

ART HISTORY GRADUATE COURSES

Fall 2021

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

Susan Gagliardi TTh 5:30pm-6:45pm Carlos Conference Room

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.

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

Renée Stein M 2:30pm-5:15pm Carlos Museum 303 (Ackerman Hall)

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. 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. 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.

ARTHIST 592H: *Introduction to Graphics & CAD*

Ermal Shpuza T 6:00pm-9:00pm 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.

ARTHIST 719: *Conceptions and Experiences of Images in Ancient Egypt*

Rune Nyord F 1:00pm-3:45pm Carlos Conference Room

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 depicts could be understood and utilized, covering the full cycle of attested practices of planning, making, using, altering, and destroying images.

ARTHIST 735R: *Ancient Maya Painted Ceramics*

Megan E. O'Neil W 8:30am-11:15am Carlos Museum Tate Room

This seminar delves into ancient Maya painted ceramic vessels, examining their materials, painted images and texts, and archaeological and historical contexts. The class will include hands-on examination of ceramics in the Michael C. Carlos Museum and an introduction to materials analysis of ceramics in order to combine understanding of the manufacture and use of ceramics with their artistic renderings and social contexts. This seminar also will address the historiography of ancient Maya ceramics and the history of collection and exhibition of these works.

This is a combined upper-division undergraduate seminar and graduate seminar. The class will meet weekly in-person for one session and will have asynchronous reading and writing assignments.

ARTHIST 739: *Picturing History, 1400-1700*

Walter Melion Th 2:30pm-5:15pm Fox Ctr seminar (Rm 101)

What is a history picture? The definition of the *historia* put forward by the humanist painter-architect Leon Battista Alberti in his treatise *De pictura* (circulated in manuscript 1435; ed. princeps, 1450), was foundational for the theory of art, but its relation to workshop practice was anything but straightforward. Even within art theoretical writing, the relation between invention, imitation, and the *historia*, far from being treated as self-evident, was subject to constant revision. In Vasari's monumental *Vite (Lives)*, for example, the *historia* functions like a canon underlying the biographies constitutive of the three ages of art: but what Giotto construes as an *historia* is clearly different from what Raphael or Michelangelo makes of it. In Venice and the Low Countries, the notion was subject to further adaptation and amendment, as witness Karel van Mander's treatment of *historie* (history painting) as inextricable from *landschap* (landscape painting), in his *Schilder-Boeck (Book on Picturing)* of 1604. When one looks closely at narrative pictorial images—the paintings of Titian, Tintoretto, Caravaggio, Goltzius, Rubens, or Rembrandt, for instance—do they align with the principles adduced by contemporary theoreticians of art? What do these texts and images tell us about the nexus between historical invention and ordonnance, between evidentiary history and fictional poetry, between the historical *scopus* (center of interest) and its ornaments, between history and the other pictorial genres (as these were formulated in the later 16th and 17th centuries)? And what happens to the history picture after its principles are subjected to rational analysis and codified by members of the *Académie royale de peinture et sculpture* in the later 17th-century? Each session of the seminar will place key excerpts from selected theoretical texts into conversation with selected pictorial images. We will try to read everything in English translation, though graduate students should have facility reading at least one foreign language (Latin, Dutch, French, Italian, or German). Undergraduates are most welcome as well.

ARTHIST 739: *Materials & Materiality in Medieval Art*

Elizabeth Pastan M 4:00pm-6:45pm Carlos Conference Room

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? As Caroline Bynum stated in her landmark study, *Christian Materiality* (2011): “The stuff of which medieval images were made was not incidental.” At play in the case studies we'll examine in the course are how medieval artists and commentators thought about materials such as rock crystal, porphyry, mosaics, ivory, stone, parchment, and stained glass, and skillfully used them to reinforce visual impact and symbolic meaning within works of art. The focus will be on the 11th-14th century, a formative period, when the church came to embrace the role of art in devotions and rising rates of literacy contributed to surprisingly frank and engaged discussions about works of art.

ARTHIST 775R: *Priority and Belatedness*

Lisa Lee T 1:00pm-3:45pm Carlos Conference Room

“Strong poets,” writes Harold Bloom in his influential 1973 volume *Anxiety of Influence*, “wrestle with their strong precursors, even to the death.” This course will take up the situation of belatedness in which artists often find themselves vis-à-vis “heroic” models and moments in the history of art. We will take up this problematic generally, but also with particular focus on artists of the latter half of the twentieth century, who resided in the wake of modernism and the historical avant-garde. Together we will consider strategies for dynamic engagement with epochal developments—e.g. homage, imitation, travesty, and pastiche—strategies, in other words, that aim to convert belatedness into priority.

ARTHIST 790: *Teaching Art History*

Linda Merrill W 11:30am-12:45pm Carlos 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.

ARTVIS 103: Intro Drawing and Printmaking

Linda Armstrong T 1:00pm-3:45pm VA 118

This class investigates the art and techniques of drawing as relational to printmaking. Printmaking techniques will include woodcuts, collagraphs, monoprints, drypoint etching, and experimental techniques. Hybrid class: students will be in two groups (A/B) meeting one day in class with additional work done asynchronously

Architectural Studies minor: studio art requirement

ARTVIS 105-1: Intro Painting

Linda Armstrong Th 1:00pm-3:45pm VA 118

Intro Painting/Drawing provides an introduction to the fundamentals of these interrelated mediums. Through a combination of class work and out-of-class assignments, students will gain familiarity with visual elements and their organization in projects that range from representational to non-objective. Along with the practical experience of working with a range of media and techniques, students should expect to explore drawing and painting within a historic and cultural context, and to articulate and discuss their understanding and conclusions.

Architectural Studies minor: studio art requirement

ARTVIS 105-2: Intro Painting

Katherine Taylor F 8:30am-11:15am VA 118

Intro Painting/Drawing provides an introduction to the fundamentals of these interrelated mediums. Through a combination of class work and out-of-class assignments, students will gain familiarity with visual elements and their organization in projects that range from representational to non-objective. Along with the practical experience of working with a range of media and techniques, students should expect to explore drawing and painting within a historic and cultural context, and to articulate and discuss their understanding and conclusions.

Architectural Studies minor: studio art requirement

ARTVIS 109: Intro to Sculpture

Dana Haugaard T 1:00pm-3:45pm VA 117

A course designed to provide a firm grounding in the rudiments of sculptural practice. Drawing on historical and contemporary modes of art making, this course investigates aesthetic and technical strategies of generating and understanding sculpture. Students are guided toward the realization of three-dimensional form with an emphasis on developing formal language and acquiring basic skills of spatial, conceptual, and technical issues. Students are instructed in the safe use of power and hand tools. Hybrid class: students will be in two groups (A/B) meeting one day in class with additional work done asynchronously

Architectural Studies minor: studio art requirement

ARTVIS 111: *Foundation in Art Practices*

Linda Armstrong & Dana Haugaard TTh 10:00am-11:15am VA 117

This foundation-level course exposes students to historical media and practices that undergird the physical creation of art objects in both two- and three-dimensional forms. Designed as a studio course to complement ARTHIST 101. Strategies and materials of art-making. Team-taught Class.

ARTVIS 205: *Intermediate Painting*

Katherine Taylor F 1:00pm-3:45pm VA 118

This course builds on the tools and concepts of painting. This course incorporates intermediate levels of conceptual and aesthetic awareness, creative problem-solving, aesthetics, and critical thinking, with an emphasis on 20th- and 21st-century aesthetic practices.

ARTVIS 333R: *Multidiscipline Design Studio: Introduction to Graphic Design*

Jane Foley

333R-1 MW 11:30am-12:45pm MS E301A

333R-2 MW 2:30pm-3:45pm MS E301A

In this hands-on course, students will create digital designs and drawings, both for graphic design and for visual art purposes. Through these projects, students will gain fluency in using the Adobe Creative Suite software, specifically Photoshop, Illustrator, and InDesign. Research and conceptual interests of design will also be explored, splitting the focus of the semester equally onto both the theory and the creation of digital art and design.

Course notes:

A student subscription to Adobe CC will be necessary for this course and can be purchased at a rate of \$19.99/mo (with a year contract) through the Adobe website. If the subscription cost is a barrier for you but you want to take this class, do not be deterred because there are other options for accessing the software for free by using computers on campus. Specifics of how to access software will be provided by the instructor at the beginning of the semester.
