

Art History Graduate Courses

Spring 2015

ARTHIST 592: Introduction to Graphics and Computer-Aided Design

Shpuza-----Tuesday 5:00-8:00 PM -----Callaway S108-----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

Faculty; variable credit.

ARTHIST 729: Classical Antiquity in Miniature: the Michael C. Carlos Collection of Greek and Roman Gems

Varner and Gaunt---Monday 1:00-4:00 PM---Carlos Hall Conference Room---Max: 12

Content: Ancient Greek and Roman gems represent a rich microcosm of classical artistic production. Carved out of semi-precious stones such as sardonyx, amethyst, turquoise and rock crystal, cameos and intaglios depict a diverse array of imagery including mythological figures, animals, fantastic creatures, and portraits. Gems were produced for, collected and worn by a wide spectrum of ancient society from prosperous middle class patrons through Hellenistic monarchs and Roman emperors. The Michael C. Carlos Museum has a very large and significant collection of Greek and Roman gems. The seminar will trace the history, development, iconography, and context of ancient cameos and intaglios through the Carlos gems. Issues of conservation, collecting, and display will also be addressed. Students will work closely with individual gems throughout the semester and produce catalogue entries and other didactic materials for eventual publication and exhibition of the collection.

Selected Texts:

- J. Boardman, *Greek Gems and Finger Rings* (2nd edition, London, 2001).
- M.L. Vollenweider *Camées et Intailles. Tome I. Les portraits grecs du Cabinet des Médailles. Catalogue raisonné* (Paris 1997).
- M.L. Vollenweider and M. Avisseau-Broustet, *Camées et Intailles. Tome II. Les portraits romains du Cabinet des Médailles. Catalogue raisonné* (Paris 2003).
- E. Zwierlein-Diehl, *Antiken Gemmen und ihr Nachleben* (Berlin 2007).

Assessment: TBA

ARTHIST 739R: Stone, Flesh, Spirit: Late Medieval Sculpture and Patterns of Devotion

Sadler---Thursday 4:00-7:00 PM---Carlos Hall Conference Room---Max: 12

Content: The later Middle Ages were characterized by a surplus of bloodshed. Historical events such as the Hundred Years' War, the battle of Agincourt, famine, and successive outbreaks of the plague engendered a deep familiarity with death. At the same time, the religious orders such as the Franciscans, Dominicans, Hospitalers, and others encouraged the faithful to imitate Christ in order to partake in the salvation his suffering and death offered. The *imitatio Christi* emphasized the pain and agony that surrounded Christ's death as a prologue to the resurrection and eternal life that succeeded it. The worshiper was admonished to "dwell in the wounds of Christ" in order to reap the rewards promised to the faithful. This experiential nature of worship inspired works of art that were overly expressive, exaggerated in emotional tenor, and often melodramatic in gesture and composition. The audience reception of such works was visceral in nature—nuns weeping at the feet of Crucifixes and lay people swooning before Pietàs. This course will examine the art of this period, focusing on late medieval sculpture as *Andachtsbilder* (devotional objects).

Texts:

- Bynum, Carolyn Walker. *Christian Materiality: An Essay on Religion in Late Medieval Europe*. New York: Zone Books, 2011.
- Readings culled from articles available on Jstor and on reserve.

Assessment:

Seminar Participation 20%

Article Presentations 40%

Seminar Presentation 20%

Seminar Paper 20%

ARTHIST 759R: Bernini

McPhee----Tuesday 1:00-4:00 PM----Carlos Hall Conference Room----Max: 10

Content: Gianlorenzo Bernini (1598-1680) painter, sculptor, architect, and playwright, served eight popes during the course of his long life and transformed the appearance of the city of Rome. From the early mythological sculptures at the Villa Borghese to the Four Rivers Fountain in the Piazza Navona and the colonnades of St. Peter's, Bernini's work is intimately tied to the landscape of the city and to the particular

circumstances of his own biography. This seminar takes a topographical approach to Bernini, considering the individual and his production within the urban and institutional fabric of seventeenth-century Rome.

Texts: TBA

Requirements: TBA

Assessment: TBA

ARTHIST 769: The Everyday

Lee----Monday 8:30-11:30 AM----Carlos Hall Conference Room----Max: 10

Content: Variously imagined as locus of authenticity and 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 Ed Ruscha's dead-pan documentation of vernacular architecture 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, Roland Barthes, and Michel de Certeau, among others.

Texts, articles, and resources: TBA

Assessment: TBA

ARTHIST 769: The Bauhaus and After

Crosslisted with FILM 573

Cronan----Wednesday 5:00-8:00 PM----Carlos Hall Conference Room----Max: 10

Content: The legacy of the Bauhaus runs deep. The art, architecture, photography, film, theater dance, design, and educational theories produced and theorized by the Bauhaus teachers Walter Gropius, Wassily Kandinsky, Lazlo Moholy-Nagy, Paul Klee, Mies van der Rohe and others between 1919 and 1933 have shaped the character of modern and contemporary art theory and practice at large. This seminar explores the central ideas and practices of the Bauhaus at its origins and its posthumous resonance within a wide range of associated artistic events in the 20th century. We will also consider central examples of International Style architecture (Richard Neutra and R.M. Schindler, for instance) and "New Object" photography that emerges from the Bauhaus approach as well as the works of John Cage whose basic attitude was shaped by the Bauhaus example.

Texts: TBA

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