

ARTHIST SPRING 2024—Graduate Courses

ARTHIST 592H: *Introduction to Computer-Aided Design*

Chloe Newton

T 6:00pm-9:00pm

Math & Science Center E301A

Creating architecture within the digital world has given the designer the power to showcase their ideas in new and unimaginable ways. The creator is no longer limited by their physical capabilities and can explore ideas in 2-D, 3-D, and simple motion. This class serves as an introduction to software mediums in which you can tell the story of architecture. This class is open to all students with a variety of backgrounds.

ARTHIST 596R: Internship in Art History

Coordinator: Andrew Ward

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

Variable credit.

ARTHIST 599R: Thesis Research

ARTHIST 719R: *Art and Ritual in the Ancient Egyptian Book of the Dead*

Rune Nyord

F 10:00am-12:45pm

Carlos Hall Conf Rm

The most famous ancient Egyptian text/image composition is without a doubt the one dubbed in modern times the *Book of the Dead*. In ancient Egypt it formed part of a long tradition of texts written specifically to accompany the dead in the tomb, distinguished especially by its rich use of images illustrating, complementing, or interpreting the textual contents. In modern times, in turn, this visual splendor seemingly confirmed the expectation that the *Book* described and depicted ancient Egyptian conceptions of the afterlife. This seminar explores different

aspects of this important ancient Egyptian work, including the interplay between text and image, the deployment of its texts and imagery in different media, the possibility of reconstructing its original cultural contexts, and its reception in modern scholarship and popular culture.

ARTHIST 735: *Landscape and Memory in Ancient Maya Cities*

Megan O'Neil

Th 2:30pm-5:15pm

Emerson Chem E103

This seminar will address landscape and memory in ancient Maya cities by focusing on sculpture, architecture, and relationships between the built environment and natural world. We will examine how Maya rulers and other nobles connected themselves to ancestors and deities through image and text and by recreating primordial landscapes in Maya cities. We also will study concepts of social and collective memory from various disciplines. Students will focus on one building throughout the semester, exploring various aspects of the structure, sculptures, and environment, in order to develop a research paper.

ARTHIST 749R: *Books of the Art*

Jean Campbell

M 1:00pm-3:45pm

Carlos Hall Conf Rm

This course will consider the special category of books known as artist's manuals. Materials discussed will range from the book of the Benedictine monk Theophilus Presbyter to Cennino Cennini's *Book of the Art*; from the so-called technical prefaces of Giorgio Vasari's *Lives of the Painters, Sculptors, and Architects* to Nicholas Hilliard's *Art of Limning*, and beyond to modern contributions to the genre by artists like Salvador Dalí. The goal will be to understand the relation between making and meaning, as it is represented in these treatises. The themes to be discussed include the trope of secrecy and its use within the knowledge cultures of late medieval and early modern Europe; the values associated with imitative practice within this tradition; the functions of representing artisanal knowledge within different settings (monastery, court, city), and the relation between artisanal epistemologies and the evolving scientific cultures of late medieval and early modern Europe. This seminar is designed to introduce graduate students to broadly applicable techniques of reading primary textual sources.

ARTHIST 775R-1: *Monuments/Anti-Monuments/Counter-Monuments*

Lisa Lee

Th 10:00am-12:45pm

Carlos Hall Conf Rm

At various points in history, questions regarding the symbolic and functional significance of public space became acute. The momentum with which racist and colonial monuments across the United States and in Europe are being toppled or removed signals, unequivocally, that we are in such a moment. To what extent might these events be seen to signal a "mere" symbolic politics? To what extent might symbolic politics be understood to be a galvanizing force in collective action? This seminar takes up the topic of the public monument in the 20th and 21st centuries. Crucially, it considers reactions against the conventions and presumptions of traditional monuments, such as permanence, gestalt form, unitary meaning, and centrality. Anti-monumental impulses refuse and denounce (sometimes violently) symbolic content imposed from above, as well as the formal means that are a vehicle for such content. Counter-monuments emphasize alternative values: ephemerality, fragmentation, ambiguity, and marginality. Together, the members of this seminar will grapple with manifestations of power, resistance, and collectivity in public space. We will follow closely and participate actively in the Twin Memorials project unfolding at Emory University

ARTHIST 775R-2/HIST 585: *Decolonizing Histories of the Soviet Built Environment*

Christina Crawford

W 8:30am-11:15am

Carlos Hall Conf Rm

How do we approach histories of Soviet architecture and city-building in light of the current Russian war of aggression on Ukraine? The current conflict--which began in 2014 and escalated in 2022--has its roots in both Russian imperial and Soviet territorial expansion. In this seminar we will investigate collectively how to harness decolonizing theory and practice to approach Soviet spatial scholarship in new ways. Through primary texts, scholarly writings, excerpts from works of literature, and period films, we will immerse ourselves in a series of socialist urban environments. Topics include theoretical alternatives to Russo-centrism and center/periphery binaries; planning/architectural case studies in myriad Soviet republics; and current resonances of the expansionist mindset, each of which will elucidate the mechanisms of Soviet territorial control.

ARTHIST 779W/AAS 730: *Art on My Mind: Black Atlantic Sacred Arts & Material Culture*

Kyrah Daniels

T 2:00pm-5:00pm

Candler 212

This doctoral seminar examines ritual arts traditions of the Black Atlantic world, with emphasis on regions such as Benin, Nigeria, Congo, Haiti, Cuba, Brazil, and the US. Employing art historical methods and a material culture approach, students will be introduced to sacred implements featured in myths and origin stories, tools of divination and birthing/initiation rites, masks of masquerade and carnival traditions, sacred bundles for healing ceremonies, and mortuary arts that honor the ancestors. Ultimately, this course will reveal sacred art objects as

a foundational component of African and African Diaspora religions, art history, and material culture traditions.

ARTHIST 791: *Teaching Art History*

Linda Merrill

W 1:00pm-2:50 pm

Carlos Hall Conf Room

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.

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Coordinator: Andrew Ward

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ARTHIST 797R: Directed Study

Variable credit (1-12)

ARTHIST 798R: Exam Prep

Variable credit (1-12)

ARTHIST 799R: Dissertation Research