

Art History Graduate Courses

Spring 2013

ARTHIST 529R: Ancient Greek Sanctuaries

Wescoat----- T-Th 1:00-2:15 PM----- White Hall 102-----Max: 2

Content: Topics could include ancient sanctuaries; early Greece: real and imagined and religious festivals; myth and art in ancient Greece; and Greek architecture.

Texts:

- Pedley, John. 2005. *Sanctuaries and the Sacred*. ISBN: 9780521006354.
- Spawforth, Antony. 2006. *Complete Greek Temples*. ISBN: 9780500051429.
- Hurwit, Jeffrey. 2004. *Athenian Acropolis in the Age of Pericles*. ISBN: 0521527406.
- Further readings TBA.

¿**Assessment:** TBA

ARTHIST 590: Methods and the Profession

Cronan----- T-Th 7:00 - 10:00 PM----- ¿¿Carlos Hall Conference Room-----Max: 5

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 Woodruff Library.

Texts: TBA

¿**Assessment:** TBA

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 596R: Internship

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: The Julio-Claudian Artistic Revolution

Varner ----- T 4:00 - 7:00 PM----- Carlos Hall Conference Room----- Max: 10

Content: Beginning with Julius Caesar, the Julio-Claudian Rulers of Rome revolutionized Roman art and architecture and transformed the urban landscape of the capital. This seminar will consist of an in depth examination of this dynasty's impact on Roman artistic production that was unrivalled in any other period. Contributions of individual emperors like Augustus and Nero will be situated in their historical, social and political context and compared to contemporary developments in literature. Important Julio-Claudian monuments in the provinces, like the Sebasteion at Aphrodisias will also be considered.

Recommended Texts: TBA

Assessment: TBA

ARTHIST 729: The Acropolis Museum

Gaunt----- M 2:00 - 5:00 PM ----- Tate Room----- Max: 25

Content: The nineteenth century project to lay bare the Periklean buildings on the Athenian Acropolis also brought to light thousands upon thousands of dedications. Some were locally made, but many were imports. This course addresses these votive gifts, offered by men and women, humble and elite alike: in particular the dedications that have survived physically in bronze, marble and pottery, as well as the contents of the temple treasuries, largely gold and silver plate long since melted down, but attested from inscriptions. While the focus will be on the archaic and classical periods, where the evidence is richest, the course will also examine the bronze age and geometric finds.

Objects from the Carlos Museum's collections that are similar will be used in every class.

Texts: J. Hurwit, *The Athenian Acropolis* (Cambridge, 1999); and TBA.

Assessment: Students will be responsible for weekly reading and discussion, as well as short presentations during the course of the semester. They will also work on a larger project that will result in a formal presentation and a research paper.

Prerequisites: None, although some knowledge of Greek would be useful.

ARTHIST 735: Textiles of the Americas

Stone----- W 9:00 AM - 12:00 PM-----Tate Room-----Max: 10

Content: This seminar concerns the technique, design, and iconography of fiber arts in the Americas, with special emphasis on the ancient Andean textile traditions, and those of the modern Maya of Guatemala and Kuna of Panamá. Works of art from the Carlos Museum will be featured, especially new acquisitions, and we will write museum labels for textile displays for 2014-2016.

Texts: Stone-Miller, *To Weave for the Sun*, 1994, and articles on reserve.

Assessment: research project, consisting of a 30-minute presentation and 15-20 page final paper; labels for three cases; one small hands-on project (weaving, embroidery, fiber sculpture).

Prerequisites: None

ARTHIST 769: What is a Medium?

Warnock----- F 1:00 - 4:00 PM----- ¿¿Carlos Hall Conference Room-----Max: 10

Content: The notion of medium long has been seen as a central, if not defining, aspect of that art, criticism, and theory we call modernist, and has been linked crucially, if not always explicitly, to matters of intelligibility, judgment, and historical efficacy. But what counts as a medium? Does the idea itself still matter? And if not, what are the stakes of art and criticism in a ¿post-medium¿ age, as our present moment is sometimes characterized? This course will explore a selection of theoretically interesting readings that engage the notion of medium from various angles, as read with and against particular case studies in the visual arts. Readings will include texts by Lessing, Kant, Hegel, Greenberg, Fried, Cavell, Krauss, Melville, Nancy, and Bourriaud, among others.

Texts:

Gotthold, Ephraim Lessing. *An Essay on the Limits of Painting and Poetry*, Johns Hopkins Paperbacks, 1984. ISBN 9780801831393.

Kant, Immanuel. *Critique of the Power of Judgment*, The Cambridge Edition of the Works of Immanuel Kant [Paperback], 2001. ISBN 9780521348928.

Hegel, Georg Wilhelm Friedrich. *Introductory Lectures on Aesthetics*, Penguin Classics [Paperback], 1900. ISBN 9780140433357.

Cavell, Stanley. *Must We Mean What We Say?: A Book of Essays* [Paperback], 2002. ISBN 9780521529198.

Cavell, Stanley. *The World Viewed: Reflections on the Ontology of Film*, Enlarged Edition, 1979. ISBN 9780674961968.

Fried, Michael. *Art and Objecthood: Essays and Reviews* [Paperback], 1998. ISBN 9780226263199.

Bourriaud, Nicolas. *Relational Aesthetics* [Paperback], 1998. ISBN 9782840660606.

Assessment: TBA

**ARTHIST 789: Body, House, Palace, Mosque: Gendered Aesthetic Practice in Africa
Crosslisted with ILA 790**

Kasfir ----- Th 1:00 - 4:00 PM ----- Carlos Hall Conference Room ----- Max: 12

Content: This seminar explores the coverings of the body and its decorations in particular spatial environments: domestic, political and sacred. The seclusion of women in African Islam has dictated a particular type of dress and architecture, as has the practice of polygyny in traditional African family homesteads . We will cover six case studies, from East, South and West Africa beginning with Samburu and Rendille pastoralists in the semi-desert environment of northern Kenya and their elaborate body decorations and houses built by women . From there we will move to the Swahili stone towns of the East African littoral, where Islam has dictated the seclusion of women in a unique house type, and styles of dress for both men and women are influenced by millennia of Indian Ocean trade with Arab and Indian cultures. The third case will deal with Ndebele dress and architecture in South Africa where women are famous for both their elaborate beadwork and for their closely related house murals. This will be followed by a study of the Zulu Zionist Church in South Africa, in which men and women have adopted distinctive modes of dress based variously in Zulu warrior traditions, African Christianity and Scottish military costumes. Finally we will examine two Islamic regions in West Africa, and in particular their mosque and palace architecture with their gendered spaces for wives and concubines and weaving traditions which have dictated elaborate embroidered, indigo-dyed and tailored dress. In all these cultures, the treatment of dress and architecture obey similar aesthetic and social codes.

Textbooks:

- Middleton, John, *The Swahili*
- Kasfir, Sidney, *African Art and the Colonial Encounter*
- Skundkler, Bengt, *Zulu Zion*
- Powell, Ivor, *Ndebele*
- Moughtin, C., *Hausa Architecture*
- Bourgeois, Jean-Louis, *Spectacular Vernacular*

Assessment: TBA

ARTHIST 791: Teaching Art History

Fletcher----- W 12:50 - 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, *Art History*, 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)