

**ARTHIST 590R: *Seminar in Methods of Art Historical Research***

Todd Cronan

Th 12:00pm-3:00pm

Carlos Hall Conf Rm

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 the Woodruff Library.

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**ARTHIST 387/592G: *Conservation and Cultural Properties***

Renée Stein

Th 1:00pm-4:00pm

Carlos Museum – Tate Room

Students will explore the principal issues surrounding the care and preservation of art and cultural property, considering materials, deterioration, object history, and treatment.

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

Ermal Shpuza

T 5:00pm-8:00pm

M&S E301A

An introduction to drafting, modeling, rendering and animation in which students explore the potential of the computer as an active analytical and design instrument. We take a hands-on approach, focusing on two projects selected according to students' own disciplinary interests.

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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***

Coordinator: Faculty

Variable credit.

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**ARTHIST 599R: *Thesis Research (Permission only)***

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**ARTHIST 719R: *Ancient Egyptian conceptions and experiences of images***

Rune Nyord

M 1:00pm-4:00pm

Carlos Hall Conf Rm

Images in ancient Egypt were ubiquitous and used for a wide variety of purposes, perhaps most famously hieroglyphic writing, reliefs and paintings on the walls of temples and tombs, as well as cultic and monumental statues. Drawing on different types of ancient sources as well as theoretical discussions from Egyptology and

beyond, this course explores the various ways in which the relationship between an image and that which it represents could be understood and utilized, covering the full cycle of attested practices of planning, making, using, altering, and destroying images.

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**ARTHIST 485RW/735: *Materiality and the Senses in the Art of the Ancient Americas***

Megan O'Neil

T 10:00am-1:00pm

Carlos Hall Conf Rm

This seminar explores the arts of selected cultures in the ancient Americas according to two overlapping themes, materiality and the senses. We will examine the meanings of materials such as jade, gold, and ceramics and address both how artists shaped those materials and how people experienced them through multiple senses, including sight and touch. The course includes close study of objects in the Michael C. Carlos Museum.

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**ARTHIST 475RW-2/759R: *Emblem Books and Alba Amicorum in Germany and the Low Countries, 1550-1700***

Walter Melion

Th 9:00am-12:00pm

Rose Library Seminar Room

This course examines the form, function, and argument of emblem books and *alba amicorum* (friendship albums) produced in the Low Countries—mainly Antwerp and Amsterdam—between the mid-sixteenth and late seventeenth centuries. The term *emblematum/emblemata* was coined by the jurist Andrea Alciato in 1522: he used it to designate a novel literary device—the witty and erudite pairing of a motto with an epigrammatic commentary. In commenting on the motto, the epigram often makes use of verbal images, and perhaps as a result, one of the earliest (unauthorized) printings of Alciati's manuscript *Emblemata* (Augsburg: Heinrich Steyner, 1531) translates *verba* into *picturae*, incorporating woodcut illustrations, interpolated not by Alciato, but by the publisher. Whereas the original *Emblemata* were erudite, festive, and occasionally ribald, the illustrated versions issued in Southern Germany and France (mainly Lyons) utilized pictures to appeal to a much wider public of reader-viewers.

The *album amicorum* generally took the form of a book with blank pages—either paper or parchment, sometimes printed with ornaments and framing elements—which was circulated by the owner amongst her/his acquaintances, all of whom were expected to fashion, either verbally or pictorially, an affective image of their relationship to the album's proprietor. The community of signatories, through the act of signing, constituted themselves as a network of exchange within which the sharing of knowledge, authority, and affection was staged. Emblem books with interleaved blank pages were often used as the basis for *alba amicorum*, and many of the entries in *alba* were couched in emblematic form.

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**ARTHIST 790R: *Teaching Art History***

Linda Merrill

W 1:00pm-2:50pm

Carlos Hall Conference Room

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.

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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