

## **ARTHIST Spring 2015 – Graduate Courses**

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

Ermal Shpuza

T 5:00pm-8:00pm

Callaway Center S108

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.

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### **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.

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### **ARTHIST 597R: Directed Study**

Coordinator: Faculty

Variable credit.

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### **ARTHIST 599R: Thesis Research**

Coordinator: Faculty

Variable credit.

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

Eric Varner & Jasper Gaunt

M 1:00pm-4:00pm

Carlos Hall Conf Rm

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 middleclass 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.

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

Donna Sadler

Th 4:00pm-7:00pm

Carlos Hall Conf Rm

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 outbursts 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 worshipper 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 the late medieval sculpture as *Andachtsbilder* (devotional objects).

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**ARTHIST 759R: Bernini**

Sarah McPhee

T 1:00pm-4:00pm

Carlos Hall Conf Rm

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.

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**ARTHSIT 769: The Everyday**

Lisa Lee

M 8:30am-11:30am

Carlos Hall Conf Rm

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 19<sup>th</sup>-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.

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**ARTHIST 769: *The Bauhaus and After*****Crosslisted with FILM 573**

Todd Cronan

W 5:00pm-8:00pm

Carlos Hall Conf Rm

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 20<sup>th</sup> 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.

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**ARTHIST 791: *Teaching Art History***

Linda Merrill

W 1:00pm-2:50pm

Carlos Hall Conf Rm

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.

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**ARTHIST 796R: Internship**

Coordinator: Faculty

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**ARTHIST 797R: Directed Study**

Coordinator: Faculty

Variable credit (1-12).

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**ARTHSIT 798R: Exam Preparation**

Coordinator: Faculty

Variable credit (1-12).

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**ARTHIST 799R: Dissertation Research**

Coordinator: Faculty