ARHI 4002 / 6002: Greek & Roman Painting (AREA 1)
Dr. Abbe. TR 2-3:15pm (POM)
This multidisciplinary “technical art history” course (cross-listed with 4/6000-level Chemistry) combines art history, archaeology and chemistry to investigate the art of painting in the Greek and Roman worlds from 800 BC to AD 300. The broad historical, stylistic and material developments of painting are reexamined through new archaeological discoveries and recent scientific analysis. The display contexts of painting, the art’s relationships to literary ekphrasis and the “culture of viewing” in Greek and Roman antiquity are scrutinized. A particular focus will be the art and archaeology of Roman Egyptian (so-called “Fayum”) mummy portraits. The class will collectively undertake the technical examination and scientific study (including UV-IR-RTI imaging and non-destructive materials analysis) of a rare example of such ancient portrait painting on research loan to the University of Georgia.

ARHI 4910 (WIP) / 6910: Topics in Renaissance & Baroque (AREA 2)
Dr. Zuraw. TR 12:30-1:45pm (POM)
Particular topics in Renaissance and Baroque art and architecture treated in depth.

ARHI 4916 / 6916: Topics in 19th-Century Art (AREA 3)
Dr. Luxenberg. TR 9:30-10:45am N100 (POM)
This course will emphasize interdisciplinary research and methodological approaches to interpreting a group of little-studied 19th-century paintings in an American university museum, and conclude with the conception and proposed organization of an exhibition based on them.

ARHI 4540 (WIP) / 6540: European Art Between the World Wars (AREA 4)
Dr. Andrew MW 11:15am-12:30pm (NOTE: Extended Class period, MW only) (POM)
The 1920s and 30s included immense political, social, and intellectual upheaval. Russia’s 1917 October Revolution, World War I’s end in 1918, the rise of Fascism in Italy and Germany and the eventual rise to power of the Nazi party in 1933, took place as America fell from its 1920s economic boom into the 1930s Great Depression. Artists actively responded to the world events and their aftermaths in equally diverse ways, through conservatism, radical satire, and nihilism. Investigating examples of the production and ideas behind art making in Germany, France, Italy, Russia, and the Netherlands, we will consider the movements of Dada, Surrealism, Constructivism, New Objectivity, Pittura metafisica, Purism, DeStijl, and Bauhaus. In each case we will look for continued avant-garde activity as well as for the rear-guard and conservative effects of Europe’s post-WWI “Return to Order.”

ARHI 4800: Undergraduate Senior Seminar on Russian Art (AREA 3)
Dr. Kirin W 3:35-6:35 (POD)
This topic-centered course provides a foundation for understanding various methods of interpreting art ranging from connoisseurship to iconography, Marxism, and feminism. It addresses the theory, contributions, and oversights of each method as well as how research is accomplished, what sources are used, and how they are interpreted and applied. The paper topics in this class will involve the history of art collecting and art collections, the changing perceptions of the medieval cultural heritage, as well as the study and interpretation of works of decorative arts. These topics are related the upcoming
exhibition *Gifts and Prayers: The Romanovs and Their Subjects* (Georgia Museum of Art, September 3-December 31). The display juxtaposes gifts from the tsar to his subjects, alongside gifts presented to the tsar from his subjects. All of these objects reinforce the idea about the special bond between the sovereign and his or her subjects. All students enrolled in the seminar will be required to attend the three sessions of the international symposium organized in conjunction with the exhibition, scheduled for September 23-24, 2016.

**GRADUATE SEMINARS**

**ARHI 8872: Seminar on The Image of the Buddha : Form, Concept, Context**
Dr. Morrissey. M 3:35-6:35pm (POD)
Description: As one of the most enduring and impactful innovations in the historical development of Buddhist visual culture throughout Asia, it is hardly surprising that the introduction of the figural image of the Buddha persists amongst the most contested topics for historians of Asian art. This seminar will explore a variety of issues attendant to the scholarly inquiry of the origins of the Buddha image, including, but not limited to: the current status of the foundational art historical debate surrounding aniconism, the complex dialectical nature of images and representation in South Asian religious and artistic discourse, the question of multiple conceptions or bodies of the Buddha expressed in Buddhist philosophical treatises, and the historical implications of the role the biographical tradition exerted within South Asian Buddhist communities as a locus for practical and theoretical construction in both literary and visual expression. Materials for the seminar will comprise art historical, textual and epigraphic sources, seeking to locate the context of the production of the image of the Buddha beyond the reductionist art historical narratives of past scholarship. In this regard, the entry point for the seminar will be a thorough engagement of the recent publication by Robert Decaroli, *Image Problems: The Origin and Development of the Buddha's Image in Early South Asia* (Seattle/London : University of Washington Press, 2015).

**ARHI 8990: Seminar on American Modernism**
Dr. Simon. W 3:35-6:35pm (POD)
Description: American Modernism of the late 19th to first half of the 20thC will be the focus of this graduate level seminar. Alfred Stieglitz (1864-1946), both as an innovator in the new "art" of photography and as mentor/financier/friend to a diverse group of artists, photographers, writers, and patrons, fundamentally shaped the look and principles of American modernism during the first half of the twentieth century. This course seeks to understand the artistic and intellectual contributions that Stieglitz, his artistic colleagues, and his cultural contemporaries made to what historians have called "the American Century." Beginning with Stieglitz’s pictorialist photographic visions and Arthur Wesley Dow’s aesthetic theories, we will proceed to study how Stieglitz and his circle (Marin, Dove, O’Keeffe, Stella, Hartley, De Zayas, Steichen, as well as the Ashcan artists and others) pioneered America’s distinct reception to and recreation of European modernism. This seminar will especially focus on American Modernist Monuments, especially New York City itself as an inspiration for works of art. During this seminar the GMOA exhibition, *Icon of Modernism: Representing the Brooklyn Bridge, 1883–1950* will be opening (September 17) and we will spend several sessions looking at and studying first hand works in the exhibition. In addition, art historian Michael Leja will be a Visiting Scholar in October and will meet with our seminar during a special Monday (instead of our usual Wednesday) meeting October 10 to discuss American Modernism and the Armory Show. At the GMOA on October 21-22 will be an emerging scholars symposium on “Modernism made Monumental” which will also be an extension of our seminar and students will be required to attend. Students will actively participate with engaged
reading of images and art historical texts, as well as conduct presentations and write a substantial research paper related to the images and ideas of the seminar, including the Brooklyn Bridge.

**ARTS 8100: Graduate Seminar In Art Practice and Theory** (Permission of Major Advisor)
Wallace & van Wagtendok. M 12:20-3:20pm
Description: Consideration of current issues in art practice and theory.