

ARTHIST 590R: *Seminar in Methods of Art Historical Research*

Susan Gagliardi

T 4:00pm-6:45pm

Carlos Hall Conf Rm

How can and why should we situate the discipline of art history, art historians, writings about art, and art itself within different historical, geographic, methodological, and theoretical frames? What has the work of professional art historians been, what is our work today, and what are future possibilities? How have art historians shaped understandings of art as well as the contexts in which art has been or is created, used, and circulated? How can we continue to contribute to knowledge production about art, and why should we do so? IN *Theories and Methods for a Twenty-First-Century Art History*, we will investigate such questions through a range of assignments. The course is also designed for students and the instructor to work together in the co-creation of knowledge. Through this process, each participant may arrive at the person's own informed conclusions. This model of learning relies upon careful preparation before each class meeting as well as the active participation of each and every participant during each class meeting through attentive listening, engaged discussion, and mutual respect.

One aim of the course is to consider a variety of approaches to historical and art-historical inquiry. Another aim is to offer opportunities for emerging professionals to familiarize themselves with technologies for finding information and to locate relevant materials on their own. Yet another aim is to encourage methods for taking care of our whole selves. And still another aim is to experience and reflect upon a range of formats for presenting information and analyses to disparate audiences. The opportunity to read entire books in hard copy contributes to realizing this goal. Required texts for the course include Keith Moxey's *Visual Time* (Durham: Duke University Press, 2013); Krista Thompson's *Shrine: The Visual Economy of Light in African Diasporic Aesthetic Practice* (Durham: Duke University Press, 2015); and *The Museum of Modern Art's Reconstructions: Architecture and Blackness in America* (New York: The Museum of Modern Art, 2021). Additionally, assignments are available via Emory Libraries or online. Please contact me if you have any questions about accessing materials.

ARTHIST 592: *Classical Antiquity in Miniature: Greek and Roman Gems*

Eric Varner

T 1:00pm-3:45pm

Carlos Museum – Tate Room

Ancient Greek and Roman gems represent a rich microcosm of classical artistic production. Carved out of semi-precious stones such as sardonyx, amethyst, turquoise and rock crystal, cameos and intaglios depict a diverse array of imagery including mythological figures, animals, fantastic creatures, and portraits. Gems were produced for, collected and worn by a wide range of ancient society from prosperous middle-class patrons through Hellenistic monarchs and Roman emperors. The Michael C. Carlos Museum has a very large and significant collection of Greek and Roman gems. The seminar will trace the history, development, iconography, and context of ancient cameos and intaglios through the Carlos gems in close conjunction with the exhibition, "Making an Impression: The Art and Craft of Ancient Engraved Gemstones" at the Carlos. Issues of conservation, collecting, and display will also be addressed. Students will work closely with individual gems throughout the semester.

ARTHIST 592G: Technical Art History: Examining Materials & Techniques

Renée Stein

Th 1:00pm-3:45pm

Carlos Museum – Tate Room

Questions about material choice, working process, authenticity, provenance, object history, and restoration are addressed through the technical investigation of art(ifacts). This course will introduce these questions and a selection of the imaging and analytical methods used to explore them. We will apply these methods to object(s) in the Carlos Museum collection. Case studies will serve as models for our investigative process. In-class workshops will provide practical experiences with art materials and examination methods. We will also consider ways to document and communicate the data we collect through our examination, imaging, and analysis of museum objects.

ARTHIST 592H: Architectural Visualization and Modeling Lab

TBD

T 6:00pm-9:00pm

M&S E301A

This class serves as an introduction of software mediums that will provide the user with skills in 2-D, 3-D, and motion. The student will use a hands-on approach via the digital world to explore and showcase their ideas in new and unimaginable ways.

ARTHIST 749R: Book of the Art

C. Jean Campbell

F 1:00pm-3:45pm

This course will consider the special category of books known as artist's manuals. Materials discussed will range from the book of the Benedictine monk Theophilus Presbyter, to Cennino Cennini's *Book of the Art*; from the so-called technical prefaces of Giorgio Vasari's *Lives of the Painters, Sculptures and Architects* to Nicholas Hilliard's *Art of Limning*. The goal will be to understand the relation between making and meaning, as represented in these treatises. The themes to be discussed include the relation between making and meaning, as represented in these treatises. 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), and the relation between artisanal epistemologies and the evolving scientific cultures of late medieval and early modern Europe. This seminar is designed to introduce graduate students to broadly applicable techniques of reading primary textual sources.

ARTHIST 759R: Picturing Fable: Fiction-Making in the Visual Arts, 1400-1700

Walter Melion

Th 10:00am-12:45pm

Fox Ctr Seminar (Rm 101)

The power to visualize myths, fables, and other sorts of fictional tales—*affabulationes* in Latin, *favole* in Italian, *visieringhen* in Dutch—constitutes one of the key links between poetry and painting. Anchored in the imaginative faculty, the painter's ability to generate such fictions, to bring them to life in ways plausible and persuasive, served to demonstrate a ready command of poetic invention, as well as familiarity with a range of rhetorical devices, especially the major tropes: simile, metaphor, ekphrasis, allegory, prosopopoeia, syllepsis, metonymy, and synecdoche. The term fable encompasses a wide range of pictorial types, from illustrations of Ovid's *Metamorphoses* to newly coined allegories, sacred and/or profane. The seminar examines various kinds and degrees of fictional image-making between the mid-fifteenth and mid-seventeenth centuries, focusing on

key works by Botticelli, Mantegna, Raphael, Michelangelo, Dürer, Gossart, Floris, Goltzius, Cornelis Corneliszoon, Bloemaert, Rubens, Rembrandt, and Velázquez.

ARTHIST 775R: *Postwar/Contemporary German Art*

Lisa Lee

M 1:00pm-3:45pm

Carlos Hall Conf Rm

This seminar will explore West German art from circa 1950 to the present. We will consider defining debates about the direction of art in the wake of National Socialism. For instance, is art obliged to confront the past or can it commence from a so-called *Stunde Null* (zero hour)? Close consideration of the oeuvres of Joseph Beuys, Gerhard Richter, Georg Baselitz, Bernd and Hilla Becher, Hanne Darboven and others will ground us in specific artistic practices even as it opens onto broader questions of art's responses to social, economic, and political contexts—from the FRG's rapid economic growth under the Marshall plan to the traumatic events of the German Autumn, from the rise of the Berlin Wall to reunification, from the guest worker program of the 1950s and 60s to the influx of migrants and refugees since 2015. This seminar coincides with the Corinth Colloquium in German Modernism, an event in October, during which some of the field's top scholars will present their work.

ARTHIST 792: *Race and Class Now*

Todd Cronan

W 8:30am-11:15am

This seminar explores central problems in the study of race and class with an eye to the world today. The course unfolds around three moments. First, historically, we look at foundational texts by Booker T. Washington, WEB DuBois, Frederick Douglass as well as the midcentury writings of Ralph Ellison, Frantz Fanon, Bayard Rustin, and Oliver C. Cox. Second, we look at race and class discourse today including the works of Barbara and Karen Fields, Adolph Reed, Cedric Johnson, Ta-Nehisi Coates and the 1619 Project. Finally, we consider the defining role that race plays in contemporary art historical discourse looking at a wide range of art historical accounts from the last 5-10 years of writing on race and art.

ARTHIST 790: *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) 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.