

Art History Graduate Courses

Spring 2012

ARTHIST 529: Flora and Fauna in the Indigenous Art of the Americas

Stone----- T-Th 11:30 AM - 12:45 PM----- Max: 5

Content: Animals and plants figure prominently in the art made by the First Nation peoples of the Americas. This seminar will explore specific plants (edible and sacred) and animals (wild and domesticated) immortalized by the indigenous peoples of North, Central, and South America. The physical and behavioral traits of the flora/fauna (from cacti and corn to jaguars and hairless dogs) will be applied to artistic images. We will focus on works of art from Central and South America in the Michael C. Carlos Museum and from North America soon to be on loan from other collections as part of a complete reinstallation of the collections in 2013. The class project will be to build a website on sacred flora and fauna to coordinate with an exhibition on shamanic visionary experience opening in fall 2012.

Texts:

Assessment:

ARTHIST 575R: What is Art

Cronan----- T-Th 1:00 - 2:15 PM----- Max: 5

Content: What is a work of art? How is it different from other things in our lives? Why do we have artworks? And how do we evaluate them? What makes one better than another? Defining the work of art is notoriously difficult. This course will be a select survey of the history of theories and debates on art from Plato to now. Special emphasis will be placed on the period of art that made the problem of art its theme: modernism. Side by side with the study of the major texts on art from Kant, to Hegel, to Tolstoy, to Roger Fry, to Gertrude Stein, to Clement Greenberg, and others will be the close descriptive analysis of particular works by major artists of the modern period.

Texts:

Assessment:

ARTHIST 575R: Contemporary Sculpture

Scott----- T-Th 4:00 - 5:15 PM----- Max: 5

Content: This class will introduce students to the history of sculpture from 1945 to the present. Throughout we will expand the boundaries of "western" sculpture by looking at its relationship to other traditions outside the established canon, to the ways in which sculpture is always part of a dialogue that stretches across time, culture, religion, and politics. Together we will examine the special character of three-dimensional works of art, by addressing materials, function, style, and methods of production, installation and reception, and their relationship to other art forms such as painting, architecture, and more recently, photography, film, video and performance.

Required Texts:

- Andrew Causey. Sculpture Since 1945. London: Oxford University Press, 1988. ISBN 980192842053.
- Andrew J. Mitchell, Heidegger Among the Sculptors. California: Stanford University Press, 2010. ISBN 9780804770231.
- Michael Fried. Four Honest Outlaws: Sala, Ray, Marioni, Gordon. New haven: Yale University Press, 2011. ISBN 97803000170535.

Suggested Texts:

- Alex Potts. The Sculptural Imagination: Figurative, Modernist, Minimalist. New Haven: Yale University Press, 2001. ISBN 9780300088014.
- Sculpture: From Antiquity to the Present Day. Georges Duby and Jean-Luc Duval. New York: Taschen, 2010. ISBN 9783836523936.
- The Modern Sculpture Reader. Ed., John Wood, David Hulks and Alex Potts. Leeds: The Henry Moore Institute, 2007. ISBN 978905462001.

¿¿Assessment:

- Summaries 10%
- Bibliography 15%
- Mid-term 20%
- Final paper 15%
- Special project 10%
- Final exam 30%

ARTHIST 592: Introduction to Graphics and Computer-Aided Design

Shpuza-----Tuesday 6:00 ¿ 9:00 PM -----Max: 2

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

Particulars: 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 592: Maps and Models

McPhee and Wescoat ----- T-Th 10:00 - 11:15 AM ----- Max: 5

Content: In this course we will explore new ways of reconstructing the lost environments of ancient Greece and Baroque Rome to understand how they were experienced by contemporary clientele. Buildings have

always played an active role in shaping human experience, feelings, and beliefs; they work in concert with the site, pathways, and neighboring structures to create a spatial realm. When such an environment is lost or irrevocably altered, for example in ancient Greece or Baroque Rome, how can we best recover it? How can we understand the way contemporary pilgrims or inhabitants would have encountered the space of the sanctuary or the city, the design choices made to heighten those encounters? The two-dimensional map fails to capture the feel of space; but three-dimensional modeling offers a promising way to recover a phenomenological sense of place.

The course will be divided into three parts: 1) an introduction to theories of space and place, the history of cartography, and the dynamics of two very different kinds of environments, the ancient Greek sanctuary and Baroque Rome; 2) an investigation of the efficacy of modeling based on the current state of the 3D model of the Sanctuary of the Great Gods, Samothrace, 3) an exploration of how seventeenth-century maps and prints of Rome might best be mined to recreate the three dimensional environment experienced by the seventeenth-century viewer.

Texts:

Prerequisites: 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

Coordinator: Faculty

ARTHIST 597R: Directed Study

Faculty; variable credit.

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 599R: Thesis Research (Permission only)

**ARTHIST 729: Late Antique Rome: Traditions and Transformations A.D. 200-450
(Crosslisted with HIST HIST 585 007 - Evans-Grubbs)**

Varner----- M 1:00 - 4:00 PM-----Max: 15

Content: Late Antique Rome witnessed profound transformations of the most important city in the Mediterranean. This seminar will explore the historical, cultural, and legal changes that occurred from the time of the Severan emperors until the fifth century. During this period., some of the most important works of Roman art, architecture and literature were created that stressed the predominate position of the city. Special focus will be given to Rome in the Tetrarchic period, important developments under Maxentius and Constantine, women and families, as well as the close relationships between pagan and Christian inhabitants of the capital.

Recommended Texts:

- J. Curran, Pagan City and Christian Capital (Oxford 200).

- M.F. Hansen, M.F, The Eloquence of Appropriation. Prolegomena to an Understanding of Spolia in Early Christian Rome (Rome 2003).
- J. Harries, Law and Empire in Late Antiquity (Cambridge 1999).
- J. Matthews, Roman Perspectives (New Haven 2010).
- S. McGill, C. Sogno, and E. Watts (eds) From the Tetrarchs to the Theodosians. Later Roman History and Culture, 284-450 CE, 171-84 (Cambridge and New York 2010).
- R. Van Dam, Remembering Constantine at the Milvian Bridge (Cambridge 2011).

Assessment: Seminar presentation(s), final paper.

Prerequisites: TBA

ARTHIST 735: Advanced Museology

Stone----- W 9:00 AM - 12:00 PM-----Max: 15

Content: This seminar covers museum roles, practices, and theory, using the Carlos Museum and current ancient American museum projects as test cases. The class projects will be 1) to finalize the didactics and design for a temporary exhibition "'For I am the Black Jaguar': Visionary Experience in Ancient American Art" (42 cases, opening September 2012) and 2) to write labels for the reinstallation of the ancient American (and now including Native North American as well) permanent collection (64 cases, opening January 2013). Classes will feature input from the registrarial, education, administrative, and conservation staff as the planning progresses.

Texts: The Carlos Museum acts as the text; additional readings will be handed out.

Assessment: Each student will be responsible for preparing labels and/or other didactic materials (such as gallery guides, maps, drawings, audioguide scripts, etc.) for a section of the show, due at midterm, and a section of the reinstallation, due at the end of term. Students will present to the class (once at midterm, once at the end), revise according to class feedback, and hand in final versions two weeks after their presentations.

ARTHIST 759: Architecture and Biography

McPhee ----- Tu 1:00 - 4:00 PM -----Max: 10

Content:

Texts:

Required:

Assessment: TBA

Prerequisites: TBA

ARTHIST 769: Art and Revolution in 1968

Scott ----- W 3:00 - 6:00 PM -----Max: 10

Content: In the spring of 1968 students and workers all over the world, in Toyko, Mexico City, Los Angeles,

New York, and across the Atlantic to London, Berlin, Paris and Milan, spontaneously rose up to protest against a range of concerns from poor working conditions, and substandard universities, to the plain boredom of everyday life. It was the most dramatic event in the second half of the twentieth-century. It was not, however, a revolution in the traditional sense of the word; in fact it is often referred to as a cultural revolution, because while "the events" achieved substantial cultural changes, there was no significant regime change. This is why 1968 is called the unfinished or failed revolution. The seminar is structured chronologically and will examine the relationship of art and revolution, in every major Western country, in 1968. Many artists were involved in the uprisings, so we will consider the key artworks and primary texts from the period (the classic texts), along with the best and most current secondary literature on the subject.

Required Textbooks:

- Walter Benn Michaels. *The Shape of the Signifier 1967 to the End of History*. Princeton: Princeton University Press, 2004. ISBN 9780691126180.
- Guy Debord. *The Society of the Spectacle*. Boston: Zone Books, 1995. ISBN 9780934868075.
- Michael Fried. *Art and Objecthood Essays and Reviews*. Chicago: Chicago University Press, 1998. ISBN 9780226263199.
- Julia Bryan-Wilson. *Art Workers: Radical Practice in the Vietnam War Era*. University of California Press 2009. ISBN 9780520269750.

Suggested Textbooks:

- Stanley Cavell, *Must We Mean What We Say?* Cambridge: Cambridge University press, 1969. ISBN 9780521529198.
- Mark Kurlansky, *1968: The Year that Rocked the World*. New York: Ballantine Books, 1993. ISBN 9780345455826.

Assessment:

- Bibliography 20%
- Chronological literature review 20%
- Presentations 20%
- Final paper 40%

ARTHIST 791: Teaching Art History

Fletcher----- W 12:50 - 2:50 PM ----- 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. *Art History*. NEW 4th ed.
- Davis. *Tools for Teaching*. 2nd ed.

Assessment: TBA

Prerequisites: None

ARTHIST 796R: Internship

Coordinator: Faculty

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
Variable credit (1-12)