

ARTHIST 475RW-1/759: Piranesi at Emory

Sarah McPhee & Eric Varner

T 1:00pm-4:00pm

Woodruff Library Room 1064

This seminar will consider the life and works of the great eighteenth-century etcher/engraver Giovanni Battista Piranesi (1720-1778). In particular, we will focus on the culminating publications of his career: the four volumes, newly acquired by the Rose Manuscript, Archives, and Rare Book Library and once belonging to Giannalisa Feltrinelli, of *Le Antichità Romane* (1756-1757) and his magisterial volume devoted to the *Campus Martius Antiquae Urbis* (1762), also held by the Rose Library. We will consider Piranesi's origins, his training in the studio of Giuseppe Vasi, his study and use of the prints of seventeenth-century predecessors such as Giovanni Battista Falda, his collaboration with great mapmakers such as Giovanni Battista Nolli, and his lifelong devotion to understanding the physical remains of the ancient world. The seminar will be taught entirely in the Rose Library where students will be able to examine primary materials influential for Piranesi, such as Pirro Ligorio's 1561 reconstruction of Rome, the *Imago Urbis Antiquae*, Giovanni Battista Falda's *Il Nuovo teatro delle fabbriche* (1665-69), and Ppietro Santi Bartoli's *Thesaurus Eruditae Antiquitatis* (1694-99) among many others. Research projects will address individual problems and issues related to the *Antichità* and *Campus Martius* volumes. Students will explore Piranesi's tools and techniques in a printmaking workshop designed for the class, and will contribute their research to the ongoing Piranesi Project, initiated by Art History graduate student Abbey Hafer, who has used the Omeka platform to create a census for all Piranesi materials on the Emory campus with accompanying illustration and bibliography.

ARTHIST 480RW-1/769-1: Spatial Revolution! Soviet Architecture and Urbanism

Crosslisted as REES 490 and HIST 585

Christina Crawford

T 9:00am-12:00pm

Candler Library 119

How did early Soviet architects and planners frame their creative endeavors in light of the successful socialist revolution? Did their design work produce new ways of living, as purported? Using Soviet architecture and cities as primary material evidence, this seminar will utilize maps and plans, original texts, scholarly writings, excerpts from works of literature, and period films to immerse students in a series of socialist built environments. We will study temporary agitational structures, house-communes, workers' clubs, and socialist cities of varying types and geographies, each of which will allow us to explore and analyze the complex relationship between space and socio-political ideology.

ARTHIST 480RW-2/769-2: Problems in Mid-Century Modern Art

Todd Cronan

W 9:00am-12:00pm

Carlos Hall Conf Rm

This seminar is centered around the key works and texts that define American art at Mid-Century. Looking closely at the work and writings of some of most influential figures of the period—including Moholy-Nagy, Buckminster Fuller, Charles & Ray Eames, Eero Saarinen, and Reyner Banham—we will try to reconstruct the defining problems of the moment and how those problems relate to issues in contemporary thought.

ARTHIST 592H: Introduction to Graphics and Computer-Aided Design

Ermal Shpuza

T 5:00pm-8:00pm

M&S E301A

An introduction to drafting, modeling, rendering and animation in which students explore the potential of the computer as an active analytical and design instrument. We take a hands-on approach, focusing on two projects selected according to students' own disciplinary interests.

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)**ARTHSIT 729: Strategies for 3D Visualization, Archaeology, and the Environment****Crosslisted as ENV5 585**

Bonna Wescoat

M 3:00-6:00pm

Carlos Hall Conf Rm

Humanists and social scientists have increasingly engaged the affordances of digital visualization for managing, interrogating, connecting, and presenting a wide array of three-dimensional objects in three-dimensional spatial contexts. This course centers on how digital technologies for various forms of spatial thinking, modeling, and visualizing offer both powerful forensic tools and effective forms of public communication. Using as a starting point the current research trajectory of investigations in the ancient Greek Sanctuary of the Great Gods on Samothrace, this course aims to acquaint students with the fundamental digital tools of spatial analysis and offer the opportunity to work directly with each technology. A key objective is to enable students to make knowledgeable choices about which strategies and technologies most effectively address particular research or visualization questions. An emphasis on both acquired skills sets and their informal deployment will effectively prepare students to frame research questions visually and present Humanities scholarship to public audiences.

ARTHIST 749: Drawing and European Cultures of Knowledge, 1400-1800

Jean Campbell

Th 1:00pm-4:00pm

Carlos Hall Conf Rm

This seminar will examine drawing as a foundational practice which functioned within and beyond art production in late medieval and early modern Europe. It will take shape around a series of themes, including: drawing as a mimetic and educative activity; drawing books and their functions; drawing, invention, and

collaboration; drawing as gifts. We will also consider drawing as an instrument of analysis and recording in the context of the growing knowledge cultures of Early Modern Europe; and, finally, the emergence of drawing collections outside artists' workshops in the seventeenth century.

ARTHIST 791R: *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) requirements 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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Coordinator: Faculty

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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