

# Art History Graduate Courses

## Spring 2016

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### **ARTHIST 592: Shamanism and Art in the Americas**

Stone---Tuesday-Thursday 1:00 - 2:15 PM---Carlos Hall 212---Max: 5

**Content:** 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 discuss 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.

**Texts:** *The Jaguar Within: Shamanic Trance in the Art of Ancient Central and South America*, Rebecca Stone; *Shamans Through Time: 500 years on the Path to Knowledge*, Narby and Huxley; *Singing to the Plants: A Guide to Mestizo Shamanism in the Upper Amazon*, Stephan Beyer.

**Assessment:** Two projects, one on an ancient work of art in which shamanism figures prominently and one on a modern/contemporary piece. 15-minute presentation and 10-page paper on each. Weekly readings and discussion.

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

Shpuza-----Tuesday 5:00 - 8:00 PM -----S108 Callaway Center-----Max: 4

**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.

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### **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.

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

Faculty; variable credit.

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

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

Wescoat----Thursday 9:00 AM - 12:00 PM----Carlos Hall Conference Room----Max: 10

**Content:** 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 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 7<sup>th</sup> century BC to the 4<sup>th</sup> 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, “Samothrace and Thasos: Architectural Networks of the northern Aegean. Video-conferenced joint sessions are planned.

**Recommended Texts:** TBA

**Assessment:** TBA

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### **ARTHIST 735: Textiles of the Americas & Museology**

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

**Content:** 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 record from Peru.

**Texts:** *The Language of Native American Baskets: from the Weavers' Point of View*, Bruce Bernstein; *Art of the Andes*, Rebecca Stone; various articles and book chapters.

**Assessment:** Two projects, one on a basket-making culture of North America seen in the Coiling show and one on a textile-producing culture represented in the Threads show. Paper and presentation for each. Weekly readings.

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

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

**Content:** 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 cultures of Early Modern Europe; caricature; drawing collections in Early Modern Rome.

**Texts:** TBA

**Assessment:** TBA

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### **ARTHIST 789R: Mapping and Art History**

Gagliardi----Tuesday 9:00 - 12:00 PM----Carlos Hall Conference Room----Max: 10

**Content:** 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.

#### **Required Texts:**

(1) Bachelard, Gaston, M. 1994. *The Poetics of Space*. Boston: Beacon Press; ISBN-13: 978-0807064733

- (2) Gold, Matthew K., ed. 2012. *Debates in the Digital Humanities*. Minneapolis: University of Minnesota Press; ISBN-13: 978-0816677955
- (3) Kaufmann, Thomas DaCosta. 2004. *Toward a Geography of Art*. Chicago: University of Chicago Press; ISBN-13: 978-0226133126
- (4) Knowles, Anne Kelly, ed. 2008. *Placing History: How Maps, Spatial History, and GIS are Changing Historical Scholarship*. Redlands: Esri Press; ISBN-13: 978-1589480131
- (5) Kubler, George. 2008[1962]. *The Shape of Time: Remarks on the History of Things*. New Haven: Yale University Press; ISBN-13: 978-0300100617
- (6) Tuan, Yi-Fu. 2001[1977]. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press; ISBN-13: 978-0816638772
- (7) Additional readings will be available through the Emory Library

**Requirements:** TBA

**Assessment:** TBA

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### **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

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### **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.

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### **ARTHIST 797R: Directed Study**

Coordinator: Faculty

Variable credit (1-9)

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### **ARTHIST 798R: Exam Preparation**

Coordinator: Faculty

Variable credit (1-9)

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**ARTHIST 799R: Dissertation Research**

Coordinator: Faculty  
Variable credit (1-9)