

Art History Graduate Courses Fall 2016

ARTHIST 592H: Introduction to Graphics and Computer-Aided Design

Shpuza-----Tuesday 5:00 - 8:00 PM -----S108 Callaway Center-----Max: 4

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 in Art History

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 729: Issues in Roman Portraiture

Varner-----Monday 3:00 - 6:00 PM----Carlos Hall Conference Room----Max: 10

Content: Since the Renaissance, portraiture has been recognized as a signal achievement of ancient Roman art. Representations of individuals at all levels of society, from slaves to emperors, were produced from the 3rd century B.C. to the sixth century A.C. and are often remarkable for their psychological penetration. This seminar will explore current issues in Roman portrait studies with particular focus on how image and identity are constructed. The seminar will also consider the historiography of Roman portraiture, issues of collecting, display and restoration, current trends in iconographical methodologies, and the new implications for Roman portraiture within emerging developments in the digital humanities, including 3D photogrammetry digital modeling. The seminar will focus discussions around the Roman portraits in the Galleria degli Uffizi. Students will work on individual portraits on the Uffizi with the aim of contributing to the new database of bibliographical, iconographical and digital material on the portraits currently being compiled by researchers working with the Virtual World Heritage Laboratory at the University of Indiana.

Texts: TBA

Assessment: TBA

ARTHIST 735: Art of the "Classic" Andes, 1-1000 CE

Stone-----Wednesday 9:00 AM - 12:00 PM----Carlos Museum Tate Room----Max: 10

Content: This combined upper-level undergraduate and graduate art historical seminar explores the art and architecture of three of the most iconic ancient Andean cultures: the Nasca, Moche, and Wari-Tiwanaku. All of these flourished during the first millennium CE (AD) in the area of what is now Peru and Bolivia, and were important precursors to the great Inka Empire of 1400-1550. Architecture, textiles, ceramics, metalwork, and stone sculpture will be considered and original works of art from these cultures in the Carlos Museum will be featured.

Texts: Stone, *Art of the Andes, 2012*; Bergh, *Wari: Lords of the Ancient Andes, 2012*; Donnan, *Moche Portraits of Ancient Peru, 2003*; Proulx and Silverblatt, *The Nasca, 2002*

Assessment: One short paper and talk on each of the three cultures; on final cumulative paper and talk.

ARTHIST 749R: Pictures to Think With: On Meaning and Renaissance Art

Campbell-----Friday 9:00 AM - 12:00 PM----Carlos Hall Conference Room----Max: 10

Content: This course will revisit the interpretative and ethical challenges taken on by art history under such names as iconology and iconography, and recast through the lens of philosophical hermeneutics under the name reception. Beginning with classic essays by scholars like Aby Warburg, Erwin Panofsky and Adrian Stokes, and taking the general problem of "Renaissance Art" as paradigmatic, the course will ask several broad questions: what is at stake, beyond understanding a given artwork, in the search for meaning in the visual arts; how do the stakes of interpretation inform our descriptions and framing of the objects we study; and what is to be gained, in practice, by approaching "pictures" or artworks, simultaneously, as objects to be interpreted and instruments of thought. Each seminar member will test these questions by taking on a classic essay, and addressing a touchstone work of "Renaissance Art" as a means of generating a thesis.

Texts: Readings from various authors, including: Aby Warburg, Walter Benjamin, Erwin Panofsky, Adrian Stokes, Hans-Robert Jauss, Giorgio Agamben, Georges Didi-Huberman, Giovanni Careri

Assessment: TBA

ARTHIST 769R: German Art Post-War to Post-Wall

Lee-----Thursday 12:00 - 3:00 PM----Carlos Hall Conference Room----MAX: 10

Content: This seminar will explore West German art from circa 1950 to the present. We will consider defining debates about the direction of art in the wake of National Socialism. For instance, is art obliged to confront the past or can it commence from a so-called *Stunde Null* (zero hour)? Close consideration of the oeuvres of Joseph Beuys, Gerhard Richter, Georg Baselitz, Bernd and Hilla Becher, Hanne Darboven and others will ground us in specific artistic practices even as it opens onto broader questions of art's responses to social, economic, and political contexts—from the FRG's rapid economic growth under the Marshall plan to the traumatic events of the German Autumn, from the rise of the Berlin Wall to reunification. This seminar coincides with the Corinth Colloquium in German Modernism, a two-day event in March, during which some of the field's top scholars will present their work.

Texts: TBA

Assessment: TBA

ARTHIST 769R: Soviet Cities and Their Progeny

Crosslisted with RUSS 700 and HIST 585

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

Content: This seminar asks how distinctly socialist urban polices and forms emerged in the 20th century by using Soviet cities as the primary material evidence. Through original texts, scholarly writings, excerpts from works of literature, and period films, we will immerse ourselves in a series of socialist urban environments. We will study capital cities, industrial cities of varying types and geographies, penal environments (the gulag), and secret cities, each of which elucidates a discrete aspect of Soviet territorial control. Moscow, the capital of the entire Soviet sphere and the touchstone city for socialist urban design and policy, receives special attention through the course. The final meetings will explore the export of socialist urban principles globally, and will investigate the post-socialist condition of the cities covered in the seminar.

Texts: TBA

Assessment: TBA

ARTHIST 769R: Theories of Subjectivity

Crosslisted with FREN 770, CPLT 752R, and PHIL 789

Judovitz----Tuesday 1:00 - 4:00 PM----Callaway Center C202----MAX: 5

Content: This course examines the emergence and consolidation of modern notions of subjectivity. It traces the radical shift from notions of self to subject, that inaugurates a new understanding of truth which also implies a new way of being in the world. Combining philosophical and literary approaches, we consider Montaigne's and d'Urfée's elaborations of selfhood in terms of multiplicity, embodiment and embeddedness in the world. We follow with an analysis Descartes's elaboration of rational consciousness as a foundational moment for the development of modern metaphysics. At issue will be the relation of subjectivity to representation, the mind-body dualism, and the analogy of the body to a machine along with attendant philosophical critiques by Heidegger, Merleau-Ponty, Foucault, and Benveniste. We conclude with an examination of the literary implications of the Cartesian rationalist worldview as outlined through the crisis of signification and the problem of securing and mastering of representation in Mme de Lafayette's *La Princesse de Clèves*.

Texts: TBA

Assessment: TBA

ARTHIST 775R: Lit. & Justice: Writers on Trial

Crosslisted with CPLT 751, ENG 789, FREN 780, WGS 730, LAW 621

Felman----Monday 4:00 - 7:00 PM----Callaway Center N106----MAX: 2

Content: History has put on trial a series of outstanding thinkers. At the dawn of philosophy, Socrates drinks the cup of poison to which he is condemned by the Athenians for his influential teaching, charged with atheism, and corruption of the youth. Centuries later, in modernity, similarly influential Oscar Wilde is condemned by the English for his homosexuality, as well as for his provocative artistic style. In France, Flaubert and Baudelaire are both indicted as criminals for their first, innovative literary works; Emile Zola is condemned for defending a Jew against the state, which has convicted him. E. M. Forster writes about a rape trial / race trial of an Indian by the colonizing British Empire. Different forms of trial are instigated by religious institutions, as well as by psychoanalytic ones. Jacques Lacan, the French psychoanalyst, compares his expulsion from the International Psychoanalytic Association, with a religious "excommunication"-- for charges of nonorthodoxy and heresy (compare Luther, Spinoza). However different, all these accused have come to stand for something greater than themselves: something that was symbolized -- and challenged -- by their trials. Through the examination of a series of historical and literary trials, this course will ask: Why are literary writers, philosophers and creative thinkers, repetitively put on trial, and how in turn do they challenge culture and society and reflect their crises? What is the role of literature as a political actor in the struggles over ethics, and the struggles over meaning? How does literature become the writing of a destiny, what can be called a life testimony or Life-Writing?

Texts: Texts selected among: Plato's Dialogues; Molière's plays; Shakespeare's plays; Oscar Wilde (Plays, Autobiography, Critical writings); Gustave Flaubert (novels, letters); Charles Baudelaire (poems, criticism, theory of art); Emile Zola (political writings); Herman Melville (novellas); Bertolt Brecht (plays)); Hannah Arendt (Eichmann in Jerusalem, Interviews); Spinoza (Ethics); Sigmund Freud (Psychoanalytic Writings); Jacques Lacan (psychoanalytic seminar); E. M. Forster (novel); Virginia Woolf (novel); Franz Kafka (short stories, parables).

Assessment: Regular attendance; Two short papers distributed throughout the course of the semester; Brief oral presentations; Intensive weekly reading (weekly one-page reading reports) and active preparation of texts for class discussion; ongoing participation.

ARTHIST 791: 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

ARTHIST 796R: Internship in Art History

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