

# Art History Graduate Courses Fall 2015

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## **ARTHIST 590R: Methods and the Profession**

Campbell----Monday 2:00 - 5:00 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

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

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. Discussions will consider issues of aesthetics, ethics, artist's intent, change over time, and compensation for damage. We will also examine the use of science, review seminal debates in the recent history of conservation, and consider the role of conservation within collecting institutions and beyond. Graduate students will meet as a group with the instructor for additional discussion of selected topics and will also undertake a research project.

**Texts:** TBA

**Assessment:** TBA

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

Shpuza-----Tuesday 5:00 - 8:00 PM -----S108 Callaway Center-----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.

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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)**

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### **ARTHIST 719R: Ancient Egyptian Art and Hieroglyphs**

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

**Content:** Egyptian hieroglyphs form a pictorial script used on monuments, in contrast to the cursive, non-pictorial hieratic and demotic scripts employed on official and literary documents written on papyrus. Hieroglyphs, created according to the same principles that underlie two-dimensional Egyptian art, are a fundamental element in Egyptian representations. Not only do they serve to identify figures and actions, but they are an integral part of the whole composition. This course explores the form, function and symbolism of this beautiful script and its relationship to Egyptian art, and introduces students to the basic grammar of Middle Egyptian, the classical language of ancient Egypt, to enable them to read standard monumental inscriptions. Sessions will include language exercises, reading of prepared and unprepared texts, analysis of monumental scenes and their associated texts, discussions of readings, museum visits, and short presentations and papers.

**Texts:** Mark Collier and Bill Manley. *How To Read Egyptian Hieroglyphs*. 2003, revised edition. **ISBN:** 9780520239494.

Readings on reserve.

**Assessment:** TBA

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### **ARTHIST 729: *Urbs* and Image: Early Modern Engagements with Ancient Rome**

Varner----Tuesday 3:00 - 6:00 PM----Tate Room----Max: 10

**Content:** Pirro Ligorio's *Anteique Urbis Imago* of 1561 stands as the first scholarly attempt to reconstruct ancient Rome. Meticulously researched, Ligorio's reconstruction is based on the close study of existing ruins, coins, ancient texts and 16<sup>th</sup> century archaeological discoveries. This seminar will explore the monuments and topography of the ancient city using Emory's rare 1773 12 plate copy of Ligorio's map and related materials in the Michael C. Carlos Museum and the Manuscript Archives and Rare Book Library. The seminar will also be working closely with Emory's digital platform for the map ("Views of Rome"), creating new interactive features for individual monuments featured in Ligorio's reconstruction.

**Recommended Texts:** TBA

**Assessment:** TBA

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### **ARTHIST 739R: Materials and Meanings in Medieval Art**

Pastan----Wednesday 9:00 AM - 12:00 PM----Carlos Hall Conference Room----Max: 12

**Content:** This course asks the question, how can an approach based on awareness of materials contribute

to understanding the meanings conveyed by works of medieval art? Materiality is of great interest in the current literature because it is an approach that straddles the artist's role in articulating Christian ideals, and the beholder's role in interpreting works of art. As Caroline Bynum stated in her landmark study, *Christian Materiality* (2011): "The stuff of which medieval images were made was not incidental." Bynum's emphasis on late medieval altarpieces and reliquaries leaves substantial scope for further investigation, especially given her narrow chronological focus and the limited number of constituent elements she explores. The issue of materiality begs to be explored through other materials, including rock crystal, porphyry, mosaics, ivory and stained glass, and within the formative period of medieval art, when the church came to embrace the role of art in devotions. In addition, the often 'imperceptible' shift by scholars from materials to iconography hints at the danger of over-determining a given work of art, which is a slippage that we will also pay careful attention to through the analysis of focused case studies, on the one hand, and of provocative methodological interventions, on the other.

**Texts:** TBA

**Assessment:** TBA

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### **ARTHIST 759R: Hendrick Goltzius**

Melion----Tuesday 9:00 AM - 12:00 PM----Carlos Hall Conference Room----Max: 12

**Content:** We will be studying the paintings, drawings, and prints of Hendrick Goltzius, as well as the art theory that informs them. Subtopics include his exegetical and prosopoeic allegories, his approach to ancient history and mythology, especially Ovidian subjects having to do with love, his 'protean' handling of Marian and Christological imagery, and his attempts sharply to distinguish between poetic fiction and natural history.

**Texts:** TBA

**Assessment:** TBA

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### **ARTHIST 769R: Materiality as Meaning**

Lee----Tuesday 12:00 - 3:00 PM----Carlos Hall Conference Room----Max: 10

**Content:** This course will consider matter—variously construed as base, pure, dead, and vibrant—as it becomes a dominant concern in art of the 1950s, 60s, and 70s. We will probe the art historical dimension of the turn to materiality in these decades. As such, we will concern ourselves with debates surrounding opticality and tactility, form and *informe*, medium and matter. A set of case studies will allow us to map the distinct meanings exacerbated materiality assumes within different practices, in which matter may be imbued with mystical-symbolic import, manipulated without concern for an end product, or associated with non-art economies. This course will highlight critical, philosophical, and, above all, art historical writings that place materiality at the heart of the matter. We will consider the potential strengths and limits of such an approach, even as we engage in materialist thinking of our own.

**Texts:** TBA

**Requirements:** TBA

**Assessment:** TBA

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### **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

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**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.

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**ARTHIST 797R: Directed Study**

Coordinator: Faculty

Variable credit (1-12)

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**ARTHIST 798R: Exam Preparation**

Coordinator: Faculty

Variable credit (1-12)

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**ARTHIST 799R: Dissertation Research**

Coordinator: Faculty