

**ARTHIST 592H: Introduction to Graphics & CAD**

Ermal Shpuza

TTh 6:00pm-7:15pm

Online synchronous

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.

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**ARTHIST 596R: Internship in Art History**

Coordinator: Megan O'Neil

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 (Permission only)**

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**ARTHIST 729/470RW: Defying Death: Art and Memorial Afterlife in Ancient Rome**

Eric Varner

F 1:00pm-3:55pm

Online synchronous

In order to defy death, ancient Romans lavished enormous amounts of time, money, and energy on their funerary monuments and rituals. The active process of remembering ensured that deceased Romans lived on, and commemoration lies at the very heart of Roman cultural identity. The seminar will explore the visual language of Roman funerary art, including reliefs, altars, urns, sarcophagi, paintings, and tomb complexes, and the ways in which they create a posthumous identity and memorial afterlife for the deceased.

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**ARTHIST 749R/475W: Embodiments of the virtues and vices in the art of pre-modern Europe**

Jean Campbell & Elizabeth Pastan

W 9:40am-12:35pm

Online synchronous

Depictions of virtue and vice are among the most sensitive indicators of changing societal values. They also tap the imaginative resources of the painters and sculptors who make them, and of the beholders who are charged in their presence with negotiating the shifting territory between good and bad. Beginning within the tradition of imagery associated with the late antique author Prudentius and his *Psychomachia* (*Battle of the Virtues and Vices*), the course will proceed to investigate cycles of the virtues and vices as they appear in other famous instances: the prominent sculptural reliefs in the Gothic cathedrals of Notre-Dame of Paris and Amiens, the great teaching book for nuns known as the *Hortus Deliciarum*, the richly illuminated manuscripts of the *Roman de la Rose*, Giotto's innovative frescoes in the Arena Chapel, and Andrea Mantegna's deeply humanist cabinet

paintings for Isabella d'Este. Questions of when certain vices came into prominence, why the kinds and numbers of virtues and vices never became fixed, and how male and female personifications operated are central to this course. Students interested in questions of virtue and vice (and who isn't?) from all disciplines and periods are welcome; while the core readings will largely concern the pre-modern period in Europe, students are encouraged to pursue case studies drawn from their interests.

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**ARTHIST 735R/485W: *Lives of Objects in Ancient Mesoamerica***

Megan O'Neil

M 4:20pm-7:15pm

Online synchronous

This seminar delves into the material meanings of objects and humans' interactions and experiences with them, exploring the agency of both humans and objects. We explore how humans interact with objects and how objects guide or inspire human experience. We also examine how objects can change, considering possibilities of their life histories as they persist through time and through varying histories of use and reception. The seminar will focus on select cultures in ancient Mesopotamia, but the readings also will address other places in the world to offer other theoretical contributions to the seminar's themes.

This is a combined upper-division undergraduate seminar and graduate seminar. The class will meet weekly for one session and will have asynchronous reading and writing assignments.

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**ARTHIST 769: *Monuments, Antimonuments, Countermonuments***

Lisa Lee

M 1:00pm-4:00pm

Online synchronous

At various points in history, questions regarding the symbolic and functional significance of public spaces become acute. The momentum with which racist and colonialist monuments across the United States and Europe are being toppled or removed signals, unequivocally, that we are in such a moment. To what extent might these events be seen to signal a "mere" symbolic politics? To what extent might symbolic politics be understood to be a galvanizing force in collective action? This seminar takes up the topic of the public monument in the 20<sup>th</sup> and 21<sup>st</sup> centuries. Crucially, it considers reactions against the conventions and presumptions of traditional monuments, such as permanence, gestalt form, unitary meaning, and centrality. Anti-monumental impulses refuse and denounce (sometimes violently) symbolic content imposed from above, as well as the formal means that are a vehicle for such content. Counter-monuments emphasize alternative values: ephemerality, fragmentation, ambiguity, and marginality. Together, the participants in this seminar will grapple with manifestations of power, resistance, and collectivity in public space.

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

Linda Merrill

W 1:00pm-2:15pm

Online synchronous

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 in Art History**

Coordinator: Megan O'Neil

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**ARTHIST 797R: Directed Study**

Coordinator: Faculty

Variable credit (1-12).

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**ARTHIST 798R: Exam Preparation**

Coordinator: Faculty

Variable credit (1-12).

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**ARTHIST 799R: Dissertation Research**

Coordinator: Faculty