

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

Susan Gagliardi

TTh 5:30pm-6:45pm

Carlos Hall Conf Rm

How can and why should we situate the discipline of art history, art historians, 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 this course, we will investigate such questions through a range of assignments. The flexible course design invites dynamic discussion and features pen-and-paper assignments.

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

Renée Stein

M 2:30pm-5:15pm

Carlos Museum – Ackerman Hall

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. 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. 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.

ARTHIST 592H: *Introductions to Graphics & CAD*

Ermal Shpuza

T 6:00pm-9:00pm

M&S E301A

An introduction to drafting, modeling, rendering and animation in which students explore the potential of the computer as an active analytical and design instrument. We take a hands-on approach, focusing on two projects selected according to students' own disciplinary interests.

ARTHIST 719: *Conceptions and Experiences of Images in Ancient Egypt*

Rune Nyord

F 1:00pm-3:45pm

Carlos Hall Conf Rm

Images in ancient Egypt were ubiquitous and used for a wide variety of purposes, perhaps most famously hieroglyphic writing, reliefs, and paintings on the walls of temples and tombs, as well as cultic and monumental statues. Drawing on different types of ancient sources as well as theoretical discussions from Egyptology and beyond, this course explores the various ways in which the relationship between an image and that which it depicts could be understood and utilized, covering the full cycle of attested practices of planning, making, using, altering, and destroying images. This is a combined upper-division undergraduate seminar and graduate seminar. The class will meet weekly in-person for one session and will have asynchronous reading and writing assignments.

ARTHIST 735R: Ancient Maya Painted Ceramics

Megan E. O'Neil

W 8:30am-11:15am

Carlos Museum – Tate Room

This seminar delves into ancient Maya painted ceramic vessels, examining their materials, painted images and texts, and archaeological and historical contexts. The class will include hands-on examination of ceramics in the Michael C. Carlos Museum and an introduction to materials analysis of ceramics in order to combine understanding of the manufacture and use of ceramics with their artistic renderings and social contexts. This seminar also will address the historiography of ancient Maya ceramics and the history of collection and exhibition of these works.

This is a combined upper-division undergraduate seminar and graduate seminar. The class will meet weekly in-person for one session and will have asynchronous reading and writing assignments.

ARTHIST 739: Picturing History, 1400-1700

Walter Melion

Th 2:30-5:15pm

Fox Ct Seminar (Rm 101)

What is a history picture? The definition of the *historia* put forward by the humanist painter-architect Leon Battista Alberti in his treatise *De pictura* (circulated in manuscript 1435; ed. Princeps, 1450), was foundational for the theory of art, but its relation to workshop practice was anything but straightforward. Even within art theoretical writing, the relation between invention, imitation, and the *historia*, far from being treated as self-evident, was subject to constant revision. In Vasari's monumental *Vite (Lives)*, for example, the *historia* functions like a canon underlying the biographies constitutive of the three ages of art: but what Giotto construes as an *historia* is clearly different from what Raphael or Michelangelo makes of it. In Venice and the Low Countries, the notion was subject to further adaptation and amendment, as witness Karel van Mander's treatment of *historie* (history painting) as inextricable from *landschap* (landscape painting), in his *Schilder-Boeck (Book on Picturing)* of 1604. When one looks closely at narrative pictorial images—the paintings of Titian, Tintoretto, Caravaggio, Goltzius, Rubens, or Rembrandt, for instance—do they align with the principles adduced by contemporary theoreticians of art? What do these texts and images tell us about the nexus between historical invention and ordonnance, between evidentiary history and fictional poetry, between the historical *scopus* (center of interest) and its ornaments, between history and the other pictorial genres (as these were formulated in the later 16th and 17th centuries)? And what happens to the history picture after its principles are subjected to rational analysis and codified by members of the *Académie royale de peinture et sculpture* in the later 17th-century? Each session of the seminar will place key excerpts from selected theoretical texts into conversation with selected pictorial images. We will try to read everything in English translation, though graduate students should have facility reading at least one foreign language (Latin, Dutch, French, Italian, or German). Undergraduates are most welcome as well.

ARTHIST 739: Materials & Materiality in Medieval Art

Elizabeth Pastan

M 4:00pm-6:45pm

Carlos Hall Conf Rm

This course asks the question, how can an approach based on an awareness of materials contribute to understanding the meanings conveyed by works of medieval art? As Caroline Bynum stated in her landmark study, *Christian Materiality* (2011): “The stuff of which medieval images were made was not incidental.” At play in the case studies we'll examine in the course are how medieval artists and commentators thought about materials such as rock crystal, porphyry, mosaics, ivory, stone, parchment, and stained glass, and skillfully used them to reinforce visual impact and symbolic meaning within works of art. The focus will be on the 11th-14th

centuries, a formative period, when the church came to embrace the role of art in devotions and rising rates of literacy contributed to surprisingly frank and engaged discussions about works of art.

ARTHIST 775R: *Priority and Belatedness*

Lisa Lee

T 1:00pm-3:45pm

Carlos Hall Conf Rm

“Strong poets,” writes Harold Bloom in his influential 1973 volume *Anxiety of Influence*, “wrestle with their strong precursors, even to the death.” This course will take up the situation of belatedness in which artists often find themselves vis-à-vis “heroic” models and moments in the history of art. We will take up this problematic generally, but also with a particular focus on artists of the latter half of the twentieth century, who resided in the wake of modernism and the historical avant-garde. Together we will consider strategies for dynamic engagement with epochal developments—e.g. homage, imitation, travesty, and pastiche—strategies, in other words, that aim to convert belatedness into priority.

ARTHIST 790: *Teaching Art History*

Linda Merrill

W 11:30am-12:45pm

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.