CAH 1090. Art History I: Art Now, Contemporary Perspectives in the Visual Arts. 3 Credits.
Through a focused study of artworks, exhibitions, and critical writings, students are introduced to the major ideas and issues in modern and contemporary art and design as they explore what it means to be an artist today and how the arts evolved into the diverse media landscape of the present.

CAH 1091. Art History II: Historical Perspectives in the Visual Arts. 3 Credits.
The history of art and architecture produced by cultures around the world from prehistory to the end of the nineteenth century; works of architecture, sculpture, and painting both in the process of their creation and meaning in cultural context.

CAH 2025. Twentieth-Century Art. 3 Credits.
Survey of twentieth-century art beginning with the avant-garde movements of the late nineteenth- and early twentieth-centuries and concluding with the major trends in contemporary art. The major movements -- Fauvism, Cubism, Dada, Constructivism, and Surrealism, Abstract Expressionism, Pop Art, Conceptual Art, Minimalism, and Postmodernism, in relation to biographical and formal concerns, contemporary social and political conditions and current art history debates.

CAH 2026. Contemporary Culture. 3 Credits.
This course examines our society’s production and reception of various forms of media, including print images and graphic design, TV and cable TV, film and video, computer interfaces and software design, Internet/Web as a visual platform, digital multimedia, and advertising. The course is concerned with helping students develop an informed and critical understanding of the nature of contemporary culture, in particular the mass media, the techniques used by them, and the impact of this media culture on the visual arts and design. The course increases students’ understanding of how the media works, how it produce meaning, how it are organized, and how it constructs reality. Through readings, screenings and group discussions, the course provides students with theoretical and practical tools with which to understand and analyze contemporary culture.

CAH 2300. Medieval Legends in Art. 3 Credits.
This course examines the relationship between medieval epic tales and artistic representations of those stories from the 11th-14th centuries in Western Europe. Although the written texts often coincide with the chronological record of the literature, the visual retellings of the legends are not merely illustrations of the written word. We examine the meanings of visual programs by comparing visual material (tapestries, manuscript paintings, stone sculpture, and small-scale decorative objects) with textual narratives. Special emphasis is placed on the romantic legends of King Arthur and the Knights of the Round Table by Chrétien de Troyes and also romantic tales of medieval Germany, such as Roland, Tristan, and the Niebelungenlied. For term projects students research recent reinterpretations of medieval legends, such as Monty Python’s Holy Grail, Tolkien’s Lord of the Rings, the literature or films of Harry Potter, King Arthur (2004), Tristan & Isolde (2006), or even the BBC series on Merlin. Course topics include: oral tradition, medieval memory, and the visual record; framing single-scene images and narrative cycles; audiences for visual and written epics; royal portraits in word and image; courtly epics and tapestries; the relationship of secular legends and their representation in stone on churches; courtly ideals for heroes and heroines; 19th c. Romantic idealization of medieval epics in art; and modern cinematic versions of Arthurian legends. This course may also be taken for AS credit.

CAH 3030. History of Architecture and Interior Design. 3 Credits.
Major architectural styles, predominantly of Western civilization, from 1800 to the present; historical development of interior design from the nineteenth century to the present, including design reform of the nineteenth century, Art Nouveau, Arts and Crafts, and Modernism. Additional work required if taken for graduate credit.

CAH 3050. History and Aesthetics of Photography. 3 Credits.
This survey describes the development of photography from a technological innovation to an artistic medium from the medium’s beginnings to the 1950s. Classes consist of slide lectures, discussions, and student presentations; individual research is emphasized. Lectures and discussion are supplemented with artifactual material from the collection of Professor Beck. Museum and gallery visits are required. This course is equivalent to CAH 2050.

CAH 3060. History of Design. 3 Credits.
History of designed objects, images, and spaces, including products, furniture, appliances, interiors, posters and other printed materials, and the latest digital media. Influences among the design disciplines, as well as developments in materials and technologies, within their cultural, political, economic, and social contexts. Recommended for all design students.
CAH 3065. Digital Media Culture. 3 Credits.
From the early days of the telegraph, telephone, radio, television, to the Internet and beyond, the ease and speed with which information can be conveyed digitally is dramatically changing long-established business and social patterns, including how we work, live, and interact. Considering both contemporary media and older technologies as they have been transformed through digitization, this course covers the impact of the digital revolution on the creation, production, and spectatorship of new forms of visual art and design.

CAH 3150. Theories and History of Graphic Design. 3 Credits.
This course investigates traditional and contemporary ideas, language, and theories of graphic design. It includes a survey of the development of graphic design from 1900 until the present. Specific graphic design assignments are assigned to support certain historical lessons.

CAH 3203. Contemporary Asian Art and Culture. 3 Credits.
This course examines the work of contemporary Asian artists in all media, including forms of popular culture. Recognized by collectors, critics, and curators from America and Asia, Asian artists have renewed and appropriated and transformed traditional Asian values, cultures, themes, and styles, as they negotiated the hegemony of western modernism. Topics include the appropriation of traditional media and genre, the redefinition of old themes or symbols, the engagement with politics, society, and the states, the exploration of consumerism and popular culture, and the intersection of western and eastern artistic styles found in Asia, mainly in contemporary China, Taiwan, South-Korea, India, and Japan as well as East-Asian diasporas around the world.

CAH 3210. American Art. 3 Credits.
This course explores painting, sculpture, and photography produced in the United States from the American Revolution to the end of the First World War. We examine the work of individual artists—Gilbert Stuart, Winslow Homer, Thomas Eakins, John Singer Sargent, James McNeill Whistler, Frederick Remington, Hiram Powers, Eastman Johnson, Mary Cassatt, and Alfred Stieglitz—as well as art movements—the Hudson River School of landscape painting, Luminism, Realism, American Impressionism, Modernism and the Avant-Garde in America. Students are expected to develop an understanding of the major artists, art movements, and art historical issues related to the visual arts produced in the United States. Instruction time is divided between the classroom and the following museums, which have significant collections of American Art—the Corcoran Gallery of Art, the National Gallery of Art, and the Smithsonian American Art Museum. In some terms this course may be cross-tailed at the undergraduate level as CAH 3210 and at the graduate level as CAH 6510. Students enrolled at the graduate level are required to do additional work in order to earn graduate credit.

CAH 3211. California Dreaming: 1945-1980. 3 Credits.
In the decades following World War II, California enjoyed a special status in the American national consciousness. From the coffeehouses of San Francisco’s North Beach to the beaches of Los Angeles, from Hollywood to Yosemite, images and products “made in California” created a powerful dream of possibility and promise. In art and design, California offered an alternative culture to the New York art world, the importance of which is increasingly being recognized. Building on an array of recent books and exhibitions, this course examines the unique art and culture of California in the postwar decades. We investigate the relationship of art and design to the image of California and to the region’s social and political history, in the process questioning some of the prevailing myths about the Golden State. Topics include: the counterculture of San Francisco which produced assemblage, collage and the poetry of the Beats; earthworks and site-specific environmental projects; the Bay Area figurative school of painting; the “light-and-space” work of Bell, Irwin, and Turrell, called “the California sublime” by Rosalind Krauss; the beach and car culture of Los Angeles; the Chicano art movement; Pop, conceptual, and body art; West Coast Abstract Expressionism; studio productions of Hollywood and Disney; the relationship of jazz and rock to visual art; mid-century modern furniture and housing design; West Coast art photography. This course is designed to coincide with the exhibition Richard Diebenkorn: The Ocean Park Series, 1967-1988 at the Corcoran Gallery of Art, June 30 to September 23, 2012.

CAH 3240. Cultures of Photography: WWII to 2000. 3 Credits.
The nature of photography, its practices, meanings, and visual results during a critical era of rapid development of the medium; how contextual and cultural understandings have shaped the readings of images over the second half of the twentieth century. Additional work is required if taken for graduate credit.

CAH 3330. The Twentieth Century Artist Book. 3 Credits.
The historical, theoretical, and critical development of artists’ books throughout the 20th and early 21st centuries within the context of movements and trends in the visual and performing arts; Arts and Crafts Movement, Russian Futurism, Surrealism, fluxus, Conceptual Art, and Postmodernism, among others. Restricted to priority to graduate students of the Art and the Book department; open to other degree students as space is available.
CAH 3350. Art History Seminar. 3 Credits.

CAH 3360. The Black Arts Movement. 3 Credits.
This course focuses on the historical, social, and cultural impact of the Black Arts Movement of the 1960s and 1970s. Through an interdisciplinary approach, students are introduced to the issues and themes pivotal to this international art movement's symbols of racial consciousness, transformations in urban life, fashions and hairstyles, music and cinema as aesthetic statements. We explore the works of painters, sculptors, photographers, graphic artists, and filmmakers, including Romare Bearden, Faith Ringgold, David Hammons, Gordon Parks, Elizabeth Catlett, Betye Saar, and Charles White.

CAH 3530. Art and Architecture of Washington, D.C. 3 Credits.
The art and architecture of the city of Washington, D.C. Major collections, special exhibitions, historic architecture, and the city itself. As a majority of class time is spent at various sites outside the classroom, this is a walking-intensive course. Additional work is required if taken for graduate credit.

CAH 3531. Iconic American Designers. 3 Credits.
In-depth examination of works by a select group of iconic American designers from the nineteenth century to the present, including Gustav Stickley, Greene & Greene, Frank Lloyd Wright, Louis Comfort Tiffany, Eero Saarinen, Charles and Ray Eames, Josef and Anni Albers, Frances Knoll, Herman Miller, and Eliot Noyes, and others. Additional work is required if taken for graduate credit.

CAH 3700. Theories of Art. 3 Credits.
This course investigates traditional and contemporary concepts about the relation of ideas, language, and theory to art. Readings cover the history of aesthetics and a selection of modern theoretical proposals, including ethical, political, and psychological interpretations, and theories of expression and communication. Classes combine textual analysis with student criticism. Students develop their own analytical and interpretative propositions concerning contemporary art and design.

CAH 3800. Independent Study: Art History. 3 Credits.
This option is appropriate for degree students who want access to independent faculty supervision, lab areas, and supplies for independent projects, and do not need or desire extensive course instruction.

CAH 3900. Internship: Art History. 1-3 Credits.
For degree students only. Internships can help students develop marketable skills, establish professional contacts, and explore different career options.

CAH 4110. The Photograph in Contemporary Art. 3 Credits.

CAH 4179. Topics in Design History and Theory. 3 Credits.
Practical, historical, and theoretical underpinnings of designed spaces, objects, and interactions. Topics vary by semester. May be repeated for credit provided the topic differs. See department for more details.

CAH 4202. New Media. 3 Credits.
Has the screen replaced the canvas? This class looks at the history and theory, as well as major practitioners, of new media art. Starting with Moholy-Nagy, whose Painting Photography Film (1927) argued for the advent of new artistic forms characterized by reproduction, projection, and transmission, we trace the emergence of new media from the late 1960s and 1970s up to the present day. Topics include video art, installation, and computer and internet-based art. Students research contemporary artists working in new media. In some terms this course may be offered at the undergraduate level as CAH 4202 or at the graduate level as CAH 7202. Additional work is required to earn graduate level credit.

CAH 4300. Victorian Avant-Garde: British Art and Culture from 1851 to 1901. 3 Credits.
The second half of the nineteenth century was a period of extreme technological, social, and cultural upheaval. During these years, traditional ideas about art, design, literature, and journalism were challenged by new ways of thinking that seeded the ground for more radical changes in the twentieth century. The class focuses on close and critical readings of primary artworks and texts in Washington-area libraries, archives, and museums. Visits are scheduled for the Rare Book and Special Collections Department of the Library of Congress and the National Gallery of Art. Topics include: The Great Exhibition of 1851, the Pre-Raphaelite Brotherhood, the Arts and Crafts Movement, Aestheticism, and the Revival of Printing. Key figures include: John Ruskin, Dante Gabriel Rossetti, Julia Margaret Cameron, Elizabeth Siddal, William Morris, W.E. Godwin, Walter Pater, J.M.W. Whistler, Aubrey Beardsley, and Oscar Wilde. Along with weekly readings and short written responses, there is one long-form seminar essay and presentation due at the conclusion of the semester, as well as a shorter theoretical essay and a mid-term exam.

CAH 4400. History of Exhibitions from 1850 to Present. 3 Credits.
The history and theory of exhibiting new art since 1850; the French Salon and the independent alternatives that challenged it, from avant-garde exhibitions to installation art and alternative exhibition strategies and contemporary art fairs and biennials. Additional work required if taken for graduate credit.
CAH 4410. From Arts and Crafts to Ikea. 3 Credits.
While the widespread influence of William Morris' Arts and Crafts movement confirms its importance and success, its failure to create truly affordable handcrafted goods for everyday use and everyday people eventually inspired a manufacturing revolution. Since the early twentieth century, mass-produced objects or interior complexes assembled with specific design vocabularies have stimulated a major consumer industry, mediated by sales and marketing strategies that intentionally appeal to the broadest possible clientele. Pursuing discussions inspired by Arts & Crafts into the present age, this course touches on discourses about fashion versus style, 'sham' or kitsch versus high design, the inherent value of crafted versus mass produced items, and innovations in materials or manufacturing techniques that either reflect their own period of time or romanticize the past—all topics that still resonate within the design and manufacturing arena. What began with many regionally inventive streams—including Germany's Bauhaus curriculum, Scandinavia's national romanticist movement, or America's Colonial and Mission revivals—has culminated in mass-marketed brands and ensemble marketing, represented by IKEA, Herman Miller, Ethan Allan, or Pottery Barn (among others). This course surveys various pioneers whose design ethos eventually merged with mass production, reviewing a variety of ensemble design approaches: for example, Peter Behrens, Lily Reich (with Mies van der Rohe), Marcel Breuer, Le Corbusier's Thonet preference, Charles and Ray Eames, the Saarinens at Cranbrook, the reproduction industry that represents Frank Lloyd Wright, Russell Wright, and others. The integration of non-Western influences (characterized in the past as Japonisme, Chinoiserie, folkloric or primitivist), the impact of various international expositions, and the success of the "museum"-store mentality (which made Isamo Noguchi, Alvar Aalto, and others more affordable to a wider audience) is also introduced. This seminar-style survey concludes with the "Target" approach (featuring architect Michael Graves), as well as some consideration of recycled or 'green' products that are marketed as "environmentally correct." By the end of this class, students are aware of the major stylistic distinctions, socio-cultural influences, revivals, and shifts in design practices from the eighteenth century to the present in their fields of interior design or decoration. At times this course may be cross-tallied from the highly functional to the purely decorative and the imminently disposable to the cherished heirloom. We explore the societal influences, the environmental impact, and the role and responsibility of designers in a culture of objects.

CAH 6040. Contemporary Culture and Design. 3 Credits.
This course examines how the field of design reflects the movements and attitudes of our contemporary culture and vice versa. Each year the course explores different topics through a combination of seminar, special guest lectures, student presentations, and readings. Students complete an extensive research project on a topic of their choice and present their findings at the end of the semester. The Spring semester focuses on the objects with which we surround ourselves—objects of designed spaces, objects, and interactions. Topics vary by semester. May be repeated for credit provided the topic differs. Restricted to This course is restricted to graduate students.

CAH 6030. History of Architecture and Interior Design. 3 Credits.
Major architectural styles and the development of interior design since the nineteenth century, covering such seminal movements as Art Nouveau, Arts and Crafts, the International Style, and Modernism. Consideration of the social and cultural forces that shape design.
CAH 6330. The Twentieth-Century Artist Book: Tradition and Innovation. 3 Credits.

This course explores the historical, theoretical, and critical development of artists’ books throughout the twentieth- and early twenty-first-centuries within the context of movements and trends in the visual and performing arts. Books associated with the Arts & Crafts Movement, Russian Futurism, Surrealism, fluxus, Conceptual Art, and Postmodernism, among others are closely studied. Johanna Drucker’s anthology “The Century of Artists’ Books”(1995) serves as a guide. Readings and presentations are based on individual books, presses, writers, and artists. Independent research at the Library of Congress and other area research centers culminates in a developed seminar paper to be presented to the class at the conclusion of the semester. In some semesters this course maybe offered at the undergraduate level as CAH 3330 and at the graduate level as CAH 6330. Additional work is required to earn graduate credit. Priority to graduate students of the Art and the Book department; open to other degree students as space is available.

CAH 6332. The Creative Space: Viewing and Reading. 3 Credits.

The emergence of Netscape and the Internet in the 1990s ushered in an important shift in our cultural sensibility surrounding the aesthetic apprehension of words and images. Instead of the meditative, contemplative approach cultivated by the Fine Arts and Literature, we were now asked to “browse” and adopt a more casual, less totalizing approach to our apprehension of mixed verbal and pictorial messages. This course presumes that the emergence and importance of “browsing” today is much more than a technological development limited to digital culture. Instead, it is a symptom of a larger shift in attitudes affecting aesthetic categories generally, part of the construction of a new cultural space “between viewing and reading,” a space with its own attitudes and norms. To explore this potential space, and the attitudes and competencies associated with it, we examine examples from artists’ books, painting, sculpture, film, video and digital environments that mix words and images, and in doing so contest the dominant paradigms of viewing and reading and suggest an intermediary position or “betweenness”. The course begins with a theoretical overview of the problems facing works that combine words and images and suggest betweenness, problems of classification, value and meaning. After establishing a theoretical position, we move through a series of readings and examples week by week that allow us to cultivate a critical vocabulary. Graded assignments in this class address both production and reception. Students are required to produce two works that address the potential middle ground between viewing and reading and the phenomenon of browsing. Two papers analyzing a work or works that address the concepts of the class are also required.

CAH 6400. History of Exhibitions. 3 Credits.

The exhibition is where modern and contemporary art meets the public. This course looks at the history and theory of exhibiting new art in the past 150 years, starting with the French Salon and the independent alternatives that challenged it (Courbet, the Impressionists, and Post-Impressionists), through avant-garde exhibitions (Expressionists, Dada, and Surrealists), installation art and alternative exhibition strategies, and leading to today’s art fairs and biennials (Art Basel, Documenta, the Venice Biennale, the Whitney Biennial, etc.). We cover historic exhibits including the Armory Show and Hitler’s Degenerate Art exhibit. Individual and group projects research specific recent exhibitions, as we consider such issues as design, audience, and critical reception. At times this course may be cross-tallied at the undergraduate level as CAH 4400. Students wishing to pursue undergraduate credit should register for the undergraduate section.
CAH 6410. From Arts and Crafts to Ikea. 3 Credits.
While the widespread influence of William Morris' Arts and Crafts movement confirms its importance and success, its failure to create truly affordable handcrafted goods for everyday use and everyday people eventually inspired a manufacturing revolution. Since the early twentieth century, mass-produced objects or interior complexes assembled with specific design vocabularies have stimulated a major consumer industry, mediated by sales and marketing strategies that intentionally appeal to the broadest possible clientele. Pursuing discussions inspired by Arts & Crafts into the present age, this course touches on discourses about fashion versus style, 'sham' or kitsch versus high design, the inherent value of crafted versus mass produced items, and innovations in materials or manufacturing techniques that either reflect their own period of time or romanticize the past-all topics that still resonate within the design and manufacturing arena. What began with many regionally inventive streams—including Germany's Bauhaus curriculum, Scandinavia's national romanticist movement, or America's Colonial and Mission revivals—has culminated in mass-marketed brands and ensemble marketing, represented by IKEA, Herman Miller, Ethan Allan, or Pottery Barn (among others). This course surveys various pioneers whose design ethos eventually merged with mass production, reviewing a variety of ensemble design approaches: for example, Peter Behrens, Lily Reich (with Mies van der Rohe), Marcel Breuer, Le Corbusier’s Thonet preference, Charles and Ray Eames, the Saarinens at Cranbrook, the reproduction industry that represents Frank Lloyd Wright, Russell Wright, and others. The integration of non-Western influences (characterized in the past as Japonisme, Chinoiserie, folkloric or primitivist), the impact of various international expositions, and the success of the "museum"-store mentality (which made Isamo Noguchi, Alvar Aalto, and others more affordable to a wider audience) is also be introduced. This seminar-style survey concludes with the "Target" approach (featuring architect Michael Graves), as well as some consideration of recycled or 'green' products that are marketed as "environmentally correct." By the end of this class, students are aware of the major stylistic distinctions, socio-cultural influences, revivals, and shifts in design practices from the eighteenth century to the present in their fields of interior design or decoration. At times this course may be cross-tallied at the undergraduate level as CAH 4410. Students wishing to pursue undergraduate credit should register for the undergraduate section.

CAH 6510. American Art. 3 Credits.
This course explores painting, sculpture, and photography produced in the United States from the American Revolution to the end of the First World War. We examine the work of individual artists—Gilbert Stuart, Winslow Homer, Thomas Eakins, John Singer Sargent, James McNeill Whistler, Frederick Remington, Hirarn Powers, Eastman Johnson, Mary Cassatt, and Alfred Stieglitz—as well as art movements—the Hudson River School of landscape painting, Luminism, Realism, American Impressionism, Modernism and the Avant-Garde in America. Students are expected to develop an understanding of the major artists, art movements, and art historical issues related to the visual arts produced in the United States. Instruction time is divided between the classroom and the following museums, which have significant collections of American Art—the Corcoran Gallery of Art, the National Gallery of Art, and the Smithsonian American Art Museum. In some terms this course may be cross-tallied at the undergraduate level as CAH 3210 and at the graduate level as CAH 6510. Students enrolled at the graduate level are required to do additional work in order to earn graduate credit.

CAH 6530. Art and Architecture of Washington, DC. 3 Credits.
This course investigates the art and architecture of the city of Washington, DC: major collections, special exhibitions, historic architecture, and the city itself. A majority of our time is spent on site, outside the classroom, so this is a walking-intensive class. Weekly reading and frequent short writing assignments are required, as well as a developed seminar paper at the conclusion of the seminar. At times this course may be cross-tallied at the undergraduate level as CAH 3530 and at the graduate level as CAH 6530. Students enrolled for graduate credit complete additional work at an advanced level and are graded according to the Graduate Grade Standard (see Student Handbook).

CAH 6531. Iconic American Designers. 3 Credits.
This course offers an in-depth examination of works by a select group of iconic American designers, from the nineteenth century to the present. We will consider the esthetic, social, and historical implications of the design work of Gustav Stickley, Greene & Greene, Frank Lloyd Wright, Louis Comfort Tiffany, Eero Saarinen, Charles and Ray Eames, Josef and Anni Albers, Frances Knoll, Herman Miller, and Eliot Noyes, among others. Students from diverse disciplinary approaches (fine arts, photography, and design) are encouraged to enroll so that our discussions will be richly informed by different perspectives. Requirements include: presentations, papers, and participation in discussions. At times this course may be cross-tallied at the graduate level as CAH 3531. Additional work required for graduate level credit is outlined in the course syllabus.
CAH 6550. Cultures of Photography: WWII to 2000. 3 Credits.
This course surveys the nature of photography, its practices, meanings, and visual results during a critical era of rapid development of the medium. The class also explores the ways that contextual and cultural understandings have shaped the readings of images over the second half of the twentieth century. Lectures and discussion are supplemented with artifactual material from the collection of Professor Beck. In some semesters this course may be cross-listed at the undergraduate level as CAH 3240 and at the graduate level as CAH 6550. Additional work is required for graduate level credit.

CAH 6800. Directed Studies: Art History. 3 Credits.
For degree students only. Enrollment requires prior permission.

CAH 6900. Internship: Art History. 1 Credit.
Permission of the instructor is required prior to registration. Restricted to degree candidates.

CAH 7211. Museums in the Digital Age. 3 Credits.
This intensive two-week course explores the impact of digital media on museums, with a particular emphasis on museum exhibitions. Students examine the recent history of digital media in museums, meet distinguished practitioners in the field, and work with a local (Washington, DC) museum to introduce digital media into its permanent galleries. While the focus of the course is on museum exhibitions, students also examine the evolving relationship between museums and their audiences. Digital media gives museum professionals an array of tools - mobile, site-based, web-based - but raises serious challenges to long-standing expectations about collections, curatorial authority, and audience participation. Students explore both the current impact and future visions for these tools, their implications, and their significance for museums.

CAH 7281. World Textiles. 3 Credits.
This global survey course introduces students to the important textiles of Asia, Africa, Oceania, and the Americas, from a material culture point of view. Dress and textiles in nomadic, rural, urban, and court social settings are covered, while exploring issues such as gender, religious and political symbolism, and trade and migration of textiles, designs, and materials in ancient, historic, and modern times. The course equips students with the basic terminology and methodology used in analyzing and cataloging textiles. Emphasis is placed on those examples typically encountered in museum and other collections. The course includes both slide lectures and museum visits, all of which are required for successful completion of the course.

CAH 7283. Modern Textiles and Contemporary Fiber Art. 3 Credits.
This course introduces the student to the development of modernist textiles and to contemporary fiber art, examining the continued vitality of textiles in the 20th and 21st centuries and the development of fiber art as an important art form. Topics include: overviews of important art movements (Arts and Crafts, Art Nouveau, Dada and Surrealism, Modernism and others) which have influenced modern textiles; influences of non-western art forms on textiles design; discussion of important designers, artists, and manufacturers. The course is a mixture of seminar discussions and visits to museums with relevant textile collections (Baltimore Museum of Art, Renwick Gallery, Textile Museum). Guest lectures, drawn from museum curators, interior designers, and contemporary fiber art appraisers augment class-led discussions. In addition, there are required visits to the homes of contemporary fiber art collectors and to studios of fiber artists. Students are responsible for leading several class discussions based on reading. Students produce several PowerPoint presentations based on topics drawn from themes of the course, produce two papers, and discuss their papers with the class.

CAH 7300. Victorian Avant-Garde: British Art & Culture (1851-1901). 3 Credits.
The effects of the technological, social, and cultural upheaval of the 19th century on traditional ideas about art, design, literature, and journalism; the more radical changes in these media in the 20th century. Study of primary artworks and texts in Washington-area libraries, archives, and museums. The Great Exhibition of 1851, Pre-Raphaelite Brotherhood, Arts and Crafts Movement, Aestheticism, and Revival of Printing. John Ruskin, Dante Gabriel Rossetti, Julia Margaret Cameron, Elizabeth Siddal, William Morris, W.E. Godwin, Walter Pater, J.M.W. Whistler, Aubrey Beardsley, and Oscar Wilde. (Same as CAH 4300).

CAH 7532. Pop, Wiggle, and Wave: Transformative Design of the 1960s. 3 Credits.
Culturally relevant and quintessentially American, design in the 1960’s fused a slick, modern vibe with a hipster aesthetic. Explore this iconic period through a hands-on, fast-paced seminar which informs and inspires. Students gain an understanding of the language of design of the 1960’s, its antecedents in modernism and its regional and international variations. By looking at design in this period as a cultural history and using the lens of social geography, the class connects the impact of the 60’s with culture, style, form and making today.
CAH 7540. History of Modern Graphic Design. 3 Credits.

With the Industrial Revolution came advances in printing and the new medium of photography, both of which shaped the design of books, magazines, posters, and newspapers. Beginning in the mid-nineteenth century, the course examines the significant historical events, modern art movements, designers, and technological advances which shaped the development of modern graphic design. The course includes readings and discussion about contemporary visual systems and the effects of the digital revolution in the field of design.