

Art History Graduate Courses

Spring 2014

ARTHIST 569R: Problems in Photography

Cronan---Tuesday-Thursday 11:30 AM - 12:45 PM---Carlos Hall 212---Max: 2

Content: Since its invention in the 1840s photography has been the source of heated debates. At the heart of those discussions is the question whether photography is or is not an art. As it turns out, the question is still far from settled. That is, many contemporary writers on photography embrace photography's status as something outside or beyond or against art. This course will examine the history of the debates over photography as well as looking at the works of key photographers of the modern and postmodern period including Edward Weston, Ansel Adams, Dorothea Lange, Walker Evans, August Sander, Albert Renger-Patzsch, André Kertész, Henri Cartier-Bresson, Minor White, Jeff Wall, Candida Hofer, Andreas Gursky and Thomas Demand. We will also look closely at the writings of key theorists on photography including Siegfried Kracauer, Walter Benjamin, John Szarkowski, Roland Barthes, Susan Sontag, Walter Benn Michaels, Michael Fried and Rosalind Krauss.

Texts:

- Beaumont Newhall, *The History of Photography: From 1839 to the Present*
- Alan Trachtenberg (editor), *Classic Essays on Photography*
- Susan Sontag, *On Photography*
- Roland Barthes, *Camera Lucida*

Particulars: TBA

ARTHIST 590R: Methods and the Profession

Campbell and Cronan-----Thursday 2:00 - 5:00 PM-----Carlos Hall Conference Room-----Max: 10

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: Museology

Stone-----Monday 1:00 & 4:00 PM (with extra meeting every two weeks, TBD by everyone's schedule)-----Tate Room-----Max: 5

Content: This seminar will address the curatorial aspects of museum work, as practiced currently at university museums such as the Michael C. Carlos Museum and municipal museums such as the High Museum of Art. There will be real-time, hands-on exhibition planning, case design, and label and wall-text writing projects on future installations. Ancient American (First Nations) and Works on Paper collections will be featured. Meetings with staff at the MCCM will introduce the roles played by the various departments as

they work together to create these installations.

Texts: No text. Articles on Blackboard and independent research.

Assessment: Two presentations (20 minutes each) and two projects (involving case designs, labels, program concepts, and audioguide scripts), one relating to WOP projects for 2014-2015 and one to First Nations pieces (in *Threads of Time: Tradition and Change in Indigenous American Textiles*, planned for Spring 2017).

Prerequisites: None

ARTHIST 592: Introduction to Graphics and Computer-Aided Design

Shpuza-----Tuesday 5:00 to 8:00 PM -----Schwartz 134-----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: Roman Art in the Michael C. Carlos Museum and Current Issues in Roman Art History

Varnier ----- Tuesday 1:00 - 4:00 PM-----Tate Room-----Max: 10

Content: The Michael C. Carlos Museum has amassed an impressive collection of ancient Roman art. This seminar will extensively examine the portraits, reliefs, sarcophagi, statuary, funerary urns, gems and ceramics housed in the museum and situate them within broader trends and current theoretical frameworks in Roman art historical discourse. In addition, students will work closely with individual objects in the museum and the seminar will address important issues of social, political, historical and aesthetic meaning, as well as context, reception, and production. The seminar will also address issues of collecting (several pieces in the Museum have provenance histories stretching back to the 16th, 17th, 18th and early 19th centuries), conservation and museum display.

Recommended Texts: TBA

Assessment: TBA

ARTHIST 759R: The Wierix Family of Antwerp, 1560-1620

Melion----- Friday 11:00 - 2:00 PM----- ¿Carlos Hall Conference Room-----Max: 15

Content: We shall be studying reproductive prints and print series produced in Antwerp by the city's major engravers¿Jan, Hieronymus, and Antoon Wierix. Amongst the topics to be considered are the form, function, and meaning of the `fine style¿ promulgated by the Wierix family, the image theory that undergirds print production in Antwerp, the discursive and hermeneutic practices sponsored by reproductive print publishers and their engravers of choice, the uses to which prints were put as instruments of proof, argument, and authority, and last but not least, the proliferation of new kinds of amalgamated image and text, such as the emblem. The seminar will be taught in conjunction with an exhibition of Wierix prints, set to open at the Carlos Museum in February.

Requirements: a research paper and participation in weekly discussions of assigned reading.

¿**Assessment:** TBA

ARTHIST 791: 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

Prerequisites: ARTHIST 790

ARTHIST 796R: 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 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)