

ARTHIST 592: *Shamanism and Art in the Americas*

Rebecca Stone

TTh 1:00pm-2:15pm

Carlos Hall 212

The underlying religious complex of ancient and modern indigenous American cultures can be understood under the umbrella term of shamanism, or the direct visionary contact with the spiritual world by trained intermediaries in order to promote balance, fertility, and health. Art is deeply implicated in this system, from earliest times through to today. This seminar will focus the parameters of shamanic belief and practice as applied to the visual elements, from the “tools” of curing to the achievement of trance to the recording of experience and imagery of healing itself. An emphasis will be placed on plant and animal iconography.

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.

ARTHIST 596R: *Internship in Art History*

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*

Coordinator: Faculty

Variable credit.

ARTHIST 599R: *Thesis Research (Permission only)*

ARTHIST 729: *The Sanctuary of the Great Gods on Samothrace*

Bonna Wescoat

Th 9:00am-12:00pm

Carlos Hall Conf Rm

In this seminar we will use the Sanctuary of the Great Gods as a backdrop for investigating how artistic and architectural innovations—engendered by political, social, and religious changes that followed the death of Alexander the Great—were deployed in the service of sacred experience in the Hellenistic period. The fame of the windswept, mile-high island of Samothrace in the northeastern Aegean emanated from its mystery cult of

the Great Gods, whose rites of initiation promised protection at sea and the opportunity to “become a better and more pious person in all ways” (Diodorus). Although the rites were kept secret, we can gain a purchase on their transformative power through the comments of ancient authors, the lists of initiates who left their names in the sanctuary, the innovative architecture that sheltered the rituals, the splendid dedications offered up to the Gods, and the humble but crucial detritus of cult—pottery and animal bones—that built up over centuries of use spanning from the 7th century BC to the 4th century AD. The Sanctuary of the Great Gods thus provides a key point of access into the religious, political, and cultural forces that reshaped the artistic terrain of the Hellenistic world. The seminar will be conducted in conjunction with a parallel seminar at the Université de Bordeaux Montaigne, as part of our joint Partnership University Fund initiative, “Samothece and Thasos: Architectural Networks of the northern Aegean.” Vide-conferenced joint sessions are planned.

ARTHIST 735: *Textiles of the Americas & Museology*

Rebecca Stone

W 9:00am-12:00pm

Carlos Museum – Tate Room

Fiber arts were and remain central to the artistic output of the indigenous American peoples. From the earliest known Andean fragment of a twined basket dated to 8800 BCE to a tall Apache container from 1880, plant fiber objects are key. A small exhibition opening in Fall 2016 at the Carlos Museum, “Coiling Culture: Basketry Arts of Native North America” will serve as one focus of this seminar. Another emphasis will be on preparations for a large, comprehensive show “Threads of Time: Tradition and Change in Indigenous American Textiles” going on view in the fall of 2017. Related class projects include textiles from the ancient and modern Andes, as well as modern Panama and Guatemala. An overview of textile traditions will be featured, with emphasis on the world’s longest textile from Peru.

ARTHIST 759R: *Drawing and Exchange in Late Medieval and Early Modern Europe*

Sarah McPhee & Jean Campbell

T 1:00pm-4:00pm

Carlos Hall Conf Rm

This seminar will examine drawing as a foundational practice, form of production, and medium of exchange in European art from the fourteenth through the seventeenth century. It will take shape around a series of themes, including: early drawing books and their functions; drawing as mimetic and educative activity; drawing as material and metaphorical substratum; drawing, invention and collaboration in the engraver’s workshop; drawing and the etched line; drawings as gifts; the forms and functions of architectural drawing; drawing the antique; drawing “from life” and the knowledge of cultures of Early Modern Europe; caricature; drawing collections in Early Modern Rome.

ARTHIST 789R: *Mapping and Art History*

Susan Gagliardi

T 9:00am-12:00pm

Carlos Hall Conf Rm

Digital mapping promises to transform the discipline of art history. In this course, we will consider maps as visual images, research tools, and scholarly products. We will also assess the mechanics of map-making and develop methods for evaluating maps as images, methods, or products. Due to the freshness of this approach in art history, perspectives of scholars who have recently developed digital mapping projects will enhance our awareness and understanding of digital mapping’s possibilities and limitations. We will meet with scholars engaged in digital mapping projects to discuss why they decided to embrace the method for their work, what they hope it will yield them, and what challenges they have faced in developing their projects.

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.

ARTHIST 796R: Internship

Coordinator: Faculty

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ARTHSIT 797R: Directed Study

Coordinator: Faculty

Variable credit (1-9).

ARTHIST 798R: Exam Preparation

Coordinator: Faculty

Variable credit (1-9).

ARTHIST 799R: Dissertation Research

Coordinator: Faculty

Variable credit (1-9).