

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

Rebecca Stone

TTh 11:30am-12:45pm

Animals and plants figure prominently in the art made by the First National peoples of the Americas. This seminar will explore specific plant (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 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.

ARTHIST 575R: *What is Art*

Todd Cronan

TTh 1:00pm-2:15pm

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 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.

ARTHIST 575R: *Contemporary Sculpture*

Scott

TTh 4:00pm-5:15pm

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.

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

Ermal Shpuza

T 6:00pm-9:00pm

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.

ARTHIST 592: *Maps and Models*

Sarah McPhee & Bonna Wescoat TTh 10:00am-11:15am

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 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 the 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.

ARTHIST 596R: Internship

Coordinator: Faculty

ARTHIST 597R: Directed Study

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 599R: Thesis Research (Permission only)**ARTHIST 729: *Late Antique Rome: Traditions and Transformations A.D. 200-450*****Crosslisted with HIST 585 007**

Eric Varner

M 1:00pm-4:00pm

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.

ARTHIST 735: *Advanced Museology*

Rebecca Stone

W 9:00am-12:00pm

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.

ARTHIST 759: *Architecture and Biography*

Sarah McPhee

T 1:00pm-4:00pm

ARTHIST 769: *Art and Revolution in 1968*

Scott

W 3:00pm-6:00pm

In the spring of 1968 students and workers all over the world, in Tokyo, 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.

ARTHIST 791: *Teaching Art History*

Dorothy Fletcher

W 12:50pm-2:50pm

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 ARTHSIT 101/102, and is offered in concert with their teaching experience in those courses.

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).