

# Art History Graduate Courses Fall 2017

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## **ARTHIST 575R: “A Play with Shabby Leftovers”: Collage and Assemblage**

Lee-----Tuesday-Thursday 1:00 - 2:15 PM -----Carlos Hall 212-----Max: 3

**Content:** This course traces collage and assemblage practices in the 20<sup>th</sup> century and into the 21<sup>st</sup> century. From the outset, we will establish theoretical models such as the Baudelairean ragpicker, the collector à la Walter Benjamin, or the bricoleur of Claude Lévi-Strauss. Drawing upon texts from the fields of anthropology, economics, literature, philosophy, and psychoanalysis, we will grapple with distinct manifestation of collage and assemblage. Students will be asked to pay particular attention to the economic and social contexts that give meaning to a given artist’s choice of materials and means of production. Do such choices respond to post-war destruction, to planned obsolescence in advanced capitalism, or to the impact of globalization on developing nations? Do they express technological optimism or do they underscore the chilling sameness of mass production? Are they turned inward (as a picturing of dreamscapes) or directed outward (as a confrontation with contemporary socio-economic conditions)? The modes of collage and assemblage will be our lenses onto shifting object-subject relations in the modern and postmodern periods.

**Texts:** TBA

**Assessment:** TBA

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## **ARTHIST 575R: The Russian Avantgarde**

Crawford-----Tuesday-Thursday 2:30 - 3:45 PM -----Modern Languages 201-----Max: 5

**Content:** Knowledge of Russian is not required. Introduction to interdisciplinary study of twentieth-century Russian literature and the visual arts, with focus upon issues of art and politics, time, space, and identity in symbolist, supermatist, constructivist, socialist realist, and post-Soviet "vision". In English.

**Texts:** TBA

**Assessment:** TBA

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## **ARTHIST 589K: What is a Map?**

Gagliardi-----Tuesday 3:00 PM - 6:00 PM-----Carlos Hall 212-----Max: 4

**Content:**In this writing-intensive seminar, we will consider maps as visual images, research tools, and scholarly products. We will assess mechanics of digital map-making and consider methods for evaluating maps as images, tools, or products.

**Texts:**

*Born a Crime*, by Trevor Noah (2016)

*Portrait with Keys: The City of Johannesburg Unlocked*, by Ivan Vladislavic (2009)

*Writing the City into Being: Essays on Johannesburg, 1998-2008*, edited by Lindsay Bremner (2010)

Other course-related materials will be available online or in the Woodruff Library.

**Assessment:** The final course grade encompasses class participation and assignments, including reading responses and two separate semester-long assignments. The semester-long assignments consist of a collaborative project to map the city of Johannesburg and independent development of a twelve-page, double-spaced mock funding application narrative for a map-related research project of the student's own design.

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

Campbell-----Monday 2:00 - 5:00 PM -----Carlos 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: Threads of Time: Indigenous Textiles of the Americas**

Bailey-----Monday-Wednesday 10:00 - 11:15 AM -----Carlos Hall 211 (M); Tate Room (W)-----  
-Max: 5

**Content:** This seminar will focus on the 145 textiles on display at the Carlos Museum in the exhibition "Threads of Time: Tradition and Change in Indigenous American Textiles" on view August 17-December 17, 2017. The show/course covers the ancient Andes, and the modern Andes, Panama, and Guatemala.

The theme concerns the ways in which fiber arts incorporate new elements within the continuities of their cultural traditions. The Andes provide the material evidence for a long span of time, yet Panamanian design in ancient ceramics relates to that of modern Guna cut-work blouse panels called *dulemolaguna*. Likewise, Maya dress in antiquity can be inferred from images in non-fiber media. In addition, the Carlos collection includes over 500 pieces not in the exhibition, allowing for original research to be done by students for their projects. One Andean, one Guna, and one Maya piece will be the subject of three small projects and a comparative final paper will culminate the research.

**Texts:** Online catalogue of the exhibition, plus readings on Canvas

**Assessment:** Two ten-page papers; three twenty-minute presentations; one-page precis of each paper. Graduate students will meet for an extra hour every other week and will read extra reading materials for that meeting; 9 a.m. on alternate Mondays is preferred as the Museum is closed to the public, allowing for more flexibility.

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### **ARTHIST 592: Visual Representation of Sacramental Mysteries, 1400-1700**

Melion and Pastan-----Thursday 9:00 AM - 12:00 PM -----Carlos Conference Room-----Max: 12

**Content:** The seminar focuses on the representation of sacramental mysteries (in Latin, *sacramenta* or *mysteria*) between the 14th and 17th centuries. In what manner were the mysteries of faith and, specifically, sacramental mysteries, construed as amenable to processes of representation and figuration capable of engaging mortal eyes, minds, and hearts. Mysteries by their very nature appeal to the spirit, rather than to sense or reason, and operate beyond the scope of the human faculties, and yet the visual arts were seen as legitimate vehicles for the dissemination of these mysteries and for prompting reflection upon them. How and why was this the case? The seminar will be taught in conjunction with the Lovis Corinth Colloquium, "*Quid est sacramentum?: On the Visual Representation of Sacred Mysteries in Early Modern Europe and the Americas, 1400-1700,*" to be held at Emory on Thursday, November 30th, Friday, December 1st, and Saturday, December 2nd, 2017. Students will be asked to attend the colloquium and will have the opportunity to meet the speakers and interact with them.

Texts: TBA

Assessment: TBA

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

Stein-----Thursday 1:00 - 4:00 PM -----Tate Room-----Max: 5

**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. Presentations and discussions 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.

**Texts:** There is no course text; readings will instead be drawn from a wide variety of sources. All readings will be available on Course Reserves through Emory University Library Tools or will be provided by the instructor.

**Assessment:**

Attendance & Participation - 15%

Workshops - 15%

Assignments - 70% (readings, condition survey, and 4 short-essays)

*Graduate students* - instead of written assignments, graduate students will meet for 3-4 discussion sessions AND complete an individual project

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**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

**Assessment:** 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 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.

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

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

**Content:** This seminar will explore the function of 18<sup>th</sup> 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 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, and explore the significance of differences between the tombs at the two locations.

**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.

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**ARTHIST 729: Greek Vase Painting: an Introduction**

Gaunt----Thursday 9:00 AM - 12:00 PM----Carlos Museum Tate Room----Max: 10

**Content:** This seminar approaches the rich world of fine, decorated pottery fabrics that were produced in several places in archaic and classical Greece. It explores the evidence for the potters and painters who created these memorable works of art: the shapes, their functions and development; the place of decorated pottery in relation to contemporary vessels in other materials; the range of subject matter chosen for decoration, and how to “read” it; the relationship to literary versions of the same stories and the significance of inscriptions. Prime importance is attached to the collection of pottery in the Carlos Museum, examples of which will be made available for direct hands-on study at every session.

**Texts:** TBA

**Assessment:** TBA

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### **ARTHIST 759R: Envisioning Baroque Rome**

McPhee-----Tuesday 1:00 - 4:00 PM----Carlos Hall Conference Room----Max: 10

**Content:** This seminar will explore the buildings, topography, processions, and festivals of the seventeenth-century city, through maps, printed views, manuscripts, and guidebooks, with the goal of rebuilding the Baroque city in the digital humanities project *Envisioning Baroque Rome* ([baroquerome.org](http://baroquerome.org)). With specific focus on the work of the etcher Giovanni Battista Falda (1643-1678), students will immerse themselves in the neighborhoods of Baroque Rome, researching the history of specific monuments, streetscapes, and events. Paired with digital modelers, students will then collaborate to build, texture, and document their research for inclusion in the project. Throughout, we will study original materials in the Stuart A. Rose Library, the Michael C. Museum, and in private collections.

**Texts:** TBA

**Assessment:** TBA

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### **ARTHIST 775R: Modernism as Difficulty**

Cronan-----Tuesday 4:00 - 7:00 PM----Carlos Hall Conference Room----Max: ?

**Content:** According to Arnold Schoenberg, “one day even mailboys will whistle my tunes.” They don’t, and never will. Gertrude Stein could find no better way to make her roses red than writing “a rose is a rose is a rose.” Why did she feel compelled to write in this manner? Why does modern art seemingly wallow in complexity, especially in relation to the expression of simple feelings and thoughts?

This course will address the problem of difficulty in modern art. Difficulty is perhaps *the* defining (external?) feature of modern art, and it is difficulty that seems intended to keep audiences away from understanding and appreciation of it. Beginning with a discussion of “difficulty” before modernism, we will go on to consider key cases and moments of aesthetic reckoning with, and production of, the difficult including The New Criticism, responses to the New Criticism in the work of Elizabeth Anscombe and Stanley Cavell, photographic and architectural explorations—in theory and in practice—of complexity at mid-century, as well as painterly complexity and intensity in abstract expressionism. Some of the key artistic and philosophical themes we will consider are difficulty, ambiguity, density, intentionality, responsibility and intensity.

**Texts:** 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

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**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.

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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