FALL 2018 ARHI COURSES

INTRODUCTORY SURVEYS
ARHI 2300 Art History I: Cave Painting to Michelangelo
[3 time-sections available]
ARHI 2400 Art History II: Baroque to Modern
[1 time-section available]

*ARHI2411H: Honors Art History I: Introductory Survey of Art I (Honors)
[for Honors or by POD request]
Dr. Simon T/TH 2:00-3:15 N104

Arhi 2411H will focus on American art from colonial painting through early modernism. As we look at artistic production in the colonies and the United States we will become aware of how American art depended greatly on the past history of art even as it sought to craft its own identity. We will see how American artists of the 17th-early 20th centuries looked back to the masters of antiquity, the Renaissance, & Baroque art for inspiration, as well as offering works competitive with their European contemporaries. We will focus primarily on American painting but will look to other aspects of visual culture including sculpture, prints, and decorative arts, and the intersection of high, middling and low arts. Most of all we will see how art and its meanings are intertwined with the complex social, political, economic, and cultural histories of the moment of its making, including American mythmaking and engagement with the wilderness. As an Honors course there will be short papers in addition to essay exams. Readings will come primarily from an anthology of essays on American art as well as additional articles on ELC. We will make use of the collections in the Georgia Museum of Art for several of our class sessions and assignments.

UPPER-LEVEL UNDERGRADUATE TOPICS COURSES (3000-level)

ARHI/CLAS 3004: Roman Art and Architecture
Dr. Mark Abbe
T/Th 9:30-10:45, room S150

This lecture course provides an introduction to the rich visual arts, particularly sculpture, architecture, and wall painting, of ancient Rome and Roman civilization from the Iron Age (1050 BC) to the beginning of Late Antiquity (AD 330). In addition to offering a solid chronological survey of this formative western art, this course will explore the critical issues of materials and techniques, functions, ancient and modern connoisseurship, iconographic analysis, and iconological interpretation. New, important archaeological discoveries and ongoing debates will be highlighted and examined. The experiential aspects of works of art
will be encouraged through encouraged study of artworks in local collections, chiefly the Michael C. Carlos Museum in Atlanta, and in the critical engagement with virtual computer-based reconstructions of Roman architecture and sculpture.

**ARHI 3020: Renaissance Art**  
Dr. Shelley Zuraw  
MF 12:20-135 S150

This course focuses on the art and architecture of Italy between ca. 1400 and 1590, stretching from the competition for the bronze door at the Florentine Baptistery through the Rome of Julius II to the late paintings of Titian and Bronzino.

**ARHI 3054: 18th Century European Art**  
Dr. Alisa Luxenberg  
T/Th 2:30-3:45 S150

This course will examine the artistic production in Europe from 1700-1800, an era that included the rise of the art academy, the public art exhibition, art criticism, and the myth of the artist as misunderstood genius. Major styles and movements will be introduced, including the Rococo, the Reform style, and Neoclassicism, as well as new pictorial concepts such as the picturesque and the sublime.

**ARHI 3080 : Introduction to Contemporary Art**  
T/Th 11:00am-12:15pm  S150

Examination of a series of significant examples of art and architecture, primarily in the United States and Europe, from 1960 to the present. Works of painting, sculpture, photography, video, and electronic media as well as architecture and urban design will be studied as evidence of important trends.

**ARHI 3056 Nineteenth-Century European Art**  
Dr. Alisa Luxenberg  
T/Th 930-1045

This course examines the artistic production (primarily painting) in Europe during the period 1800-1900, when radical and avant-garde art first appeared. Major styles and
movements – Romanticism, Realism, and Impressionism – will be studied in their particular formal qualities and subjects as well as within their socio-historical context. Overarching themes – the role of the art exhibition and the art critic; the image of the artist; the art market – will interconnect the various styles, practices, movements, and artists.

COMBINED UNDERGRAD/GRADUATE COURSES (4000/6000-level)

ARHI 4006/6006: Hellenistic Greek Art
Dr. Mark Abbe
T/Th 12:30-1:45, room N104

This course examines the rich, cosmopolitan, and diverse visual arts of the Hellenistic Greek world from the death of Alexander the Great (323 BC) to the rise of the Roman Empire (31 BC). While focusing on the larger Eastern Mediterranean, the full, broad expanse of this new multicultural horizon will be emphasized through critical studies of sculpture, architecture, wall painting, and the ‘decorative’ arts. Particular attention will be paid to the reception of royal portraiture, baroque and genre sculpture, theatrical and scholarly tendencies in architecture, especially in Alexandria, the retrospective styles of the second century, and the influence of Roman patronage. Important recent archaeological discoveries and new scholarship on this transformative era of Greek art will be highlighted and examined. Direct engagement with original works of art will be encouraged through study in the galleries of the Michael C. Carlos Museum, Atlanta.

ARHI 4060/6060: Image in Space: Mural Painting and Architecture in Byzantium
Dr. Asen Kirin
T/Th 11:00-12:15 N104

The meaning of images on the floors or the walls of late antique and Byzantine buildings comes not only from what is painted and from the inscription it bears but also—very importantly—from the specific location of the image. Mosaics and frescoes constitute important components of the architectural space for which they were intended. This class focuses on the complex manner in which images and architectural spaces together generate meaning. The lectures present case studies chosen for their conspicuous differences. Examining luxurious late antique country residences demonstrates how floor mosaics bestow meanings on the surrounding countryside and bespeak of a contemplative refined enjoyment of life close to nature. On the other hand, we analyze the floor mosaics in late antique churches that rendered Christian cosmology through images borrowed from the inventory of pagan art. Finally, we turn our attention to Byzantine churches where we observe how the two-dimensional pictorial space of mosaics and frescoes is rendered as if it were an extension of the actual interiors. Thus, stepping into a Byzantine church acquired the significance of entering heaven, joining the host of saints depicted on the walls and partaking in their divine visions.
This course covers four major historic periods: Late Antiquity—3rd to 6th c.; Early Byzantine—7th to 9th c.; Middle Byzantine—9th to 12th c., and finally Late Byzantine—13th to 15th c. Accordingly the writing assignment will be tailored to these different periods.

Students will work on individual research projects and compose a substantial term paper.

**ARHI 4500/6500: Realism and Impressionism**  
Dr. Alisa Luxenberg  
M/F 12:20-1:35 N104

This course introduces and explores the principal artistic movements in Europe roughly between 1840-1886 known as Realism and Impressionism by examining their forms, historical circumstances, and critical reception. It begins with an overview of the institutional structure and training that young artists encountered that sets the stage for the aesthetic, economic, and cultural forces behind the development of *plein-air* painting (painting out of doors) that became a sign of modernity. Special emphasis will be given to Paris, an art capital and a major subject of art after 1850, as well as women artists, artists’ organizations, and the art market’s strategies to promote contemporary work. This course calls for students to write a research paper based on independent research.

**ARHI 4590/6590: Millennial Culture: Art and Society in the Year 2000**  
Dr. Isabelle Wallace  
T/Th 9:30-10:45 N104

Treating the Millennium as a symbolic and literal event, this course explores how the idea of the year 2000 shaped culture both before and after the millennium’s uneventful passing. Drawing on contemporary art, film, television, and advertising, we will isolate themes and symbols that seem to express millennial anxiety and desire in the West, before ultimately asking if 9-11 may have functioned as a symbolic substitute for the *non-*event that was the end of the second, and perhaps ultimate, Christian Millennium.

**ARHI 4800: Women, Sex and Death in Early Modern Europe (15-17th century)**

Dr. Shelley Zuraw  
M 335-6:35 N100

The topic of this seminar focuses on the universals of life—birth, marriage, love and death. By considering these issues—not the more traditional subjects associated with power and authority—the seminar will inevitably concentrate on women and domestic, rather than public, life. This seminar will consider some of the following themes: building and furnishing the home; birth and children--objects and subjects; the erotic in the private
sphere; objects of domesticity; brides and marriage; portraits of the family; illustrated manuals on domesticity; woman at court; sleep and death; death in the family; and preserving memory. Attention will be paid to other groups and peoples and their position on the fringes of society. Finally, we will also address recent studies on masculinity. Since this seminar covers almost three centuries and much of Europe (concentrating for reasons of bibliography on Italy with occasional forays into the Netherlands), the structure of the seminar will reflect available readings. Each student will present their research in a final seminar report, but before those begin, weekly sessions will involve the collective presentation of both readings and ideas.

**GRADUATE-ONLY COURSES (8000-level) See above for 6000-level as well**

**GRSC 7770: Pedagogy Graduate Seminar**

Dr. Nicolas Morrissey  
T 3:35-6:35 N320  

Provides graduate teaching assistants with knowledge of pedagogical approaches and available support systems. Special sections are reserved for international students, with focus on use of language, pedagogy, and cultural aspects of teaching in this country.

**ARHI 8400/Seminar in Byzantium Art: ‘Reverse Perspective’ as a Symbolic Form: When the Beholder is Beheld**

Dr. Asen Kirin  
M 3:35-6:35 N320  

The “Reverse Perspective” as a phenomenon of Byzantine and Eastern Orthodox Art was first defined by Pavel Florensky in 1919 and subsequently elaborated upon by Boris V. Rauschenbach throughout the 1980s. Both these Russian scholars conceived the “Reverse Perspective” as the spiritual, non-materialist alternative to the illusionistic and hence, allegedly, materialistic development in Western European art, namely the Renaissance era “Linear Perspective.” Erwin Panofsky discussed the Renaissance Perspective and its cultural meanings in the seminal book *Perspective as a Symbolic Form*, first published in Germany during 1923. The Renaissance Perspective enabled the illusion of expanding the actual physical space occupied by the beholder. In contrast, according to Florensky, the “Reverse Perspective” constituted a set of visual devices creating a pictorial space as if inverted, i.e. from the point of view of the divine figures rendered in the works of art. In other words—here the work of art observes the beholder. The discussion in this class will pursue two main goals. The first is to examine the arguments of Florensky and Panofsky in the context of early twentieth century visual culture and focus on the intriguing links between the theoretical writings on
perspective and avant-garde artistic practice. The second general objective is to trace the visual devices that made the beholder feel beheld. This survey starts with late antique wall mosaics and concludes with the religious art and landscape design at the time of the Enlightenment.

**ARHI 8990: Seminar In American Art**
Dr. Janice Simon
W 335-635 N320

One of the most dynamic periods in the development of American art and national identity begins during Jacksonian America and continues through the Civil War and Reconstruction Eras. This seminar will focus on the role of social conflict and national politics in determining the emergence of a national artistic identity for the United States during this time frame. It was a period in which significant professional institutions were formed and rose to prominence in determining the value and character of American art, including the National Academy of Design and the American Art Union, and art magazines like the *Crayon*, *Cosmopolitan Art Journal*, and *The New Path*. Genres like landscape and scenes of everyday life became popular and were advocated as essential to a national artistic identity. Within these genres artists embedded references to contemporary conflicts including bank crises, political alliances, religious revivals and disputes, manifest destiny and westward expansion, urban ills, labor riots, slavery, the Mexican War, the Civil War, and Reconstruction. Genre painting has been rightly recognized for addressing these concerns even if in coded visual and verbal puns, as Elizabeth Johns demonstrated in *American Genre Painting: the Politics of Everyday Life*. History painting saw renewed relevance during this period; landscape painting arose as specifically American and must be acknowledged for its incorporation of political and social references as well. This seminar will examine these various currents with special attention to such artists as Thomas Cole, William Sidney Mount, George Caleb Bingham, George Henry Hall, David Gilmore Blythe, Lily Martin Spencer, Frederic Edwin Church, Eastman Johnson, and Winslow Homer’s early career. In addition to discussions in the seminar room we will also make use of the collection at the Georgia Museum of Art. Research presentations and paper.