

# Art History Graduate Courses

## Spring 2018

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### **ARTHIST 529R - Special Studies in the Art of Classical Antiquity**

Gaunt-----Monday 3:00 - 6:00 PM-----Carlos Museum Tate Room-----Max: 5

**Content:** TBA

**Texts:** TBA

**Assessment:** TBA

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### **ARTHIST 589K - Arts of Africa: an Introduction**

Gagliardi-----Tuesday-Thursday 10:00 - 11:15AM-----TBA-----Max: 4

**Content:** In this course, we will focus on great works that are currently housed at New York's Metropolitan Museum of Art and are attributed to artists, patrons, or audiences in West and Central Africa. We will also look at African arts in the Michael C. Carlos Museum's collection. We will consider how so-called historical or classical arts of Africa enter European or North American museum collections and what information accompanies objects when the objects arrive in museums. In many instances, curators and scholars know little about an object's life in Africa when the object enters a European or American museum collection. So, without specific information about who made an object, when, for whom, or why, how do curators and other scholars attempt to understand objects in European or American collections? This course does not require previous study of the continent of Africa or African art.

**Texts:** TBA

**Assessment:** TBA

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

Shpuza-----Tuesday 5:00 - 8:00 PM -----Math & Science Center TBA-----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

**Assessment:** 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: Roman Art in the Michael C. Carlos Museum**

Varner-----Tuesday 1:00 - 2:30 PM----Carlos Conference Room · 2:30-4:00 MCCM Tate Room----Max: 10

**Content:** The Michael C. Carlos Museum has amassed an impressive collection of ancient Roman art. This seminar will extensively examine individual sculptures and reliefs and students will produce photogrammetric models of the sculptures in the museum as part of an ongoing 3D digital project. Students will be able work closely with individual objects and the seminar will address important issues of social, political, historical and aesthetic meaning, as well as context, reception, and technical aspects of production. Students will also produce the metadata concerning the art historical assessment that will accompany the digital models. The seminar will also have a session with Peter Rockwell, son of the painter Norman Rockwell, a well-known sculptor in his own right and expert on technical aspects of Roman stone carving. Rockwell will discuss techniques of Roman stone carving in conjunction with specific sculptures in the museum.

**Texts:** TBA

**Assessment:** TBA

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**ARTHIST 735: Imperial Art of the Aztec and Inka**

Stone-----Wednesday 8:45 - 11:15AM -----Carlos Hall Conference Room-----Max: 10

**Content:** This graduate seminar is split between the Mexica (aka Aztecs) of ancient Mesoamerica (now Mexico and upper Central America) and the Inka of the ancient Central Andes (Peru, with parts of Bolivia, Ecuador, and Chile). History and political structure, myths and rituals, stonework, textiles, ceramics and metalwork are featured. One project on each of the empires is required. A few relevant pieces exist in the Carlos Museum as focus objects.

**Texts:** articles on Canvas.

**Assignments:** Two 15-page papers.

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**ARTHIST 739R: Medieval Art as a Text for the Illiterate**

Pastan-----Monday 9:00AM - 12:00PM -----Carlos Hall Conference Room-----Max: 10

**Content:** This seminar examines the implications of Pope Gregory I's statement, "What Scripture is to the educated, images are to the ignorant," (Letter to Serenus of Marseilles, c. 600 CE). Frequently cited throughout the Middle Ages, this statement became the standard defense of figural painting and sculpture, a rationalization for the expense of art making, and an implicit argument about the power of images.

We will explore both the textual tradition and image cycles that could be construed as affirming or contradicting Gregory's dictate. Other issues to be considered include: how one "reads" a medieval image, scholarship on the varieties and kinds of literacy, and the discrepancies or slippage between the intentions of a patron and meanings imparted to beholders. Case studies are focused on, but not limited to, arts of the eleventh to thirteenth centuries, a period corresponding to the explosion of imagery in cathedrals, treasury arts and manuscript illuminations, when literacy was on the rise and heretical movements posed new challenges to the church.

**Texts:** TBA

**Assessment:** TBA

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### **ARTHIST 749R: Books of the Art**

Campbell-----Thursday 12:00 - 3:00PM-----Carlos Hall Conference Room-----Max: 10

**Content:** This course will consider the special category of texts known as artist's manuals. Materials discussed will range from the book of the Benedictine monk Theophilus Presbyter in the twelfth century, to the prefaces on technique from Giorgio Vasari's 1568 edition of *Lives of the Painters, Sculptors and Architects*. The goal will be to understand the relation between making and meaning, as represented in these treatises. Our central focus will be Cennino Cennini's *Il Libro dell'arte* (c. 1400). The themes to be discussed include the trope of secrecy and its use within the knowledge cultures of the late medieval and early modern Europe; the values associated with imitative practice within this tradition; and the functions of representing artisanal knowledge within different settings (monastery, court, city). Finally, we will discuss the gradual displacement of technique from the discussion of style, and its eventual attachment within the academic discipline of art history questions of cultural history and identity.

NB Beyond dealing with a particular historical phenomenon, this course is designed to introduce graduate students to broadly applicable techniques of reading primary textual sources.

#### **Primary Texts:**

Theophilus, *De diversis artibus/On Divers Arts* (1100-1120)

Cennino Cennini, *Il Libro dell'arte/The Book of the Art* (c. 1400)

Giorgio Vasari, *Le vite dei più eccellenti pittori, scultori ed architettori/The Lives of the most eminent painters, sculptors and architects* (1568)

#### **Secondary Texts:**

Selected authors, including: William Eamon, Pamela Long, Andrea Bolland, Christiane Kruse, Wolf Dietrich Löhr, Elizabeth Cropper, Georges Didi-Huberman, Robert Williams, Philip Sohm.

**Assessment:** Informed participation, research presentation and paper.

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### **ARTHIST 769: Mastering the Archive: Situating Atlanta in the Interwar Housing Debate**

Crawford-----Th 9:00AM - 12:00PM-----Carlos Hall Conference Room-----Max: 10

**Content:** Atlanta was the site of both the first so-called "slum clearance" project in the United States, in 1934, and of America's first completed—though segregated—federally-funded public housing: Techwood Homes (for white families), and University Homes (for black families). These projects became models for New Deal housing projects built throughout the U.S. in the years following enactment of the National Housing Acts of 1934 and 1937, and will be the focus of this archivally-based seminar. Students will gain facility working in the archival environment through theoretical and historical readings and discussions,

workshops with archival and library representatives, and, critically, through hands-on experience working in an Atlanta-area archive. Each student will be assigned a research repository to mine for materials on one or both of the two housing projects; these will include archives and libraries of the Atlanta History Center, Atlanta Housing Authority, Atlanta University (Woodruff Library), Georgia State University, Georgia Tech, and Emory's own Stuart A. Rose Manuscript, Archives, & Rare Book Library. Students will formulate a final research project based upon findings in the archive.

**Texts:** Provided by professor via Canvas

**Assessment:** Weekly reading responses, one class-leading presentation, final research project

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### **ARTHIST 769: Priority and Belatedness**

Lee-----Monday 1:00 - 4:00PM-----Carlos Hall Conference Room-----Max: 10

**Content:** "Strong poets," writes Harold Bloom in his influential 1973 volume *Anxiety of Influence*, "wrestle with their strong precursors, even to the death." This course will take up the situation of belatedness in which artists often find themselves vis-à-vis "heroic" models and moments in the history of art. We will take up this problematic generally, but also with particular focus on artists of the latter half of the twentieth century, who resided in the wake of modernism and the historical avant-garde. Together we will consider strategies for dynamic engagement with epochal developments—e.g. homage, imitation, travesty, and pastiche—strategies, in other words, that aim to convert belatedness into priority.

**Texts:** TBA

**Assessment:** TBA

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### **ARTHIST 789R: Hidden Presence: Focus on the Seen and Unseen in the Arts of Africa**

Gagliardi-----Tuesday 4:00 - 7:00 PM-----Carlos Hall Conference Room-----Max: 10

**Content:** New York-based artist Nayland Blake describes a West African power object in the collection of the Metropolitan Museum of Art as "the object that ... [he has] learned the most from." Blake explains, "So much of its meaning as a sculpture is bound up, not in what you can see on the outside, but what it contains within." What can we learn when we start to look beyond what we can see?

In this seminar, we will investigate the seen and unseen in sculpture, photography, film, and performance. We will identify hidden information or material, and we will examine how hidden information or material fuels understanding. We will also consider the idea that research is a process of revealing concealed information. While class discussions will often focus on arts of Africa, the themes we will discuss are relevant for historical analysis in disparate times and in disparate places. The writing of a mock funding proposal for a research project of your own design for the seminar's final research project will provide you with opportunities to develop practical skills relevant in the academy and beyond. (It's always good to know how to make a compelling request for money!)

If you have any questions about the course, please contact Professor Susan Elizabeth Gagliardi at [susan.e.gagliardi@emory.edu](mailto:susan.e.gagliardi@emory.edu).

**Texts:** 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 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 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