

**ARTHIST 592H: *Architectural Visualization and Modeling Lab***

Chloe Newton

T 6:00pm-9:00pm

M&S E301A

Creating architecture within the digital world has given the designer the power to showcase their ideas in new and unimaginable ways. The creator is no longer limited by their physical capabilities and can explore ideas in 2-D, 3-D, and simple motion. This class serves as an introductory of software mediums in which you can tell the story of architecture. This class is open to all students with a variety of backgrounds and is in fact encouraged.

---

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

Coordinator: Andrew Ward

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***

Variable Credit.

---

**ARTHIST 599R: *Thesis Research***

---

**ARTHIST 739R: *Visualizing Medieval Saints***

Elizabeth Pastan

M 1:00pm-3:45pm

Candler Library 212

This course focuses on the medieval cult of saints, and we will read studies by historians, art historians and theologians. Our investigations will include classic studies by Peter Brown, Emile Mâle, and Benedicta War and along with more recent work on the subject, including Sherry Reames, Cynthia Hahn, and Julia M. H. Smith. Besides the inherent interest of how a site or cult chose to present itself in poignant and relatable narratives and imagery of the saints, two issues of approach will be emphasized. Since saints' narratives have long been a topic of interest for historians and scholars of theology, a first question is, what is the contribution of the relatively newer work in art history to the study of hagiography? Related to this, in view of the interest of current work on materiality and on topographies of sacred space, are there certain kinds of objects, material locations, or strategies that are particularly effective in relaying saintly biography or involving the beholder?

---

**ARTHIST 749R: *Drawing & Knowing***

Jean Campbell

Th 1:00pm-3:45pm

Carlos Hall Conf Rm

This seminar will examine drawing as a foundational practice, form of knowledge production, and medium of exchange in European art from the fourteenth through the seventeenth century. It will take shape around a series of themes, including: early drawing books and their functions; drawing as mimetic and educative activity; drawing as material and metaphorical substratum; drawing, invention and collaboration in the

engraver's workshop; drawing across media; drawings as gifts; the forms and functions of architectural drawing; drawing the antique; drawing from life and the knowledge cultures of Early Modern Europe; caricature; drawing collections in Early Modern Rome.

---

**ARTHIST 759R: *Roman Gardens and Landscapes***

Sarah McPhee & Eric Varner

T 1:00pm-3:45pm

Carlos Museum – Tate Room

This seminar will consider Roman landscape from the ancient descriptions of Pliny the Younger and the vast complex of Hadrian's villa at Tivoli, to the literacy gardens of the Renaissance humanists and the papal villas of Baroque Rome. Exploring the seven hills and their environs, themes will include: shaping the landscape—design and emulation; the ideology of the villa and landscape in poetry and prose; the iconographical programs of imperial and humanist gardens; hydraulics and automata in garden grottoes; fountains and sculpture programs; botany and the culture of curiosity; the changing relationship of the garden with the natural world. Throughout, we will consider the dialogue between the ancient and early modern worlds. The seminar will work closely with rare books, etchings and maps held in the Rose Manuscript Archive and Rare Book Library and the Michael C. Carlos Museum.

---

**ARTHIST 769: *New Directions in Art History***

Todd Cronan

W 5:15pm-8:00pm

Carlos Hall Conf Rm

Art History has undergone dramatic changes over the last decade. This course considers the state of the field of 20<sup>th</sup> century art history over the last ten years or so. What are the current stakes of the field? How has it changed? What, if anything, remains unchanged? What are the kinds of questions that scholars are asking today? Largely comprised of guest lectures, each week will introduce a new speaker, providing a unique approach to the discipline, and new ideas about what matters in art history today. In advance of each week, we will read a scholar's recent work and discuss it with them (either in person or via Zoom). In the end, the aim is to offer a broad sweep of art historical thinking today and gain some insight into what matters and what should matter in art history today.

---

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

Linda Merrill

W 1:00pm-2:15pm

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.

---

**ARTHIST 796R: *Internship in Art History***

Coordinator: Andrew Ward

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 797R: Directed Study**

Variable credit (1-12)

---

**ARTHIST 798R: Exam Prep**

Variable credit (1-12)

---

**ARTHIST 799R: Dissertation Research**