

Art History Graduate Courses Fall 2014

ARTHIST 590R: Methods and the Profession

Cronan----Wednesday 5:00 - 8:00 PM----Carlos Hall Conference Room---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: TBA

Assessment: TBA

ARTHIST 592: Introduction to Graphics and Computer-Aided Design

Shpuza-----Tuesday 5:00 & 8:00 PM -----Schwartz 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: 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 592: Issues in the Conservation of Art and Cultural Property

Stein-----Thursday 1:00 & 4:00 PM -----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.

Texts: Weekly readings; 2-3 in-class workshops; 5-6 short essays (3-5 pages each)

Assessment: Attendance and participation (40%), assignments (60%)

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 719R: Memory, Ritual, and Transformation: Function and Meaning in 18th Dynasty Private Decorated Tombs at Thebes and Amarna

Robins----Tuesday 9:00 AM - 12:00 PM----Carlos Hall Conference Room----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; preliminary oral presentation of research topic; final oral presentation of research topic; 16-20 page, double spaced, 12-point research paper.

ARTHIST 729: The Acropolis as Museum: Dedications and Decorative Arts or Archaic and Classical Greece

Gaunt----Tuesday 1:00 - 4:00 PM----Tate Room----Max: 10

Content: This course explores the thousands of smaller objects that have been excavated on the Athenian Acropolis. Starting as early as the neolithic period, we observe evidence for a bronze age palace, even a few graves, and later the beginning of votive dedications. The character and appearance of these change remarkably over time, but the quantity and sometimes the quality are remarkable. The course offers a historical trajectory to the end of the fifth century, and also pays attention to the diverse media in which these dedications were made, whether vessels, statuettes and armor in bronze, gold jewelry, gems, silver plate or decorated pottery. Our evidence for what was once on the Acropolis is gleaned from excavated finds, from literary sources and from inscriptions. These are combined and then compared with relevant material in the collections of the Carlos Museum: every week, original works of art will be made available for study.

Recommended Texts: TBA

Assessment: TBA

ARTHIST 749R: Praise, Prayer and Pictorial Invention in Late Medieval and Renaissance Europe

Campbell----Thursday 1:00 - 4:00 PM----Carlos Hall Conference Room----Max: 10

Content: This course will focus on the techniques and modes of rhetorical description as they were brought to bear on the problem of picturing the Virgin from the 12th to the 16th century. Our primary materials will include both texts, especially religious lyrics, and images, including the monumental images of Madonna produced in Siena during the late 13th and 14th centuries, and the ornamental confections of painters like Pisanello (Antonio di Pucci) and Carlo Crivelli in the 15th century. The principle focus will be on Italian examples, but the parameters suggested by the central question are very flexible. Topics for research may include examples from other European centers, including those located the New World.

Primary Texts:

- Matthew of Vendôme, *Ars versificatoria*
- Geoffrey of Vinsauf, *Poetria Nova*
- Boncompagno da Signa, *Rota Veneris*
- Jacopo de Voragine, *Legenda Aurea*; *Laudi*
- Dante, *Vita Nuova*
- Lucrezia Tornabuoni, *Laudi and Storie*

Secondary Texts: Selected authors, including: Patrick Diehl, James J. Murphy, Douglas R. Kelly, C. Jean Campbell, Megan Holmes, Jane Tylus, Elizabeth Cropper, Regina Stefaniak

Assessment: Informed participation, research presentation and paper.

ARTHIST 789R: The Seen, the Unseen, and in Between: Art and Ambiguity, Assemblage, Secrecy, and Silence

Gagliardi----Tuesday 4:00 - 7:00 PM----Carlos Hall Conference Room----Max: 10

Content: Michael Taussig distinguishes between the “secret,” which he suggests exists only as an invention, and the “public secret [that is] fated to maintain the verge where the secret is not destroyed through exposure, but subject to a revelation that does justice to it” (1999: 7-8). In this seminar, we will explore how concepts of the secret and public secret relate to the arts by focusing on seen and unseen dimensions of art as well as tensions seeing and not seeing produce. We will investigate ambiguity, assemblage, secrecy, and silence in art and consider how art makers and art viewers meet or intersect through the seen, the unseen, and the tension in between the two. Our conversation will begin with a case study and Georg Simmel’s generative article on secrecy and secret societies. We will spring from that platform to examine different theoretical approaches to and expand our understandings of concealment and revelation, the visible and invisible, and the known and unknown. The case studies we will discuss throughout the term relate to arts of Africa and its diasporas. However, students are welcome to write final research papers that engage with the seminar’s theme but focus on historical or contemporary arts from areas beyond Africa and its diasporas.

Texts:

- Bok, Sissela. 1989 [1983]. *Secrecy: On the Ethics of Concealment and Revelation*. New York: Vintage Books
- Taussig, Michael. 1999. *Defacement: Public Secrecy and the Labor of the Negative*. Stanford: Stanford University Press
- Readings in addition to the books listed above will be available in hard copy on reserve or through library databases.

Requirements: TBA

Assessment: TBA

ARTHIST 790: Teaching Art History

Merrill---Wednesday 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 and Cothren, Art History, 5th ed.

Assessment: TBA

Prerequisites: ARTHIST 790

ARTHIST 796R: 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 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