

# Art History Graduate Courses Fall 2012

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## **ARTHIST 535R: Shamanism and Art in the Americas**

Stone-----T-Th 11:30 AM - 12:45 PM-----Carlos Hall 212-----Max: 5

**Content:** This upper level seminar concerns the ways in which the shamanic visionary experience is expressed in works of art from the ancient and indigenous Americas. The course is held in conjunction with the exhibition "'For I am the Black Jaguar': Shamanic Visionary Experience in Ancient American Art" on view at the Carlos Museum. Focus will be placed on animal self transformational depictions, and sacred plant imagery in Central American and Andean art.

**Text:** Stone, Rebecca, *The Jaguar Within: Shamanic Trance in Ancient Central and South American Art*, University of Texas Press, 2011. ISBN 978-0-292-73487-6 (Required)

**Assessment:** Readings/participation (10% of grade), 2 5-page papers (25% each), midterm essay exam (20%), final take home essay (20%)

**Note:** NOT appropriate for first year students

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## **ARTHIST 592: Issues in the Conservation of Art and Cultural Property**

Stein-----Th 1:00 - 4:00 PM-----Carlos Museum Tate Room-----Max: 2

**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

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### **ARTHIST 592: Introduction to Graphics and Computer-Aided Design**

Shpuza-----Tuesday 6:00 ÷ 9:00 PM-----Schwartz Center 134-----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

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### **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.

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### **ARTHIST 597R: Directed Study**

Faculty; variable credit

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### **ARTHIST 599R: Thesis Research (Permission only)**

Faculty; variable credit

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### **ARTHIST 719: Gender, Authority, and the Construction of Identity in Ancient Egyptian Art and Society**

Robins-----Th 9:00 AM- 12:00 PM-----Carlos Hall Conference Room-----Max: 10

**Content:** The social identity of any individual is made up of a number of aspects, such as age, status, gender, and social or ritual role. This identity changes over time, not only in the transitions from one life stage to the next, but also with the various roles a person may play at any given life stage. In this seminar we will explore how images can help us understand the construction of male and female identities in ancient Egypt. We will examine the purposes for which these images were made, how their function may have affected the information the images convey, the framework of gender and age relationships as revealed by images and texts, the strategies by which artists reflected cosmic and social hierarchies in their compositions, and the ways in which notions of authority were embodied in male and female elite and royal figures. We will also consider the importance of ethnicity as a part of identity construction during periods of foreign rule, such as the Nubian 25<sup>th</sup> dynasty and the Ptolemaic period.

**Texts:** TBA

**Assessment:** Students will be responsible for weekly reading and discussion, as well as short presentations during the course of the semester. They will also work on a larger research project that will result in a formal presentation and a research paper.

**Prerequisites:** None

**Note:** Letter grade only

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### **ARTHIST 729: Ancient Greek Architectural Decoration**

Wescoat-----W 8:45 - 11:45 AM-----Carlos Hall Conference Room-----Max: 10

**Content:** Greek architecture is most admired today for its striking tectonic expression of horizontal and vertical forces. In antiquity, these boldly trabeated forms were richly augmented with painted, molded, and sculptured decoration. In this seminar, we will consider the complex interaction of architectural form and its ornament by examining embellishments that range from the elaborated roof ornaments of the 7th century BC to the painted facades of Macedonian tombs. We will engage theoretical considerations of order and ornament (both Vitruvian and modern), but our work will center on investigating how the diverse repertoire of architectural ornament, including elaborate sculptural programs, floral designs, and tiered patterns of abstract moldings, brought beauty and meaning to Greek architecture.

**Texts:** TBA

**Assessment:** Students will be responsible for weekly reading and discussion, as well as short presentations during the course of the semester. They will also work on a larger research project that will result in a formal presentation and a research paper.

**Prerequisites:** TBA

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### **ARTHIST 759R: Printmaking in Antwerp, 1550-1650**

Melion-----M 1:00 AM- 4:00 PM-----Tate Room, Carlos Museum-----Max: 10

**Content:** We shall be studying reproductive prints and print series produced in Antwerp by the city's major book and print publishing houses, starting ca. 1550 with the establishment of two firms, Hieronymus Cock's Aux quatre vents and Christopher Plantin's Officina Plantiniana, and ending ca. 1650 with the publication, again by Plantin's firm, now run by the Moretus family, of the innovative *Imago primi saeculi* (Image of the First Century), part chronicle and part emblematic treatise, issued to mark the hundredth anniversary of the Jesuit order. Amongst the topics to be considered are the image theory that undergirds print production in Antwerp, the discursive and hermeneutic practices sponsored by such prints, their function as instruments of proof, argument, and authority, and last but not least, the proliferation of new kinds of amalgamated image and text, such as the emblem.

**Texts:**

- Jan Van der Stock, *Printing Images in Antwerp: The Introduction of Printmaking in a City, Fifteenth-Century to 1585* (Rotterdam: 1998)
- Hendrick Hondius and the Business of Prints in Seventeenth-Century Holland (Rotterdam: 1996)
- Various volumes of *The New Hollstein: Dutch and Flemish Etchings, Engravings, and Woodcuts, 1450-1700* (Rotterdam et al.: 1994 et seq.)

**Assessment:** Preliminary and final presentations; research paper preceded by draft or outline and bibliography; participation in class discussions.

**Prerequisites:** TBA

**Note:** Letter grade only

**ARTHIST 790: Teaching Art History**

Fletcher-----W 12:50 - 2:50 PM-----Carlos Hall Conference Room-----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)
- Pierce, *Abacus to Zeus*, 7th ed.
- Davis, *Tools for Teaching*

**Assessment:** TBA

**Prerequisites:** None

**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)