

ARTHIST 575R: “A Play with Shabby Leftovers”: Collage and Assemblage

Lisa Lee

TTh 1:00pm-2:15pm

Carlos Hall 212

This course traces collage and assemblage practices in the 20th century and into the 21st century. From the outset, we will establish theoretical models such as the Baudelairean ragpicker, the collector à la Walter Benjamin, or the bricoleur of Claude Lévi-Strauss. Drawing upon texts from the fields of anthropology, economics, literature, philosophy, and psychoanalysis, we will grapple with distinct manifestations of collage and assemblage. Students will be asked to pay particular attention to the economic and social contexts that give meaning to a given artist’s choice of materials and means of production. Do such choices respond to post-war destruction, to planned obsolescence in advanced capitalism, or the impact of globalization on developing nations? Do they express technological optimism or do they underscore the chilling sameness of mass production? Are they turned inward (as a picturing of dreamscapes) or directed outward (as a confrontation with contemporary socio-economic conditions)? The modes of collage and assemblage will be our lenses onto shifting object-subject relations in the modern and postmodern periods.

ARTHIST 575R: The Russian Avantgarde

Christina Crawford

TTh 2:30pm-3:45pm

Modern Languages 201

Knowledge of Russian is not required. Introduction to interdisciplinary study of twentieth-century Russian literature and the visual arts, with focus upon issues of art and politics, time, space, and identity in symbolist, suprematist, constructivist, socialist realist, and post-Soviet “vision.” In English.

ARTHIST 589K: What is a Map?

Susan Gagliardi

T 3:00pm-6:00pm

Carlos Hall 212

In this writing-intensive seminar, we will consider maps as visual images, research tools, and scholarly products. We will assess mechanics of digital map-making and consider methods for evaluating maps as images, tools, or products.

ARTHSIT 590R: Methods and the Profession

Jean Campbell

M 2:00pm-5:00pm

Carlos Conf Rm

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: Threads of Time: Indigenous Textiles of the Americas

Bailey

MW 10:00am-11:15am

Carlos Museum – Tate Room

The theme concerns the ways in which fiber arts incorporate new elements within the continuities of their cultural traditions. The Andes provide the material evidence for a long span of time, yet Panamanian design in ancient ceramics relates to that of modern Guna cut-work blouse panels called *dulemolaguna*. Likewise, Maya

dress in antiquity can be inferred from images in non-fiber media. In addition, the Carlos collection includes over 500 pieces not in the exhibition, allowing for original research to be done by students for their projects. One Andean, one Guna, and one Maya piece will be the subject of three small projects and a comparative final paper will culminate the research.

ARTHIST 592: *Visual Representation of Sacramental Mysteries, 1400-1700*

Walter Melion & Elizabeth Pastan Th 9:00am-12:00pm

Carlos Hall Conf Rm

The seminar focuses on the representations of sacramental mysteries (in Latin, *sacramenta* or *mysteria*) between the 14th and 17th centuries. In what manner were the mysteries of faith and, specifically, sacramental mysteries construed as amenable to processes of representation and figuration capable of engaging mortal eyes, minds, and hearts. Mysteries by their very nature appeal to the spirit, rather than to sense or reason, and operate beyond the scope of the human faculties, and yet the visual arts were seen as legitimate vehicles for the dissemination of these mysteries and for prompting reflection upon them. How and why was this the case? The seminar will be taught in conjunction with the Lovis Corinth Colloquium, "*Quid est sacramentum?: On the Visual Representation of Sacred Mysteries in Early Modern Europe and the Americas, 1400-1700,*" to be held at Emory on Thursday, November 30th, Friday, December 1st, and Saturday, December 2nd, 2017. Students will be asked to attend the colloquium and will have the opportunity to meet the speakers and interact with them.

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. Presentations and discussions 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. Discussions will consider issues of aesthetics, ethics, artist's intent, change over time, and compensation for damage. We will also examine the use of science, review seminal debates in the recent history of conservation, and consider the role of conservation within collecting institutions and beyond.

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

Ermal Shpuza

T 5:00pm-8:00pm

Callaway Center S108

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 596H: 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

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

F 9:00am-12:00pm

Carlos Hall Conf Rm

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 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, and explore the significance of differences between the tombs at the two locations.

ARTHIST 729: *Greek Vase Painting: An Introduction*

Jasper Gaunt

Th 9:00am-12:00pm

Carlos Museum – Tate Room

This seminar approaches the rich world of fine, decorated pottery fabrics that were produced in several places in archaic and classical Greece. It explores the evidence for the potters and painters who created these memorable works of art: the shapes, their functions and development; the place of decorated pottery in relation to contemporary vessels in other materials; the range of subject matter chosen for decoration, and how to “read” it; the relationship to literary versions of the same stories and the significance of inscriptions. Prime importance is attached to the collection of pottery in the Carlos Museum, examples of which will be made available for direct hands-on study at every session.

ARTHIST 759R: *Envisioning Baroque Rome*

Sarah McPhee

T 1:00pm-4:00pm

Carlos Hall Conf Rm

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. Carlos Museum, and in private collections.

ARTHIST 775R: *Modernism as Difficulty*

Todd Cronan

T 4:00pm-7:00pm

Carlos Hall Conf Rm

According to Arnold Schoenberg, “one day even mailboys will whistle my tunes.” They don’t, and never will. Gertrude Stein could find no better way to make her roses red than writing “a rose is a rose is a rose.” Why did she feel compelled to write in this manner? Why does modern art seemingly wallow in complexity, especially in relation to the expression of simple feelings and thoughts?

This course will address the problem of difficulty in modern art. Difficulty is perhaps *the* defining (external?) feature of modern art, and it is difficulty that seems intended to keep audiences away from understanding and appreciation of it. Beginning with a discussion of “difficulty” before modernism, we will go on to consider key cases and monuments of aesthetic reckoning with, and production of, the difficult including The New Criticism, responses to the new Criticism in the work of Elizabeth Anscombe and Stanley Cavell, photographic and architectural explorations—in theory and in practice—of complexity at mid-century, as well as painterly complexity and intensity in abstract expressionism. Some of the key artistic and philosophical themes we will consider are difficulty, ambiguity, density, intentionality, responsibility and intensity.

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.

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