

ARTHIST 589: *Postcolonial African Art*

Sidney Kasfir

TTh 10:00am-11:10am

We will examine the sweeping changes which have characterized the African art of the past half century, beginning in the late colonial period of the 1950s. We approach this vast region of fifty-four countries by considering the major themes which crosscut all regions. These include the impact of 20th c colonization; the place of modernity in relation to tradition; urbanization and the emergence of a uniquely African form of popular art and culture; the introduction of European patronage into the colonial milieu; the transformation of formerly local or regional art forms into global commodities; the shifting identity of artists within these new systems of patronage and production; academic versus informal art training and the successes and failures associated with these as career paths; the postcolonial, transnational as regimes of value and as ideological positions.

ARTHIST 590: *Methods and the Profession*

Eric Varner

M 4:00pm-7:00pm

This class is designed as an orientation to the historiography, methods and profession of Art History. We will address primary texts, sample the approaches and contributions of various art historians to the field, and make occasional trips to museums, symposia, and the Rare Book room in Woodruff Library.

ARTHIST 592: *Issues in the Conservation of Art and Cultural Property*

Renée Stein

Th 1:00pm-4:00pm

This course will provide an introduction to the field of Art Conservation as well as an overview of the principal issues surrounding the care and preservation of cultural properties. Lecture and discussion will address historic materials and technologies, as well as aging properties, deterioration, and conservation treatment. Examples will be drawn from a wide variety of cultures and will represent diverse media, including paper, paintings, stone, metals, ceramics, archaeological remains, and modern synthetic materials. We will examine the use of science to recognize fakes or forgeries, document artists' working methods, and identify historic materials. We will also review seminal debates in the recent history of conservation. Discussions will consider issues of aesthetics, artist's intent, change over time, and compensation for damage.

Some of the themes explored in Art History 387/592:

- What can objects reveal about (their) history?
- How does time impact objects?
- How does the environment influence preservation?
- How do conservators evaluate objects?
- How has conservation changed in modern history?
- What are the goals of cleaning and reconstruction?
- How do conservators make decisions?
- Why is conservation sometimes controversial?
- What is the role of scientific investigation?
- How are artistic and/or cultural intent respected?
- What is personal and community responsibility toward cultural heritage?

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

Ermal Shpuza

T 6:00pm-9:00pm

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.

ARTHIST 596R: Internship

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

Coordinator: Faculty

Variable credit.

ARTHIST 599R: Thesis Research (Permission only)

ARTHIST 719: *Memory, Ritual, and Transformation: Function and Meaning in 18th Dynasty Private Decorated Tombs at Thebes and Amarna*

Gay Robins

Th 9:00am-12:00pm

This seminar will explore the function of 18th dynasty private tombs at Thebes and Amarna within the context of ancient Egyptian religion, culture, and funerary beliefs. We will examine how tombs and their decoration preserved the memory of the dead within the community, how images and rituals performed within the tomb chapels linked the living and the dead, and how the architecture and decoration of the tombs aided the transformation of the deceased through death into the afterlife. We will also compare the tombs at Thebes with the tombs built and decorated at Amarna during the reign of Akhenaten, when traditional Egyptian religious beliefs were replaced by a new set of beliefs focusing on the sun disk or Aten.

ARTHIST 729: *Art and Culture in the Hellenistic World*

Crosslisted with HIST 585

Bonna Wescoat

T 1:00pm-4:00pm

Alexander's conquests toppled the established eastern Mediterranean world. His successors were left to reassemble the pieces. In this course we examine the culture that emerged with particular attention to the engagement of social, political, religious and artistic forces that gave the resulting "Hellenistic" world its

dynamic character. Themes will include the changing shape of sacred space and religious experience, the crafting of urban life across diverse regions and ethnicities, the role of rulers as patrons and politicians, and traditions of ordinary life.

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

Elizabeth Pastan

W 9:00am-12:00pm

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 Marseille, 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. In this course, 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, recent 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.

ARTHIST 749: *Painted Chambers*

Jean Campbell

Th 4:00pm-7:00pm

This course will explore secluded spaces, as they were portrayed in the writings of authors like Giovanni Boccaccio, and realized in decorated chambers of late medieval and Renaissance Europe. We will begin with a familiar episode from the medieval Lancelot legend, King Arthur is led by his sister, Morgan the enchantress, to a painted chamber, a room in which she had once imprisoned the king's friend, Lancelot. Upon entering that secluded space, what Arthur sees on its walls is Lancelot's account of his own life and deeds, including his secret love affair with the King's wife, Guinevere. While Lancelot's "painted chamber" belongs to the realm of literary fiction, both its secluded conditions and its imaginative functions, which include the holding of "treasures" and the disclosure of potentially destructive secrets, came to inform the real decorations of a remarkable group of late medieval and of Renaissance domestic spaces: ranging from chambers in the castles of the landed nobility, to the bedrooms and studies of the urban elite, to the personal quarters of an aristocratic abbess in a monastic setting.

ARTHSIT 759: *Emblematic Theory and Practice in the Low Countries, 1550-1700*

Walter Melion

T 9:00am-12:00pm

The seminar examines various types of emblem book (scriptural, ethical, amorous, amongst others), focusing on the image theory that undergirds their form and function, manner and meaning. Special attention will be paid to exemplars in the collections of MARBL and PTL.

ARTHIST 775: *Theory and Design in the First Machine Age*

Todd Cronan

M 9:00am-12:00pm

This seminar takes as its problem the changing conception of technology and audience in the period between 1900 and 1950. Discussion will center on the various attempts made by artists, architects and theorists in the first half of the twentieth century to radically reconceive the nature of materials and their affective impact on the beholder/dweller. Among the artists who will figure centrally in our discussions are Marinetti, Kandinskuy, El Lissitzky, and Mondrian as well as the architects Louis Sullivan, Frank Lloyd Wright, Walter Gropius, Le Corbusier, and Richard Neutra. Reyner Banham's seminal account of *Theory and Design in the First Machine Age* (1960) will provide a basic framework for our discussions as well as offer an important object for analysis.

ARTHIST 790: *Teaching Art History*

Dorothy Fletcher

W 12:50pm-2:50pm

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

Coordinator: Faculty

ARTHIST 797R: Directed Study

Coordinator: Faculty

Variable credit (1-12).

ARTHIST 798R: Exam Preparation

Coordinator: Faculty

Variable credit (1-12).

ARTHIST 799R: Dissertation Research

Coordinator: Faculty

Variable credit (1-12).