

Art History Graduate Courses Fall 2013

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

Stein-----Th 1:00 - 4:00 PM-----Carlos Museum Tate Room-----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 5:00 ĩ 8:00 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: Students will be responsible for reading and class discussion, as well as projects that will have significant research and visualization components, resulting in a final paper.

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: Images of the Cosmos in Ancient Egypt: Temples, Tombs and Palaces in Ancient Egypt

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

Content: The unique way in which the ancient Egyptians envisaged the universe is preserved in their creation myths, funerary beliefs, and notions of kingship. Their view of the cosmos was also embodied in the architecture and decoration of temples, tombs (both royal and non-royal) and palaces. In this course, we will explore how such monuments reflect and give concrete expression to the structure of the universe, and examine their role in perpetuating the created world through the act of their construction, their architectural and decorative programs, and the rituals performed within them. We will also consider how the embodied cosmos contributed to the effective functioning of the monuments. The course will include visits to the Carlos Museum.

Texts: Selected readings.

Assessment: Students will be responsible for the presentation and discussion of weekly readings; a preliminary and final oral presentation of research topic; a 16-20 page, double spaced, 12-point research paper.

ARTHIST 729: Connecting Gods and People

Wescoat ----- Th 1:00 - 4:00 PM ----- Carlos Hall Conference Room----- Max: 10

Content: In ancient Greece, to be a community was to have a temple. The act of temple building played a formative role in forging the polis. The temple shaped and reified the identity of the community, fixed the community's relationship with the divinity, and brokered its position within the larger Greek world. In short, the temple connected gods and people. In this course, we will explore the ways in which this connection was forged by examining the temple within its social, cultural, political, religious, spatial, and aesthetic contexts. We will also consider the design of temples in relation to the creation of the temenos, to ritual actions such as sacrifice, libation, prayer, and song, and to the dedication of material gifts in supplication, celebration, and thanksgiving. While the evidence is richest for Athens and most suggestive in the archaic period, we will investigate issues broadly and draw on temples across the ancient Greek world from the geometric through Hellenistic periods.

Recommended Texts: TBA

Assessment: TBA

ARTHIST 739: Cult of the Saints

Pastan----- W 9:00 - 12:00 PM -----Carlos Hall Conference Room----- Max: 10

Content: This course focuses on the medieval cult of saints, and we will read studies by historians, art historians and theologians. Our investigations will include classic studies by Peter Brown, Emile Mâle, and Benedicta Ward and along with more recent work on the subject, including Sherry Reames, Cynthia Hahn, and Julia M. H. Smith. Besides the inherent interest of how a site or cult chose to present itself in poignant and relatable narratives and imagery of the saints, two issues of approach will be emphasized. Since saints' narratives have long been a topic of interest for historians and scholars of theology, a first question is, what is the contribution of the relatively newer studies in art history to the study of hagiography? Related to this, in view of the interest of current work on materiality and on topographies of sacred space, are there certain kind of objects, materials or locations that are particularly effective in relaying saintly biography or involving the beholder?

Texts: Brown and O'Connor, *Glass-Painters*, and reserves with selected readings from the recent literature.

Assessment: Two 5-7 page papers, an in class presentation, and a final exam.

ARTHIST 749: Books of the Art, 1100-1600

Campbell----- F 10:00 AM - 1:00 PM-----Carlos Hall Conference Room-----Max: 10

Content: This course will consider the special category of texts known as artists' manuals. Materials discussed will range from the book of the Benedictine monk Theophilus Presbyter in the twelfth century, to the prefaces on technique from Giorgio Vasari's 1568 edition of *Lives of the Painters, Sculptors and Architects*. The goal will be to understand the relation between making and meaning, as represented in these treatises, especially with relation to incarnational concerns. Our central focus will be Cennino Cennini's *Il Libro dell'arte* (c. 1400)—traditionally described as a late-medieval precursor of the sorts of modernity associated with the Renaissance—and its current re-evaluation. The themes to be discussed in this course include the trope of secrecy and its use by the knowledge cultures of the late medieval and early modern Europe; the value of artisanal knowledge within different settings (monastery, court, city). Finally, we will discuss the displacement of technique from the discussion of style, and its eventual attachment, in the nineteenth century, to questions of cultural history and identity.

Primary Texts:

Theophilus, *De diversis artibus* (1100-1120), translated as *On Divers Arts*, by John G. Hawthorne and Cyril Stanley (New York: Dover, 1979), ISBN: 0486237842

Cennino Cennini, *Il Libro dell'arte* (c. 1400), translated as *The Craftsman's Handbook*, by Daniel V. Thompson (New York: Dover, 1954), ISBN: 0486237842X

Giorgio Vasari, *¿Dell'architettura, ¿ ¿Della pittura, ¿ ¿Della scultura, ¿* in *Vite dei pittori, scultori ed architettori* (1568), translated as *Vasari on Technique*, by Louisa S. Machelose, edited by G. Baldwin Brown (New York: Dover, 1960), ISBN: 048620717X

Secondary Texts:

Selected authors, including: William Eamon, Pamela Long, Andrea Bolland, Pamela Smith, Fabio Frezzato, Christiane Kruse, Pamela Long, Elizabeth Cropper, Georges Didi-Huberman, Robert Williams, Philip Sohm.

Assessment: Informed participation, research presentation and paper.

ARTHIST 759R: Rome in Print

McPhee-----T 1:00 AM-4:00 PM-----Carlos Hall Conference Room-----Max: 18

Content: This seminar will be grounded in the exhibition *Antichità, Teatro, Magnificenza: Renaissance and Baroque Images of Rome* on view at the Carlos Museum during the fall term. We will examine the world of print in Rome from the sixteenth to the eighteenth century: the printers and their shops, the etchers and engravers who worked for them, Italian and foreign, the legacy of images they left behind. We will consider the antiquarian focus on ancient monuments during the sixteenth century, the urban theatres of modern Rome produced during the seventeenth century and the scientific and scenographic developments of the eighteenth century. We will examine the careers of such etcher/engravers as Etienne Duperac, Giacomo Lauro, and Giovanni Battista Falda, Alessandro Specchi, Giuseppe Vasi and Giambattista Piranesi. A particular focus of the class will be the urban history of Rome as the exhibition presents the rare opportunity to study three of the great city maps produced during these centuries by Pirro Ligorio (1561), Giovanni Battista Falda (1676) and Giambattista Nolli (1748).

Texts: TBA

Assessment: TBA

Prerequisites: TBA

ARTHIST 769: The Russian Avant-Garde, 1917-1928

Cronan----- M 1:00 - 4:00 PM----- ¿Carlos Hall Conference Room-----Max: 10

Content: Co-taught by Todd Cronan and Karla Oeler, this course seeks to re-examine the basic claims and problems of Russian art in period between the October Revolution and the beginning of the five-year plan (1928). Divided into four sections, we will consider 1) the writings of the Russian Formalists including Viktor Shklovsky, Vladimir Propp, Boris Eichenbaum, and Roman Jakobson; 2) Kasimir Malevich and El Lisstizky's Suprematism; 3) The Russian Constructivists including Alexander Rodchenko, Varvara Stepanova, and Vladimir Tatlin; 4) Russian film including Sergei Eisenstein and Dziga Vertov. The aim of the course is to both serve as an introduction to post-Revolutionary Russian art and to consider the arguments, debates and problems that helped generate its formal character.

Texts: TBA

¿Assessment: TBA

ARTHIST 790: Teaching Art History

Merrill----- W 1:00 - 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*, 4th ed.

Davis, *Tools for Teaching*, 2nd ed.

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)