The Fralin Museum of Art

The Image of the Black in Western Art, Volume III:
From the "Age of Discovery" to the Age of Abolition,
Part 3: The Eighteenth Century

Edited by David Bindman & Henry Louis Gates, Jr

In the 1960s, art patron Dominique de Menil founded an image archive showing the ways that people of African descent have been represented in Western art. Highlights from her collection appeared in three large-format volumes that quickly became collector's items. A half-century later, Harvard University Press and the Du Bois Institute are proud to publish a complete set of ten sumptuous books, including new editions of the original volumes and two additional ones.

The Eighteenth Century features a particularly rich collection of images of Africans representing slavery's apogee and the beginnings of abolition. Old visual tropes of a master with adoring black slave gave way to depictions of Africans as victims and individuals, while at the same time the intellectual foundations of scientific racism were established.

[Download \(pdf\) >](#)

A woman in a blue dress sits in a room filled with flowers and paintings. The title 'Ingres and the Studio' is visible on the cover.

by Sarah Betzer

Ingres and the Studio

Penn State University Press, April 2012

A bronze bust of a Black man is shown against a dark background. The title 'the Image of the Black in Western Art' is visible on the cover.

the Image of the Black in Western Art

FROM THE "AGE OF DISCOVERY" TO THE AGE OF ABOLITION: THE EIGHTEENTH CENTURY

EDITED BY DAVID BINDMAN & HENRY LOUIS GATES, JR.

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Content... but reverse so winter 2013 lists first

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WINTER 2011–12

UNIVERSITY OF VIRGINIA
MCINTIRE DEPARTMENT OF ART
CARL H. AND MARTHA S. LINDNER CENTER FOR ART HISTORY

Dear Alumni, Colleagues, and Friends,

Among the files I inherited from Larry Goodle last year was a three-page introduction to the McIntire Department of Art—or, more correctly, to the “Division of Art and Architecture in the University’s McIntire School of Fine Arts”—written by Edmund S. Campbell and published in the *Alumni News* in 1948. Campbell’s short essay—and he is the Campbell of Campbell Hall and the designer of the UVA Art Museum’s Bayly Building—offered a brief history of the school: it was born in 1919 with a gift from Paul Goodloe McIntire and its first chair and professor was Fiske Kimball, architect and author of *Thomas Jefferson, Architect*. The new school was housed at the south end of the West Range, where Kimball taught courses in architectural design and the whole course in art history and Stanislaw Maklowski taught painting and freeland drawing, the first drawing course offered outside the Department of Engineering. Kimball would leave in 1921 to head the new Institute of Fine Arts at New York University, but Maklowski remained part of the school, teaching drawing and design through the 1950s. In the beginning, the School of Fine Arts housed music as well as art and architecture, but when the 1919-20 catalogue was printed, there were not yet any music faculty to list; by 1926, drama would be part of the school as well. Campbell’s essay was for the most part not a history but a snapshot for alumni of the McIntire School of Fine Arts’ recent fortunes (and here let me note that until 1913, the term School and Department were used differently at UVA than we use them now—in fact, exactly opposite: the School of Fine Art was in the College of Arts and Sciences, as was the School of Biology, the School of English, and so forth, the Departments of Engineering, Medicine, and, later, Education, stood outside it). Campbell described the facilities in Fayerweather Hall, which had been renovated for Art and Architecture in 1918 and enlarged in mid-1940s with the addition of a temporary annex, and offered an introduction to its growing faculty. “The faculty now numbers nine men,” he wrote: six in architecture, two in art—Charles W. Smith, an alumnus who returned to UVA from training at the Grosvenor and Yale and teaching at the New School for Social Research and Barnington College, and Clyde R. Carter—and

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the end of language

Justin Quinn, Suzanne Silver, Adam Wolpa, Lauren Catlett

March 1 – March 29, 2012

Curated by Dean Dass

Essay by Monica McTighe, PhD, Tufts University

46 pages, color illustrations

ISBN xxxxxxxxxxxxxxx

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if there be such space

Michael Lundgren and Aaron Rothman, a collaborative installation of photography

January 27 – February 17, 2012

Curated by William Wyle

Artists Michael Lundgren, Aaron Rothman

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Group Sculpture Exhibition

September 26 – October 22, 2011

Curated by William Bennett

Artists Goinar Adili, Britta Bielak, Jonathan Durham, Firat Erdim, Rosemarie Fiore, Judith Leemann, Maya Mackrandilal, Kristin Nyce, Eric Schmidt, Ashley Williams, Adam Wolpa

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Artist Patrick Dougherty to Create Sculpture on U.Va. Arts Grounds, Accompanied by Exhibition at The Fralin Museum

Friday, October 4, 2013 | Robert Hull

This month, tree saplings, branches and twigs will be woven into a larger-than-life sculpture on the U.Va. Arts Grounds -- initiating the site as a home for art works -- thanks to artist Patrick Dougherty and his team of student and community volunteers. [Read >](#)

Ana Golici to Be First Artist-in-Residence at Mountain Lake Biological Station

Thursday, June 27, 2013 | Robert Hull

Thanks to a collaboration between U.Va.'s biology and art departments, New York-based artist Ana Golici will hold the first artist-in-residency at U.Va.'s Mountain Lake Biological Station in Southwest Virginia. [Read >](#)

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