ARThIST 589: Postcolonial African Art
Crosslisted with ILA 790
Kasfir------------------- Tu-Th 10:00 - 11:10 AM---------------------Max: 10

Content: We will examine the sweeping changes which have characterized the African art of the past half century, beginning in the late colonial period of the 1950s. We approach this vast region of fifty-four countries by considering the major themes which crosscut all regions. These include the impact of 20thc colonization; the place of modernity in relation to tradition; urbanization and the emergence of a uniquely African form of popular art and culture; the introduction of European patronage into the colonial milieu; the transformation of formerly local or regional art forms into global commodities; the shifting identity of artists within these new systems of patronage and production; academic versus informal art training and the successes and failures associated with these as career paths; the postcolonial, transnational and national as regimes of value and as ideological positions.

Required Textbooks, Articles, and Resources:


Assessment: Lecture and discussion format, with participation 20% of the grade; weekly reading response papers 30%, midterm exam 20%, research paper 30%.

Prerequisites: None

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ARThIST 590: Methods and the Profession
Varner------------- M 4:00 - 7:00 PM---------------------Max: 10

Content: This class is designed as an orientation to the historiography, methods and profession of Art History. We will address primary texts, sample the approaches and contributions of various art historians to the field, and make occasional trips to museums, symposia, and the Rare Book room in Woodruff Library.

Texts:


• Selected books and articles on reserve.

Assessment:

• Ekphrasis

• Visual Analysis

• Critical Analysis of an Article (4-5 pages related to the work of art and the method(s) used to address it
ARTHIST 592: Issues in the Conservation of Art and Cultural Property
Stein ------------ Th 1:00 - 4:00 PM----------- Max: 3

Content: This course will provide an introduction to the field of Art Conservation as well as an overview of the principle issues surrounding the care and preservation of cultural properties. Lecture and discussion will address historic materials and technologies, as well as aging properties, deterioration, and conservation treatment. Examples will be drawn from a wide variety of cultures and will represent diverse media, including paper, paintings, stone, metals, ceramics, archaeological remains, and modern synthetic materials. We will examine the use of science to recognize fakes or forgeries, document artists' working methods, and identify historic materials. We will also review seminal debates in the recent history of conservation. Discussions will consider issues of aesthetics, artist's intent, change over time, and compensation for damage.

Some of the themes explored in Art History 387/ 592
- What can objects reveal about (their) history?
- How does time impact objects?
- How does the environment influence preservation?
- How do conservators evaluate objects?
- How has conservation changed in modern history?
- What are the goals of cleaning and reconstruction?
- How do conservators make decisions?
- Why is conservation sometimes controversial?
- What is the role of scientific investigation?
- How are artistic and/ or cultural intent respected?
- What is personal and community responsibility toward cultural heritage?

Attendance and Participation: Attendance and participation in lectures, discussions, and workshops are required. Students are responsible for completing missed assignments and obtaining readings or notes from classmates. Do not email the instructor to excuse absences.

Texts: All reading assignments are required and should be completed prior to the class session for which they are assigned. There is no course text; readings will instead be drawn from a wide variety of sources. All readings will be available on ReservesDirect through the Woodruff Library or will be provided by the instructor. Readings may be added.

Written Assignments: Periodic written assignments will include object assessments, essays, and article summaries. Some assignments may involve collaboration in small groups. Assignments will be handed-out in class at least one week prior to the due date. Late submissions will not be accepted without prior arrangement and/or the evaluation may be deducted 10%. Assignments should be typed and will be collected. Attention to writing is expected and will be factored into the evaluation.

Assessment: Course credit is contingent upon the satisfactory completion of requirements, factored at the percentages indicated.

- Attendance and Participation (40%)
- Written Assignments (60%)

Prerequisites: TBA
ARTHIST 592: Introduction to Graphics and Computer-Aided Design
Shpuza---------------------Tuesday 6:00 ¿ 9:00 PM ---------------------Max: 2

Content: This course is designed to provide students interested in architecture with a basic understanding of computer-aided design and graphic analysis. Emphasizing a hands-on approach, the course is structured around two projects which are designed to let students explore the potential of the computer, not merely as a drafting and presentation instrument but as an active analytical and design aid. Permission required prior to enrollment.

Texts: TBA

Particulars: TBA

ARTHIST 596R: Internship
Coordinator: Faculty
May be repeated with permission from the director of internships. Interns must be nominated by the department for internships at the Michael C. Carlos Museum, the High Museum of Art, and elsewhere. Variable credit.

ARTHIST 597R: Directed Study
Faculty; variable credit.

ARTHIST 599R: Thesis Research (Permission only)

ARTHIST 719: Memory, Ritual, and Transformation: Function and Meaning in 18th Dynasty Private Decorated Tombs at Thebes and Amarna
Robins ------------------ Th 9:00 AM- 12:00 PM---------------------Max: 10

Content: This seminar will explore the function of 18th dynasty private tombs at Thebes and Amarna within the context of ancient Egyptian religion, culture, and funerary beliefs. We will examine how tombs and their decoration preserved the memory of the dead within the community, how images and rituals performed within the tomb chapels linked the living and the dead, and how the architecture and decoration of the tombs aided the transformation of the deceased through death into the afterlife. We will also compare the tombs at Thebes with the tombs built and decorated at Amarna during the reign of Akhenaten, when traditional Egyptian religious beliefs were replaced by a new set of beliefs focusing on the sun disk or Aten.

Texts: Selected readings.

Assessment: Presentation and discussion of readings; oral presentation of research topic; 18-20 page, double spaced, 12-point research paper.

Prerequisites: None
ARTHIST 729: Art and Culture in the Hellenistic World
Crosslisted with HIST 585 (Patterson)
Wescoat----------------- Tu 1:00 - 4:00 PM---------------------Max: 8

Content: Alexander’s conquests toppled the established eastern Mediterranean world. His successors were left to reassemble the pieces. In this course we examine the culture that emerged with particular attention to the engagement of social, political, religious and artistic forces that gave the resulting ‘Hellenistic’ world its dynamic character. Themes will include the changing shape of sacred space and religious experience, the crafting of urban life across diverse regions and ethnicities, the role of rulers as patrons and politicians, and traditions of ordinary life.

Texts:

- J.J. Pollitt, Art in the Hellenistic Age. ISBN: 9780521276726
- Peter Green, From Alexander to Actium. ISBN: 9780520083493
- Apollonius of Rhodes, Argonautica. ISBN: 9780140440850
- Additional articles and book chapters.

Assessment: Students are responsible for readings and discussion each week. In addition, each student will pursue a research project on which he or she will write a term paper and make a class presentation at the end of the semester. During the course of the semester, students will give brief reports weekly topics and readings.

Prerequisites: None

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ARTHIST 739: Medieval Art as Text for the Illiterate
Pastan------------------- W 9:00 AM - 12:00 PM---------------------Max: 10

Content: This seminar examines the implications of Pope Gregory I’s statement, ‘What Scripture is to the educated, images are to the ignorant,’ (Letter to Serenus of Marseille, c. 600 CE). Frequently cited throughout the Middle Ages, this statement became the standard defense of figural painting and sculpture, a rationalization for the expense of art making, and an implicit argument about the power of images. In this course, we will explore the both textual tradition and image cycles that could be construed as affirming or contradicting Gregory’s dictate. Other issues to be considered include: how one ‘reads’ a medieval image, recent scholarship on the varieties and kinds of literacy, and the discrepancies or slippage between the intentions of a patron and meanings imparted to beholders. Case studies are focused on, but not limited to, arts of the eleventh to thirteenth centuries, a period corresponding to the explosion of imagery in cathedrals, treasury arts and manuscript illuminations.

Texts: Reserve readings.

Assessment: Weekly seminar discussions, seminar presentations, and a research paper.

Prerequisites: None. Undergraduates admitted by permission only.

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ARTHIST 749: Painted Chambers
Content: This course will explore secluded spaces, as they were portrayed in the writings of authors like Giovanni Boccaccio, and realized in decorated chambers of late medieval and Renaissance Europe. We will begin with a familiar episode from the medieval Lancelot legend, King Arthur is led by his sister, Morgan the enchantress, to a painted chamber, a room in which she had once imprisoned the king's friend, Lancelot. Upon entering that secluded space, what Arthur sees on its walls is Lancelot's account his own life and deeds, including his secret love affair with the King's wife, Guinevere. While Lancelot's *painted chamber* belongs to the realm of literary fiction, both its secluded conditions and its imaginative functions, which include the holding of "treasures" and the disclosure of potentially destructive secrets, came to inform the real decorations of a remarkable group of late medieval and of Renaissance domestic spaces: ranging from chambers in the castles of the landed nobility, to the bedrooms and studies of the urban elite, to the personal quarters of an aristocratic abbess in a monastic setting.

Texts:

- Reserve Readings

Particulars: Weekly seminar discussions, research presentations, and a research paper.

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**ARTHIST 759: Emblematic Theory and Practice in the Low Countries, 1550-1700**

Melion --------------- Tu 9:00 AM- 12:00 PM ---------------Max: 8

Content: The seminar examines various types of emblem book (scriptural, ethical, amorous, amongst others), focussing on the image theory that undergirds their form and function, manner and meaning. Special attention will be paid to exemplars in the collections of MARBL and PTL.

Texts:


Assessment: TBA

Prerequisites: TBA

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**ARTHIST 775: Theory and Design in the First Machine Age**

Cronan ---------------- M 9:00 AM- 12:00 PM ----------------Max: 10

Content: This seminar takes as its problem the changing conception of technology and audience in the period between 1900 and 1950. Discussion will center on the various attempts made by artists, architects and theorists in the first half of the twentieth century to radically reconceive the nature of materials and their affective impact on the beholder/dweller. Among the artists who will figure centrally in our discussions are Marinetti, Kandinsky, El Lissitzky, and Mondrian as well as the architects Louis Sullivan, Frank Lloyd Wright, Walter Gropius, Le Corbusier, and Richard Neutra. Reyner Banham's seminal accout of Theory and Design in the First Machine Age (1960) will provide a basic framework for our discussions as well as offer an important object for analysis.

Texts:

**Required Textbooks**

- Reyner Banham, *Theory and Design in the First Machine Age*, 0262520583
• Le Corbusier, Towards a New Architecture, 9650060367
• Frank Whitford, Bauhaus, 0500201935
• Paul Overy, De Stijl, 0500202400

**Assessment:**

- Term paper and in-class presentation 90%
- Attendance and participation 10%

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**ARTHIST 790: Teaching Art History**

**Fletcher**  
**W 12:50 - 2:50 PM**  
**MAX: 10**

**CONTENT:** ARTHIST 790/791 is designed to meet the Graduate School (TATTO) requirement for a teacher training course for students in art history. It is required of those graduate students serving as TAs in ARTHIST 101/102, and is offered in concert with their teaching experience in those courses.

**Texts:**

- Stokstad, *Art History*, 3rd edition (new)
- Davis, *Tools for Teaching*

**Assessment:** TBA

**Prerequisites:** None

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**ARTHIST 796R: Internship**

Coordinator: Faculty

**ARTHIST 797R: Directed Study**

Coordinator: Faculty  
Variable credit (1-12)

**ARTHIST 798R: Exam Preparation**

Coordinator: Faculty  
Variable credit (1-12)

**ARTHIST 799R: Dissertation Research**

Coordinator: Faculty  
Variable credit (1-12)