

ART HISTORY GRADUATE COURSES Spring 2022

ARTHIST 592H: *Architectural Visualization and Modeling Lab*

Chloe Newton T 6:00pm-9:00pm 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

Faculty; variable credit.

ARTHIST 599R: Thesis Research (Permission only)

GRAD 700R-4:

The Ethics of Museums, Ownership, and Display: Art, Artifacts, Bodies, and Memory

Megan O'Neil, Paul Root Wolpe, Amelia Schaffner, Ruth Martin Allen, Andi McKenzie, & Amanda Hellman

M 2:30pm-5:15pm Carlos Museum, Ackerman Hall

Human beings are collectors, and millions of artifacts, from ancient relics to modern art, populate museums, research centers, and private collections. In this course we will ask ourselves: what does it mean to “own” these items, who has the right to control them, and what are the ethical challenges of how they are displayed (or not)? This course will use the institution of the museum - its history, collections, and possible futures - as a lens to explore how cultural artifacts and their preservation fit into understandings of history, memory, and the narratives of cultures and people, including those who have been marginalized or whose stories have been appropriated by others.

Conveners:

- Megan O'Neil, *Art History and Faculty Curator, Michael C. Carlos Museum*

- Paul Root Wolpe, *Medicine, Pediatrics, Psychiatry and Sociology and Director, Center for Ethics*

To submit your interest for this course, please follow the link here: <https://docs.google.com/forms/d/e/1FAIpQLSfSS8ifvFcIIf2Pvxt6om6DaQoAgCqeKR3lfwJlx9NiLZLjCg/viewform>

Interest forms are due by October 27. If selected, you will receive notification along with a permission number to register.

Please direct any questions you have about these courses to Dr. Donna Troka: dtroka@emory.edu

This is an Interdisciplinary Seminar and is open to both undergraduate and graduate students.

For Art History majors with Museums Concentration, this can count as an elective.

ARTHIST 729: *Issues in Roman Portraiture*

Eric Varner F 1:00pm-3:45pm

Since the Renaissance, portraiture has been recognized as a signal achievement of ancient Roman art. Representations of individuals at all levels of society, from slaves to emperors, were produced from the 3rd century B.C. to the sixth century A.C. and are often remarkable for their psychological penetration. This seminar will explore current issues in Roman portrait studies with particular focus on how

image and identity are constructed. The seminar will also consider the historiography of Roman portraiture, issues of collecting, display and restoration, current trends in iconographical methodologies, and the new implications for Roman portraiture within emerging developments in the digital humanities, including 3D photogrammetry digital modeling.

ARTHIST 739R: *The Luminous Image: investigating medieval stained glass*

Elizabeth Pastan T 1:00pm-3:45pm

Restorations taking place in the stained-glass windows of medieval buildings such as Chartres Cathedral and Notre-Dame of Paris are revealing the art of glass painting in new and unexpected ways. This course is dedicated to exploring the inherent appeal of this medium, sometimes characterized as “painting on light,” “luminous imagery,” or, as one scholar taking note of the fragility of glass recently stated, “the certainty that, at any moment, a glass object can undergo sudden, unexpected, and catastrophic failure.” Beginning with the origins of glass in antiquity, we will follow its adaptation from a jewelry art to a monumental medium peculiarly suited to the windows of tall Gothic buildings. Then, like the many colored panes of glass that are leaded together to make up a window, this course will examine multiple facets of the medium, including its materials, production, and artistic expression. We will also investigate the rise of new donors and sources of revenue necessary to fund the glazing that often cost as much as the building that contained it. A key question concerns whether stained-glass windows actually served as visual “bibles for the poor,” as is often stated. Finally, the performative role of this kinetic medium, revealed by light over the course of the day, with translucent and evanescent imagery that might serve a variety of devotional ends, will be explored.

ARTHIST 759R: *Envisioning Baroque Rome*

Sarah McPhee Th 1:00pm-3:45pm

This seminar will explore the buildings, topography, processions, and festivals of the seventeenth-century city, through maps, printed views, manuscripts, and guidebooks, with the goal of rebuilding the Baroque city in the digital humanities project Envisioning Baroque Rome (baroquerome.org). With specific focus on the work of the etcher Giovanni Battista Falda (1643-1678), students will immerse

themselves in the neighborhoods of Baroque Rome, researching the history of specific monuments, streetscapes, and events. Paired with digital modelers, students will then collaborate to build, texture, and document their research for inclusion in the project. Throughout, we will study original materials in the Stuart A. Rose Library, the Michael C. Museum, and in private collections.

ARTHIST 769-1: *Mining the Archives: Atlanta's New Deal Public Housing*

Christina Crawford T 10:00am-12:45pm

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 include archives at the Atlanta University Center (Woodruff Library), Georgia Tech, and Emory’s own Stuart A. Rose Manuscript, Archives, & Rare Book Library. Students will formulate a final public history-oriented research project based upon their findings in the archive.

ARTHIST 769-2: *The Fuller Era, Or How We Got to Where We Are*

Todd Cronan W 5:30pm-8:00pm

"The Leonardo da Vinci of the 20th Century," was how Steve Jobs described Buckminster Fuller. Fuller was among the most influential figures of the twentieth century and his ideas continue to shape the basic character of contemporary thought. At the center of Fuller's thinking was the notion of "doing more with less," what he called "ephemeralization," and what we today call neoliberalism. This seminar aims to understand the ways in which Fuller shaped how we think today by looking at the range of figures he influenced including Marshall McLuhan, Charles and Ray Eames, Louis Kahn, Hugh Kenner, John Cage, Reyner Banham,

Stewart Brand as well as looking at his impact on virtually every entrepreneur of Silicon Valley. A complex, confused, and deeply puzzling figure, Fuller provides a prism through which some of the key ideas of the contemporary world might be explored

ARTHIST 791: *Teaching Art History*

Linda Merrill W 1-2:15 pm

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 797R: Directed Study

Coordinator: Faculty

Variable credit (1-12)

ARTHIST 798R: Exam Preparation

Coordinator: Faculty

Variable credit (1-12)