

**ARTHIST 589R: *Postcolonial Arts of Africa***

Susan Gagliardi

TTh 6:00pm-7:15pm

Online synchronous

Artists linked to the continent of Africa often resist framing their work according to ethnic, national, or continental identities. Yet complex histories and understandings of identity often contribute to the content or reception of the artists' work. What expectations might visitors to American or European museums and galleries have about art by an artist specifically identified with the continent of Africa? And how might expectations change if the art were not presented with a qualifier that linked the artist or the work to the continent? Answers to these questions impact where in a museum we might find an artist's work and how a museum might present the work. In this course, we will focus on arts created for worldwide audiences by diverse artists linked to different areas of the African continent. We will look at, read about, and discuss a range of photographs, paintings, sculptures, and other types of work in order to think about what various labels reveal and conceal about art and identity in transnational contexts. The flexible course design also invites dynamic discussion and features pen-and-paper assignments.

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

Susan Gagliardi

TTh 9:40am-10:55am

Online synchronous

How can and why should we situate the discipline of art history, art historians, and art itself within different historical, geographic, methodological, and theoretical frames? What has the work of professional art historians been, what is our work today, and what are future possibilities? How have art historians shaped understandings of art as well as the contexts in which art has been or is created, used, and circulated? How can we continue to contribute to knowledge production about art, and why should we do so? In this course, we will investigate such questions through a range of assignments. The flexible course design invites dynamic discussion and features pen-and-paper assignments.

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**ARTHIST 592G: *Technical Art History***

Renée Stein

Th 2:40pm-3:55pm

Online synchronous (50% of class work asynchronous)

Using imaging methods and analytical techniques, students will investigate material choice, working process, authenticity, provenance, and restoration history of museum objects.

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**ARTHIST 719R: *The Discovery of the Ancient Egypt Afterlife***

Rune Nyord

M 1:00-4:00pm

Online synchronous

It is a well-established idea that the ancient Egyptians went to great lengths to achieve eternal life, including such practices as mummification and the construction of often huge and lavishly equipped tombs. However, on closer scrutiny, the Egyptian sources are much less occupied with ideas like eternal life and preservation of the body than this framework would lead us to believe, raising the question of how the modern understanding of ancient Egyptian mortuary religion came about. Through close examination of both primary and secondary sources, this seminar explores the development of the modern concept of the ancient Egyptian afterlife in Western history. In the formative period of the long 19<sup>th</sup> century in particular, interpretations of the Egyptian afterlife were heavily tinged by broader contemporary ideas in such areas as biblical and Classical scholarship,

theology, and ethnography, while also being inextricably bound up with colonial concerns, and the seminar examines these various backdrops and influences to understand how they have helped shape interpretations of the ancient Egyptian sources.

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**ARTHIST 729: *Greek Architectural Decoration***

Bonna Wescoat

T 1:00pm-4:00pm

Online synchronous

Greek architecture is most admired today for its striking tectonic expression of horizontal and vertical forces, and the powerful interplay of mass and space. In antiquity, these boldly trabeated forms were richly augmented with painted, molded, and sculptured decoration. In this seminar, we will consider the complex interaction of architectural form and its ornament by examining embellishments that range from the elaborated roof decorations of the 7<sup>th</sup> century BC to the painted facades of Macedonian tombs. While engaging theoretical considerations of order and ornament (both Vitruvian and modern), our investigation centers on how the diverse repertoire of architectural ornament, including intricate sculptural programs, floral designs, and tiered patterns of abstract moldings, brought beauty and meaning to Greek architecture.

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**ARTHIST 775R: *Modernism as a philosophical problem***

Todd Cronan

W 8:00am-11:00am

Online synchronous

What are the defining issues of the modernist period? What, if anything, defines the shared set of concerns and problems of art made between 1850 and 1970? One of the basic questions revolves around the possibility of something called “autonomy.” In the simplest terms, it’s a question of self-determination or self-rule. It is about the difference, if there is one, between art and the world. Needless to say, the notion that art is defined in opposition to the world is a highly contested one. We will consider why autonomy became a defining concern, and, above all, how it was contested over and over again by a now-familiar set of commitments to the social, the political, materiality, affectivity, and technology. We will examine the basic efforts to contest autonomy with special emphasis on the social history of art, theories of race and culture, and the “new” materialism or object ontology. What, in the end, is defensible about notions of artistic or individual autonomy? If art is not defined by its autonomy, then what are the proper terms to understand the meaning of art? We will consider both chief exemplars of artistic autonomy (including Manet, Matisse, Picasso, Pollock, Louis) and famous efforts to contest it in the works of Duchamp, Maholy-Nagy, minimalism, and identity-based art. We will examine the writings of Stanley Cavell, Robert Pippin, John McDowell, Elizabeth Anscombe, Clement Greenberg, Michael Fried, Gilles Deleuze, Bruno Latour, Rita Felski and others.

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

Linda Merrill

W 11:20am-12:35pm

Online synchronous (50% of class work asynchronous)

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