

Art History Graduate Courses

Fall 2018

ARTHIST 590R: Seminar in Methods of Art Historical Research

Cronan-----Wednesday 8:30 - 11:30 AM -----Carlos Conference Room-----Max: 15

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 the Woodruff Library.

Texts: TBA

Assessment:TBA

ARTHIST 592: Technical Art History – Examining Materials & Techniques

Stein-----Thurs. 1:00 – 4:00 PM-----Carlos Museum Tate Room-----Max 12

Content: Questions about material choice, working process, authenticity, provenance, and restoration are all addressed through the technical investigation of art. This course will introduce students to these questions and to a selection of the methods used to explore them. Students will gain hands-on experience with art materials and examination methods, while accomplishing technical studies of objects in the Carlos Museum collection.

Texts: TBA

Assessment:TBA

ARTHIST 393/592: Arts of Teotihuacan and the Maya

O'Neil-----Mon. & Wed. 8:30 - 9:45 AM-----Carlos 212

Content: This course explores the city of Teotihuacan in Central Mexico and the Classic-period Maya civilization of the southern Maya lowlands, studying the artistic and architectural traditions of both regions and examining evidence for artistic exchange and political connections between these civilizations.

Texts: TBA

Assessment:TBA

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

Shpuza-----Tuesday 5:00 - 8:00 PM -----E301A Math & Science Ctr-----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.

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/HIST 585: Kings and Queens: Historical Experience and Visual Environment in the Hellenistic World

Wescoat-----Monday 1:00 - 4:00pm-----Carlos Hall Seminar Rm-----Max: 14

Content: Alexander the Great's conquests toppled the anciently configured eastern Mediterranean world; his successors were left to reassemble the pieces. A new set of kings and queens clawed their way to power through war, intrigue, marriage, and the brokering of monuments, images, and gifts. In this course, we focus on the contribution of royalty to the formation of a new world order in the Hellenistic period, bringing together the sources and approaches of history and art history. The Sanctuary of the Great Gods on Samothrace, where Alexander's parents met and his successors vied for pride of place and lavishness of donation, provides a central unifying locus for our investigation. In the second half of the class, we join together with University of Pennsylvania in teleconferenced sessions centered on kingly interactions and Homeric history at Ilion.

Texts: TBA

Assessment: TBA

ARTHIST 759R: Allegorical Usage in the Low Countries: 1500-1700

Melion-----Thursday 9:00 AM – 12:00 PM-----Woodruff Library, ECDS 303F-----Max: 15

Content: The term allegory – etymologically, “other speaking” – alludes to a process whereby the images of persons, objects, or events come to stand for conceptions variously distant from them. The relation between the thing visualized and the conception signified is often analogical. The literal meaning—an apple qua apple—cedes to another register of meaning, which may be mediated by systems of reference—the apple, sacred to Venus, signifies sexual desire, or alternatively, the apple, plucked and tasted by Adam and Eve, signifies original sin. This seminar examines how allegory was utilized by masters such as Jan Gossaert, Lucas van Leyden, Frans Floris, Pieter Bruegel, Hendrick Goltzius, Jan Brueghel, Peter Paul Rubens, Frans Francken the Younger, and Gerard Seghers. In particular, we shall think about five categories of allegorical image-making.

- *Stilled Allegory* consists of persons or things that themselves embody, rather than enact, a pictorial meaning (*prosopopoeia*); its most common form is personification;
- *Enacted Allegory* consists of persons whose actions constitute the locus of pictorial meaning;
- *Parabolic Allegory* consists of persons whose actions and circumstances operate as analogues to religious precepts;
- *Emblematic Allegory* consists of persons and things that operate symbolically within a larger interpretative apparatus comprising both text and image, namely, a motto, a picture, and a commentary that expounds the relation between motto and picture; and
- *Heuristic Allegory* consists of persons or things whose mutual relation puts forward a problem to be discerned or solved.

Texts: There is no textbook; instead, scans of articles and book chapters will be distributed via Dropbox on a weekly basis.

ARTHIST 769: The Everyday

Lee-----Tuesday 9:00 AM – 12:00 PM-----Carlos Hall Conference Rm-----Max: 10

“The everyday is no longer the average, statistically established existence of a given society at a given moment; it is a category, a utopia and an Idea.”—Maurice Blanchot.

Content: Various imagined as locus of authenticity and of alienation, “the everyday” has constituted a site of intervention, appropriation, celebration, and critique in art since the postwar period. This seminar examines the everyday as mobilized in artistic practices ranging from the Situationist tactics of diversion to the Fluxus event score, from Hans Haacke’s Real-Time Social Systems to Martha Rosler’s deconstruction of female domesticity in the medium of video. We will ask questions like: How is the everyday figured in such works and practices—as circumscribed by architecture and urban planning, conditioned by socio-economic realities, constructed by media, embedded in language, or performed by the body? Is it presented as monolithic or as marked by difference? What is the relationship between the everyday and its potential cognates: the popular, the low, the communal? Post-war and contemporary practices will be related to historical precedents, including those of the 19th-century *flâneur* and the surrealist concept of “objective chance.”

This seminar will also engage philosophical and critical models of the quotidian in the writings of Henri Lefebvre, Guy Debord, Peter Bürger, and Michel de Certeau, among others.

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

ARTHIST 796R: Internship in Art History

Coordinator: Faculty

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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