

ARTHIST 535R: *Shamanism and Art in the Americas*

Rebecca Stone

TTh 11:30am-12:45pm

Carlos Hall 212

This upper-level seminar concerns the ways in which the shamanic visionary experience is expressed in works of art from the ancient and indigenous Americas. The course is held in conjunction with the exhibition “For I am the Black Jaguar’: Shamanic Visionary Experience in Ancient American Art” on view at the Carlos Museum. Focus will be placed on animal self-transformational depictions, and sacred plant imagery in Central American and Andean art.

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

Renée Stein

Th 1:00pm-4:00pm

Carlos Museum – Tate Room

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?
 - What is the role of scientific investigation?
 - How are artistic and/or cultural intent respected?
 - What is personal and community responsibility toward cultural heritage?
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ARTHIST 592: *Introduction to Graphic and Computer-Aided Design*

Ermal Shpuza

T 6:00pm-9:00pm

Schwartz Center 134

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)

Coordinator: Faculty

Variable credit.

ARTHIST 719: *Gender, Authority, and the Construction of Identity in Ancient Egyptian Art and Society*

Gay Robins

Th 9:00am-12:00pm

Carlos Hall Conf Rm

The social identity of any individual is made up of a number of aspects, such as age, status, gender, and social or ritual role. This identity changes over time, not only in the transitions from one life stage to the next, but also with the various roles a person may play at any given life stage. In this seminar we will explore how images can help us to understand the construction of male and female identities in ancient Egypt. We will examine the purposes for which these images were made, how their function may have affected the information the images convey, the framework of gender and age relationships as revealed by images and texts, the strategies by which artists reflected cosmic and social hierarchies in their compositions, and the way in which notions of authority were embodied in male and female elite and royal figures. We will also consider the importance of ethnicity as a part of identity construction during periods of foreign rule, such as the Nubian 25th dynasty and the Ptolemaic period.

ARTHIST 729: *Ancient Greek Architectural Decoration*

Bonna Wescoat

W 8:45am-11:45am

Carlos Hall Conf Rm

Greek architecture is most admired today for its striking tectonic expression of horizontal and vertical forces. In antiquity, these boldly trabeated forms were richly augmented with painted, molded, and sculptured decoration. In this seminar, we will consider the complex interaction of architectural form and its ornament by examining embellishments that range from the elaborated roof ornaments of the 7th century BC to the painted facades of Macedonian tombs. We will engage theoretical considerations of order and ornament (both Vitruvian and modern), but our work will center on investigating how the diverse repertoire of architectural ornament, including elaborate sculptural programs, floral designs, and tiered patterns of abstract moldings, brought beauty and meaning to Greek architecture.

ARTHIST 759R: *Printmaking in Antwerp, 1550-1650*

Walter Melion

M 1:00pm-4:00pm

Carlos Museum – Tate Room

We shall be studying reproductive prints and print series produced in Antwerp by the city's major book and print publishing houses, starting ca. 1550 with the establishment of two firms, Hieronymus Cock's Aux quatre vents and Christopher Plantin's Officina Plantiniana, and ending ca. 1650 with the publication, again by Plantin's firm, now run by the Moretus family, of the innovative *Imago primi saeculi (Image of the First Century)*, part chronicle and part emblematic treatise, issued to mark the hundredth anniversary of the Jesuit order. Amongst the topics to be considered are the image theory that undergirds print production in Antwerp, the discursive and hermeneutic practices sponsored by such prints, their function as instruments of proof, argument, and authority, and last but not least, the proliferation of new kinds of amalgamated image and text, such as the emblem.

ARTHIST 790: *Teaching Art History*

Dorothy Fletcher

W 12:50pm-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.

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)