

**ART (Div I)**  
**ART HISTORY**

**Co-Chairs: Professors Elizabeth McGowan and Guy Hedreen**

- Cecilia Aldarondo, Assistant Professor of Art; on leave 2021-2022
- Laylah Ali, Francis Christopher Oakley Third Century Professor of Art
- Michelle M. Apotsos, Associate Professor of Art; on leave Spring 2022
- Ben Benedict, Senior Lecturer
- Mari Rodriguez Binnie, Assistant Professor of Art
- William B. Binnie, Visiting Lecturer in Art
- Ohan Breiding, Assistant Professor of Art
- Mariel Capanna, Mellon Postdoctoral Fellow in Art
- C. Ondine Chavoya, Professor of Art; affiliated with: Latina/o Studies Program; on leave 2021-2022
- Michael Conforti, Lecturer in the Graduate Program in Art History; affiliated with: Art Department
- Holly Edwards, Senior Lecturer in Art
- Michael A. Glier, Alexander Falck Class of 1899 Professor of Art
- Marc Gotlieb, Halvorsen Director of the Graduate Program in Art History; affiliated with: Art Department; on leave Spring 2022
- Guy M. Hedreen, Art Dept Co-Chair & Chair of Studio Art, Amos Lawrence Professor of Art
- Catherine N. Howe, Lecturer in Art
- Frank Jackson, Visiting Assistant Professor of Art
- Tessa Kelly, Visiting Lecturer in Art
- Michael J. Lewis, Faison-Pierson-Stoddard Professor of Art History
- Peter D. Low, Professor of Art
- Elizabeth P. McGowan, Art Dept Co-Chair & Chair of Art History, Robert Sterling Clark Professor of Art
- Murad K. Mumtaz, Assistant Professor of Art; on leave 2021-2022
- Amy D. Podmore, J. Kirk T. Varnedoe 1967 Professor of Art; on leave Spring 2022
- Sarah Rara, Assistant Professor of Art
- Pallavi Sen, Assistant Professor of Art
- Stefanie Solum, Professor of Art
- Carolyn J. Wargula, Visiting Assistant Professor of Art
- Erica Wessman, Visiting Lecturer in Art
- Alena Williams, Assistant Professor of Art

The Department offers students different paths to explore the vital connection between visuality and creativity. With courses of study in the History of Art and the Practice of Studio Art (or a combination of History and Studio), the Major is designed to train students to develop the technical, conceptual, critical, and historical tools they need to engage the visual world.

**ADVISING**

Majors are expected to discuss their choice of courses and path through the major with their advisor or another professor in the department. Official departmental advisors for each route through the major (listed here below) are available to field general questions concerning curriculum, requirements, and planning to study away.

Art History Faculty Advisor: Guy Hedreen

Art Studio Faculty Advisor: Amy Podmore (Fall), Mike Glier (Spring)

History and Studio Faculty Advisor: Ben Benedict (Fall), Mike Glier (Spring)

## **ART HISTORY**

The history of art is different from other historical disciplines in that it is founded on direct visual confrontation with objects that are both concretely present and yet documents of the past. We emphasize analysis of images, objects, and built environments as the basis for critical thought and visual literacy. In addition to formal and iconographic analysis, we use the work of other disciplines to understand visual images, such as social history, perceptual psychology, engineering, psychoanalysis, cultural studies, and archaeology. Because of its concentration on visual experience, the Art History major increases one's ability to observe and to use those observations as analytical tools for understanding history and culture.

### **Major Requirements**

#### **The Art History major requires a minimum of nine courses:**

Any three of the following six courses: ARTH 101, ARTH 102, ARTH 103, ARTH 104, ARTH 105 and ARTH 106

Any ARTS (studio) course.

Any two courses in Art History concerned with the following: one course in art history concerned with a period prior to 1800 and one course in art history concerned with post 1800.

ARTH 301 Methods of Art History

One 400-level Seminar or 500-level Graduate Seminar (in addition this course may be used to satisfy the pre-1800 or post-1800 requirement).

One additional course, at any level.

The faculty encourages students to construct a major with historical depth and cultural breadth. The numbered sequence of courses is intended to develop knowledge and skills appropriate to students' level of experience, ultimately supporting original, independent work at the 400-level.

**100-LEVEL COURSES** require no experience in the subject. They are introductions to the field that develop students' skills in visual analysis, interpretation, and written expression and argumentation.

**200-LEVEL COURSES** are introductions to specific fields within art history, but normally open to students with no experience in art history. Often, there is a significant lecture component to the courses.

**300-LEVEL COURSES** focus more closely on specific art-historical problems, or present material in a tutorial format. The goal of these courses is to build skills needed for independent research and sustained analytical writing. Generally, there is a higher expectation of student participation or initiative, and longer and/or more frequent writing assignments. In the 300 level, students learn to work with and evaluate different types of sources, research tools, historical perspectives, and methodological approaches.

**400-LEVEL COURSES** are intensive discussion-oriented seminars that emphasize critical analysis and build toward student-initiated, independent work (oral presentations and sustained, analytical research papers). Advanced majors who have taken ARTH 301 are encouraged to work at the 400 or 500 level, and papers produced in these courses are normally the basis for the senior thesis.

## **HISTORY AND STUDIO**

This route offers students the opportunity to propose a course of study that investigates a particular medium or a particular issue bridging both wings of the department. Examples of past History and Studio projects include topics related to architecture, curating, and performance, but are not limited to these.

In many cases, it is better to choose the Art History or the Studio Art route, to the major, while taking additional courses in the other wing, as desired. The History and Studio route is offered as a third option and requires approval.

The application for the History and Studio route must include both a written statement and a list of proposed courses. It must be approved by an advisor from both Art History and Studio Art and be submitted to the department's administrative assistant before registering for the major.

History and Studio students whose projects have a Studio emphasis have the opportunity to take the Senior Tutorial (ArTS 418) with permission of the instructor and to participate in the senior Studio exhibition. Those seniors with a History emphasis can apply to write a thesis and, if accepted, will be admitted to the required Winter Study and Senior Thesis Seminar (ArH 494) which culminate in a thesis and thesis presentation. Or, a student may propose a senior independent study.

### **Major Requirements**

#### **The History and Studio major requires a minimum of nine courses:**

Any TWO of the following six courses: ARTH 101, 102, 103, 104, 105 or 106

ARTS 100-level course

ARTS 200-level course

ARTH 301 Methods OR ARTS 319 Junior Seminar

ARTH 400-level OR 500-level course

ARTS elective

ARTH elective

ARTS 300-level course

OR ARTS 418 (with permission), if pursuing a Studio tracking an Art History track

OR an ARTH 400-level course or ARTH 494 (with permission), if pursuing an Art History track

The application for the History and Studio route must include both a written statement of purpose and a list of proposed courses. Both must be approved by two advisors, one from Art History and the other from Studio Art, and be submitted to the department's administrative assistant before the student may register for the major.

History and Studio students whose ongoing projects have a Studio emphasis have the opportunity to take the Senior Tutorial (ARTS 418) with permission of the instructor and to participate in the senior Studio exhibition. Or, a student following the Studio Art track may propose a senior Independent Study project in order to pursue Honors. Those History and Studio majors with an Art History emphasis may apply to write a thesis and, if accepted, will be admitted to the required Winter Study and Senior Honors Seminar (ARTH 494).

One advisor from Art History and one from Studio Art must sign off each semester before a student may register for classes.

## **THE DEGREE WITH HONORS IN ART**

Students who wish to become candidates for the degree with honors must show prior evidence of superior performance in the major as well as research capabilities to carry out the proposed project.

### **Art History**

To graduate with honors in art history, students are to enroll in the Senior Thesis Seminar (ARTH 494) during the Spring semester of their senior year, where they will develop an original research paper (completed in a prior course, a travel research project, or an independent study). To be admitted to the seminar, students must submit their original research paper to the Art Department's Administrative Assistant in Lawrence no later than the end of the reading period of the Fall semester. The paper must be properly formatted and include both illustrations and bibliography. It must additionally include a thesis project proposal of 500-700 words.

Students must also secure an academic advisor for their project and complete the advising Agreement Form (available from the Art Department's Administrative Assistant) by the end of the reading period of the Fall semester. This form serves to verify: a) your advisor's support of your project, and b) your advisor's approval of your plans for Winter Study. Students should plan to dedicate Winter Study to work on their thesis project and, to this end, they should enroll in ARTH 31 immediately after (but not before) notification of admission into ARTH 494. (To avoid problems should they not be admitted to ARTH 494, students should pre-register in another Winter Study course). Because faculty are not usually available during this period, it is very important for students to plan, together with their advisors, a work schedule for Winter Study with concrete goals. Admission to the Senior Thesis Seminar will be determined by the instructor of the seminar, in consultation with the Art Department faculty. The important criteria for admission are: 1) the quality, originality, and potential of the research paper on which the thesis project will be based; 2) the availability of a suitable advisor for the project, and the commitment of that advisor to supervise the work during the Spring term; 3) strong past performance in the art history route to the Major; 4) completion of ARTH 301 by the time of the application (exceptions to this rule must be granted beforehand by the chair of the Department).

In early January, the instructor will notify students of their admission to the Thesis Seminar. Since enrollment is by invitation only, students should pre-register for four classes in the Spring semester. If invited to join the seminar, students should then drop one of those courses and add the Thesis Seminar during drop-add period. The Thesis Seminar is to be taken in addition to the nine required courses for the art history route to the Major. Once in the seminar, students will revise, refine, and expand on previous research and produce a paper of approximately 25 pages. At the end of the semester, they will present a shortened version of the paper to the faculty and public at the Williams College Museum of Art.

Students who have identified a thesis topic and secured an advisor may apply early (in the Spring semester of their junior year) in order to pursue—in relation to their thesis project—summer research opportunities and/or a faculty-sponsored independent study in the following Fall semester. The procedure and criteria for students applying early are the same as those outlined above. (That is, students applying early would likewise take the Winter Study and Spring courses). Materials for early application (the same as outlined above) would be due by 5:00 pm on the Thursday preceding Spring Break.

## History and Studio

History and Studio majors may follow either the Studio Art or Art History route to [honors](#). Alternatively, a student may pursue honors through an Independent Study project, to be undertaken during Winter Study and the Spring semester under the guidance of their two advisors.

The review process for the honors candidates in the senior seminars (ARTS 418 or ARTH 494) will proceed according to the regular honors process for the respective wing of the Art Department, and will include both advisors. If the honors project is conducted via an Independent Study, the final project will be submitted to the two advisors who will determine whether or not it will receive honors. If the student chooses not to follow the Honors route, they may take either a 300-level ARTS course, or a 400-level ARTH seminar instead.

The route to honors is a combination of the art studio and art history routes to honors. At the beginning of senior year, a candidate for honors in History and Studio makes a proposal to two faculty members, one faculty advisor from each wing of the department. If both advisors agree to supervise the project, the candidate enrolls in an independent study and works through the Fall semester and Winter Study. The progress of the project is assessed by both advisors at the end of Winter Study; if the project is not well enough developed, the advisors may end it at that time. If the project is allowed to move forward, the student enrolls either in Senior Seminar (ARTS 418, for which they will need permission of the instructor), if the project is primarily a matter of making art, or in an Honors Independent Study, if it is primarily a writing project. The final project is submitted to the two advisors, who will determine whether or not it will receive honors.

## STUDY ABROAD

The Art Department encourages students to travel during Winter Study, and to study abroad for a semester during the junior year. Students planning on studying abroad must: consult a departmental advisor, leave a copy of their Study Away Petition on file in the Department, and consider the required junior seminars (ARTH 301 and ARTS 319) that prepare students for the independent research and/or independent artistic production which is the focus of the senior year.

## Art History

Art History majors must take ARTH 301 in their junior year unless they are planning to study abroad for a full year or unless there is only one section of 301 offered; in that case, they may take the required class in their senior year (and should consider taking the course as a second-semester sophomore). The Department does not pre-approve courses for the art history major, but will offer provisional credit for courses that appear to satisfy requirements for the major. Art history majors may satisfy no more than 3 requirements abroad (the ARTS requirement may be satisfied abroad only if the student is away for the full academic year. Student may not receive credit for 400-level work while abroad). Art history students should be aware that in many programs course selection is limited and is not known before one commits to the program. It may happen that none of the art history courses offered during the semester abroad satisfy distribution requirements for the major.

## History and Studio

History and Studio majors must plan accordingly for their elected junior seminar. For art history courses taken abroad, history and Studio majors can seek provisional credit for courses that appear to satisfy requirements for the major. No provisional credit is possible for studio courses; students must submit their portfolios for review, and will receive credit only if the work completed abroad is deemed roughly equivalent in quality and quantity to coursework at the College (students should contact the Departmental advisor in studio for the portfolio review, and digital photographs are fine in the case that original work is not available). No more than 2 major requirements may be satisfied per semester while abroad (one in studio, one in history), with no more than 3 courses total. History and Studio majors cannot satisfy ARTS 319 or any 400-level courses abroad.

## ARTH 101 (F) Introduction to European Art Before 1700

**Cross-listings:** REL 105 ARTH 101

### Primary Cross-listing

A team-taught introduction to the art and architecture of Europe from the ancient Mediterranean to Baroque Italy. This course celebrates the glory of works of art as physical objects, to be viewed and contemplated, to be sure, but also often to be worshiped, worn, touched (even licked), held, exhibited, bought and sold, passed through or around, and lived in. To help students begin to appreciate how these works of art might have been understood by those who originally made and used them, the course sets its objects of study within a number of revealing historical contexts, from the social and the political to the philosophical and the art historical. To give students time with original works of art, our discussion-centered conferences use the wealth of art resources in Williamstown: the Clark Art Institute, the buildings and sculpture of the Williams College Campus, and the Williams College Museum of Art.

**Class Format:** This course has 2 components: lectures and conferences. The lectures will be twice or three times weekly, the conferences once per week. Both lectures and conferences will be held in person.

**Requirements/Evaluation:** Three shorter essays (one of which may be in the form of a take-home final exam), several quizzes, and engaged participation in conference sections

**Prerequisites:** none

**Enrollment Limit:** 60

**Enrollment Preferences:** Preference will be based on a short questionnaire, which students will be asked to complete if the course is over-enrolled.

**Expected Class Size:** 60

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

REL 105 (D2) ARTH 101 (D1)

**Attributes:** ARTH pre-1800 Courses

Fall 2021

LEC Section: 01 MWF 12:00 pm - 12:50 pm Peter D. Low, Stefanie Solum

CON Section: 02 T 9:55 am - 11:10 am Stefanie Solum

CON Section: 03 T 11:20 am - 12:35 pm Stefanie Solum

CON Section: 04 T 1:10 pm - 2:25 pm Peter D. Low

CON Section: 05 R 9:55 am - 11:10 am Peter D. Low

CON Section: 06 R 11:20 am - 12:35 pm Peter D. Low

CON Section: 07 R 1:10 pm - 2:25 pm Stefanie Solum

### **ARTH 102 (S) Art and Architecture from the Age of Enlightenment to the Present**

A semester-long, team-taught introduction to European and American art & architecture from approximately 1600 to the present. Students will learn how to analyze art made for the widest variety of purposes, from inspiration and contemplation to commemoration and condemnation. We will look at some of this era's most deeply moving art, including works by Rembrandt and Maya Lin, Bernini and Frank Lloyd Wright, Van Gogh and Kehinde Wiley. To the extent that we are able, we will also spend time with original works and familiarize ourselves with the wealth of resources in Williamstown: the Williams College Museum of Art, the Clark Art Institute, and the Chapin Rare Book Library.

**Class Format:** conference discussion

**Requirements/Evaluation:** quizzes, participation in conferences, midterm, two papers and a final exam

**Prerequisites:** none

**Enrollment Limit:** 60

**Enrollment Preferences:** art history majors

**Expected Class Size:** 60

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Spring 2022

LEC Section: 01 MWF 12:00 pm - 12:50 pm Michael J. Lewis, Catherine N. Howe

CON Section: 02 T 9:55 am - 11:10 am

CON Section: 03 T 11:20 am - 12:35 pm

CON Section: 04 T 1:10 pm - 2:25 pm

CON Section: 05 R 9:55 am - 11:10 am

CON Section: 06 R 11:20 am - 12:35 pm

CON Section: 07 R 1:10 pm - 2:25 pm

### **ARTH 103 (S) East Asian Art (DPE)**

**Cross-listings:** ASIA 103 ARTH 103

#### **Primary Cross-listing**

This course is an introduction to the history of East Asian art from prehistory to the present with particular emphasis on China, Korea, and Japan. Through thematic units, we look at artworks in their original contexts and consider how cross-cultural exchanges stimulated new interpretations across time and space. We examine a broad range of objects including ritual bronze vessels, Buddhist temples, landscape paintings, woodblock prints, and installations. We also discuss these artworks in relation to other forms of creative expression such as ritual practice, performance, and literature. How is East Asia defined geographically and culturally? How did the exchange of ideas, trade, and travel impact the formation of East Asian art? How do artworks and artifacts help us understand East Asia's past? These fundamental questions guide our discussion. Through this course, you will learn to think critically about shared and diverse human experiences across cultures and historical periods. We will also discuss the historiography of East Asian art and analyze why certain types of objects were historically underrepresented in museum spaces and academic scholarship. Artworks from the Williams College Museum of Art and Special Collections also form an integral part of the course.

**Requirements/Evaluation:** attendance, class participation, worksheets, visual analysis paper (2-3 pages in length), midterm and non-cumulative final exam, virtual exhibition project and presentation

**Prerequisites:** none

**Enrollment Limit:** 30

**Enrollment Preferences:** Open to all students regardless of major

**Expected Class Size:** 25

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ASIA 103 (D1) ARTH 103 (D1)

**Difference, Power, and Equity Notes:** This course fulfills the Difference, Power, and Equity requirement by investigating the ways that migration and cross-cultural exchange shaped artistic developments in East Asia. Students will reflect on the cultural production of diverse peoples and traditions within this geographical region and confront the ways in which historical legacies of imperialism and colonialism continue to shape international relations.

**Attributes:** ARTH pre-1800 Courses GBST East Asian Studies Electives

Spring 2022

LEC Section: 01 TR 9:55 am - 11:10 am Carolyn J. Wargula

### **ARTH 104 (F) Materials, Meanings, and Messages in the Arts of Africa (DPE)**

**Cross-listings:** ARTH 104 AFR 105

#### **Primary Cross-listing**

This course introduces students to the wealth, power, and diversity of expressive forms that have characterized the arts of Africa and its Diaspora from prehistory to the present. Pulling extensively from the collections at the Williams College Museum of Art and other campus resources, students will not only experience firsthand the wide array of objects that have been produced within this vast geography, but will also come to recognize how multiple senses including sight, sound, smell, and touch play a key role in understanding how these objects work within their respective contexts. As tools of political control, social protest, divine manifestation, and spiritual intervention, these objects and their associated performances also challenge what we might typically consider art in the Western tradition and as such students will be pushed to think beyond such terms in their examinations of these rich creative traditions.

**Requirements/Evaluation:** weekly WCMA object lab reports, weekly reading discussion GLOW posts, bi-monthly quizzes (7 total), two reading response papers (3 pages each)

**Prerequisites:** none

**Enrollment Limit:** 40

**Enrollment Preferences:** Art History and African Studies majors

**Expected Class Size:** 40

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 104 (D1) AFR 105 (D2)

**Difference, Power, and Equity Notes:** This course fulfills DPE requirements through its exploration of the differences between concepts of art in African and Western traditions, and how this difference has formed the foundation for hierarchies of power within the art world that have long disenfranchised and disempowered artists from the continent. This course highlights this historical platform in order to renovate established biases and assumptions about these objects that position them as 'primitive' or 'exotic' constructs.

**Attributes:** GBST African Studies Electives

Not offered current academic year

**ARTH 105 (S) Arts of South Asia (DPE)**

**Cross-listings:** ASST 107 ASIA 107 ARTH 105

Primary Cross-listing

South Asia, which includes the modern-day nations of Afghanistan, Pakistan, India, Bangladesh, Sri Lanka, Nepal, Bhutan and Maldives, is often compared to the European continent. Regional societies in the Indian "subcontinent" are as distinct from each other as those of Italy, Germany and France. Similarly, they also differ in their language, dress, diet, rituals and politics. However, parallel to the wealth of diversity, South Asia also demonstrates a rich history of interconnectedness. This complex web of culture, language, religion and politics is best manifested in the arts of the region. How does visual culture reflect regional variations? How does a survey of artistic style and iconography help uncover networks of exchange across South Asia? What role did the arts play in the expression of religious traditions such as Buddhism, Hinduism, Jainism and Islam? With these questions in mind, this course is designed as a survey of the arts of South Asia starting with the height of the Indus Valley Civilization in 2600 BCE and ending in 1857 CE, a date that marks the cessation of independent rule in South Asia. Using the study of architecture, painting, sculpture and textiles, students will learn how to make stylistic and iconographic analyses, while also improving their art historical writing and analytic skills.

**Requirements/Evaluation:** Weekly reading discussion GLOW posts. Two short quizzes. Mid-term. Final exam

**Prerequisites:** none, open to all students

**Enrollment Limit:** 25

**Enrollment Preferences:** First years, sophomores and juniors

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ASST 107 (D1) ASIA 107 (D1) ARTH 105 (D1)

**Difference, Power, and Equity Notes:** In addition to a survey, the course also highlights the conceptual differences between the arts of South Asia and Western constructs of art and culture. The survey will analyze how South Asian art was codified and examined during the colonial and post-colonial periods, and how that understanding has come to define the field over the last century. The course will encourage students to challenge longstanding biases and assumptions when studying these artworks.

**Attributes:** GBST South + Southeast Asia Studies Electives

Not offered current academic year

**ARTH 106 (F) An Invitation to World Architecture (DPE)**

What is architecture? Built form? Object? Space? How do we think about architecture as we move around, within, and through it? What can architecture tell us not only about material, design, and engineering, but also about the individuals, groups, and communities who make it? These inquiries provide the starting points for thinking about what architecture means as concept, space, and practice, and how it affects the ways in which human beings experience the world. As the primary mode through which we organize our lived reality, architecture not only channels human behavior into specific repertoires of action and reaction but also symbolizes beliefs, value systems, and ideas about the self, gender, nation, race/ethnicity, community, life, death, and the transcendent. Such themes, thus, constitute the critical lenses that students will use over the course of the semester to

unpack how structural form has and continues to define the human condition in the broadest sense. Drawing from a variety of texts and examples that emphasize the diversity and complexity of architectonic traditions around the world, this course will analyze how individuals have employed architectural strategies to solve the problems of living within diverse contexts and how such spaces not only provide meaning in everyday life but also actively and dynamically order the world as space, object, environment, text, process, and symbol.

**Class Format:** This course has 2 components: lectures and conferences / discussion sections. Students will be expected to attend two lectures and one conference / discussion section weekly. Students will sign up separately for the lecture component and the conference / discussion section component.

**Requirements/Evaluation:** Written evaluative measures: 8 object lab assignments, 6 written responses to class prompts, 6 in-class quizzes, and a virtual student exhibition. Other evaluative measures: conference / discussion section participation, attendance.

**Prerequisites:** none

**Enrollment Limit:** 90

**Enrollment Preferences:** First preference: senior art majors who need a 100-level course to fulfill their major requirements. Second preference: first- and second- year undeclared students.

**Expected Class Size:** 90

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**Difference, Power, and Equity Notes:** This course fulfills DPE requirements in two ways. First, it unsettles established presuppositions, biases, and predispositions that have positioned the "West" as "best" in canons of architectural history. Secondly, it explores how architecture - past and present - communicates, supports, and/or resists hierarchies of power and socio-political influence in society by acting as modes of propaganda, tools of imperialism, sites of resistance, and/or spaces of affirmation.

Fall 2021

LEC Section: 01 TR 9:55 am - 11:10 am Michelle M. Apotsos

CON Section: 02 M 1:10 pm - 2:25 pm

CON Section: 03 M 2:35 pm - 3:50 pm

CON Section: 04 W 8:30 am - 9:45 am

CON Section: 05 W 11:00 am - 12:15 pm

CON Section: 06 F 1:10 pm - 2:25 pm

CON Section: 07 F 2:35 pm - 3:50 pm

### **ARTH 203 (S) Chicana/o/x Film and Video**

**Cross-listings:** AMST 205 WGSS 203 LATS 203 ARTH 203

#### **Secondary Cross-listing**

Hollywood cinema has long been fascinated with the border between the United States and Mexico. This course will examine representations of the U.S.-Mexico border, Mexican Americans, and Chicanxs in both Hollywood film and independent media. We will consider how positions on nationalism, race, gender, identity, migration, and history are represented and negotiated through film. We will begin by analyzing Hollywood "border" and gang films before approaching Chicana/o/x-produced features, independent narratives, and experimental work. This course will explore issues of film and ideology, genre and representation, nationalist resistance and feminist critiques, queer theory and the performative aspects of identity. Through a focus on Chicana/o/x representation, the course explores a wide spectrum of film history (from the silent era to the present) and considers numerous genres.

**Class Format:** Remote. Discussion-oriented lecture class. The course will feature synchronous online class meetings. In addition to class meetings and readings, students will be expected to watch 3-5 hours of film per week on GLOW or in the library.

**Requirements/Evaluation:** one short paper, mid-term exam, final exam and take home essays

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** Art majors; LATS concentrators

**Expected Class Size:** 14



**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 205 (D2) WGSS 203 (D2) LATS 203 (D2) ARTH 203 (D1)

**Attributes:** AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora ARTH post-1800 Courses FMST Core Courses  
GBST Borders, Exiles + Diaspora Studies Electives LATS Core Electives

Not offered current academic year

### **ARTH 204 (F) Historical Research in Dance and Performance Studies**

**Cross-listings:** ARTH 204 DANC 103

Secondary Cross-listing

This course is an introduction to the historical context of dance forms prevalent in the US and analysis of movement-based performances. While readings and viewings will focus on the socio-historical background of dance genres practiced at Williams and beyond, an important element of the course will be the practice of documenting, interpreting, and writing about performances as historical and cultural mediums. The course will enable students interested in dance, theatrical and visual arts (including advertising and marketing) to hone their skills in the practice of analyzing still and moving images, while also offering students of history and art history the opportunity to develop competency in historical research. This is primarily a discussion-based seminar course. Learning objectives: to understand the social and political contexts for various performance genres; to explore interdisciplinary and embodied modes of engaging with movement; to develop the ability to document, analyze, and write about dance as a historical and cultural text.

**Class Format:** This class will be held remotely and will include a combination of tutorial-like small group meetings, periodic synchronous sessions, and asynchronous work such as Glow posts or recorded lectures.

**Requirements/Evaluation:** short weekly assignments, two 5-7 page essays, two group presentations.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first-years and sophomores

**Expected Class Size:** 10

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 204 (D1) DANC 103 (D1)

Not offered current academic year

### **ARTH 205 (F) Patrons, Rituals, and Living Images in Japanese Buddhism**

**Cross-listings:** ASIA 205 REL 213 ARTH 205

Primary Cross-listing

This course introduces students to Buddhist art and architecture in Japan from its introduction in the sixth century through the present. We focus on the ways different communities--the imperial court, immigrant artists, monks, women, and commoners--employed and venerated Buddhist images for political legitimacy, personal salvation, and worldly benefit. This course also examines how Japanese Buddhist imagery became aestheticized in the early twentieth century and appropriated later in modern and contemporary visual cultures. Some of the topics to be discussed include the reception of continental styles of Buddhist sculpture, the relationship between mandalas and rituals, the role of women in developing Buddhist embroideries, and the Western reappraisal of Zen arts. Students will develop familiarity with the concepts and ideas underlying the production of Buddhist images and will gain foundational skills in analyzing the visual, material, and iconographic qualities of Japanese Buddhist art. For the final project, students will design a digital exhibition focused around one of the topics of the course.

**Requirements/Evaluation:** attendance, class participation, 4 reading and object response papers (2-3 pages), midterm, non-cumulative final exam, and digital exhibition project with an 8-10 minute presentation

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** First and second-year students, but open to all

**Expected Class Size:** 20

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ASIA 205 (D1) REL 213 (D2) ARTH 205 (D1)

**Attributes:** ARTH pre-1800 Courses

Fall 2021

LEC Section: 01 TF 1:10 pm - 2:25 pm Carolyn J. Wargula

**ARTH 207 (F) "Out of Africa": Cinematic Portrayals of a Continent (DPE) (WS)**

**Cross-listings:** ARTH 207 AFR 207

**Primary Cross-listing**

This tutorial provides a focused study of the politics / poetics of visualization and identification associated with film and cinema about Africa from past to present. From colonial-era propaganda newsreels about Africa's 'fighting men' to contemporary white-savior narratives that exploit current socio-political ruptures on the continent for epic effect, films about Africa produced by a primarily Western cinematic regime have proven themselves to be highly effective apparatuses for framing "Africa" as a concept to be summoned time and time again to tell different stories for different audiences, and in doing so privilege particular viewpoints and imaginaries. This tutorial will provide a space for robust discussion and debate about the various representative tropes, conceptualizations, and visualizations that have been used to shape the contours of "Africa" as understood by a primarily Western audience from past to present, and how these same tropes in many ways have come to define the nature of the relationship between film / cinema and the continent over the history of their engagement. In doing so, it will also address how strategic displays and narratives deployed by cinematic productions often support specific power dynamics that locate an idea of "Africa" within paradigms of specific cultural and political understanding. In zeroing in on how such films promote targeted realities for people and places within the continent, this tutorial will address how "Africa" in Western film and cinematic traditions is positioned within a particular framework of understanding that is more often than not irrevocably tethered to a Western imaginary.

**Class Format:** This tutorial will be predominantly remote, with student pairs meeting with the instructor on a weekly basis via google hangouts. There may be options for in-person events as the semester progresses, but this is to be determined.

**Requirements/Evaluation:** targeted bi-monthly writing assignments (5-7 pages in length) and bi-monthly peer response papers (2 pages in length)

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Art History majors and seniors

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 207 (D1) AFR 207 (D1)

**Writing Skills Notes:** This course fulfills Writing Skills requirements through its focus on the development of writing proficiency in terms of writing mechanics, syntax, and organization. It is also designed to help students craft a general approach to formulating a well-articulated, compelling argument. Students will receive extensive feedback on bi-monthly writing assignments from both the instructor and their peers as well as a comprehensive mid-semester critique from the instructor.

**Difference, Power, and Equity Notes:** This course fulfills DPE requirements through its exploration of issues of 'authentic' representation as they have been applied to representations of "Africa" displayed within the contexts of Western film and cinema. Through discussions of cultural capital and the politics of representation, students analyze how a general African 'identity' has been dictated by Western film culture and how this hegemony is currently being disrupted by an emergent generation of African artists and filmmakers.

**Attributes:** ARTH post-1800 Courses GBST African Studies Electives

**Not offered current academic year**

## **ARTH 209 (S) The Art and Archeology of Maya Civilization**

**Cross-listings:** ARTH 209 ANTH 219

### **Secondary Cross-listing**

The ancient Maya civilization was one of the most sophisticated and complex cultures of prehispanic Central America. Its complex calendrics, astronomy, mathematics, art and hieroglyphic writing system are celebrated worldwide. The course will examine the trajectory and nature of ancient Maya civilization from the combined perspectives of archaeology and art history. The origins and evolution of the Maya states during the Preclassic period (1000 B.C.-A.D. 250) will be explored through the rich archaeological remains and Preclassic art styles. The Classic Maya civilization (A.D. 250-1000) will then be presented through a detailed survey of the archaeology, art and hieroglyphic texts of this period. Finally, the collapse of Classic Maya civilization and its transformation and endurance during the Postclassic period and under early Spanish rule (A.D. 1000-1600) will be critically evaluated through a review of the archaeological, iconographic, and ethnohistorical evidence.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** midterm and final exams, hieroglyphic project, 15pp research paper

**Prerequisites:** none, but an introductory ARTH or ANTH course recommended

**Enrollment Limit:** none

**Enrollment Preferences:** Anthropology/Sociology and Art History majors

**Expected Class Size:** 16

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 209 (D2) ANTH 219 (D2)

**Not offered current academic year**

## **ARTH 210 (F) Intro to Latin American and Latinx Art: Contradictions & Continuities, Postcolonial to the Present (DPE)**

This course introduces students to the breadth and richness of the visual arts in Latin American and U.S. Latinx art. The course begins in the late 19th and early 20th centuries, when artists and writers first began formulating the notion of an art "native" to Latin America, and continues through the ever-expanding cultural expressions developed throughout the 20th and 21st centuries. Through a contextual approach, we will pay particular attention to Latin American artists' shifting relationships to race, class, and gender issues, their affiliations with political and revolutionary ideals, and their critical stance vis-à-vis the European avant-gardes. Similarly, we will analyze the emergence and development of Latinx artistic practices in the postwar U.S., tracing these artists' own exploration of race, class, and gender dynamics. This class introduces Latin American and Latinx artistic practices and scholarship to enable students to develop a critical understanding of the historical specificity of diverse movements, their relation to canonical definitions of modern and contemporary art, and their relevance to issues of colonialism, nationalism, revolutionary politics, and globalization. We will consider a vast array of genres--from painting and sculpture to printmaking, photography, conceptual, installation, and performance art--and will draw from artist statements, manifestos, and secondary interpretive texts to consider both the impetus behind these dynamic artworks and their lasting legacies.

**Requirements/Evaluation:** midterm exam and non-cumulative final exam, weekly short reading responses, attendance, and active participation

**Prerequisites:** none

**Enrollment Limit:** 30

**Enrollment Preferences:** if overenrolled, waitlisted students will be selected on a lottery

**Expected Class Size:** 25

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**Difference, Power, and Equity Notes:** This course fulfills DPE requirements through historical, visual, and thematic analyses that explore the cultural biases and geopolitical forces that have restricted the exposure of Latin American and Latinx art in the canon of Western art history. The course also centers on contextualizing Latin American and Latinx artistic practices and analyzing them in relation to race, gender, and class dynamics, and to issues of colonialism, nationalism, revolutionary politics, and globalization.

**Attributes:** ARTH post-1800 Courses LATS Countries of Origin + Transnationalism Elect

Fall 2021

LEC Section: 01 TR 11:20 am - 12:35 pm Mari Rodriguez Binnie

**ARTH 211 (F) Art and Experience in Ancient Rome**

**Cross-listings:** ARTH 211 CLAS 210

**Secondary Cross-listing**

To see and be seen--it could be argued that this was the very definition of Roman culture. Much like today, spectacle and the dissemination of images lay at the heart of political and social life. The visual arts were crucial both to how the Romans rehearsed their identity and goals as a community, and to how individual Romans communicated their achievements and values. In this course, lectures on the art and architecture of ancient Rome (ca. 300 B.C.-A.D. 400) will provide the backdrop for an investigation into the role visual culture played in the lives of all Romans, including slaves and former slaves, women and children. Special topics will include the funeral and funerary portraiture; the military triumph and monuments of victory; the house as a site of memory; the use of images on coins; participation in religious celebrations; displays of war booty and prisoners of war; experience and audience at the racetrack and in the amphitheater; the spectacle of food and dining; and the Roman street as both contested space and a place for art. Readings will include a combination of primary and secondary sources. *All readings are in translation.*

**Requirements/Evaluation:** attendance and preparation, a mid-term, a final, and a medium-length paper

**Prerequisites:** none

**Enrollment Limit:** none

**Enrollment Preferences:** none

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 211 (D1) CLAS 210 (D1)

Fall 2021

LEC Section: 01 MR 2:35 pm - 3:50 pm Nicole G. Brown

**ARTH 212 (S) Distant Encounters: East Meets West in the Art of the European Middle Ages (WS)**

**Cross-listings:** ARTH 212 REL 210 ARAB 212

**Primary Cross-listing**

In this tutorial, students will investigate the rich artistic consequences -- in architecture, manuscript illumination, mosaic, sculpture, panel painting, fresco, metalwork, and other minor arts -- of European contact with the Eastern Mediterranean between approximately 300 and 1450 CE. From the beginnings of Christianity, pilgrims from Europe made the long journey to sacred sites in the Holy Land (extending across parts of present-day Egypt, Israel, Syria, and Turkey). When these sites became less accessible with the spread of Islam in the seventh century, Europeans sought to recreate the sites at home. Later, from 1095 onward, Christian Europeans attempted to reclaim and hold the Holy Land from non-Christians by force, through an ill-fated series of five major and several lesser "crusades." Over the centuries, before, during, and after the Crusades, exposure to the peoples, ideas, and cultures of the Eastern Mediterranean also came through trade and through the travel and settlement of non-Europeans in Europe itself, particularly in Spain, Sicily, and Venice. Together, through open discussion, we will explore artistic production within each of these different cross-cultural contexts of East-West encounter. In the process, we will reflect on how art could function as a conduit for the exchange of ideas in the Middle Ages, and how it could be used both to negotiate and to intensify cultural difference.

**Requirements/Evaluation:** participation in discussion; five 5-7-page tutorial papers (one of which will be revised as a final writing assignment); five 1-2-page response papers

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** First- and second-year students, but open to all

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 212 (D1) REL 210 (D2) ARAB 212 (D1)

**Writing Skills Notes:** In this tutorial, students will develop skills of critical reading and focus on how to craft clear and persuasive arguments of their own. To help them achieve these goals, they will receive timely comments on their written work, especially the five 5-7-page papers they will submit, with suggestions for improvement.

**Attributes:** ARTH pre-1800 Courses

Not offered current academic year

### **ARTH 213 (S) The Human Figure in the Ancient Mediterranean**

**Cross-listings:** ARTH 213 CLAS 213

Primary Cross-listing

From the earliest representations in the third millennium BCE until the end of the Roman period in the fifth century CE the human body remained the foremost choice of subject for artists, patrons, critics, and the public in the ancient Mediterranean world. This course will consider cultural ideas about the body in antiquity, and trace their repercussions in the modern era. Over the course of the semester we will concentrate on 12 case studies, each representing a specific concept from an area of the Mediterranean. Topics include the "shining bodies" of bare-chested potentates in Egypt and the ancient Near East, statues that give the dead voice, the perfection and humanity of the bodies of the gods, ancient Greek science and the nude goddess, the pathos of Hellenistic athletes, and the interpretative challenge of the ambiguous and sensuous marble forms of the Barberini Faun or the Sleeping Hermaphrodite, both found in Roman contexts. We'll consider the cross-influences of ideas about gender, class, race and the body coded in public and private art. Reading material will include ancient literature in translation as well as contemporary critical essays. Evaluation will be based on participation in discussion and group presentations, in-class writing assignments, short response papers, and a final 8-page research paper. Engaged library research of original paper topics will be supported throughout the semester.

**Requirements/Evaluation:** participation in discussion and group presentations, in-class writing assignments, short response papers, a final 8-page research paper.

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** open to any student, majors and non-majors, with interests in the ancient world; no experience with art history required; first-years and sophomores are encouraged

**Expected Class Size:** 12

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 213 (D1) CLAS 213 (D1)

**Attributes:** ARTH pre-1800 Courses

Not offered current academic year

### **ARTH 214 (F) Environmentalism in Contemporary Art and Politics, 1960s to Present**

**Cross-listings:** ENVI 210 ARTH 214

Primary Cross-listing

Over the semester we will address historical and contemporary debates on environmental politics from the critical perspective of artists, activists, and scholars from the 1960s to today. Organized thematically, this course addresses the aesthetics and politics of environmentalism alongside larger debates in the visual arts--including decolonial practices, globalization, conceptualism, collaboration and authorship, aesthetic reception, and the artistic transmission of ideas. We will place particular focus on lens-based and moving-image media practices with respect to the conceptualization of nature, as well as delve into the interrelation of materials and media in our greater cultural reckoning with climate change and environmental justice. Experiential engagement in the forms of screenings, group assignments, and the creation of site-specific and creative works in all media will amplify our art and media historical study of environmental politics in the public sphere. Students will also conduct independent research and essay writing in order to analyze the way we interpret, engage, alter, and mediate the natural world.

**Requirements/Evaluation:** Bi-monthly response papers (2 pages); participation in class and online forums; one 6-8 page paper; and a final media documentation project with accompanying written concept (5-7 pages)

**Prerequisites:** None

**Enrollment Limit:** 20

**Enrollment Preferences:** Art Majors

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENVI 210 (D1) ARTH 214 (D1)

**Attributes:** ARTH post-1800 Courses ENVI Humanities, Arts + Social Science Electives

Fall 2021

LEC Section: 01 T 2:35 pm - 5:15 pm F 2:35 pm - 3:50 pm Alena Williams

**ARTH 218 (S) From the Battlefield to the Hermit's Cell: Art and Experience in Norman Europe (WS)**

**Cross-listings:** REL 284 WGSS 284 ARTH 218

**Primary Cross-listing**

This tutorial provides students with the chance to investigate in-depth three of the most astonishing works of art created during the entire Middle Ages: the Bayeux Tapestry (c.1077-1082), the Cappella Palatina (c.1130s-1166), and the Psalter of Christina of Markyate (1120s-1160s). Created within a hundred years of each other all within territories controlled by the Normans--a warrior dynasty that settled in northern France in the 10th century and then expanded north into England and south into Italy in the 11th and 12th centuries--each of these works is unprecedentedly ambitious in scale, dazzling in its material properties, and survives in its original wholeness, a rarity in the medieval world. Despite these similarities, however, each work is very different from the other two and so sheds light on very different aspects of Norman experience, across Europe. The Bayeux Tapestry, likely made by female embroiderers for a baronial hall, is a giant textile (over 70 meters long) that in gruesome and fascinating detail tells the story of the Norman invasion of England by William the Conqueror in 1066. The Cappella Palatina in Palermo, in turn, commissioned by King Roger II, is a royal chapel covered in sumptuous mosaics that reveals through its decoration and ritual the dynamic interaction of Islamic, Byzantine, and Latin Christian traditions in the multicultural Norman kingdom of Sicily in the 12th century. And the Psalter of Christina of Markyate, a large prayerbook made for the use of a female recluse in southern England, contains 40 full-page paintings and 215 decorated initials, a vast and inventive program of imagery that through its creative profundity helped reshape private devotional art and culture for centuries to come. Through their variety, then, these three objects--an embroidery, a building, and a book--give students insight into the rich array of concerns and aspirations, from the political to the spiritual and from the public to the private, that gave substance and meaning to 11th- and 12th-century European life, for women as well as men. What is more, these three remarkable works of art have been the focus of much interesting scholarship in recent years, so an exploration of some of that literature provides a compelling introduction to the discipline of art history itself, past and present.

**Requirements/Evaluation:** Participation in discussion; five 5-7-page tutorial papers; five 1-2-page response papers.

**Prerequisites:** None

**Enrollment Limit:** 10

**Enrollment Preferences:** First years and sophomores, but open to all.

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

REL 284 (D2) WGSS 284 (D2) ARTH 218 (D1)

**Writing Skills Notes:** In this tutorial, students will develop skills of critical reading and focus on how to craft clear and persuasive arguments of their own. To help them achieve these goals, they will receive timely comments on their written work, especially the five 5-7-page papers they will submit, with suggestions for improvement.

**Attributes:** ARTH pre-1800 Courses

Spring 2022

TUT Section: T1 TBA Peter D. Low

### **ARTH 220 (F) Sacred Spaces of Islam**

A clean place oriented towards Mecca is enough for daily prayer, but the communal practices of Islam are myriad and they often transpire in more formal architectural settings. These structures range from traditional columned halls of brick and timber to modernist ensembles of reinforced concrete and plate glass; monuments may be open to the elements, flat-roofed or domed; surfaces may be enhanced with carved marble, inlaid wood, glazed tile and other beautifying elements.

**Class Format:** discussion

**Requirements/Evaluation:** midterm, final, term project

**Prerequisites:** none

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**Attributes:** GBST Middle Eastern Studies Electives

Not offered current academic year

### **ARTH 221 (F) History of Photography**

**Cross-listings:** STS 221 ARTH 221

Primary Cross-listing

This lecture course will examine the history of photography from its beginnings in the 1830s to the present, from the first grainy black and white images to the work of contemporary artists using cutting-edge photographic technologies. We will examine photographs used for documentary, scientific, and aesthetic purposes, and we will trace the medium's emergence and acceptance as a fine art. We will also explore photography's physical and conceptual characteristics as a medium, paying particular attention to its uniquely intimate and frequently contested relationship to "the real." By the end of the course, students will have a broad understanding of photography as a unique medium within the history of art and knowledge of the theoretical frameworks that developed alongside that history.

**Requirements/Evaluation:** three to four short papers, quizzes, online presentations.

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** art history majors

**Expected Class Size:** 14

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

STS 221 (D1) ARTH 221 (D1)

**Attributes:** ARTH post-1800 Courses FMST Related Courses

Not offered current academic year

### **ARTH 222 (S) Photography in/of the Middle East (DPE)**

**Cross-listings:** ARTH 222 ARAB 222

Primary Cross-listing

Photography has been globally disseminated and locally inflected since its invention. In the Middle East, the powers and pleasures of the medium have been valued by colonial forces, indigenous populations, photojournalists and artists; the resulting images merit aesthetic and art historical appreciation even as they grant visual access to the social and political dynamics operative in diverse cultural contexts. We will explore photographic practices in various zones of the Middle East--e.g., the Holy Land, Turkey, Egypt and the Persian sphere--by attending to individual photographers and

case studies. This tightly focused approach will support, in turn, a consideration of the agency and power of images more generally--what work do photographs do? Who resists and who benefits? The goal will be to appreciate diverse styles and perspectives that underlie renderings of the Middle East.

**Class Format:** discussion

**Requirements/Evaluation:** midterm, Glow posts, term project

**Prerequisites:** none

**Enrollment Limit:** none

**Enrollment Preferences:** none

**Expected Class Size:** 15-20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 222 (D1) ARAB 222 (D1)

**Difference, Power, and Equity Notes:** Photographs are tricky. Whose experiences and values do they really represent--those who are depicted? Those who wield the camera? Or, those who view images that are so easily reproduced and widely shared? How does identity figure? Religious conviction? Political affiliation? And how are these variables encoded in the material evidence? Appreciating the myriad powers of images requires multiple skills--from close-looking to interdisciplinary analysis--useful in contemporary visual culture.

Not offered current academic year

### **ARTH 223 (S) Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora**

**Cross-listings:** ENGL 356 COMP 322 AFR 323 AMST 323 ARTH 223

Secondary Cross-listing

This course explores how the graphic novel has been an effective, provocative and at times controversial medium for representing racialized histories. Drawing on graphic novels such as the late Congressman John Lewis' *March* and Ebony Flowers' *Hot Comb*, this course illustrates and critiques multiple ways the graphic novel commingles word and image to create more sensorial access into ethnic traumas, challenges and interventions in critical moments of resistance throughout history. Students will practice analyzing graphic novels with the help of critical essays, reviews and film; the chosen texts will center on Africana cultures, prompting students to consider how the graphic novel may act as a useful alternate history for marginalized peoples. During the course, students will build comic creation and analysis skills through short exercises, eventually building up to the final project of a graphic short story that illustrates historical and/or autobiographical narratives. No art experience is required, only an openness to expanding one's visual awareness and composition skills. This course is often taught in collaboration with the Williams College Museum of Art's Object Lab program, which allows the class to have its own space and art objects that are directly related to the course topic. Although it is a remote course this year, this class may still feature Object Lab participation, film screenings, and collaborations with guest speakers.

**Class Format:** This is a remote class that will primarily feature synchronous sessions with some asynchronous sessions.

**Requirements/Evaluation:** class participation, written responses, student-led facilitation, one 3-page graphic analysis, one 6- to 8-page essay, and a final project (producing a graphic short story)

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** If the enrollment limit is exceeded, preference will be given to Africana Studies concentrators or students who have taken AFR 200, the department's introductory course.

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

**Unit Notes:** this course is part of the Gaudino Danger Initiative

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 356 (D1) COMP 322 (D2) AFR 323 (D2) AMST 323 (D2) ARTH 223 (D1)

**Attributes:** AFR Core Electives AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora GBST Borders, Exiles + Diaspora Studies Electives



Not offered current academic year

### **ARTH 228 (S) Velázquez, Goya, and Picasso**

**Cross-listings:** ARTH 228 RLSP 228

#### **Secondary Cross-listing**

This course will provide an introduction to three major Spanish painters--Velázquez, Goya, and Picasso--who lived and worked, respectively, in the 17th, 18th, 19th and 20th centuries. Though these painters are world famous, they are rarely studied comparatively, and in the context of their Spanish artistic roots. The syllabus will cover the historical and social contexts in which they started working, and how they followed, and departed from, artistic conventions of the time. Through specific paintings, we will consider the historical evolution of the artists' relationship to their patrons and subjects, from the elite status of Velázquez within the royal court, to Goya's dramatic rise with the reigns of Charles III, and Charles IV, and his subsequent exile to France. Picasso was free of royal patronage and also lived in France, yet despite this freedom he remained deeply connected to the themes and concerns of his Spanish artistic predecessors. In addition to key paintings including Velázquez's "Las Meninas" and other royal portraits, Goya's "Maja Desnuda" and his series "The Disasters of War," Picasso's "Guernica," and his own 20th century reinterpretation of "Las Meninas," we will focus on the artists' shared subjects of portraits and war, and consider the following issues: How does the role of the Spanish artist change over the periods covered? How did the artist exercise his freedom whilst under the scrutiny of the court and the Catholic Church? How were these painters' lives and work shaped by key historical events such as the Inquisition, Napoleon's invasion of Spain, or the Spanish Civil War? How does the work of art evolve in its role from private royal commission to public display in museums open to all? We will read short literary pieces from each period, primary materials such as letters and other documents, and historical and critical works. All readings will be in English. Knowledge of Spanish is encouraged, but not required.

**Requirements/Evaluation:** 3- to 5-page weekly assignment

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** first-year students and sophomores

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 228 (D1) RLSP 228 (D1)

Not offered current academic year

### **ARTH 229 (F) The Art of Natural History (WS)**

**Cross-listings:** ARTH 229 STS 226

#### **Primary Cross-listing**

The scientific revolutions of the eighteenth and nineteenth centuries fundamentally changed the way the natural world was seen and celebrated, classified and organized, displayed and manipulated. New discoveries in the natural sciences and competing theories of evolution intertwined with shifting conceptions of natural history, of nature, and of humankind's proper place within it. This course will investigate the links between art and natural science. It will seek to understand the crucial role of the visual arts and visual culture in the study and staging of natural history from the eighteenth century to the present. We will pursue the questions that preoccupied the artists themselves. How should an artist react to new ecological insights? What is the proper artistic response to newly discovered flora and fauna? What is the role of aesthetics in the communication of knowledge? How are those aesthetics connected to ethics? How might a drawing of a plant convey information that is different from that of a photograph or a glass model of a plant? How might a theatrical diorama frame a scientific idea in a way that is different from a bronze statue? Students will seek to understand the myriad connections between seeing, depicting, and knowing, to question long-held assumptions about the division between "objective" science and "subjective" art, and to recognize that art has the ability not only to interpret, disseminate, and display scientific knowledge, but to create it as well.

**Class Format:** There will be field trips if travel is allowed.

**Requirements/Evaluation:** Five 5 page essays, five 1-2 page responses to partner's essays, critical conversation.

**Prerequisites:** None.

**Enrollment Limit:** 8

**Enrollment Preferences:** Sophomores with an interest in art history, art studio, ecology, environmental studies, and science and technology studies, juniors with these same interests, then art history majors, and science and technology majors, in that order.

**Expected Class Size:** 8

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 229 (D1) STS 226 (D2)

**Writing Skills Notes:** This course will require students to write a short paper or a critical response to their partner's paper each week. Students will receive critical feedback on both form and content from their professor and from their peers.

**Attributes:** ARTH post-1800 Courses

Fall 2021

TUT Section: T1 TBA Catherine N. Howe

### **ARTH 230 (F) From Alexander to Cleopatra: Remodeling the Mediterranean World**

**Cross-listings:** CLAS 230 ARTH 230

#### **Secondary Cross-listing**

The period between Alexander the Great (323 B.C.) and Cleopatra (30 B.C.), like our own, was characterized by internationalism, migration, wide-ranging cultural values and religious practices, and ethnically diverse urban populations. Large numbers of non-Greeks came under the control of newly established Hellenistic kingdoms, while in the west Rome's emergence as a superpower offered both new opportunity and danger. The Hellenistic world was a place of vibrant change in the spheres of art, architecture, urban planning, and public spectacle. In this course, we will consider the art and archaeology of this period in their political, social, and religious contexts, focusing on the visual language of power and royalty; developments in painting, sculpture, mosaics, and monumental architecture; interactions between Greeks and non-Greeks; and the impact of Greek culture in Rome.

**Requirements/Evaluation:** class participation, quizzes, midterm, final exam, and one medium-length paper

**Prerequisites:** none

**Enrollment Limit:** 40

**Enrollment Preferences:** students with an interest in the ancient Mediterranean world and in the history of western art and architecture

**Expected Class Size:** 35

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

CLAS 230 (D1) ARTH 230 (D1)

**Not offered current academic year**

### **ARTH 231 (S) Art, Life, and Death: Locating Women in Italian Renaissance Art (WS)**

**Cross-listings:** ARTH 231 WGSS 231

#### **Primary Cross-listing**

Renaissance art is the stuff of blockbuster museum exhibitions, mass tourist pilgrimage, and record auction prices. From our modern vantage point, the cultural accomplishment of the 15th and 16th centuries in Italy clearly has the ability to astound. Calling to mind the inimitable imagination of Botticelli, the scientific genius of Leonardo, or the superhuman creativity of Michelangelo brings into focus an inspiring narrative of individual accomplishment, innovation, and progress (ideals we easily understand and may well share). This is an important story we still tell of human achievement. This tutorial explores a critical question: where are the women in this narrative? Women were not typically artists, so how might we bring their roles, force, and power into focus? To do this, we will turn away from the grand historical narrative we so easily recognize and enter a more foreign world: a realm of everyday experience in which art-never created for its own sake-was powerful, and mattered to people. Art shaped realities and mediated the fundamental questions and of life and death, from power, sexuality, love, desire, and self-definition, to mortality and communion with divinity. When we approach Renaissance art on its own terms, our picture expands to include women, their lives, and what they themselves wanted to

see. In addition to secondary scholarship, we will pay close attention to primary sources (including images themselves), giving students ample change to forge original arguments: one of the central goals of the tutorial.

**Class Format:** some tutorial meetings will be conducted at local museums

**Requirements/Evaluation:** engaged reading and conversation; five 5-page tutorial papers (with revisions to one of these as final project); five 1- to 2-page responses to partner's tutorial papers

**Prerequisites:** first-year and sophomore students (this class is open to students with no experience in art history)

**Enrollment Limit:** 10

**Enrollment Preferences:** a statement of interest will be requested in the event the course is over-enrolled

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 231 (D1) WGSS 231 (D1)

**Writing Skills Notes:** This course's fundamental goal is to support opportunity and skills to construct compelling and original written arguments. Tutorial partners will share standards and guidelines for strong writing with instructor: common concepts and language for critique, discussion, and applause. We will consider the power of argument inextricable from the quality of writing, and thus address writing issues, strategies, and successes in a deep way, organically and consistently, in every tutorial meeting.

**Attributes:** ARTH pre-1800 Courses

Not offered current academic year

### **ARTH 232 (S) Renaissance Rome: Renovating the Eternal City**

George Eliot called Rome "the city of visible history," a place with the power to bring "the past of a whole hemisphere" right before our eyes. The magnetic visual power of Rome did not just occur naturally, however; it is a product of a bold urban project first envisioned by Renaissance popes and brought into being by the artists and architects they hired. During the fifteenth and sixteenth centuries, Rome was transformed from a shrinking and neglected medieval town into a thriving center of artistic energy and invention. Beginning with the papacy's return to the city in 1417, we will focus on the historical, ideological, and artistic forces behind this period of renovation and restoration that reshaped the urban and artistic fabric of the city. We will study the particularly Roman foundations for the period known as the High Renaissance, then, approaching art historical touchstones by Michelangelo, Raphael, and Bramante as works grounded in a uniquely Roman sense of time and historical destiny. We will conclude with a selective look at Baroque works by Caravaggio, Bernini and Borromini, exploring their powerful innovations and effects as a continuation of the Renaissance renewal of the eternal city.

**Class Format:** lecture

**Requirements/Evaluation:** 10-12 page research paper with multiple components (including prospectus, annotated bibliography, presentation); take-home midterm exam, 3 image-based quizzes; ungraded mapping assignments

**Prerequisites:** none; open to Art majors as well as non-majors

**Enrollment Limit:** 12

**Enrollment Preferences:** Art majors and students following other majors with specific curricular interest in Roman history

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** ARTH pre-1800 Courses

Spring 2022

LEC Section: 01 TF 1:10 pm - 2:25 pm Stefanie Solum

### **ARTH 233 (S) Italian Renaissance Art**

A survey of Italian art from Giotto to Michelangelo. This course will follow a chronological framework, giving students a grounding in the development of Italian art over the course of the 14th-16th centuries, but will also take a thematic approach that will allow us to delve into important art historical

issues. Some, such as historical consciousness and the relationship to the past, or the reinvention of the idea of the artist and of art itself, will be important as we construct a critical understanding of the idea of "renaissance," or "rebirth," long central to the identity of the period. Others, such as gender, patronage, power, naturalism, and the materiality of objects, will bring us deep into the worlds in which these dazzling and still powerful works of art were originally created and experienced.

**Class Format:** The format of this hybrid course will depend upon student enrollment, but the goal is to have a robust in-person component. Class time will be a combination of lecture segments and seminar discussions, with a mid-semester interlude of tutorial-style meetings.

**Requirements/Evaluation:** 2 Quizzes, 2 Essays, Final Take-Home Exam

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** ARTH majors and students interested in the ARTH major

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** ARTH pre-1800 Courses

Not offered current academic year

### **ARTH 237 (S) Making Things Visible: Adventures in Documentary Work**

**Cross-listings:** SOC 236 AMST 236 ARTH 237 ENGL 237

Secondary Cross-listing

Photography, like ethnography, is an art of looking carefully and taking notice. This course will explore the overlaps between documentary photography and field methods of social science, concentrating particularly on the genre in which the two intersect: the photo essay. The students will learn methods of visual narrative and storytelling, using techniques of interviewing, still photography, and video. Concurrently, we will explore a number of examples of investigative work that blend word and image. We will ask questions about the changing practices and expectations associated with the documentarian's role, and the evolving media in which such work can be presented. Lastly, we will discuss ethical questions that haunt documentary work, including issues of responsibility and politics of representation, as well as the perennial question of whether "objective representation" is even possible or desirable. Experience in photography and/or video is not required, but students will be expected to master basic technical skills in image acquisition and audio editing taught in a separate lab section. Students should also be prepared to interact extensively with people in the community and spend a significant time off campus doing fieldwork.

**Requirements/Evaluation:** full participation in discussions, weekly photographic assignments, a research journal, field materials, and an independent final project; in addition to substantial readings, students should be prepared to spend a significant time out of the classroom doing field work

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** Anthropology and Sociology majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

SOC 236 (D2) AMST 236 (D2) ARTH 237 (D1) ENGL 237 (D2)

**Attributes:** EXPE Experiential Education Courses FMST Related Courses

Not offered current academic year

### **ARTH 238 (S) Greek Art and the Gods**

**Cross-listings:** ARTH 238 REL 216 CLAS 248

Primary Cross-listing

In the *Iliad*, when the god Apollo is visualized, it is as a man, angry in his heart, coming down from the peaks of Olympos, bow and quiver on his shoulders, the arrows clanging as the god moves, "like the coming of night," to bring dogs, horses, and men to their deaths. By the end of the Classical period, one statue of the archer god depicted him as a boy teasing a lizard. In this course, we will examine the development of the images

the Greek gods and goddesses, from their superhuman engagement in the heroic world of epic, to their sometimes sublime artistic presence, complex religious function, and transformation into metaphors in aesthetic and philosophical thought. The course will cover the basic stylistic, iconographical, narrative, and ritual aspects of the gods and goddesses in ancient Greek culture. The course will address in detail influential artistic monuments, literary forms, and social phenomena, including the sculptures of Olympia and the Parthenon; divine corporeality in poetry; the theology of mortal-immortal relations; the cultural functions of visual representations of gods, and the continued interest in the gods long after the end of antiquity. Readings assignments will include selections from Homer, Hesiod, Sappho, Aeschylus, Euripides, Plato, Walter Burkert, Jean-Pierre Vernant, Nikolaus Himmelmann, Erika Simon, and Friedrich Nietzsche.

**Class Format:** discussion

**Requirements/Evaluation:** short writing assignments, midterm exam, final exam, final paper

**Prerequisites:** none

**Enrollment Limit:** 40

**Enrollment Preferences:** preference will be given to pre-registered Art-History majors needing to fulfill the pre-1800 requirement; otherwise, the course is open to any interested student

**Expected Class Size:** 30

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 238 (D1) REL 216 (D1) CLAS 248 (D1)

**Attributes:** ARTH pre-1800 Courses

Not offered current academic year

#### **ARTH 240 (F) Histories, Communities, and Collections**

What can the College's collections of documents, artifacts, art objects, natural history specimens, and rare books--whether housed in the Special Collections of the Library, Archives, or at the Williams College Museum of Art (WCMA)--teach us about our institutional past? How do we put that past into dialogue with our present? Planned specifically to engage with the WCMA's *The Field is the World*, an exhibition that investigates two invisible histories contained within collections here on campus, this course will approach the questions of histories, communities, and collections in two ways. First, in lectures we will survey the history of collecting in Europe and the United States from the eighteenth century up to critical reinterpretations by contemporary artists and consider how collecting was often tied to other endeavors like establishing national institutions, researching human variety, representing colonial expansion, or documenting missionary efforts. Second, in interactive sessions we will meet with curators, librarians, and guest speakers to look at objects first hand and to discuss the relationship between collecting and scholarship. Over the course of the semester we will examine the historical models of knowledge production and audience engendered by collections and their display. Moreover, we will work together to formulate new models of interpretation that address overlooked histories and engage with the current interests of our campus community.

**Class Format:** two 75-minute meetings per week; one in lecture format, the other in discussion format

**Requirements/Evaluation:** participation in interactive sessions, weekly written responses, one 3- to 4-page essay, one 8- to 10-page final project (proposal for an exhibition or a recontextualization)

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** for interactive sessions at WCMA and the Library space will be limited

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

#### **ARTH 241 (F) Impressionism, Post-Impressionism, and Modernity**

In 1874, an art critic mockingly termed Claude Monet's painting of a sunrise over the sea "impressionist [...] more unfinished than wallpaper in an embryonic state." With this phrase, he gave a name to a new style of painting that profoundly shaped the late nineteenth and early twentieth-century avant-garde movements in Europe and beyond. Beginning with the invention of photography in the early nineteenth century and ending with the

advent of cinema, abstraction, and mechanized warfare in the first decades of the twentieth, this course will trace the origins and afterlives of "Impressionism" in art and cultural history. Many of the artists who continue to draw the largest crowds in museums around the world today--among them Manet and Monet, Degas and Seurat, Van Gogh and Rodin, Klimt and Picasso--fall within our period of study and will be subjects of our examination. Designed for students who have no prior experience studying art history, the course will prioritize methods of close looking and formal analysis. (If social distancing protocols allow, the course will include optional study visits to examine first-hand examples of paintings, sculptures, decorative arts, and printmaking at the Clark Art Institute and Manton Study Center for Works on Paper and Williams College Museum of Art). At the same time, the questions and methods at the core of our inquiry will be fundamentally interdisciplinary, and will engage students all across the humanities and sciences (major scientific figures such as the inventor Thomas Edison and the evolutionary biologist Charles Darwin will figure prominently in our narrative). Readings will emphasize close engagement with primary sources drawn from multiple disciplines: writings by artists and art critics from the period, as well as scientists, philosophers, psychologists, political theorists, and poets. We will approach "Impressionism" and "Post-Impressionism" as episodes in the cultural history of Europe that are uniquely revealing of a historical experience we still acutely feel today, which was called, for the first time in the nineteenth-century, "modernity."

**Class Format:** lectures posted to Glow, and discussion sections via ZOOM, with optional in-person study visits to local museum collections

**Requirements/Evaluation:** weekly discussion question, 1 visual analysis essay (4pp), take-home midterm, take-home final, research paper (8pp)

**Prerequisites:** None

**Enrollment Limit:** 30

**Enrollment Preferences:** Art-history majors, then art-studio and history and studio majors, then any interested student.

**Expected Class Size:** 30

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Not offered current academic year

#### **ARTH 244 (S) City, Anti-City, and Utopia: Town Planning from 1500 to 1800**

The Italian Renaissance gave us our modern conception of the ideal city, whose geometrically regular form was both symbol and instrument of a perfectly ordered society. This alluring notion has preoccupied artists and theorists from Michelangelo and Thomas More to Albrecht Dürer and Christopher Wren; it achieved tangible form in such new capitals as St. Petersburg and Washington, D.C. But the West has remained characteristically ambivalent about the city, especially in the United States, an ambivalence reflected in persistent attempts to decentralize the city (Frank Lloyd Wright), to beautify it (the City Beautiful Movement), reshape it (Urban Renewal) or abandon it (suburbanization). This course looks at the roots of those movements, and the development of urban and anti-urban thought from the Renaissance to the Industrial Revolution. Topics include Renaissance fortification design, the colonial cities of the New World, the picturesquely landscaped English garden, and the separatist societies that sought to create communal utopias in the wilderness.

**Requirements/Evaluation:** one paper (10-20 pages) and a simple design project, weekly study questions and a final exam (weighted respectively at 30, 20, 20, and 30% of the grade)

**Prerequisites:** none

**Enrollment Limit:** 45

**Enrollment Preferences:** Art majors

**Expected Class Size:** 30

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**Attributes:** ARTH pre-1800 Courses

Not offered current academic year

#### **ARTH 246 (F) Museum Culture: Do you see what I see?! (DPE)**

We are all citizens of global visual culture, subject to a daily assault of images, artifacts, information and experiences. What we see and how we make meaning from it all depends on so many variables--who we are, where we are, and what we choose to look at. A critical question is how "art" figures and what agency it wields in millennial settings. This class is an opportunity to explore these issues with particular reference to museums and the objects enshrined therein. Digitized collections enable us to wander freely in space and time, following ideas/images through history even as we might

also engage the 'real thing' in person. Our approach will be comparative and interrogative; case studies might range from an oil painting to a wooden sculpture, a coin to an illuminated manuscript, a photograph to a video. Along the way, we will consider what "art" really is and how different visual cultures might be presented or distorted in museum exhibitions and public spaces. Particular attention will be given to traditions or people that have been erased or misunderstood over time as art history has evolved as a discipline. Students will look, sketch, photograph and write throughout the semester, thereby exploring the entire spectrum of visuality from production to reception.

**Requirements/Evaluation:** Mandatory class attendance and substantive participation, weekly Glow Posts, curatorial term project.

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** Sophomores and majors.

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**Difference, Power, and Equity Notes:** We will cover museums in diverse cultures and explore the porous boundaries between the "Orient", Europe and America. How art manifests inequalities of power and how museums privilege or erase particular groups of people will be addressed. Because collecting art entails money and privilege, understanding art history entails exploring social and cultural hierarchies.

**Attributes:** ARTH post-1800 Courses

Fall 2021

SEM Section: 01 TF 2:35 pm - 3:50 pm Holly Edwards

### **ARTH 247 (S) Art and Representation in the Wake of Empire, Europe After 1945 (DPE)**

Foregrounding the exhibition as a critical form of aesthetic and political contestation, this course examines the transformation of colonial projects of early modernity to the post-World War II period. It will situate European visual culture within systems of transnational exchange and the art and cultures of other continents, while reflecting upon its economic and political impacts within its own newly reconfigured borders. National identity will be set in relief against a burgeoning cosmopolitanism, migration shifts, and increased tourism worldwide. Work in a variety of media will illustrate the multifaceted nature of these interactions and their engagement with materials, persons, and things in the commodification and use of natural resources. Of the themes addressed in this course--postcolony, anticapitalism, imperialism, neocolonialism, and existentialism--particular attention will be focused upon the history of independence movements in the former European colonies and their reflection in works of art in Europe and abroad. We will consider the role major international and perennial art exhibitions--such as Documenta in Germany and the Venice Biennale in Italy--have played in the reconceptualization of the field of contemporary art, as well as other institutions of art confronting new waves of fascism in Europe. With a transhistorical approach, we will assess the work of international curators and cultural theorists who have remapped the relationship between art and politics, and the Global North and South.

**Requirements/Evaluation:** Weekly response papers (1-2 pages); participation in class; one 12-15 page paper

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Students planning to major in Art History, Art History and Studio Art majors, then any interested student

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**Difference, Power, and Equity Notes:** The course examines difference, power, and equity in artistic practice as a means of rethinking European identity within a globalized world. Migration, diaspora, and citizenship--and their differentials of power and movement--are central to course assignments and discussions. It focuses on the lasting impacts of colonialism beyond European borders as a way of understanding the logic of cultural hegemony.

**Attributes:** ARTH post-1800 Courses

Spring 2022

SEM Section: 01 T 1:10 pm - 3:50 pm Alena Williams

### **ARTH 248 (S) War, Revolt, and Revolution in Art 1750-1850**

This lecture course will focus on the dynamics of art, culture, and experience in Europe from the later eighteenth century to the middle of the nineteenth century. Spanning the global conflict of the Seven Years War, French Revolution of 1789, Haitian Revolution, Napoleonic occupations, and the Revolutions of 1848, this period of dramatic artistic, social, and political change gave rise to new conceptions of subjectivity, freedom, as expressed in the visual arts. How did art, new practices of art-making, and new modes of aesthetic experience convey and embody these crises, at once at the intimate level of individual experience and across transformations wrought by war and empire? We will examine the work of major artists in depth, particularly as that work helps constitute new accounts of the individual subject, the citizen, the migrations of populations, the spectacle of punishment, and other great alterations in the public sphere. Additionally, we will discuss the ways in which these histories have been addressed in art-historical writing and in museum practice.

**Class Format:** A third of our class time will be devoted to discussion. This course will also require students to visit WCMA, Special Collections, and the Clark.

**Requirements/Evaluation:** Attendance, participation, two essays (4-5 pages double spaced), midterm examination, final examination.

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** sophomores and juniors

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**Attributes:** ARTH pre-1800 Courses

Not offered current academic year

### **ARTH 249 (S) Introduction to Visual Cultures of Contact (DPE)**

This introductory lecture course will survey the visual and material products of European contact with Asia, Oceania, Africa, and the Americas between 1500 and 1900. This period witnessed the establishment and loss of Spanish, English, and French colonies, a proliferation of exploratory voyages, and the abolition of the transatlantic slave trade. Some of our objects of study will be European in origin from well-known artists including Rubens, Velasquez, Reynolds, and Gauguin. In many cases we will be asking questions about circulation--whether we are looking at Tupi featherwork from Brazil brought to Europe, Flemish prints adapted by artists in Central and South America, or tattoos on the bodies of people traveling to and from Tahiti. Against the backdrop of these context-specific case studies, students will be asked to consider contact, colonialism, exchange, and appropriation more conceptually.

**Requirements/Evaluation:** midterm exam, final exam, five 1-page assignments, research paper (7-9 pages)

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** Art majors

**Expected Class Size:** 10

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**Difference, Power, and Equity Notes:** This course fulfills the DPE requirement in its investigation of the constructions of difference precipitated by intercultural contact and in its discussion of critical readings that will help students analyze the histories of difference and power. Students will not only learn about the past, but also work together to come up with methodological approaches that speak to the continuing effects of these histories.

**Attributes:** ARTH pre-1800 Courses

Not offered current academic year

### **ARTH 259 (S) Bilad al-Sudan and Beyond: Arts of the Afro-Islamic World**

**Cross-listings:** ARAB 259 AFR 259 ARTH 259

Primary Cross-listing

From the Swahili stone houses of East Africa to the massive earth and timber mosques of the Sahel, the story of Islam in Africa is one of cultural and



spiritual hybridity expressed through material form. In this course, students will explore how artistic forms and traditions in Africa have functioned as vehicles of access and integration for Islam, enabling it to assimilate itself with numerous African contexts towards becoming the dominant religious force on the continent. In addition, students will investigate how the forms, functions, and meanings of Afro-Islamic objects across the continent reflect not just one African Islam, but many different iterations, each shaped by the specific frameworks of its cultural context. The contemporary component of the course will examine how modernity in the form of globalization, technology, and Westernization has affected Afro-Islamic artistic traditions, and how these shifts reflect larger evolutions within understandings of Islam in Africa in the contemporary period.

**Requirements/Evaluation:** three reading response papers (2 pages each), class journal, a mid-term exam, and a final exam

**Prerequisites:** none, although an introductory course in art history or Islamic studies would be useful

**Enrollment Limit:** 25

**Enrollment Preferences:** students who have declared a major in Art History or Africana Studies

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARAB 259 (D1) AFR 259 (D1) ARTH 259 (D1)

**Attributes:** GBST African Studies Electives

Not offered current academic year

### **ARTH 262 (S) Modern Architecture**

A century ago, the Modern Movement promised the most sweeping cultural transformation since the Renaissance. Architecture was only one lobe of a comprehensive movement that embraced literature and painting, music and theater, all aspiring to the same radical emancipation from traditional form and structures of authority. What happened? How and why did modern architecture abandon its utopian vision. Students will explore the major developments in Western architecture from 1900 to the present, and become familiar with its major figures: Wright, Gropius, Mies van der Rohe, Le Corbusier, Aalto, Kahn, Venturi, Gehry, Koolhaas, and Hadid. Students will learn a variety of skills: design a 1000-square foot vacation house; present to the class an analysis of a building; and organize a small exhibition of architectural treatises in the Chapin Library.

**Requirements/Evaluation:** two hour tests and a design project including drawings and a written statement

**Prerequisites:** none

**Enrollment Limit:** 30

**Enrollment Preferences:** juniors and sophomores

**Expected Class Size:** 30

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Not offered current academic year

### **ARTH 264 (F) American Art and Architecture, 1600 to Present**

**Cross-listings:** AMST 264 ARTH 264

Primary Cross-listing

American art is often looked at as a provincial version of the real thing--i.e., European art--and found wanting. This course examines American architecture, painting, and sculpture on its own terms, in the light of the social, ideological and economic forces that shaped it. Special attention will be paid to such themes as the Puritan legacy and attitudes toward art; the making of art in a commercial society; and the tension between the ideal and the real in American works of art.

**Requirements/Evaluation:** 15-page research paper (divided into an annotated bibliography, first draft and revised draft); weekly study questions on the readings; final 15-minute oral exam

**Enrollment Limit:** 60

**Expected Class Size:** 60

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 264 (D2) ARTH 264 (D1)

**Attributes:** AMST Arts in Context Electives AMST Space and Place Electives

Fall 2021

LEC Section: 01 TR 8:30 am - 9:45 am Michael J. Lewis

### **ARTH 265 (S) Pop Art (WS)**

**Cross-listings:** AMST 265 ARTH 265

#### **Primary Cross-listing**

The use of commercial and mass media imagery in art became recognized as an international phenomenon in the early 1960s. Items such as comic strips, advertising, movie stills, television programs, soup cans, "superstars," and a variety of other accessible and commonplace objects inspired the subject matter, form, and technique. This course will critically examine the history and legacy of Pop Art by focusing on its social and aesthetic contexts. An important component of the course involves developing skills in analyzing visual images, comparing them with other forms, and relating them to their historical context.

**Requirements/Evaluation:** one final research paper (15 pages) written in stages over the semester including revisions; bibliographic research, writing exercises, and oral presentations

**Prerequisites:** none

**Enrollment Limit:** 18

**Enrollment Preferences:** Art majors

**Expected Class Size:** 18

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 265 (D1) ARTH 265 (D1)

**Writing Skills Notes:** There will be considerable focus on writing and peer-editing as a means of shaping critical thinking. We will treat writing as a process; revision is built into the syllabus. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Attributes:** AMST Arts in Context Electives ARTH post-1800 Courses

**Not offered current academic year**

### **ARTH 272 (F) Art of the Noble Path: Buddhist Material Culture Across Asia**

**Cross-listings:** REL 272 ARTH 272 ASIA 272 ASST 272

#### **Primary Cross-listing**

Buddhism has spread throughout Asia and beyond since its emergence in India in the 5th century BCE, providing a shared philosophical and cosmological framework for diverse cultures. Artistic expression, regional politics and cultural landscapes have been shaped by its remarkable influence. With patrons ranging from powerful monarchs and monks to merchants and tradespeople, Buddhist art has historically reflected the religion's social inclusivity. This course will survey the architecture, painting and material culture of Buddhism in Asia, tracing its influence in diverse media, from rock-cut architecture to Zen painting. A close reading of primary texts, such as architectural inscriptions in India, manuscripts from Tibet, and travelogues of Chinese pilgrims, will provide greater context for the artworks.

**Requirements/Evaluation:** 3 ten-minute quizzes, weekly Glow responses, a midterm, and a final exam

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Art History majors, Asian Studies majors, Religious Studies majors, Art Studio majors

**Expected Class Size:** 10

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

REL 272 (D2) ARTH 272 (D1) ASIA 272 (D1) ASST 272 (D1)

Not offered current academic year

### **ARTH 273 (S) The Arts of the Book in Asia**

**Cross-listings:** ARTH 273 ASST 273 ASIA 273

#### **Primary Cross-listing**

From palm leaf manuscripts to scrolls to Islamic codices, books have long served as vehicles of religious, cultural and artistic exchange in Asia. Owing both to their portability and status as finely crafted art objects, books have transmitted ideas across the continent, spreading courtly styles of painting from China to India, esoteric Buddhist teachings from Kashmir to Tibet and Mongolia, as well as the Quranic arts of calligraphy and illumination from Islamic South Asia to Southeast Asia. This course will survey the interwoven history of book arts as it developed and disseminated across different regions of Asia. The course will also introduce students to the major art forms of the book, such as painting, calligraphy and illumination. The aim of the survey is to understand the book as object while also investigating its content and its larger cultural significance. A number of class meetings will take place in the Williams College Museum of Art where students will have the opportunity to study original artworks from the collection.

**Requirements/Evaluation:** 2 quizzes, 2 short response papers, a final project/paper based on museum objects, 1-hour in-class final exam

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** preference will be given to Art Majors, and then to students of any major interested in art and culture of Asia

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 273 (D1) ASST 273 (D1) ASIA 273 (D1)

Not offered current academic year

### **ARTH 281 (S) The Seeds of Divinity: Exploring Precolumbian Art & Civilization in a Museum Exhibit**

**Cross-listings:** ARTH 281 ANTH 281 REL 280

#### **Secondary Cross-listing**

For all ancient civilizations, the gods were a powerful force, affecting all aspects of human lives and dominating ancient art. This course will explore concepts of divinity in five civilizations in Precolumbian Central America: Aztec, Maya, Zapotec, Teotihuacan, and Nayarit. The course examines how the broad concept of divinity is materialized in everyday life. We will query how the human body is used as the prism through which concepts about humanity, the human soul and the supernatural are perceived and depicted in the art of these civilizations. This is a project based course, and each student will study one or more art objects from these five civilizations, and consider how these objects could be presented in a museum exhibit.

**Requirements/Evaluation:** active class participation; three short papers; 15-page research paper and presentation

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** ANTH, SOC and ARTH majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 281 (D2) ANTH 281 (D2) REL 280 (D2)

Not offered current academic year

### **ARTH 284 (S) The Postwar Avant-Gardes**

Artistic discourse in the Western hemisphere dramatically changed course in the wake of the Second World War. The mass trauma inflicted by the war prompted artists and critics throughout the region to reassess the role and potential of art in society. But the war's mass displacement of communities also displaced the centers for artistic activity, and avant-garde practices soon expanded vigorously throughout the Americas. Through comparative studies, this course will analyze the artistic avant-gardes that emerged simultaneously in the United States and Latin America after 1945. We will place these myriad practices in dialogue, to elucidate the complexity, richness, and vitality of artistic practices in the postwar era.

**Requirements/Evaluation:** two exams, one short 2-page writing assignment, one 6- to 8-page research paper

**Prerequisites:** none

**Enrollment Limit:** 30

**Enrollment Preferences:** If overenrolled, waitlisted students will be chosen on a lottery basis.

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Spring 2022

LEC Section: 01 TR 11:20 am - 12:35 pm Mari Rodriguez Binnie

### **ARTH 286 (F) Japanese Popular Visual Culture**

**Cross-listings:** COMP 186 ARTH 586 ASIA 186 ARTH 286

**Secondary Cross-listing**

The phrase "Japanese popular culture" often calls to mind comics and animation, but Japan's earliest visual pop culture dates back to the 17th century and the development of arts like kabuki theater and woodblock prints that could be produced for a mass audience. This course traces Japanese popular culture through a range of visual media: kabuki and puppet theater, premodern and postmodern visual art (*ukiyo-e*, Superflat), classic film (Ozu, Mizoguchi, Kurosawa), manga/comics (Tezuka, Otomo, Hagio), and animation (Oshii, Miyazaki, Kon). The class will also study material examples of Japanese popular culture on display in the *Repro Japan* exhibition at the Williams College Museum of Art. We will develop visual reading skills to come up with original interpretations of these works, and compare different media to make them shed light on one another.

**Class Format:** discussion

**Requirements/Evaluation:** attendance, participation, two 5-page papers, final exam

**Prerequisites:** none

**Enrollment Limit:** 35

**Enrollment Preferences:** students majoring or considering a major in a related discipline

**Expected Class Size:** 20

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 186 (D1) ARTH 586 (D1) ASIA 186 (D1) ARTH 286 (D1)

Fall 2021

LEC Section: 01 TR 11:20 am - 12:35 pm Christopher A. Bolton

### **ARTH 290 (S) Enslavement and Colonialism in Dutch Painting, ca. 1500-1800**

This introductory lecture course to Dutch art from 1560-1795 will study how the rise of the trans-Atlantic slave trade and colonialism were central to the mythic construction of a Dutch Golden Age. From the iconic paintings of Rembrandt and Vermeer to the pictorial reproductions of the plantations in Indonesia and the Americas, we will ask how the visual record of this period has both written and erased the violent histories that are integral to the

canon of Dutch painting. The course will begin with the iconoclastic riots in Antwerp in the 1560s and end with the slave revolt in the Dutch Colony of Curaçao in 1795, and throughout we will ask how to tell this history of enslavement and colonialism over two centuries when the voices of the enslaved and colonized were excised from the historical record.

**Requirements/Evaluation:** 2 visual analysis essays (3-4 pages each); midterm exam; and take-home final exam with essays.

**Prerequisites:** None

**Enrollment Limit:** 20

**Enrollment Preferences:** If the enrollment limit is exceeded, preference will be given to Art History and Art Studio majors.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**Attributes:** ARTH pre-1800 Courses

Spring 2022

LEC Section: 01 MW 11:00 am - 12:15 pm Caroline O. Fowler

### **ARTH 301 (F) Methods of Art History (WS)**

This course on the methods and historiography of art history offers art-history majors an overview of the discipline since the late 18th century. The course surveys influential definitions of the discipline, the evolving tasks it has set itself, and the methods it has developed for implementing and executing them. Works of art will inevitably enter into our discussions, but the main objects of study will be texts about art as well as texts about methods for an historical study of art. Topics include: style and periodization; iconography, narratology, and phenomenology; the social functions of images and the social history of art; the materiality of art; race, gender, and sexuality; the global scope of art and art history.

**Class Format:** In the fall of 2021, this class will meet in person. We will meet altogether once per week for a lecture. We will meet a second time each week either altogether in a seminar or in small groups in tutorial format, depending on enrollment.

**Requirements/Evaluation:** six 1,000-word analytical essays plus one 2,000-word writing project. Participation in class discussion. Attendance.

**Prerequisites:** any prior ARTH course (one or more 100-level ARTH course[s] recommended). In the absence of prior coursework in art history, permission of instructor is necessary for admission.

**Enrollment Limit:** 19

**Enrollment Preferences:** The course is limited to art-history and (with permission) art history/studio majors. If the course is over-enrolled, preference will be given to senior AH majors, then juniors. Second-year students intending to major in art may enroll with permission.

**Expected Class Size:** 19

**Grading:** no pass/fail option, no fifth course option

**Unit Notes:** Satisfies the ARTH 301 requirement for the art-history major. Will satisfy the methods/junior seminar requirement for the history/studio major, but students wishing to do so must have permission of instructor to enroll.

**Distributions:** (D1) (WS)

**Writing Skills Notes:** Students submit one 1,000-word essay every other week, for a total of six short essays. In addition, they submit a 2,000 writing project at the end of term. The purpose of the essays is to analyze the arguments and rhetoric of influential art-historical scholarship and criticism. The subject of the course, then, is how to write as an art historian. We discuss not only the content of the essays we read and write but also the form, both in class and in office hours.

Fall 2021

SEM Section: 01 MW 11:00 am - 12:15 pm Guy M. Hedreen

### **ARTH 305 (F) Queer Art, Queer Archives**

Focusing on a number of recent museum exhibitions dedicated to queer art and artists in the U.S. and abroad, this course critically examines the emergence of queer art histories. How are queer art histories being written and presented? And how is queer art being collected and preserved? We will explore these questions (and others) through the lens of the archive and the research and collecting practices associated with archives. As a class, we will critically examine the role, limits, and possibilities of archives in art historical research, curatorial practice, and museum exhibitions. Course

readings will consider various historical, theoretical, and methodological approaches to the archive and curatorial practice. We will also consider artists' archives and what has been described as an "archival impulse" in contemporary art. This course is being developed in conjunction with Williams College Museum of Art's presentation of the traveling exhibition Axis Mundo: Queer Networks in Chicano L.A., the first historical exhibition on queer Latinx art. Select assignments and student presentations will encourage first-hand experience with artworks in the exhibition.

**Requirements/Evaluation:** multiple short writing and bibliographic exercises; regular oral presentations; research paper (18-20 pages) written in stages and revised and expanded over the semester

**Prerequisites:** ARTH 102 or permission of instructor; GRADART exempt from ARTH 102 prerequisite

**Enrollment Limit:** none

**Enrollment Preferences:** senior majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Not offered current academic year

### **ARTH 308 (S) African Art and the Western Museum (DPE) (WS)**

**Cross-listings:** AFR 369 ARTH 308

Primary Cross-listing

This tutorial provides a focused study of the issues associated with the exhibition of African objects within Western institutions from the formative period of the practice in the early 19th century to the modern era. Covering topics ranging from early collection and display methodologies to exhibition-based practice in the contemporary digital era, this tutorial will provide an opportunity for robust discussion about the interactions that have occurred between the arts of Africa and the Western museum over the lengthy history of their engagement. Students will investigate the nature of the cross-cultural dialogues taking place and the politics of display at work in regional museum spaces that display African art towards fleshing out how exhibitions function through the strategic organization and display of objects. In other words, students will explore how the dialogues created between objects and individuals often speak to the voices and agendas that collide, collaborate, and even compete with each other within the environment of the museum.

**Requirements/Evaluation:** field trips to area museums, targeted writing assignments 5-7 pages in length, and peer response papers (two of each type per month)

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Art History and African Studies Majors

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 369 (D2) ARTH 308 (D1)

**Writing Skills Notes:** Targeted bi-monthly writing assignments (5-7 pages in length) and bi-monthly peer response papers (2 pages in length). Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** Explores issues of 'authentic' representation as it applies to African artifacts displayed within the contexts of Western art museums. Through discussions of cultural capital, rights of seeing, and the politics of representation, students analyze how the meaning of African 'art' has been dictated by a Western museum culture and how one can disrupt this hegemony through strategic exhibition and display practices.

Not offered current academic year

### **ARTH 310 (S) An American Family and "Reality" Television (WS)**

**Cross-listings:** ARTH 310 WGSS 312 AMST 333

Primary Cross-listing

*An American Family* was a popular documentary series that featured the Loud family from Santa Barbara, California, whose everyday lives were broadcast on national television. The series generated an enormous amount of media attention, commentary, and controversy when it premiered on PBS in 1973. Today, it is regarded as the origin of so-called "Reality TV." In addition to challenging standard rules for television programming, the show challenged social conventions and asked viewers to think seriously about family relations, sexuality, domesticity, and the "American dream." Documenting the family's life over the course of eight months, the series chronicled the dissolution of the Louds' marriage and broadcast the "coming out" of eldest son Lance Loud, the first star of reality television. In this class, we will view the *An American Family* series in its entirety, research the program's historical reception, and analyze its influence on broadcast and film media, particularly on "reality" television. A final 14- to 18-page research paper will be prepared in stages, including a 6- to 8-page midterm essay that will be revised and expanded over the course of the semester.

**Class Format:** Remote seminar. The course will feature synchronous online class meetings.

**Requirements/Evaluation:** class presentations, research assignments and annotated bibliographies, and final 14- to 18-page research paper. Student presentations will be recorded offline and posted to GLOW.

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** junior Art majors, followed by senior majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 310 (D1) WGSS 312 (D1) AMST 333 (D2)

**Writing Skills Notes:** There will be considerable focus on writing and peer-editing as a means of shaping critical thinking. We will treat writing as a process; revision is built into the syllabus. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Attributes:** AMST Arts in Context Electives ARTH post-1800 Courses FMST Core Courses

Not offered current academic year

### **ARTH 311 (S) Women and Art in East Asia (DPE)**

**Cross-listings:** ARTH 311 ASIA 311

#### **Primary Cross-listing**

For over a thousand years, women in East Asia profoundly influenced the development of the visual arts, yet their formidable presence remains largely hidden. This seminar explores the critical roles women played as patrons, artists, and collectors of the arts in China, Korea, and Japan. We cover historical periods from the 10th century to the present day and discuss both traditional and nontraditional media including painting, sculpture, photography, and embroidery. Topics include didactic paintings for women in the Song court, calligraphy and painting as gendered modes of expression in Heian period Japan, the revival of Buddhist arts in Korea under the patronage of aristocratic women, and artworks by modern and contemporary artists that contest dominant representations of gender and sexuality. The course does not simply focus on artistic production, but also contextualizes these topics in light of emergent theorizations and readings on femininity, feminism, and the sexual politics of representation. Along with a final research paper, students will generate a substantial Wikipedia entry on a certain aspect of the course to promote the coverage of women and the arts online. No prior knowledge of Asian art history is required or assumed

**Requirements/Evaluation:** attendance, class participation and discussion, 5 object or reading response papers (2-3 pages), Wikipedia page editing project and presentation (5-7 minutes long), and 8-10-page final research paper (written in stages over the semester including a 10-15-minute presentation)

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Art History, Asian Studies, Chinese, or Japanese majors, but open to all

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 311 (D1) ASIA 311 (D1)

**Difference, Power, and Equity Notes:** This course fulfills the Difference, Power, and Equity by exploring the construction of gender in relation to power. We discuss how Daoist, Confucian, Shinto, and Buddhist ideas historically shaped attitudes toward women and address the ways in which colonialism and Orientalism shaped understandings of gender differences and roles in East Asia. Students will be introduced to theoretical texts of feminism and postcolonialism and learn to identify key issues to the feminist art historical project

Spring 2022

SEM Section: 01 MR 2:35 pm - 3:50 pm Carolyn J. Wargula

**ARTH 314 (F) Emperors of Heaven and Earth: Mughal Power and Art in India, 1525-1707**

**Cross-listings:** HIST 314 ARTH 314 ASST 314 ASIA 314

**Secondary Cross-listing**

The Mughal dynasty ruled over most of northern India from the 16th to the 19th centuries. The Mughal Empire was the grandest and longest to rule the Indian subcontinent--much larger than any European empire in the early modern world--and it continued to have a lasting impact on South Asia. Mughals established a centralized administration with a vast complex of personnel, money and information networks. Styling themselves as 'Emperors of Heaven and Earth', the Mughal kings were also globally viewed as political innovators and unprecedented patrons of art. Their visual practices were as much a part of their imperial ideologies as their administrative and military measures. This co-taught course combines the disciplines of Art History and History to explore the intricate workings of Mughal politics and ideologies. The first of its kind to bring an interdisciplinary approach to teaching South Asia at Williams, the course asks: How did the Mughals sustain their empire for three centuries? How did they use art and politics to rule over diverse and largely non-Muslim populations? How did these Muslim imperial patrons merge Persian and Central Asian cultural values with preexisting Indian forms of administrative and artistic expression? How does Mughal culture continue to shape the South Asian imagination today? Readings will include a variety of visual and literary texts. We will delve deep into the world of biographies, travel accounts, poetry, architecture and a plethora of artworks. Students will take a hands-on approach to Mughal painting through several visits to the WCMA and a dedicated Object Lab. The primary aim of this co-taught course is to introduce students to a multifaceted picture of one of the greatest empires in pre-colonial world history. Another goal is to familiarize them with a wide range of visual and written primary sources and develop a vocabulary for 'reading' these.

**Requirements/Evaluation:** class participation and weekly responses to readings, 4-5 short papers and a final paper

**Prerequisites:** students who have previously taken HIST312 will not be permitted to take this course; no other prerequisites

**Enrollment Limit:** none

**Enrollment Preferences:** graduating seniors

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 314 (D2) ARTH 314 (D2) ASST 314 (D2) ASIA 314 (D2)

**Attributes:** ARTH pre-1800 Courses HIST Group B Electives - Asia HIST Group P Electives - Premodern

**Not offered current academic year**

**ARTH 315 (S) Underground Berlin: Art, Performance, and Film, 1980s to Present (DPE)**

**Cross-listings:** GERM 314 WGSS 344 ARTH 315

**Primary Cross-listing**

Subsequent to the National Socialist suppression of sexual expression, the intersections of politics and art in the post-World War II era reflected an organic embeddedness within the context of the city of Berlin. This course reflects upon this history to understand Berlin's present, its contradictory mix of new and old, "deep history" and nostalgia. Often described as an island moored within the communist territory of East Germany during the years of the Berlin Wall, West-Berlin became the city towards which many queer artists, musicians, and activists gravitated in order to avoid the involuntary conscription in the Bundeswehr, as an unexpected outcome of the government's plan to boost population in the former capital. We will focus on the excavation and recognition of inter/cultural positions that challenge German nationalism, at the same time that the country reestablished itself as a world power. Over the semester, we will rethink Berlin with respect to the once nascent geopolitics of the European Union, and the city's social



fluctuations and periods of migration as registered through audiovisual and performative forms in advance of and in the decades following the fall of the wall in 1989. Focusing on art, performance, and film, we will examine the architectural, discursive, and cultural spaces in which these forms of creative and political expression take shape--from art museums and theater houses to occupied buildings, from independent publishing imprints and collaborative nonprofit organizations to night clubs. This course will examine the changing city with respect to activism, collectivity, alienation, solidarity, and belonging.

**Requirements/Evaluation:** Weekly response papers (1-2 pages); participation in class; one research paper (12-15 pages)

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** Art History majors, German majors, then any interested student

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

GERM 314 (D1) WGSS 344 (D2) ARTH 315 (D1)

**Difference, Power, and Equity Notes:** Artistic works and subcultural formations addressed in this class reflect the intersection of difference, power, and equity in contemporary culture and society. Situating the work of artists and activists within a specific and evolving social and geopolitical context, it promotes greater understanding and skills for engaging in cultural debates on racism, homophobia, and sexism.

Spring 2022

SEM Section: 01 W 1:10 pm - 3:50 pm Alena Williams

### **ARTH 327 (F) Acquiring Art: Selecting and Purchasing Objects For WCMA**

**Cross-listings:** ARTH 527 ECON 227 ARTH 327

**Primary Cross-listing**

How do museums acquire art? Factors considered in selecting objects include: the museum's existing collection, its mission, the availability of suitable objects, evaluation of the art historical importance of potential purchases, and the available budget. How can objects be identified and obtained at the most reasonable cost? How do auctions work and what strategies are best for purchasing works at auction? Is it more economical to purchase art at auction or to work with dealers or (for contemporary works) directly with artists? Do museums consider value in the same way as private collectors? What role does an object's history and condition play in the evaluation process? In this course students will work as teams to identify and propose objects for addition to the collection of the Williams College Museum of Art (WCMA). A significant budget will be made available for the acquisition. We will discuss approaches for identification, acquisition and evaluation of objects. Student teams will be responsible for identifying a set of objects that would make appropriate additions to the WCMA collection, and a strategy for acquiring one or more of those objects. Working with the advice of WCMA curatorial staff, one or more of these objects will be acquired using the agreed strategy, and the object will become part of the WCMA permanent collection. Graduate students will participate in all aspects of the class but may be required to undertake different assignments.

**Requirements/Evaluation:** three papers of 10-15 pages each and class participation; student teams will make proposals for objects; each student will be required to submit three papers, dealing with the objects, the likely cost, and the best strategy

**Prerequisites:** ECON 110 or permission of instructor

**Enrollment Limit:** 20

**Enrollment Preferences:** senior majors in Art History, Economics and Political Economy; graduate students will be admitted only by permission of instructors

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 527 (D1) ECON 227 (D2) ARTH 327 (D1)

Fall 2021

**ARTH 331 (S) Michelangelo: Self and Sexuality (WS)**

**Cross-listings:** ARTH 331 WGSS 335

**Primary Cross-listing**

Who are artists? We each have different answers to this question, but our responses would probably share some common assumptions about human individuality and the centrality of the self to artistic creation. In this tutorial, we will take a critical lens to these ideas by studying the life, work, and passions of the Italian artist, Michelangelo Buonarroti (1475-1564). Michelangelo is a towering archetype of the autonomous artistic self: the distinctive personality who telegraphs individual beliefs, feelings, and desires through the creative act. His lifelong engagement with the physicality, beauty, and sensuality of the (male) human body has encouraged the connection between the man and his work on the most intimate levels of pleasure and desire. Ironically, Michelangelo would not have understood our modern conceptions of artistic selfhood or sexuality, but his own Renaissance moment was obsessed with questions surrounding the nature of human identity and subjectivity. His artistic practice--from painting to poetry--wrestles with them in countless, fascinating ways. Students' writing and critical conversation will venture into the spaces between man and myth, selfhood and self-fashioning, artist and patron, past and present.

**Class Format:** Tutorial meetings will take place primarily on Zoom, with the hopeful possibility of some in-person meetings for students in residence on campus.

**Requirements/Evaluation:** Five 5-7 page essays, five 1-2 page responses to partner's essays, critical conversation

**Prerequisites:** Any ARTH course

**Enrollment Limit:** 10

**Enrollment Preferences:** ARTH majors and WGSS concentrators (or sophomores intending to pursue the ARTH major or WGSS concentration)

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 331 (D1) WGSS 335 (D1)

**Writing Skills Notes:** Tutorial

**Attributes:** ARTH pre-1800 Courses

**Not offered current academic year**

**ARTH 332 (F) Abstraction in Action: Global Modern and Contemporary Art (WS)**

Abstraction, be it gestural or geometrical, was a protagonist in the story of global modernisms and continues to be a powerful visual language in contemporary art. The term "abstraction" may first appear straightforward, but its associations are quite complex: in varying historical contexts, abstraction has signaled formalist rupture, cultural co-optation, revolutionary politics, as well as racial, feminist, and queer critique. This object-oriented course will delve deeply into non-representation in global modern and contemporary art; we will supplement our careful study of artworks with primary documents, as well as with canonical theoretical frameworks and the reassessments that have sought to complicate these. This seminar is organized into two weekly sessions--a lecture and a discussion--to introduce key concepts and issues and to allow for ample group dialogue on these. Ultimately, the course seeks to revise and expand the cartographies and ontologies of abstraction in the 20th and 21st centuries. As such, it welcomes students with an interest in modern and contemporary art, yet does not require previous coursework in either.

**Class Format:** biweekly seminar, with one lecture session and one discussion session

**Requirements/Evaluation:** participation, weekly assignments, final 12- to 15-page paper written in stages throughout the semester

**Prerequisites:** must have previously taken one Art History course in any area

**Enrollment Limit:** 19

**Expected Class Size:** 10

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (WS)

**Writing Skills Notes:** Students will complete short written assignments and will prepare a final paper in three stages throughout the semester. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Attributes:** ARTH post-1800 Courses

Not offered current academic year

### **ARTH 335 (S) Uncovering Williams**

**Cross-listings:** AMST 335 ARTH 335

Secondary Cross-listing

Sparked by current controversies around visual representations at Williams, this course--a joint effort of the Williams College Museum of Art and the American Studies Program--interrogates the history of the college and its relationship to land, people, architecture, and artifacts. Students in this course will examine the visual and material culture of Williams and the land it occupies to uncover how the long and complex history of the college reverberates in the spaces and places students, faculty, and staff traverse daily. We take seriously that objects and environments are not neutral nor are the atmospheres that they reflect and produce. Our interdisciplinary approach draws from the methods and theories of American studies, art history, material culture studies, critical race theory, gender studies, and eco-criticism. Topics of discussion may include: the foundation of the college and displacement of native populations; buildings, objects, and monuments linked to Williams' evangelical history and the role of missionaries in American imperialism; the symbolic meaning of the varied architectural styles at the college; and the visibility/invisibility of the college's relationship to slavery and Abolitionism.

**Requirements/Evaluation:** participation (discussion, GLOW posts), 2-3 short papers, one 5- to 6-page midterm paper, and a 10- to 12-page final project (either a research paper or a substantial arts-type project) and bibliography

**Prerequisites:** sophomore standing or permission of the instructor

**Enrollment Limit:** 19

**Enrollment Preferences:** AMST majors

**Expected Class Size:** 19

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 335 (D2) ARTH 335 (D1)

**Attributes:** AMST Arts in Context Electives AMST Space and Place Electives

Not offered current academic year

### **ARTH 337 (S) Visual Politics**

**Cross-listings:** PSCI 337 ARTH 337

Secondary Cross-listing

Even casual observers know that appearances matter politically and that the saturation of politics by visual technologies, media, and images has reached unprecedented levels. Yet the visual dimensions of political life are at best peripheral topics in contemporary political science and political theory. This seminar explores how our understanding of politics and political theory might change if visibility were made central to our inquiries. Treating the visual as a site of power and struggle, order and change, we will examine not only how political institutions and conflicts shape what images people see and how they make sense of them but also how the political field itself is visually constructed. Through these explorations, which will consider a wide variety of visual artifacts and practices (from 17th century paintings to the optical systems of military drones and contemporary forms of surveillance), we will also take up fundamental theoretical questions about the place of the senses in political life. Readings may include excerpts from ancient and modern theorists, but our primary focus will be contemporary and will bring political theory into conversation with other fields, particularly art history and visual studies but also film and media studies, psychoanalysis, cognitive science, and STS. Possible authors include Arendt, Bal, Belting, Benjamin, Browne, Buck-Morss, Butler, Clark, Connolly, Crary, Deleuze, Fanon, Foucault, Freedberg, Garland-Thompson, Hobbes, Kittler, Machiavelli, Mercer, Mitchell, Mulvey, Plato, Rancière, Sartre, Virilio, Warburg, and Zeki.

**Requirements/Evaluation:** regular, engaged class participation, several Glow posts, and three 7- to 8-page papers

**Prerequisites:** at least one prior course in political theory, cultural theory, visual studies, or art history; or permission of instructor

**Enrollment Limit:** 19

**Enrollment Preferences:** Political Science and Art History majors (including students in the grad program); then qualified students from all disciplines welcome, space permitting

**Expected Class Size:** 19

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

PSCI 337 (D2) ARTH 337 (D2)

**Attributes:** PSCI Political Theory Courses

Not offered current academic year

### **ARTH 338 (S) The Romantic Revolution: Art and Experience in 19th-Century Europe**

This course explores major moments in nineteenth-century European painting and sculpture in relation to sweeping transformations across multiple dimensions of human experience, including aesthetics, philosophy, psychology, politics, and beyond. Key artists include Friedrich, Delacroix, Blake, Turner, Courbet, and many others. In each case we will interrogate their work across multiple art historical and intellectual perspectives, at once with a view to unveiling larger developments, but also to make the case for works of art as powerful bearers of meaning, and shapers of experience, in and of themselves. Assignments keyed to introducing students to a range of art historical methods and modes of argument and interpretation.

**Class Format:** combination lecture and discussion

**Requirements/Evaluation:** two research papers approximately 10 pages each; final exam; additional short reports

**Prerequisites:** none

**Enrollment Limit:** 25

**Expected Class Size:** 25

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Not offered current academic year

### **ARTH 342 (S) Monuments and Miniatures: Architecture and Painting in India (WS)**

**Cross-listings:** ASST 342 ASIA 342 ARTH 342

**Primary Cross-listing**

This tutorial is designed to provide an in-depth comparative study of two of the most important cultural expressions in the history of the Indian Subcontinent: Architecture and Painting. From sprawling pleasure gardens and palaces to iconic tomb complexes and temples, the built environment has served various cultural, religious and communal functions in India. Intimate in scale, and made primarily for an elite audience, miniature painting has also performed a key role in preserving and transmitting cultural values over time and space. Despite obvious differences in scale and scope, architectural monuments and miniature paintings produced for manuscripts and albums reflect similar creative impulses. They are also often linked through their relationship to text, and can be interpreted through contemporaneous literature. In the tutorial, students will be asked to make careful analyses of the iconography, symbolism and historical frameworks of monumental architecture and miniature painting in India. Original literature in translation and recent scholarly essays will help provide the framework for considering the artworks from the perspective of their patrons, creators and audiences. We will also consider the shifting roles and meanings of these artworks through the ages. For example, what was the original symbolism of the Taj Mahal, and how has it become a highly contested, political space in contemporary India? How did grand picture albums from the seventeenth century, made for some of the most powerful emperors in global history, function as tools for political self-fashioning? And what do their modern reception as part of Western museum collections tell us about the transformation of India during the British colonial period?

**Requirements/Evaluation:** bi-weekly writing assignments 5-7 pages in length, short peer response papers, field trips to local museums

**Prerequisites:** none, open to all students

**Enrollment Limit:** 10

**Expected Class Size:** 6

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ASST 342 (D1) ASIA 342 (D1) ARTH 342 (D1)

**Writing Skills Notes:** Bi-weekly 5-7 pages long papers. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Attributes:** ARTH pre-1800 Courses

Not offered current academic year

### **ARTH 344 (F) Pacific-New England Material Histories (DPE)**

**Cross-listings:** AMST 344 ARTH 344

#### **Primary Cross-listing**

This course looks at the indigenous, colonial, maritime, and missionary histories that connect New England to island nations in the Pacific in the eighteenth and nineteenth centuries. Rather than thinking of Hawai'i and Massachusetts merely as opposite ends of United States colonial expansion, we will focus on the heterogeneous cast of historical actors—from queens to whalers—who interacted in these places and generated new forms in architecture, painting, printmaking, the decorative arts, textiles, and publishing. Particular attention will be paid to the politics of Hawaiian visual culture and the histories of Williams alumni in Hawai'i, but the readings, discussions, and student papers will not be limited exclusively to those subjects. Our time together will be split between lecture and class discussion, with some meetings devoted to archival research and object-based case studies in collections on campus. As a group, we will establish a corpus of objects and conceptual frameworks for analyzing what "Pacific-New England" means and how that might challenge our existing assumptions about regional art histories. Finally, we will experiment as a class with the best ways to convey what we've learned through our collective inquiry—whether in different forms of writing or by workshopping more creative approaches.

**Requirements/Evaluation:** participation in discussion, two short papers, final research project, and presentation; note: one required field trip, scheduled in consultation with the students

**Prerequisites:** none

**Enrollment Limit:** 12

**Expected Class Size:** 8

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 344 (D2) ARTH 344 (D1)

**Difference, Power, and Equity Notes:** This course traces the ways that systemic biases regarding race, religion, gender, and class impacted and continue to affect relations of power, wealth, and ultimately sovereignty in the United States and in Hawai'i.

Not offered current academic year

### **ARTH 348 (S) Women, Men and Other Animals (DPE)**

**Cross-listings:** ARTH 348 STS 348 SCST 348 WGSS 348 ENGL 348

#### **Secondary Cross-listing**

In this seminar, we will together learn to be "animal critics." We will explore ways in which human groups and interests, particularly in the United States, have both attached and divorced themselves from other animals, considering such axes as gender, race, ability, and sexuality as key definitional foils for human engagements with animality. What are the "uses" of "animals" for "us," and precisely who is this "us"? How and when are some willing to see themselves as animal—indeed, under what political conditions do they embrace it? What is the history of unique, often asymmetric, interdependencies between human animals and nonhuman animals? How do actual lives of humans and non-human animals merge and clash with the rhetorics and visualities of human animality? We will examine both "everyday" animality and the forms of animality that stand out only today in retrospect, in their exceptionality, or upon reflecting on structures of privilege. We will build a critical animal studies vocabulary from a range of readings in science, philosophy, art, feminism, indigenous studies, critical race, geography, fiction, film, rhetoric, history, activist movements, disability studies, postcolonial studies, and examine both visual and narrative cultural production.

**Requirements/Evaluation:** individual research project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Women's, Gender and Sexuality Studies majors, Art History majors, English majors, Environmental Studies majors

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 348 (D1) STS 348 (D2) SCST 348 (D2) WGSS 348 (D2) ENGL 348 (D1)

**Difference, Power, and Equity Notes:** Human/animal intersections are analysed with special attention to axes of gender, race, ability and sexuality.

Not offered current academic year

### **ARTH 358 (S) Latinx Installation and Site-Specific Art**

**Cross-listings:** LATS 358 ARTH 358

Secondary Cross-listing

This course will explore the various forms of installation and site-specific artworks created by Latinx artists for both museums and public space. We will examine the ways in which Latinx artists have used space as a material in the production of artworks and how this impacts the works' meanings and the viewer's experience. Within the context of U.S. Latinx culture and history, we will connect notions of space with ideas about cultural citizenship, civil rights, and social justice. A variety of art forms will be studied, from traditional to experimental, including murals, sculpture, performance, video, and several multimedia, interactive, or participatory projects. While establishing a historical lineage and theoretical frameworks for analyzing this growing genre, we will pay particular attention to how these works engage urban space and often challenge the institutional assumptions of museums and curatorial practice. Likewise, we will examine the important debates associated with various public art and museum installation controversies.

**Class Format:** discussion

**Requirements/Evaluation:** two short papers, periodic research reports, final research paper, and presentation

**Prerequisites:** LATS 105 or ARTH 102 or permission of instructor; GRADART exempt from ARTH 102 prerequisite

**Enrollment Limit:** 12

**Enrollment Preferences:** Latina/o Studies concentrators and Art majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

LATS 358 (D2) ARTH 358 (D2)

**Attributes:** AMST Arts in Context Electives AMST Space and Place Electives ARTH post-1800 Courses LATS Core Electives

Not offered current academic year

### **ARTH 363 Space into Place: Composing Modernity through Maps and Landscape Paintings, 1500-1900**

Colonial expansion and growing trade networks created new needs for picturing the globe in early modern Europe. In other words, globalization required a world broken down into concrete units that could be known and recognized. The artistic and the cartographic were two fundamental modes of representing space. What we might learn by bringing landscape paintings and maps together in dialogue? What are the aesthetic expectations of each genre? How were subject, scale, perspective, and proportion determined and by whom? Moving beyond a binary opposition of science versus art, we will study conventions and changes in mapmaking and landscape painting from the sixteenth to nineteenth centuries to analyze shifting conceptions of national identity, modernity, and the relation of humans to nature. Course lectures and an interdisciplinary array of readings will provide historical and conceptual support for object-based discussions in the Williams College Museum of Art, the Chapin Rare Book Library, and at the Clark Art Institute.

**Class Format:** this course will meet twice per week, the first meeting will be in the format of a lecture, the second will be a seminar-style discussion

**Requirements/Evaluation:** two short papers (4-5 pages), one longer final paper (10-12 pages), presentations, and participation in discussion

**Prerequisites:** none

**Enrollment Limit:** 20

**Expected Class Size:** 10

**Grading:**

**Distributions:** (D1)

**Attributes:** ARTH pre-1800 Courses

Not offered current academic year

### **ARTH 367 (F) Documentary Fictions**

**Cross-listings:** ARTH 367 ENGL 367

Secondary Cross-listing

The first movies excited viewers not by telling stories, but by reproducing the world: a dancer's billowing skirts, the sight of Niagara Falls, the arrival of a train at the station--such vignettes felt viscerally real. Our fascination with documentaries derives, in large part, from the way seemingly transparent images are woven into narratives full of hidden assumptions. Every viewer of the Zapruder film sees the same thing: President Kennedy, struck by a bullet, lurches forward. But what that might mean--whether it points toward a lone gunman or a conspiracy, toward the Soviet Union or the CIA--still remains uncertain. We'll explore the tensions between image and story, evidence and context, in films ranging from Fred Ott's "Sneeze" (1894) to Josh Oppenheimer's *The Act of Killing* (2012), concluding with a look at the effects of contemporary image technologies on our sense of personal and national identity. Readings for the course will be drawn from narrative theory, epistemology, and cultural theory, as framed by writers including Trinh Minh-ha, Christian Metz, and Bill Nichols.

**Requirements/Evaluation:** four written and multimedia exercises (1-2 pages each), two essays (six and twelve pages), and a willingness to experiment with formats

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor

**Enrollment Limit:** 25

**Enrollment Preferences:** English majors; Art and Comparative Literature majors; students with experience making video

**Expected Class Size:** 25

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 367 (D1) ENGL 367 (D1)

**Attributes:** ENGL Criticism Courses ENGL Literary Histories C FMST Core Courses

Not offered current academic year

### **ARTH 368 HIV + AIDS in Film and Video (DPE)**

Spanning activist works, experimental film, Hollywood dramas and documentary, this course examines the role of moving images in reckoning with the global AIDS crisis, its aftermath, and its ongoing aftershocks. The AIDS crisis of the 1980s and 1990s was, in the words of Larry Kramer, a 'plague' of epic proportions, with an entire generation obliterated before it could reach maturity. And yet, the 'plague' years also spawned a remarkable amount of creative and activist image-making aimed at fighting, mourning, and grappling with AIDS. Now, we find ourselves in another pivotal moment: the past decade has yielded a new wave of artworks dedicated to memorializing the crisis, while for many communities, the crisis never ended. Together, we will ask difficult and probing questions about this phenomenon called the 'AIDS epidemic,' examining the role of art in frontline activism, the ethics of AIDS historiography, mainstream visions of the AIDS body, and the need for a diversity of AIDS narratives. This seminar-style course will combine weekly screenings with readings and intensive discussion.

**Requirements/Evaluation:** Discussion facilitation, attendance and participation, short response papers, long research paper

**Prerequisites:** ARTH 102 or permission of instructor; GRADART exempt from ARTH 102 prerequisite

**Enrollment Limit:** 12

**Enrollment Preferences:** senior majors

**Expected Class Size:** 12

**Grading:**

**Distributions:** (D1) (DPE)

**Difference, Power, and Equity Notes:** This is an intersectional course in LGBTQ+ art history, with an examination of the relationship between sexuality, gender, ethnicity and power within AIDS activism and the AIDS crisis.

Not offered current academic year

## **ARTH 379 (S) Writing Art**

**Cross-listings:** ENGL 379 ARTH 379

### **Secondary Cross-listing**

This course is conceived primarily as an experiential adventure in creative forms of art writing. We'll read several recent examples of such work (from writers including John Ashbery, Roland Barthes, John Berger, Teju Cole, Jorie Graham, Robin Coste Lewis, Eileen Myles, Ali Smith, Roberto Tejada, and John Yau) to get a sense of the range of approaches, from the ekphrastic poem to the essay to the novel, alive today; and we will spend considerable time in local museums, engaging intimately with works of art through various writing prompts, as you create your own creative responses to visual art. Along the way, we will work to historicize and theorize the relation between the verbal and visual arts, and to ask what looking at art brings to creative writing, as well as the ways creative writing might extend or alter the work of art history.

**Class Format:** This will be a hybrid course. We will divide our time between seminar meetings, where we will discuss published texts; museum visits, where you'll engage directly with visual art; and small group meetings, where you'll get feedback on your evolving work.

**Requirements/Evaluation:** engaged participation; successful completion of assignments; demonstrated commitment and quality of the work, as evidenced by a final portfolio of revised writing.

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor.

**Enrollment Limit:** 12

**Enrollment Preferences:** Undergraduate majors in English or Art and graduate students in Art.

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 379 (D1) ARTH 379 (D1)

**Attributes:** ENGL Creative Writing Courses

**Not offered current academic year**

## **ARTH 400 (F) Clark Visiting Professor Seminar: Race and Visual Culture**

**Cross-listings:** ARTH 500 ARTH 400

### **Secondary Cross-listing**

Race does not exist. On a biological level, the idea of race as a grounded scientific category has been disqualified for decades. If it had an end, it necessarily had a beginning. One can identify this beginning in the middle ages and follow it through Renaissance as an idea of lineage; the modern intersection of race with skin color began with the early modern colonization process in the Americas and in Africa. From that time forward, the history of race and the history of art intersect. This course will try to show how art history's tools are fundamental to understanding race as a modern category and social agency. We will focus on the raw materials of the painter (pigments); visibility as a modality of human categorization, the construction of human hierarchies or racial orders, the social efficiency of color theories and racial matrix of caricature. Course readings will privilege the wealth of recent research and historiography addressing the links between art, visual culture and race.

**Requirements/Evaluation:** writing assignments, participation

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** graduate students get preference; places for 8 undergraduate and 8 graduate students assured

**Expected Class Size:** 16

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 500 (D1) ARTH 400 (D1)



Fall 2021

SEM Section: 01 R 1:00 pm - 3:50 pm Anne Lafont

**ARTH 401 (S) Museums: History and Practice**

**Cross-listings:** LEAD 301 ARTH 501 ARTH 401

**Secondary Cross-listing**

Art museums not only express the political, economic and cultural values of their period of formation, but the evolution of those values that have resulted in today's institutions. Looking at museums past and present internationally, seminar participants will envision the future of museums as we recognize programmatic and re-organizational developments in our own moment of civic and social unrest. The class will consider this future while examining existing governance and management policies and practices, the role of architecture and installation in interpretation and experience, guidelines in the accessioning and deaccessioning of works of art, and issues in repatriation and restitution of cultural property. Surveying museums ranging in size and type from the "encyclopedic" to newly established contemporary arts institutions and alternative spaces, we will investigate current trends in acquisition, exhibition and educational programming in light of a changing canon. In addition, class discussions will have a special focus on how museums might strive to balance their traditional scholarly and artistic roles with their future civic and social responsibilities, doing so while maintaining financial stability in the increasingly market-driven, metric-conscious, not-for-profit environment of our time.

**Requirements/Evaluation:** oral presentations and discussion in class and one seminar paper (with class presentation) at the end of the semester

**Prerequisites:** undergraduates should email michael.conforti@williams.edu to schedule a discussion before registering for the course

**Enrollment Limit:** 10

**Enrollment Preferences:** graduate students, then senior art history majors, then other undergraduates

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Unit Notes:** satisfies the seminar requirement for the undergraduate Art History major

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

LEAD 301 (D2) ARTH 501 (D1) ARTH 401 (D1)

**Attributes:** AMST Space and Place Electives LEAD Facets or Domains of Leadership

Spring 2022

SEM Section: 01 T 1:00 pm - 3:50 pm Michael Conforti

**ARTH 402 (S) Monuments and The Art of Memorial**

The urge to commemorate is a timeless human impulse. Individuals, heroic acts, and historic events have been marked by mounds, architecture, images, words, and ephemera for over 5000 years. The value of the subject or focus of a commemoration changes over time. Entropy, iconoclasm, and vandalism have been seen as either positive or negative modes of destruction. Recent events have brought into high relief monuments long taken for granted as markers of the American urban landscape. Calls for the removal of monuments that have elevated individuals implicated in colonialism and racism have led to a powerful surge in alternative monument-making, and brought commemorative images back into public consciousness. Over the course of the seminar students will document and explore the concepts behind monuments and memorials in the Western tradition from their origins in the ancient Mediterranean (Mesopotamia, Egypt, Greece, Imperial Rome), and chart their reception, interpretation, destruction, and/or influence in later periods. We will also analyze the abstraction and inversion of monumental form, seen in the counter monuments of the late twentieth century such as Maya Lin's *Vietnam Veterans Memorial* (1982) or Gunter Demnig's *Stumbling Stones* project (*Stolpersteine*, 1992-the present), the world's largest decentralized memorial for the victims of Nazi terror. Our consideration of historical monuments will be paired with ongoing contemporary discussions of action around the removal of memorials, and the call for creative alternatives. During the second half of the semester seminar participants will research a memorial trend or a specific monument, and investigate and parse its context and reception over time. A short presentation and a substantial paper, written in stages, will be the end result of the research project.

**Class Format:** Discussion oriented course. Each student will have the opportunity to coordinate the discussion.

**Requirements/Evaluation:** The requirements of the course include: attendance, weekly posts on reading, and participation in discussion; a short (15-minute max) report on a research project; a 15-18 page paper on the research project, written in stages.

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** Art History majors and grad students, then any interested student

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

**Unit Notes:** This course will fulfill the seminar requirement for the major in Art History. It can also fulfill the ARTH pre-1800 Course requirement if a seminar project is in the pre-modern era.

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Spring 2022

SEM Section: 01 R 1:10 pm - 3:50 pm Elizabeth P. McGowan

### **ARTH 403 (S) Clark Visiting Professor Seminar: The Making of African Art**

**Cross-listings:** ARTH 503 ARTH 403

#### **Secondary Cross-listing**

Where does African art come from? How do ritual objects from the African continent become works of art in western museums? What kind of discourses transformed artefacts (religious, magic, mundane or extraordinary) into fine arts masterpieces? How did European early modern and western contemporary texts qualify and impact the reception of African objects from the period of colonization and after? Discourse shapes materiality and visuality. Manipulations fashion things. The gaze acclimates to different volumes and forms. In this course, these different aesthetic regimes of the modern era will be explored regarding African art. From Olfert Dapper (Dutch polymath of the late 17th century) to Michel Leiris (French novelist and ethnographer of the 20th century) we will follow the diverse histories of African artefacts and creative processes as they developed in the West into the loose and pluridisciplinary domain of African Art History. The course will be an occasion to read different texts regarding African artefacts from 1680 to 1930 and discuss the perception of these objects in Europe as well as their transfiguration into the property and aesthetic objects of European museum.

**Requirements/Evaluation:** research paper, class presentations

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** second-year graduate students, then first-year graduate students, then advanced undergraduate students; places for 8 undergraduate and 8 graduate students assured

**Expected Class Size:** 16

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 503 (D1) ARTH 403 (D1)

Spring 2022

SEM Section: 01 R 1:00 pm - 3:50 pm Anne Lafont

### **ARTH 404 (F) The Enemies of Impressionism, 1870-1900**

This class explores European and international painting and sculpture of the last quarter of the nineteenth-century, particularly the work of artists once famous in their day but whose reputations collapsed with the rise of Impressionism and Modernism. Once dismissed as trivializing, sensationalizing, politically suspect, kitsch, and simply "bad"-- much of this art has attracted new attention and enthusiasm in recent years. Focus on aesthetic theory, narrative, cinema, and -- most of all -- viewer experience. Artists include Gérôme, Bouguereau, Alma-Tadema, and many others.

**Requirements/Evaluation:** readings and research paper

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** none

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

### **ARTH 405 (F) Seminar in Architectural Criticism**

How does one judge a building? According to its structural efficiency or its aesthetic qualities? Its social responsibility--or just its pizzazz? Depending on the building, and the critic, any of these questions might be pertinent, or impertinent. This seminar explores architectural criticism, that curious genre between literature and architecture, and looks at its history, nature and function. We will read and discuss classic reviews by historical and contemporary critics as John Ruskin, Mariana van Rensselaer, Lewis Mumford, Ada Louise Huxtable and Herbert Muschamp. Insights gained from these discussions will be applied by students to writing their own reviews, which will likewise be discussed in class. Early assignments will concentrate on mechanics: how to describe a building vividly and accurately, how to balance description and interpretation judiciously, how to compare. Subsequent ones will be more synthetic, encouraging students to write bold, lively and critical essays. The ultimate goal is to develop a distinctive and effective voice, and to gain a better understanding of the nature of criticism in general.

**Requirements/Evaluation:** students will write and revise six papers (5-7 pages) during the semester

**Prerequisites:** any 100 level ARTH course or permission of instructor

**Enrollment Limit:** 11

**Enrollment Preferences:** junior Art History majors

**Expected Class Size:** 11

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**Attributes:** AMST Space and Place Electives

Not offered current academic year

### **ARTH 407 (F) Materials and Material Culture along the Eastern Silk Road**

The Silk Road, a network of land and sea trading routes stretching from the Mediterranean to East Asia, served as a conduit for dynamic interactions and cross-cultural exchanges in the era before globalization. As a great cultural highway, the Silk Road stimulated the movement of peoples, the trade of luxury goods, and the transmission of technologies, ideas, and artistic motifs. This seminar examines the materials and material things traveling along the Silk Road from the fall of the Han Dynasty in China to the rise of the Mongol Empire (ca. 300 to 1400 CE). We focus, in particular, on the movement and use of three key materials: silk, glass, and paper. Topics include the transmission of silk-weaving technologies between China and Central Asia, glass bead production on the Korean peninsula, and the role of Japan's Shosoin Treasury in the construction of kingship. The emphasis will be on the material culture and sites from China, Korea, and Japan, with forays to India, Afghanistan, Turkey, and beyond. You will learn to critically analyze issues related to cultural interactions and gain familiarity with critical approaches to materiality and material culture studies. As a class, we will also develop a collaborative timeline as a resource to remember historical developments as well as key dates, objects, materials, and individuals. No prior knowledge of Asian art history is required or assumed.

**Requirements/Evaluation:** attendance, class participation and discussion, 5 response papers (2-3 pages), Silk Road City presentation, 12-15 page final paper + presentation

**Prerequisites:** must have taken at least 1 art history course

**Enrollment Limit:** 12

**Enrollment Preferences:** Art History majors or seniors, but open to all

**Expected Class Size:** 8

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** ARTH pre-1800 Courses

Fall 2021

**ARTH 408 (F) Modernism in Brazil (DPE)**

**Cross-listings:** ARTH 408 COMP 408

**Primary Cross-listing**

"Modernism" in art: when we think about it, we may not readily think of Brazil. But Brazil was in fact a vibrant battleground of ideas around what it was to be innovative, modern, and avant-garde. Between 1920 and 1945, artists, poets, and critics in the metropolises of São Paulo and Rio de Janeiro actively debated on the creation, and potential, of a uniquely Brazilian modernist aesthetic that would stand on par with the European avant-gardes. But what did "Brazilianness" mean to these intellectuals? What role did gender and race relations--indigeneity in particular--play in the construction of this aesthetic? How did the necessities and demands of the national context shape these modernist practices? This seminar will take a deep dive in this fascinatingly contradictory moment in Brazil, a chapter that would become a fundamental reference to Brazilian artists in the 1960s and even to this day. In addition to detailed analyses of artworks, we will read manifestos, novels, and criticism from this period, and the most up to date secondary interpretive texts.

**Requirements/Evaluation:** participation, short presentations, four 2-page writing assignments, final 12-page research paper

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** none

**Expected Class Size:** 8

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 408 (D1) COMP 408 (D1)

**Difference, Power, and Equity Notes:** This course fulfills DPE requirements through textual, visual, and historical analyses that explore the cultural biases and geopolitical forces that have restricted the exposure of Brazilian modernism in Western art history. The course also centers on contextualizing the artistic practices of Brazilian modernism and analyzing them in relation to race, gender, and class dynamics, and to issues of colonialism, nationalism, and revolutionary politics.

**Not offered current academic year**

**ARTH 412 (F) The Politics of Aesthetics: Collaboration and Participation in Contemporary Art**

The social turn is a hallmark of contemporary art, as artists since the 1960s turned from the art object toward dynamic exchanges with the public, from sole author to collaborative engagement. This seminar provides a theoretical framework to historicize as well as to critically analyze the promise and pitfalls of collaborative works, of favoring active participants over passive spectators, and of the meteoric rise of what is now commonly known as "social practice" art. A wide range of case studies from around the world will also allow us to delve into the intersections and productive tensions between aesthetics and politics, or between art and life.

**Requirements/Evaluation:** discussion questions, weekly presentations on either a text or an artist, three response papers, final 12- to 15-page paper

**Prerequisites:** must have previously taken an Art History course

**Enrollment Limit:** 10

**Enrollment Preferences:** If overenrolled, preference will be given to Art History seniors.

**Expected Class Size:** 7

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Fall 2021

SEM Section: 01 W 1:10 pm - 3:50 pm Mari Rodriguez Binnie

#### **ARTH 414 (F) Modernist Architecture: The Rise and Fall of the Modern Movement (WS)**

Modern architecture was once a radical movement--as radical as modern art, music, and literature--but though its forms survive today, they have lost their revolutionary charge. It has dwindled, in the words of Nathan Glazer, "from a cause to a style." This seminar will examine the modern movement in architecture as a historical artifact, from its emergence in early 20th-century Europe to its worldwide dominance in the 1950s, and to its collapse into an ideology-free modern vernacular since the 1960s. We will look at the principal theorists of the movement, including Le Corbusier, Mies van der Rohe, and Adolf Loos, as well as the critics who undermined it, particularly Robert Venturi and Jane Jacobs. Potential research topics include the failure of urban renewal, the patronage of modernism by corporate America, postmodernist criticism, and the historiography of the modern movement--in short, any topic that falls between Mies's "less is more" to Venturi's "less is a bore."

**Requirements/Evaluation:** Several short classroom presentations. A 20-page research paper and a one-hour presentation & discussion in the seminar.

**Prerequisites:** At least two previous courses in art history.

**Enrollment Limit:** 11

**Enrollment Preferences:** Juniors, seniors and graduate students.

**Expected Class Size:** 11

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (WS)

**Writing Skills Notes:** Students will prepare a seminar research paper of at least 20 pages that will be revised in multiple draft, responding to comprehensive feedback on content, style, logic, tone, grammar, word use, and so forth.

Fall 2021

SEM Section: 01 T 1:10 pm - 3:50 pm Michael J. Lewis

#### **ARTH 416 (S) Senior Seminar: The Art of Minor Resistance: Advanced Readings in Race, Gender, Performance**

**Cross-listings:** COMP 404 ARTH 416 THEA 416 WGSS 416

**Secondary Cross-listing**

This seminar will study stagings and aesthetic theories of dissent in feminist, queer, anti-colonial, and anti-racist performance. An attunement to performance and to the minor is also a turn toward minoritarian knowledges and lifeworlds. Of interest will be modes of sensing and relating that are not often legible as political--including aesthetics of opacity, quiet, disaffection, aloofness, and inscrutability--but could be understood as critiques of political recognition. Performance is a capacious rubric in this class that will include performance art, social media, photography, music videos, poetry, street protest, and everyday life. Students will learn to describe, interpret, and theorize performance through discussion, writing, and creative form.

**Requirements/Evaluation:** in-class discussion, partner presentation, weekly reading responses, final project

**Prerequisites:** WGSS 101

**Enrollment Limit:** 15

**Enrollment Preferences:** WGSS majors, students with previous performance studies coursework

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 404 (D2) ARTH 416 (D2) THEA 416 (D1) WGSS 416 (D2)

**Not offered current academic year**

#### **ARTH 418 Gothic Wonder: Exploring the Medieval Cathedral Then and Now**

Through their enormous scale, through the gravity-defying complexity of their construction, and through the sumptuousness of their materials and decoration, Gothic cathedrals were built to amaze visitors--the medieval equivalent of the blockbuster movie, and then some. The goal was to activate and overwhelm all of the senses and thereby both to produce an experience of transcendence for the people entering and using the cathedral, and to capture their hearts. The widespread social media reaction of shock and dismay to the fire at Notre Dame in Paris last year suggests that this power of the medieval cathedral to captivate remains very much alive. But these cathedrals have also, over the centuries, embodied and perpetuated

hierarchies of authority and privilege, and have consumed vast economic resources. As a result, they have often been centers of conflict--and this too remains true today, as the heated debate in France over the rebuilding of Notre Dame testifies. This seminar will investigate the multiplicity of realities that make up the Gothic cathedral, from the Middle Ages to the present day. Together, we will look at a number of Europe's most renowned cathedrals, through time--in France (including Notre Dame in Paris), England, Italy, Germany, Spain, and elsewhere--and consider both how each building has changed over the centuries and how it has been differently interpreted. As this collective conversation is unfolding, students will also pursue individual research projects on a cathedral of their own choosing, the aim being similarly to examine one of these remarkable monuments over time and in its shifting contexts.

**Requirements/Evaluation:** Participation in class discussion; oral presentation; 15-20-page research paper.

**Prerequisites:** Permission of instructor

**Enrollment Limit:** 15

**Enrollment Preferences:** Art majors, but open to all

**Expected Class Size:** 10

**Grading:**

**Distributions:** (D1)

**Attributes:** ARTH pre-1800 Courses

Not offered current academic year

### **ARTH 420 (F) Architecture and Sustainability in a Global World (WS)**

**Cross-listings:** ARTH 420 GBST 420 ENVI 420

Primary Cross-listing

What does it mean to create a sustainable built environment? What do such environments look like? Do they look the same for different people across different times and spaces? This course takes these questions as starting points in exploring the concept of architectural sustainability, defined as "minimizing the negative impact of built form on the surrounding landscape," and how this concept can be interpreted not only from an environmental point of view, but from cultural, political, and social perspectives as well. Over the course of the class, students will explore different conceptualizations of sustainability and how these conceptualizations take form in built environments in response to the cultural identities, political agendas, social norms, gender roles, and religious values circulating in society at any given moment. In recognizing the relationship between the way things are constructed (technique of assembly, technology, materials, process) and the deeper meanings behind the structural languages deployed, students will come to understand sustainability as a fundamentally context-specific ideal, and its manifestation within the architectural environment as a mode of producing dialogues about the anticipated futures of both cultural and architectural worlds.

**Class Format:** This course will be taught in a hybrid mode, with both online (lecture) and in-person (discussion) elements.

**Requirements/Evaluation:** weekly reading discussion question posts on GLOW, leading class discussions, and a final project/paper (15-20 pages) with presentation

**Prerequisites:** none, although a course in art/architectural history or environmental studies would be advantageous

**Enrollment Limit:** 12

**Enrollment Preferences:** Art History majors, Environmental Studies majors, History and Studio majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 420 (D1) GBST 420 (D2) ENVI 420 (D1)

**Writing Skills Notes:** This course develops writing proficiency using a series of sequenced assignments that culminate with the formation of a well-articulated, compelling final project. Students will receive extensive feedback on these assignments via a progression-oriented evaluative system that involves both instructor and peer feedback, and will take part in a writing seminar towards gaining the necessary tools for drafting work, formulating ideas, organizing sections, and crafting an abstract.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Not offered current academic year

## **ARTH 421 (S) Picturing God in the Middle Ages**

**Cross-listings:** REL 421 ARTH 421

### **Primary Cross-listing**

How did medieval Europeans imagine their God and how did they give what they imagined pictorial form? How were these pictures used, both in public and in private life, and why? Paying particular attention to the function and experience of medieval works of art, this seminar will examine the evolution of images of God, in both the Eastern and Western halves of Europe, and the problems these images often generated. Through readings and class discussion, the course will investigate, among other specific topics: the varied attitudes toward the representability of God in Judaism, Islam, and Christianity; the impact of the Roman cult of the emperor and of images of the dead on the earliest portraits of Christ; the cult of the icon, concerns over idolatry, and the destruction of images; ideas about spiritual versus physical vision and their influence on the making and viewing of pictures; the relationship of sacred images to relics, the Eucharist, and other aspects of Christian ritual; and the pictorial exploration of both the torture and sexuality of Christ. Students will also pursue an individual research project, in which they will examine in greater depth a specific depiction of divinity of their choosing, in light of what we have considered together in the seminar.

**Class Format:** Class will meet online at first but may shift to in-person if circumstances allow

**Requirements/Evaluation:** class participation, oral presentation, one short paper (2-3 pages), final research paper (15-20 pages)

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Preference given to Art majors and seniors.

**Expected Class Size:** 10

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

REL 421 (D1) ARTH 421 (D1)

**Attributes:** ARTH pre-1800 Courses

**Not offered current academic year**

## **ARTH 422 (S) Art, Architecture, and Poetry: Islamic Devotional Culture in South Asia**

**Cross-listings:** COMP 422 ARTH 422 REL 422

### **Primary Cross-listing**

How have scholars interpreted and classified terms such as "Islamic art" and "Muslim culture," and how have these classifications affected the interpretation of the arts in South Asia? There are different points of view regarding what constitutes as "Islamic" art and culture. Is an imperial wine cup with "God is Great" inscribed on it an "Islamic" object? How is an erotic epic narrating the romance of a Hindu prince understood as embodying the principles of Muslim devotion? This interdisciplinary seminar, focusing on South Asian Muslim devotional culture as articulated through the material culture, the arts of the book, architecture, and poetry, will navigate these questions from two perspectives. The first is to understand how Muslim devotional cultural expression in South Asia circumscribes and interprets itself. The second viewpoint is that of scholarship and the various interpretive voices that have framed the field over the last century.

**Requirements/Evaluation:** class participation, 2-page response papers on class readings, leading class discussion, final 15-20-page research paper

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** Art Majors, and then to students of any major interested in art and culture of Islam

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 422 (D1) ARTH 422 (D1) REL 422 (D2)

**Not offered current academic year**

## **ARTH 424 (S) Heaven's Gate: The Romanesque Sculpted Portal and the Creation of Sacred Space Through Art**

**Cross-listings:** ARTH 523 ARTH 424

### **Primary Cross-listing**

During the course of the eleventh century, the designers of European churches fashioned a new architectural language that we now label "Romanesque." One of the most innovative and dramatic aspects of this new language was its assimilation of monumental sculpture, absent in Europe since the fifth century. The focus of attention in this regard was the portal, which marked the threshold between the profane realm of the outside world and the sacred space of the church. Often characterized as the "marquee of the Middle Ages," the Romanesque sculpted portal, with its startling juxtaposition of the spiritual and the physical, of ecstatic visions of the heavenly realm and writhing, biting monsters, constitutes one of the true high-points of creativity in medieval art. Through the lens of modern scholarship, this seminar will investigate the antecedents and origins of the Romanesque sculpted portal and examine in detail its most renowned manifestations. Emphasis will be placed on understanding these often complex sculptural schemes within their original functional and material contexts, especially in terms of how they helped to create the sacred space of the church behind. Students will then have the opportunity to develop their own research projects, informed by what we have learned in the seminar, but focused on an example of sacred threshold art of their own choosing.

**Requirements/Evaluation:** class discussion/participation, oral presentation, and a 15- to 20-page research paper

**Prerequisites:** permission of instructor

**Enrollment Limit:** 14

**Enrollment Preferences:** Art majors and graduate students

**Expected Class Size:** 8

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 523 (D1) ARTH 424 (D1)

**Attributes:** ARTH pre-1800 Courses

**Not offered current academic year**

## **ARTH 430 (F) Aesthetics and Human Variety: European Representations of Oceania**

Using European representations of the inhabitants of Oceania as the primary materials of our investigation, this seminar will explore the connections to be made among theories of beauty, practices of art making, and the construction of race as a scientific concept in the second half of the eighteenth century and the beginning of the nineteenth century. In Europe, this was a period that gave rise to aesthetics as a branch of philosophy, to several theories of the origins of human difference, to debates over the abolition of slavery, and to no fewer than fifteen expeditions to the Pacific Ocean. This course will investigate the crucial role that pictures played in all of these developments. Though students will not be required to write their research papers on pictures of Oceania, they should consider the central questions of the course: What purposes do the various conceptions of race serve? What are the aesthetic assumptions made by theorists of race? How do models of making art influence European ideas about foreigners? How do the pictures of foreign peoples impact the construction of race?

**Requirements/Evaluation:** class discussion, weekly reading responses, an oral presentation, and a 15- to 20-page research paper

**Prerequisites:** none

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** ARTH pre-1800 Courses

**Not offered current academic year**

## **ARTH 434 (S) Renaissance Time**

Time defines the Renaissance, whether framed as the "rebirth" of the past or the foundation of the present. Either way, past historians molded this period with time as their medium, fixing the Renaissance at the dynamic center of history. Flowing from historiographic foundations, this course will follow diverse art historical streams of Renaissance time to the present. How do Renaissance images play along by pointing to times outside of their



frames? What are the implications for the historical worlds-the contexts-we build around objects in order to understand them? How do we navigate the role our own perspectives, interests, and desires play in the form we give to the past? How has time shaped the historic hegemonies of geographic place, and how might we re-deploy temporal strategies to dislodge them? This is a Renaissance course that explores topics fundamental to the broader history of art, and one that ranges widely in focus from the theoretical to the concrete. We will base our discussions both on class readings and on object-based assignments in local museums designed to explore the living relationships we forge with the art of cultures long since gone. Accordingly, students will spend (lots of) time with Renaissance works at the Clark Art Institute, and work with/at WCMA to shape new narratives that bridge past and present while honoring them both.

**Class Format:** component of museum-based coursework

**Requirements/Evaluation:** class discussions and written preparation (students have a range of choices); two brief essays based on museum assignments (one with wall label); and a 10- to 15-page research paper

**Prerequisites:** one 100-level Art History course and any other Art History course, or permission of instructor

**Enrollment Limit:** 19

**Enrollment Preferences:** Art History and History majors and graduate students in the History of Art

**Expected Class Size:** 19

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**Attributes:** ARTH pre-1800 Courses

Not offered current academic year

### **ARTH 435 (F) The Medieval Object**

**Cross-listings:** ARTH 535 ARTH 435

Primary Cross-listing

After years of focusing on theory, scholars of medieval art have returned to an examination of physical objects. Distinctly strange and even monstrous, such small material things as reliquaries, liturgical vessels, game pieces, and textiles transgress the traditional categories of art, some made from precious materials and others of such base substances as bones and dirt. Even books were treated as tangible things, not only to be read as texts, but also to be looked at, paraded, and displayed with the Eucharist. Collected in church treasuries during the Middle Ages, exchanged, and reconfigured, medieval objects served simultaneously as earthly assets and spiritual investments. The seminar will focus on the making, function, and collecting of medieval objects. Each student will participate in weekly discussions stimulated by the instructor's presentations and selected readings. Students will also conduct research on an object available for study, will present an analysis of it for discussion by the class, and submit a 15- to 20-page term paper taking into account any comments and criticisms.

**Class Format:** three hours per week

**Requirements/Evaluation:** class participation, oral presentation, 15- to 20-page research paper

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** Art majors and Art History graduate students; 16 (8 undergrad, 8 graduate)

**Expected Class Size:** 14

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 535 (D1) ARTH 435 (D1)

**Attributes:** ARTH pre-1800 Courses

Not offered current academic year

### **ARTH 436 (S) Demigods: Nature, social theory, and visual imagination in art and literature, ancient to modern**

**Cross-listings:** ENVI 436 ARTH 436 CLAS 436

Primary Cross-listing

Horse-men, cat-women, goat-men, tree-women, man-bulls, fish-girls, snake-people--cross-species compound creatures are everywhere in ancient Greek and Roman art, poetry, and culture. The conceptual or cognitive value of those "demigods" has changed over time. In art, demigods have frequently been reduced to the status of decoration, and in literature, they have become generic markers of fantasy. But they are hardly without meaning. Embodied in satyrs, centaurs, nymphs, and other demigods is a vision of an alternative evolutionary and cultural history. In it, humans and animals live together. The distinction between nature and culture is not meaningful. Male and female are equal. The industrial revolution never happens. This course traces the history of demigods from its origins in ancient Greek art and poetry until today. We pay special attention to three points: the relationship between mythology of demigods and ancient political theory about primitive life; evolving conceptions of nature, the origin of species, and the environment; and the capacity of the visual arts to create mythology that has a limited literary counterpart. The first half of the course examines the origins and character of the demigods, in works of ancient art, e.g. the François vase and the Parthenon, as well as ancient texts, including Hesiod's Theogony and Ovid's Metamorphoses. We examine relevant cultural practices, intellectual history, and conceptions of nature, in texts such as Euripides' Bakchai, Plato's Phaidros, and Lucretius' De rerum natura. We will consider in detail ancient theories of the origins of species as well as the relationship between nature and human culture. The second half of the course investigates the post-classical survival of demigods. We consider the "rediscovery" of demigods in the work of Renaissance artists such as Botticelli, Michelangelo, Dürer, and Titian, and the rediscovery of ancient materialist theories of nature and culture. We consider in detail the important role played by demigods in the formation of Modernism in art and literature. Key texts include Schiller, "Naive and sentimental poetry," Nietzsche, Birth of Tragedy, Mallarmé, "L'Après midi d'une faun," Aby Warburg's cultural-historical texts, and Stoppard's Arcadia. Problems include the relationship between nymphs and prostitutes in Manet, and the meaning of fauns and the Minotaur in Picasso. We conclude with demigods in popular culture such as the Narnia chronicles or Hunger Games.

**Class Format:** Lecture and discussion. When possible, we will meet outdoors in person; when that is not possible, we will meet online.

**Requirements/Evaluation:** The requirements of the course include: attendance and participation in discussion; preparing summaries/analyses of reading assignments for discussions; one presentation on a research project, and one 20-page paper on the research project.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** art history majors, graduate students in art history, classics majors, then any interested student

**Expected Class Size:** 10

**Grading:** yes pass/fail option, no fifth course option

**Unit Notes:** This course will satisfy the seminar requirement in art history.

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENVI 436 (D1) ARTH 436 (D1) CLAS 436 (D1)

**Attributes:** ARTH pre-1800 Courses ENVI Humanities, Arts + Social Science Electives

Not offered current academic year

### **ARTH 438 (S) Ambrotypes to Instagram: Photography and the Human Portrait**

"A portrait! What could be more simple and more complex, more obvious and more profound?" exclaimed the nineteenth-century poet and critic Charles Baudelaire. With the invention of photography in the first half of the nineteenth century and with the digital revolution of the twentieth, portraiture arguably became more simple and more complex, more obvious and more profound. In this seminar, we will explore this complicated and fascinating history. Photographic portraits are fine art and vernacular culture. They serve private and public functions. They help to fashion the self and construct group identity. They disguise and disclose the truth. In the classroom, galleries, and archives, we will investigate the problems of likeness and semblance, veracity and credibility. We will delve into the conflict between representations of individuals and representations of types, and we will attend to the complicated, sometimes fraught, relationship between photographer and subject, even when they are one and the same.

**Requirements/Evaluation:** class participation, short essays, individual presentations, and a final research paper

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** Art History majors

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Not offered current academic year

**ARTH 440 (F) Contemporary Exhibitions: Los Angeles and Latin America (DPE)**

**Cross-listings:** LATS 440 ARTH 440

**Primary Cross-listing**

This seminar examines connections between Latinx and Latin American art through a series of recent exhibitions organized as part of a Getty initiative entitled Pacific Standard Time: LA/LA that opened in 2017. While the chronological span for the overall project reaches from Pre-Colombian art to present, we will focus on modern and contemporary art after the 1960s and consider key themes of art and activism, borders and diaspora, globalism and modernism, and popular culture and science fiction in the visual arts. Diverse in scope, these shows explored important developments in the arts of the Americas from the late-20th and 21st centuries, including, abstraction, Chicano muralism, Conceptual art, craft, feminist art, Kinetic art, Modernist design and architecture, social practice, and queer activism. Students will pursue individual research projects directly related to the art exhibitions we study, and examine photography, performance, painting, sculpture (including installation and participatory art), and video by artists both canonical and lesser known. Student projects will analyze the critical responses to the exhibitions while also exploring the roles of archives, art criticism, and curatorial practice in contemporary art history.

**Requirements/Evaluation:** several short writing and research assignments, oral presentations, class participation, and a final research paper of 16-20 pages

**Prerequisites:** ARTH 102 (graduate students are exempt from the prerequisite)

**Enrollment Limit:** 15

**Enrollment Preferences:** senior Art majors and senior Latina/o Studies concentrators

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

LATS 440 (D2) ARTH 440 (D1)

**Difference, Power, and Equity Notes:** Course themes of art and activism, borders and diaspora, globalism and modernism in the visual arts and how they intersect with the exploration of difference, power, and equity and the various ways that artists have produced works and developed practices that critically probe this intersection. Through discussion, presentations, and writing assignments students will develop skills in analyzing artworks and exhibitions that respond to and/or document social inequality and social injustice.

**Attributes:** ARTH post-1800 Courses LATS Countries of Origin + Transnationalism Elect

Not offered current academic year

**ARTH 442 (F) Richardson, Sullivan, Wright: The Roots of American Modernism**

Should a building express the facts of its program and materials--directly and without sentimentality? Or should a building be a physical manifestation of the personality and ego of its creator? These demands--one of radical objectivity, and one of radical subjectivity--seem to be mutually exclusive, yet together they form the basis for modern architecture at the start of the 20th century. The architectural lineage of Louis Sullivan, H. H. Richardson, and Frank Lloyd Wright is distinguished by the high degree of tension between the competing demands of factuality and selfhood. This seminar explores the theoretical roots of their architecture, its philosophical sources in transcendentalism, Unitarianism, German romanticism; and treating such aspects as decorative arts, architectural education and theory, and architectural autobiography.

**Requirements/Evaluation:** one hour presentation, 20-page paper

**Prerequisites:** any 100-level ARTH course or consent of instructor

**Enrollment Limit:** 11

**Enrollment Preferences:** senior Art majors and graduate students

**Expected Class Size:** 9

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Not offered current academic year

## **ARTH 460 (S) Repairing a Broken World: Intro to North African Contemporary Art (DPE)**

**Cross-listings:** ARTH 460 COMP 361 ARAB 360 RLFR 360 ARTH 560

### **Secondary Cross-listing**

How do artists respond to a world in crisis? How does visual art engage violent histories, injured bodies, social injustice and ecological disaster? In this course we will explore the political and ethical concept of repair as it emerges in the work of contemporary North African visual artists. Repair is both a material and symbolic transformational practice of putting together something that is torn or broken. It is never complete, nor does it redeem a history of harm or violence. Rather repair is an invitation: a bringing of people, histories, objects, buildings, feelings and geographies into relation with one another in order to link worlds that have been splintered and separated. It is also a call to imagine other futures. North African contemporary artists have deeply engaged in this type of repair work, attending to colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity and broken transmission of memory. We will dive into the work of individual artists as well as collectives while reading theoretical texts about broken-world thinking, reparative epistemology, alternative archives, and material reparations.

**Class Format:** Conducted in English. All students have the option of reading selected texts in either French or English. Students taking the course for RLFR credit will read selected texts in French, participate in occasional French discussion sessions, and write the mid-term paper in French. Grad Art Students will occasionally meet as a group with the instructor and will write a longer final paper.

**Requirements/Evaluation:** For undergrads: Active participation, weekly glow posts, 5-page mid-term paper, 12-page final paper and presentation. For grad students: Active participation, weekly glow posts, 5-page mid-term paper, and 20-page final paper and presentation.

**Prerequisites:** For RLFR students, any RLFR 200-level course or above, or by permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** If over-enrolled, preference will be given to RLFR, ARAB, ARTH and COMP majors, and only 4 spots will be offered to Grad Art students.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 460 (D1) COMP 361 (D1) ARAB 360 (D1) RLFR 360 (D1) ARTH 560 (D1)

**Difference, Power, and Equity Notes:** This course critically examines art work that engages colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity.

Spring 2022

SEM Section: 01 TR 11:20 am - 12:35 pm Katarzyna M. Pieprzak

## **ARTH 462 (F) Art of California: Pacific Standard Time (DPE) (WS)**

**Cross-listings:** ARTH 462 AMST 462 ARTH 562 LATS 462

### **Primary Cross-listing**

In this course, we will study the visual arts and culture of California after 1960 and consider the region's place in modern art history. We will focus on a series of recent exhibitions organized as part of a Getty initiative entitled Pacific Standard Time. Diverse in scope, these shows explored important developments in postwar art in California, including feminist art, African American assemblage, Chicano collectives, Modernist architecture, craft, and queer activism. In this seminar, we will pursue research projects directly related to the art exhibitions we study, and examine southern California conceptualism, photography, performance, painting, sculpture (including assemblage and installation), and video by artists both canonical and lesser known. Student projects will analyze the critical responses to the exhibitions, while also exploring the roles of archives, art criticism, and curatorial practice in contemporary art history.

**Requirements/Evaluation:** Several short writing and research assignments, oral presentations, class participation, and a final research paper of 16-20 pages written in stages over the course of the semester. The course will feature synchronous online class meetings with some small discussion groups. Student presentations will be recorded offline and posted to GLOW.

**Prerequisites:** ARTH 102 - Grad Art exempt from ARTH 102 prerequisite

**Enrollment Limit:** 12

**Enrollment Preferences:** senior Art major and senior Latina/o Studies concentrators

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 462 (D1) AMST 462 (D2) ARTH 562 (D1) LATS 462 (D1)

**Writing Skills Notes:** There will be considerable focus on writing and peer-editing as a means of shaping critical thinking. We will treat writing as a process; revision is built into the syllabus. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** Course themes of art and activism, borders and diaspora, globalism and modernism in the visual arts and how they intersect with the exploration of difference, power, and equity and the various ways that artists have produced works and developed practices that critically probe this intersection. Through discussion, presentations, and writing assignments students will develop skills in analyzing artworks and exhibitions that respond to and/or document social inequality and social injustice.

**Attributes:** AMST Arts in Context Electives AMST Space and Place Electives ARTH post-1800 Courses LATS Comparative Race + Ethnic Studies Electives

Not offered current academic year

### **ARTH 466 (S) Hellenistic Art and the Beginning of Art History**

**Cross-listings:** ARTH 466 CLAS 466

#### **Primary Cross-listing**

The Hellenistic Period (323-31 BCE) saw the small city-states of the Greek peninsula replaced by far flung kingdoms as important centers of power and culture. In the wake of Alexander the Great's extension of the borders of the classical world all the way to the banks of the Indus River, increased trade, and the movement of individuals between Greece, Egypt, and the Near and Middle East encouraged innovations in philosophy, medicine, religion, literature and art. In fact, a revolution in artistic ideas and forms centered on the social and ethnic diversity of human experience. Royal patrons, and wealthy private citizens including an increasing number of women, commissioned artworks for cities, sanctuaries, tombs, palaces, and estates on a scale rarely seen before. And with the rise of Rome, plundered artworks of earlier periods soon became the desired objects of wealthy collectors, contributing to a mashup of stylistic influence. In this course we'll look closely at influential works of art in bronze, marble, fresco, and mosaic, where artists push the limits of their media in order to express emotional states ranging from pathos to ecstasy, from the mental exhaustion of a defeated athlete, to the cool restraint of a powerful ruler. We'll attempt to understand the conceptual and cultural forces that encouraged artistic innovations of the fourth century BCE through first century CE. We'll also look for the influences of Hellenistic art on artists and writers from the Renaissance to the present day. Reading material includes ancient literature in translation, recent surveys of Hellenistic art, and recent critical essays.

**Requirements/Evaluation:** Students are responsible, in groups of 2 or 3, for leading discussions based on selected readings. A 5-page midterm paper, and two oral reports --one 6 minutes in length, the other 15-20 minutes in length-- will help form the basis for a 15-18 page research paper on a specific artwork or concept in Hellenistic art, or the adaptation of Hellenistic artworks or themes in later periods, that will be due at the end of the semester. A museum visit may be possible, depending on circumstances.

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** Art majors, and then to students of any major interested in art and thought in the ancient Mediterranean world, with permission of instructor

**Expected Class Size:** 10

**Grading:** yes pass/fail option, no fifth course option

**Unit Notes:** ARTH Seminar Requirement

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 466 (D1) CLAS 466 (D1)

**Attributes:** ARTH pre-1800 Courses

Not offered current academic year

## **ARTH 468 (S) Practicum in Curating: Visual Art for a Garden**

**Cross-listings:** WGSS 468 ARTH 468

### **Primary Cross-listing**

This course aims to develop the wide range of skills needed to realize an art exhibition in a botanical garden (specifically Marie Selby Botanical Gardens in Sarasota where the instructor is Curator at Large. The course responds to her charge to exhibit artists with 100% name recognition for the first five years of Selby's new "Living Museum" initiative which puts works of art in dialogue with botanicals. In the wake of shows devoted to Marc Chagall (2017), Andy Warhol (2018) and Paul Gauguin (forthcoming, 2019), each student will research and choose a non-male and/or non-white artist of some renown and construct an exhibition of works that might be possible to borrow. Course work includes 1) research on the artist and the concept, the focal works of art, auxiliary objects that do not require climate control (e.g. photographs and other works on paper), social history and other methodological frameworks 2) writing requests e.g., loans, rights; and 3) preparations for several of the following: press release, wall texts, wall labels, audio guide, and programming for the exhibition. The final project includes a 10-page synthetic research paper, written for a general audience, about the artist and their use of flowers as well as the projected installation of the climate-controlled gallery. Students may have the opportunity to participate in a WSP in situ in which they will experience all sectors of the museum, glass house, and gardens.

**Class Format:** this is a practicum so while it meets 3 hours/week as a seminar does, it is hands on in a different way (e.g., co-peer and one-on-one reviewing by me in class)

**Requirements/Evaluation:** in-class presentations of research (weekly or bi-weekly), a substantive annotated bibliography, several short writing assignments (e.g. letters, queries, reviews), reading and critiques of others' work, in-class presentation of two drafts of the final paper and installation

**Prerequisites:** at least one 100-level course in ARTH

**Enrollment Limit:** 10

**Enrollment Preferences:** junior and senior art majors, especially those who have had either methods or a senior seminar and/or those with strong research, writing, and design skills

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** field trip expenses that may not be funded by the department (not to exceed \$100)

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 468 (D1) ARTH 468 (D1)

**Not offered current academic year**

## **ARTH 472 (S) Timelines**

Art is really time-consuming--to make, to view, to use, to understand. We enshrine it, excavate it, curate it, deploy it and sometimes we deliberately destroy it. We are always telling stories about the stuff. We seem to think that we control these many fabled things, though they meddle endlessly in the spaces between self and other, human and divine. Great art can be inspiring, enabling people to transcend time, or it can be traumatizing, making time stop altogether. Or both! To explore such powers, we will begin in the 19th century, when commonplace notions of past and present wobbled seriously with the invention of photography and the avid pursuit of archaeology. Thereafter, we will concentrate on the period between 1870 and 1930 and operate across time and space, with particular reference to the Middle East, where art has figured in many religions and also many conflicts. There will be no single story-line, but rather a series of case studies, ranging from iconic paintings and sacred spaces to photojournalism. Along the way, creativity and iconoclasm will be recurring themes. Choose this class if you are curious about the agency and power that art wields in our lives.

**Requirements/Evaluation:** regular attendance and active class participation, Glow Posts, term project

**Prerequisites:** one studio or art history class

**Enrollment Limit:** none

**Enrollment Preferences:** none

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1)

Spring 2022

SEM Section: 01 W 1:10 pm - 3:50 pm Holly Edwards

### **ARTH 474 (S) Brazilian Art in the 20th Century: Aesthetics, Internationalism, Utopia**

In 1924 the modernist poet Oswald de Andrade radically called for Brazilians to engage in cultural "anthropophagy"--to cannibalize from European modernist ideas and synthesize these with local aesthetic and cultural values. Toward the mid-20th century, the narrative of Brazilian art was marked by the desire on part of artists and intellectuals to problematize its place in Latin America, and vis-à-vis the European avant-gardes. They did so with a strong utopian perspective, developing aesthetic strategies to confront and transcend Brazil's underdevelopment. Yet ideas around nationalism, internationalism, and utopia shifted dramatically when a military dictatorship came to power between 1964 and 1985. How did artists and intellectuals rethink the role of aesthetics in such critical sociopolitical conditions? How did these terms shift again after Brazil returned to democracy, and soon aggressively entered an increasingly globalized economic system? Our seminar will delve into these complex relationships for a comprehensive understanding of the development of modern and contemporary Brazilian art. This is a Writing Intensive course, and there are no prerequisites to enroll.

**Requirements/Evaluation:** weekly presentations, two review exercises, four 5-page papers

**Prerequisites:** none

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Not offered current academic year

### **ARTH 494 (S) Thesis Seminar**

To graduate with honors in art history, students are to enroll in the Senior Honors Seminar during the Spring semester of their senior year, where they will develop an original research paper based on prior research. Under the guidance of the instructor, students will present and defend their own work in both written and oral form, as well as respond to, and critique, the work of their peers. As students work toward transforming their existing paper into an honors' thesis, they will also be trained in skills necessary to analyze an argument effectively, and strategies of constructive critique.

**Requirements/Evaluation:** once in the seminar, students will revise, refine and expand on previous research and produce a paper of approximately 25 pages and present a shortened version of the paper to the faculty and public at the Williams College Museum of Art

**Prerequisites:** for requirements of entry into the course, please see "The Degree with Honors in Art, Art History"

**Enrollment Limit:** 8

**Enrollment Preferences:** permission of instructor required

**Expected Class Size:** 6

**Grading:** no pass/fail option, no fifth course option

**Unit Notes:** does not satisfy the Art History seminar requirement

**Distributions:** (D1)

Spring 2022

HON Section: 01 MWF 11:00 am - 12:15 pm Stefanie Solum

### **ARTH 497 (F) Independent Study: Art History**

Art History independent study.

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

Fall 2021

**ARTH 498 (S) Independent Study: Art History**

Art History independent study.

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

Spring 2022

**ARTH 500 (F) Clark Visiting Professor Seminar: Race and Visual Culture**

**Cross-listings:** ARTH 500 ARTH 400

**Primary Cross-listing**

Race does not exist. On a biological level, the idea of race as a grounded scientific category has been disqualified for decades. If it had an end, it necessarily had a beginning. One can identify this beginning in the middle ages and follow it through Renaissance as an idea of lineage; the modern intersection of race with skin color began with the early modern colonization process in the Americas and in Africa. From that time forward, the history of race and the history of art intersect. This course will try to show how art history's tools are fundamental to understanding race as a modern category and social agency. We will focus on the raw materials of the painter (pigments); visuality as a modality of human categorization, the construction of human hierarchies or racial orders, the social efficiency of color theories and racial matrix of caricature. Course readings will privilege the wealth of recent research and historiography addressing the links between art, visual culture and race.

**Requirements/Evaluation:** writing assignments, participation

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** graduate students get preference; places for 8 undergraduate and 8 graduate students assured

**Expected Class Size:** 16

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 500 (D1) ARTH 400 (D1)

Fall 2021

**ARTH 501 (S) Museums: History and Practice**

**Cross-listings:** LEAD 301 ARTH 501 ARTH 401

**Primary Cross-listing**

Art museums not only express the political, economic and cultural values of their period of formation, but the evolution of those values that have resulted in today's institutions. Looking at museums past and present internationally, seminar participants will envision the future of museums as we recognize programmatic and re-organizational developments in our own moment of civic and social unrest. The class will consider this future while examining existing governance and management policies and practices, the role of architecture and installation in interpretation and experience, guidelines in the accessioning and deaccessioning of works of art, and issues in repatriation and restitution of cultural property. Surveying museums ranging in size and type from the "encyclopedic" to newly established contemporary arts institutions and alternative spaces, we will investigate current trends in acquisition, exhibition and educational programming in light of a changing canon. In addition, class discussions will have a special focus on how museums might strive to balance their traditional scholarly and artistic roles with their future civic and social responsibilities, doing so while maintaining financial stability in the increasingly market-driven, metric-conscious, not-for-profit environment of our time.

**Requirements/Evaluation:** oral presentations and discussion in class and one seminar paper (with class presentation) at the end of the semester



**Prerequisites:** undergraduates should email michael.conforti@williams.edu to schedule a discussion before registering for the course

**Enrollment Limit:** 10

**Enrollment Preferences:** graduate students, then senior art history majors, then other undergraduates

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Unit Notes:** satisfies the seminar requirement for the undergraduate Art History major

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

LEAD 301 (D2) ARTH 501 (D1) ARTH 401 (D1)

**Attributes:** AMST Space and Place Electives LEAD Facets or Domains of Leadership

Spring 2022

SEM Section: 01 T 1:00 pm - 3:50 pm Michael Conforti

### **ARTH 503 (S) Clark Visiting Professor Seminar: The Making of African Art**

**Cross-listings:** ARTH 503 ARTH 403

#### **Primary Cross-listing**

Where does African art come from? How do ritual objects from the African continent become works of art in western museums? What kind of discourses transformed artefacts (religious, magic, mundane or extraordinary) into fine arts masterpieces? How did European early modern and western contemporary texts qualify and impact the reception of African objects from the period of colonization and after? Discourse shapes materiality and visuality. Manipulations fashion things. The gaze acclimates to different volumes and forms. In this course, these different aesthetic regimes of the modern era will be explored regarding African art. From Olfert Dapper (Dutch polymath of the late 17th century) to Michel Leiris (French novelist and ethnographer of the 20th century) we will follow the diverse histories of African artefacts and creative processes as they developed in the West into the loose and pluridisciplinary domain of African Art History. The course will be an occasion to read different texts regarding African artefacts from 1680 to 1930 and discuss the perception of these objects in Europe as well as their transfiguration into the property and aesthetic objects of European museum.

**Requirements/Evaluation:** research paper, class presentations

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** second-year graduate students, then first-year graduate students, then advanced undergraduate students; places for 8 undergraduate and 8 graduate students assured

**Expected Class Size:** 16

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 503 (D1) ARTH 403 (D1)

Spring 2022

SEM Section: 01 R 1:00 pm - 3:50 pm Anne Lafont

### **ARTH 504 (S) Proseminar in Research and Method**

In this graduate Proseminar on Research and Method, we will read a number of texts that form the foundation of art history as a discipline, including the writings of Plato, Panofsky, Lessing, Heidegger, Wölfflin, and Barthes (among others). We will study these works against the grain, considering how art history is currently transforming under the fields of ecology, disability studies, queer theory, and radical black feminism. Students will work closely with the collections of the Clark to theorize how absences are integral to institutional histories, and we will think about how we can, as historians, responsibly address voices that have been removed from the canons of art history. This course considers not only central writings of art

historical methodology but also the limits for decolonizing art history and the museum, as we will examine how the formation of the discipline depended upon absenting critical perspectives and voices.

**Class Format:** in-person seminar with option to attend remotely, remote learning after Thanksgiving

**Requirements/Evaluation:** class participation, writing assignments

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** limited to and required of first-year students in the Graduate Program in the History of Art

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Spring 2022

SEM Section: 01 T 10:00 am - 12:50 pm Caroline O. Fowler

### **ARTH 506 (F) Expository Writing Workshop**

This writing seminar for graduate students in Art History will afford intensive full group discussions of writing skills and substantial one-on-one writing consultations (to be held on Google Meet). Group discussions will center on three kinds of texts: Writing about writing, published writing in the discipline of Art History, and student writing in progress. In six such discussions we will improve our vocabulary and method for discussing writing; we will learn to build better and more sophisticated sentences, paragraphs, and arguments; and we will practice anticipatory reading and writing in order to strengthen our control of both voice and structure. Each discussion will be supported with both exempla and exercises, and our watchword in all cases will be "revision." In one-on-one consultations (3-4 per person), I will offer tailored critique of each student's work, setting aside time as needed to troubleshoot sentences, paragraphs, or arguments together.

**Requirements/Evaluation:** class participation, participation in consultation meetings, writing assignments,

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** limited to and required of first-year students in the Graduate Program in the History of Art

**Expected Class Size:** 14

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Fall 2021

SEM Section: 01 T 1:00 pm - 3:50 pm Ezra D. Feldman

### **ARTH 507 (F)(S) Object Workshop**

Meeting for six sessions over the semester, this workshop is designed to introduce first-year graduate students to technical, material, and connoisseurial perspectives relevant to the study and analysis of art objects. We will draw on local collections and expertise for our case studies.

**Requirements/Evaluation:** participation

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** limited to and required of first-year students in the Graduate Program in the History of Art

**Expected Class Size:** 14

**Grading:** pass/fail option only

**Distributions:** (D1)

Fall 2021

SEM Section: 01 TBA Marc Gotlieb

Spring 2022

SEM Section: 01 TBA Emmelyn Butterfield-Rosen

### **ARTH 508 (S) Art and Conservation: An Inquiry into History, Methods, and Materials**

This course is designed to acquaint students with observation and examination techniques for works of art, artifacts, and decorative arts objects; give them an understanding of the history of artist materials and methods; and familiarize them with the ethics and procedures of conservation. This is not a conservation training course but is structured to provide a broader awareness for those who are planning careers involving work with cultural objects. Sessions will be held at the Williamstown Art Conservation Center, Williams College, the Clark Art Institute, and the Governor Nelson A. Rockefeller Empire State Plaza Art Collection in Albany. Examination questions may be formulated from exhibitions at these locations. Six exams will be given. Exam scores will be weighed in proportion to the number of sessions covered by the exam (e.g., the paintings exam, derived from six sessions of the course, will count as 25% of the final grade).

**Class Format:** slide presentations, lectures, gallery talks, hands-on opportunities, technical examinations, and group discussions

**Requirements/Evaluation:** attendance is required at all sessions; the course grade is based on exams given throughout the semester; there is no final exam

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** Graduate Program students, then students in art history or studio art

**Expected Class Size:** 14

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**Attributes:** EXPE Experiential Education Courses

Spring 2022

SEM Section: 01 MR 6:30 pm - 8:30 pm Thomas J. Branchick

### **ARTH 509 (S) Graduate Symposium**

This course is designed to assist qualified fourth-semester graduate students in preparing a scholarly paper to be presented at the annual Graduate Symposium. Working closely with a student and faculty ad hoc advisory committee, each student will prepare a twenty-minute presentation based on the Qualifying Paper. Special emphasis is placed on the development of effective oral presentation skills.

**Class Format:** symposium

**Requirements/Evaluation:** each student will present three practice runs and a final oral presentation at the symposium

**Prerequisites:** successful completion and acceptance of the Qualifying Paper

**Grading:** pass/fail option only

**Unit Notes:** limited to and required of second-year students in the Graduate Program in the History of Art

**Distributions:** (D1)

Spring 2022

SEM Section: 01 TBA Emmelyn Butterfield-Rosen

### **ARTH 510 (F) Approaches to Drawing from Connoisseurship to Conceptualism**

This course will consider the art of drawing as a pedagogical tool and cultural practice from the sixteenth to the twentieth century. Creative and commercial forces over four centuries have fostered different types of and reasons for production: presentation drawings in sixteenth century Italy, an increased market for drawings in seventeenth century Holland, a fashion for powdery pastels in eighteenth century France, and the critical promotion of drawing as a form of autographic thinking in the nineteenth century. Drawing has enjoyed a resurgence in the last fifty years as Minimalism and

Conceptualism have the pushed the medium's boundaries. Equal consideration will be given to the history of collecting and to materials from the invention of the Conté crayon to the deteriorating effects of acidic paper. The seminar will coincide with a major loan exhibition at the Clark of over one hundred drawings from the Renaissance through contemporary: Drawing in Depth: Master Drawings from the Thaw Collection. The class will be held in the Manton Study Center for Works on Paper and the Clark galleries with visits to the Williams College Museum of Art.

**Requirements/Evaluation:** involved class participation, several short presentations, one short paper, and a final paper approximately 20 pages

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** Graduate Program students and then to senior Art History majors

**Expected Class Size:** 8

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

Not offered current academic year

### **ARTH 512 (F) Why Look at Animals? Some Contemporary Positions**

This seminar, named for a 1977 essay by the art critic John Berger, considers a recent tendency in contemporary art to see nonhuman animals less as objects for human delectation-to be owned, eaten, or symbolized with-than as subjects, endowed with specific forms of intelligence, agency, and/or cross-species kinship. We will take as case studies the work of artists such as Francis Alÿs, Xu Bing, Sue Coe, Coco Fusco, Pierre Huyghe, Jochen Lempert, Chris Marker, and Lin May Saeed, among others. Readings will come in part from the rapidly growing, multidisciplinary field of animal studies. In the process, we will consider concepts such as animacy; animal ethics; animalization; the anthropocene; biopolitics; and posthumanism. This seminar anticipates two exhibitions concerning animals at the Clark in Summer 2020.

**Requirements/Evaluation:** active class participation, presentations, writing assignments

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** MA students, then advanced Art History undergraduates

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

### **ARTH 513 (S) Contours of Abstraction in Modern and Contemporary Art**

Abstraction, be it gestural or geometrical, was a protagonist of global modernisms and continues to be a powerful visual language in contemporary art. The term "abstraction" may first appear straightforward, but its associations are quite complex: in varying historical contexts, abstraction has signaled formalist rupture, revolutionary politics, appropriation, as well as racial, feminist, and queer critique. We will delve deeply into abstraction in global modern and contemporary art through myriad primary documents and theoretical frameworks so as to revise and expand its canonical contours and cartographies.

**Requirements/Evaluation:** Weekly presentations, response papers, final 20-page research paper

**Prerequisites:** Students at the undergraduate level must be seniors and Art History majors

**Enrollment Limit:** 12

**Enrollment Preferences:** Art History MA students and undergraduate Art History seniors

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Spring 2022

SEM Section: 01 W 10:00 am - 12:50 pm Mari Rodriguez Binnie

## **ARTH 515 (F) Creating Whiteness: Racial Taxonomies in 'American' Art, 1650-1900**

**Cross-listings:** AMST 355 ARTH 515

### **Primary Cross-listing**

"What is race?" "How is a race created?" "What are the racial histories and subsequent political implications of 'American' art?" These are the central questions of our exploration. Drawing on two centuries of making in the Americas--from 17th century casta paintings of New Spain to the pictorialist photographs of Fred Holland Day--this object-based seminar for graduate students (and undergraduates with instructor's approval) draws upon area collections (including WCMA and The Clark Art Institute) to make the argument that racial ideologies have always been sutured to definitions of an American canon. Our approach is the case study: devoting one or two class meetings to the exploration of eight specific moments/artists in order to engage with the intersectional ideologies of personal and collective identity, e.g., self and the Divine; portraiture and the nation, armed conflict, and the constructed mutabilities of gender and sexuality. Additional artists and topics include: the Stuart family's images of George Washington and Thomas Jefferson; advances in photographic technology vis-a-vis the amputated bodies of Civil War veterans; gender fluidity in John Singer Sargent; and the equation of homoeroticism and black bodies in pictorialism. Designed to provide breadth and specific moments of depth, we will be covering processes of making across multiple mediums and time periods. An elementary reading knowledge of French, Latin, Portuguese, and/or Spanish will not go amiss.

**Requirements/Evaluation:** research paper, presentations

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** second-year graduate students, then first-year graduate students, then advanced undergraduate students

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 355 (D1) ARTH 515 (D1)

**Not offered current academic year**

## **ARTH 519 (S) Architectural Theory and Modernity, 1750-1968**

Why do buildings need words, or do they? For most of the world and most of history, buildings are made without the benefit of formal architectural thought. But at various times, ideas about the aesthetics of buildings, their cultural and philosophical meaning, and their underlying principles, have been matters of great public interest. And architectural theory--in the form of treatises, manifestos, and critical reviews--has exercised an enormous effect on building. This theory can be prescriptive, presenting categorical rules for making good buildings; it can be descriptive, looking at how buildings perform in the real world; and it can be radical, seeking to change the essence and definition of architecture. Theory seemed very important to architects twenty years ago, but no longer. Why is that? We will investigate. Students will give short presentations on key theorists, such as Vitruvius, Alberti, Palladio, Laugier, Boullée, A. W. N. Pugin, Viollet-le-Duc, Gottfried Semper, Le Corbusier, and Robert Venturi. The semester will conclude with a 15- to 20-page seminar paper, based on comments and discussion following a classroom presentation.

**Requirements/Evaluation:** class participation, writing assignments

**Prerequisites:** none

**Enrollment Limit:** none

**Enrollment Preferences:** MA students, then advanced undergraduates

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Not offered current academic year**

## **ARTH 521 (S) Islam and the Image in Indian Painting, c.1450-c.1750**

This seminar will explore Indian painting made for Muslim patrons from the medieval period to the early modern era. The course considers how paintings produced for an elite Indo-Muslim audience can be situated within the frameworks of "Islamic art," a loaded historiographical term that has

been questioned in recent times. The seminar will also address some of the major problems that continue to haunt Indian art scholarship. For most of its history, the academic study of Indian painting has seldom considered contemporaneous literary voices that shed light on the motivations behind artworks. Furthermore, the historiography, deeply entrenched in its colonial and orientalist roots, has largely isolated images from their supporting texts—a curious oversight in light of the fact that miniature painting is primarily an art of the book. These biases have affected the way museums have collected, displayed and interpreted miniature paintings. Western museums continue to place paintings made for books and albums in their "South Asian" collections while textual manuscripts and calligraphic specimens made for the same Muslim audiences—even at times bound in the same albums—are categorized as "Islamic art." What does this isolation of text from image imply about prevailing views of Islamic art? In order to understand the various intended functions of miniature painting and its possible role as an "Islamic" art, the seminar will explore ways to conceptually reintegrate images and texts belonging to key manuscripts and albums that were dispersed during the colonial and post-colonial periods. To better understand the cultural, historical and religious context surrounding artworks students will read primary literature ranging from autobiography to devotional poetry, often written by the very patrons and subjects of the paintings to be discussed.

**Requirements/Evaluation:** class participation, writing assignments

**Prerequisites:** none

**Enrollment Limit:** none

**Enrollment Preferences:** MA students, then advanced undergraduates

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

### **ARTH 523 (S) Heaven's Gate: The Romanesque Sculpted Portal and the Creation of Sacred Space Through Art**

**Cross-listings:** ARTH 523 ARTH 424

Secondary Cross-listing

During the course of the eleventh century, the designers of European churches fashioned a new architectural language that we now label "Romanesque." One of the most innovative and dramatic aspects of this new language was its assimilation of monumental sculpture, absent in Europe since the fifth century. The focus of attention in this regard was the portal, which marked the threshold between the profane realm of the outside world and the sacred space of the church. Often characterized as the "marquee of the Middle Ages," the Romanesque sculpted portal, with its startling juxtaposition of the spiritual and the physical, of ecstatic visions of the heavenly realm and writhing, biting monsters, constitutes one of the true high-points of creativity in medieval art. Through the lens of modern scholarship, this seminar will investigate the antecedents and origins of the Romanesque sculpted portal and examine in detail its most renowned manifestations. Emphasis will be placed on understanding these often complex sculptural schemes within their original functional and material contexts, especially in terms of how they helped to create the sacred space of the church behind. Students will then have the opportunity to develop their own research projects, informed by what we have learned in the seminar, but focused on an example of sacred threshold art of their own choosing.

**Requirements/Evaluation:** class discussion/participation, oral presentation, and a 15- to 20-page research paper

**Prerequisites:** permission of instructor

**Enrollment Limit:** 14

**Enrollment Preferences:** Art majors and graduate students

**Expected Class Size:** 8

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 523 (D1) ARTH 424 (D1)

**Attributes:** ARTH pre-1800 Courses

Not offered current academic year

### **ARTH 524 (F) The Watchful Object**

What is implied by an object that "watches"? Is it sentient? Animate? Through what apparatus does it gain the power to perceive and in turn generate

some type of action? Watchful objects--sometimes known problematically as 'fetishes,' 'idols,' and 'totems'--have existed in numerous material cultures in Africa over time and have often been saddled with titles and labels that largely reflect colonial-era notions of primitivism linked with non-Western objects, spaces, and peoples. Even today, many of these objects are still inappropriately connected to systems of the occult rather than being recognized as crucial cogs in the socio-political, cultural, and spiritual mechanics of lived experience on the continent both past and in some cases present. The purpose of this seminar, thus, is to unpack the multiple identities that these objects have experienced as a way of understanding 1.) the circumstances and situations that catalyzed their production; and 2.) how their various material and metaphorical components function as power-producing elements that enable these forms to become 'watchful' presences in society that operate in accordance with their 'observations' of the human condition. This course will also address how the psychological agency of many of these material traditions has prompted their inclusion and absorption within contemporary artistic practices as well, often in the form of productions and performances that provoke unsettling and often transformative experiences in viewers.

**Requirements/Evaluation:** in-class presentations, class discussion, and a final research project

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** second-year graduate students, then first-year graduate students, then advanced undergraduate students

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

### **ARTH 527 (F) Acquiring Art: Selecting and Purchasing Objects For WCMA**

**Cross-listings:** ARTH 527 ECON 227 ARTH 327

Secondary Cross-listing

How do museums acquire art? Factors considered in selecting objects include: the museum's existing collection, its mission, the availability of suitable objects, evaluation of the art historical importance of potential purchases, and the available budget. How can objects be identified and obtained at the most reasonable cost? How do auctions work and what strategies are best for purchasing works at auction? Is it more economical to purchase art at auction or to work with dealers or (for contemporary works) directly with artists? Do museums consider value in the same way as private collectors? What role does an object's history and condition play in the evaluation process? In this course students will work as teams to identify and propose objects for addition to the collection of the Williams College Museum of Art (WCMA). A significant budget will be made available for the acquisition. We will discuss approaches for identification, acquisition and evaluation of objects. Student teams will be responsible for identifying a set of objects that would make appropriate additions to the WCMA collection, and a strategy for acquiring one or more of those objects. Working with the advice of WCMA curatorial staff, one or more of these objects will be acquired using the agreed strategy, and the object will become part of the WCMA permanent collection. Graduate students will participate in all aspects of the class but may be required to undertake different assignments.

**Requirements/Evaluation:** three papers of 10-15 pages each and class participation; student teams will make proposals for objects; each student will be required to submit three papers, dealing with the objects, the likely cost, and the best strategy

**Prerequisites:** ECON 110 or permission of instructor

**Enrollment Limit:** 20

**Enrollment Preferences:** senior majors in Art History, Economics and Political Economy; graduate students will be admitted only by permission of instructors

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 527 (D1) ECON 227 (D2) ARTH 327 (D1)

Fall 2021

SEM Section: 01 MR 1:10 pm - 2:25 pm Stephen C. Sheppard, Kevin M. Murphy

## **ARTH 530 (S) Demigods: Nature, Social Theory, and Visual Imagination in Art and Literature, Ancient to Modern**

**Cross-listings:** ARTH 530 CLAS 236

### **Primary Cross-listing**

Embodied in satyrs, centaurs, nymphs, and other demigods is a vision of an alternative evolutionary and cultural history. In it, humans and animals live together. The distinction between nature and culture is not meaningful. Male and female are equal. The industrial revolution never happens. This course traces the history of demigods from its origins in ancient Greek art and poetry until today. We pay special attention to three points: the relationship between mythology of demigods and ancient political theory about primitive life; evolving conceptions of the environment, and the capacity of the visual arts to create mythology that has a limited literary counterpart. The first half of the course examines the origins and character of the demigods, in works of ancient art, e.g. the François vase and the Parthenon, as well as ancient texts, including Hesiod's Theogony and Ovid's Metamorphoses. We examine relevant cultural practices, intellectual history, and conceptions of nature, in texts such as Euripides and Lucretius. The second half of the course investigates the post-classical survival of demigods. We consider the "rediscovery" of demigods in the work of Renaissance artists such as Botticelli, Michelangelo, Dürer, and Titian. We consider in detail the important role played by demigods in the formation of Modernism in art and literature. Key texts include Schiller, "Naive and sentimental poetry," Nietzsche, Birth of Tragedy, Mallarmé, "L'Après midi d'une faun," Aby Warburg, and Stoppard's Arcadia. Problems include the relationship between nymphs and prostitutes in Manet, and the meaning of fauns and the Minotaur in Picasso. We conclude with demigods in popular culture such as the Narnia chronicles or Hunger Games.

**Requirements/Evaluation:** attendance, participation in discussion, one short presentation on a demigod in ancient art, one longer presentation on demigods in early modern, modern, or contemporary art, and a 20-page research paper

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** first year graduate students, then second year graduate students; undergraduates by permission only

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 530 (D1) CLAS 236 (D1)

**Attributes:** ARTH pre-1800 Courses

**Not offered current academic year**

## **ARTH 532 (F) Creative Life: The Visual Economy of Work**

This course is a seminar on life and work focusing on methodologies of production--art, creative writing, history, theory, and criticism. With an initial focus on the pivotal period from the invention of photography until the onset of World War II, the course will examine the economy of work within modern visual culture. What were the considerations at stake in capturing the "facts" of industrial production? We will examine historical definitions of work, and practices and activities from life that have typically qualified or have the potential to qualify as work (in addition to critiques of these equivalencies). The latter half of the course will be driven by considerations of these themes in relation to student and workers movements of 1968, and contemporary forms of globalization and pluralist subjectivities. One related concern will be the consideration of intersubjective relations--professional and personal partnerships, friendships, and networks--which not only influence the trajectory of one's life, but also the research one chooses to undertake. With the awareness that a range of drives and investments inhabit one's production, participants will be asked to reflect upon their own working practices as a means of critically engaging the affective relations governing artistic and intellectual labor. There will be an emphasis on cross-disciplinary ideas and influences--ranging from art history, film and media studies, the history of science, literature, and political history as a means of integrating theoretical approaches with a range of materials, including photography, cinema, illustrated magazines, advertisements, archives, world exhibitions, and product showrooms.

**Requirements/Evaluation:** Requirements/Evaluation: Active discussion participation; rough draft (mid semester) and final research paper (20-25 pages)

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** MA students, then undergraduate art history majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option



**Distributions:** (D1)

Fall 2021

SEM Section: 01 W 10:00 am - 12:50 pm Alena Williams

**ARTH 535 (F) The Medieval Object**

**Cross-listings:** ARTH 535 ARTH 435

**Secondary Cross-listing**

After years of focusing on theory, scholars of medieval art have returned to an examination of physical objects. Distinctly strange and even monstrous, such small material things as reliquaries, liturgical vessels, game pieces, and textiles transgress the traditional categories of art, some made from precious materials and others of such base substances as bones and dirt. Even books were treated as tangible things, not only to be read as texts, but also to be looked at, paraded, and displayed with the Eucharist. Collected in church treasuries during the Middle Ages, exchanged, and reconfigured, medieval objects served simultaneously as earthly assets and spiritual investments. The seminar will focus on the making, function, and collecting of medieval objects. Each student will participate in weekly discussions stimulated by the instructor's presentations and selected readings. Students will also conduct research on an object available for study, will present an analysis of it for discussion by the class, and submit a 15- to 20-page term paper taking into account any comments and criticisms.

**Class Format:** three hours per week

**Requirements/Evaluation:** class participation, oral presentation, 15- to 20-page research paper

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** Art majors and Art History graduate students; 16 (8 undergrad, 8 graduate)

**Expected Class Size:** 14

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 535 (D1) ARTH 435 (D1)

**Attributes:** ARTH pre-1800 Courses

**Not offered current academic year**

**ARTH 536 (S) Charles and Maurice Prendergrast in WCMA Collections**

This seminar will investigate the careers of Maurice and Charles Prendergast, who occupy curious positions in American art. Students will work closely with the art and archival collections of the Prendergasts at WCMA, which is the largest repository of their work in the world. Maurice's Post-Impressionism placed him at the forefront of American modernism in the first decades of the twentieth century, culminating with his inclusion in the infamous Armory Show of 1913. Charles, a leading frame maker before adapting techniques of his craft to create incised panels, intersects with the Arts & Crafts Movement, Symbolism, and vernacular material culture. While the brothers are firmly canonical, they are often regarded as isolated from major formal and iconographic concerns of their peers. Scholarship, much of it produced at WCMA, has often focused on their subject matter. Participants in this class will consider new material and theoretical approaches to the brothers' work that may (or may not) prove productive in resituating their place in American art.

**Requirements/Evaluation:** class participation and writing assignments

**Prerequisites:** none

**Enrollment Limit:** none

**Enrollment Preferences:** MA students, then advanced art history undergraduates

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Not offered current academic year**

**ARTH 537 (F) HIV + AIDS in Film and Video (DPE) (WS)**

Spanning activist works, experimental film, Hollywood dramas and documentary, this course examines the role of moving images in the global AIDS crisis, its aftermath, and its ongoing aftershocks. The AIDS crisis of the 1980s and 1990s was, in the words of Larry Kramer, a 'plague' of epic proportions, with an entire generation obliterated before it could reach maturity. And yet, the plague years also spawned a remarkable amount of creative and activist image-making aimed at fighting, mourning, and grappling with AIDS. Now, we find ourselves in another pivotal moment: while the past decade has provoked a new wave of AIDS historiography, the COVID-19 pandemic has caused AIDS to reverberate with even greater force. Together, we will ask difficult and probing questions about this phenomenon called the 'AIDS epidemic,' examining the role of art in frontline activism, the ethics of AIDS historiography, mainstream visions of the AIDS body, and the need for a diversity of AIDS narratives. This seminar-style course will combine weekly screenings with readings, short writing assignments, student-led discussion, and a final research project of the student's design. In order to facilitate robust discussions and maximize student and faculty safety, the majority of this course will occur online. It will contain some in-person experiences when possible.

**Class Format:** This course will be largely conducted online, in order to facilitate robust discussions and maximize student and faculty safety. It will contain some in-person experiences when possible.

**Requirements/Evaluation:** Students will be evaluated according to the following criteria: weekly attendance, readings and participation in seminar discussion; leading class discussion once during the semester; 3 short response papers; one paper of 20+ pages of original student research.

**Prerequisites:** MA student, Art History or Studio Art major, or instructor permission

**Enrollment Limit:** 10

**Enrollment Preferences:** MA students first, followed by Art History and Studio Art majors

**Expected Class Size:** 10

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**Writing Skills Notes:** Students will be required to conduct regular writing assignments which will culminate in a graduate-level research paper.

**Difference, Power, and Equity Notes:** This course explores an epidemic that had devastating effects on LGBTQ+ people, and has disproportionately affected communities of color. Questions of difference, power, and equity are absolutely central to the course.

**Attributes:** ARTH post-1800 Courses

Not offered current academic year

**ARTH 538 (F) Realms of Earth and Sky: Indian Painting, ca. 600-1857 (WS)**

On the basis of technique, Indian painting forms a continuum from the beginning of the first millennium down to the mid-nineteenth century: an outline in ink filled with flat, opaque colors which are burnished between each layer to give them opacity. In its media, its subject matter, regional variation, range of patronage, and artistic virtuosity, it displays startling diversity. From the northern Himalayan hills to Mysore in the south, artists, often working in family workshops for royalty, priests and wealthy merchants, have adorned caves and temples, illustrated books, and created lavish albums with themes ranging from the sacred to the secular. The study of Indian painting itself is a vast, evolving body of literature that continues to oscillate between discussions of artistic style and a concentration on content and context. The aim of this seminar is twofold: to outline the development of Indian painting historically; and to understand the political, social and religious circumstances that produced some of the greatest masterworks in Indian art. How was Indian painting used? Who were the patrons? How does the art form reflect the particular cultural values of its time? As an analytic framework, the seminar will consider Indian miniature painting both in light of primary literary sources as well as through current scholarship.

**Requirements/Evaluation:** Class participation. Short weekly responses. Final 15- to 20-page paper to be developed with the instructor throughout the semester.

**Prerequisites:** none, open to all students

**Enrollment Limit:** 19

**Enrollment Preferences:** graduate students, undergraduate art majors

**Expected Class Size:** 8

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (WS)

**Writing Skills Notes:** Students will submit short written assignments weekly. They will also be required to submit a final paper which they will develop throughout the semester. Students will receive comments and suggestions from the instructor on their writing skills.

Not offered current academic year

**ARTH 540 (F) In Vinculus Invictus: Portraits in Prison**

Among all the portraits produced during the modern period, some have been painted or, more recently, photographed in prison. Portraits in prison exist at a crossroad of politics, law, and identity; they offer a great opportunity to think about art and society. Artists themselves have made self-portraits during their own imprisonments, or sometimes a portrait of one of their fellow prisoners. More often it was the prisoners or their relatives who commissioned an artistic record of their detention. The idea of commemorating such a moment, or to evoke it as a claim to fame, seems surprising at best, outrageous and provocative at worst. But there has been, since the 16th century, an enduring tradition of portraiture in prison with its masterpieces and its pantheon, a tradition that fits into the wider pictorial attention to the prison itself. With the French Revolution, the nature of prison changed. It became a tragic symbol of political "debates." Within a few years, a terrifying series of portraits appeared that would nurture Western political thought and visual culture until now. Since the 18th century, these portraits have become more concerned with ideas that stretch beyond the individual and into the realm of social justice, mass incarceration, and the prison-industrialization complex.

**Requirements/Evaluation:** oral and written assignments

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** graduate students, then upper level undergraduate Art History majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

**ARTH 541 (F) Aesthetics After Evolutionary Biology: Darwin, Nietzsche, Freud**

This interdisciplinary seminar examines the rise of evolutionary biology, a new explanatory paradigm that solidified in Europe in the middle of the nineteenth century, and its ramifications in art and aesthetic theory in the late nineteenth and early twentieth centuries. We will consider how natural histories of creation, and corresponding reclassifications of the human as a species category, went hand in hand with a reconceptualization of the aesthetic faculties, and the processes of art's production and reception. A core component of this seminar will be the close study of key texts by Charles Darwin, and two thinkers who were among the most radical in extending his key insights into the domain of aesthetic theory--the psychoanalyst Sigmund Freud, and the philosopher Friedrich Nietzsche. These primary texts will provide points of departure for studying the work of a number of innovative practitioners working across a range of media, among them the composer Richard Wagner, the Neo-Impressionist painter Georges Seurat, the architect Adolf Loos, the choreographer Vaslav Nijinsky, and the art historian Aby Warburg. Methodologically a major aim of this seminar is to think together critically about the nature of art's relations to other domains of cultural production such as science or philosophy, and to interrogate what it means, both practically and epistemologically, to pursue "interdisciplinarity" as a strategy for art history.

**Requirements/Evaluation:** seminar presentations, research paper

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** graduate students, then advanced undergraduate students

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** PHIL Related Courses

Not offered current academic year

**ARTH 542 (F) Insubordinate Bodies: The Body in Conceptual Art in Latin America, 1960-1980**

The use of the body--be it the artist's or those of willing and unwilling participants--is among art's most significant developments internationally since the 1960s. In Latin America between the 1960s and 1980s, activating the body not only was a strong conceptual strategy to escape object-based practices; it was also a potent way for artists to disobey and confront forms of violence and control exerted by repressive regimes. But the body too was a forceful medium by which artists could subvert heteronormative frameworks, through the visualization and performance of feminist critiques and queer identities. This seminar will explore the role of the body in Latin American conceptual art through localized case studies, elucidating the body's particular strength as a vehicle for political and institutional critique, as well as its potential to unlock alternate narratives of conceptual practices in the

region.

**Requirements/Evaluation:** active participation and weekly assignments, leading class discussion, three short responses, and final research paper

**Prerequisites:** none

**Enrollment Limit:** 12

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

### **ARTH 543 (F) Color, High and Low**

Why should color in prints be controversial? For most of the nineteenth century—even as technical advances encouraged a flowering of color in woodcut, intaglio, and especially lithographic production—entrenched voices in the art establishment continued to insist on printmaking as an art of black and white. Drawing upon a wide variety of examples from the Clark's collection, this course will explore the range of associations that attached to color prints, along a broad spectrum from highbrow preciousness and subtlety to lowbrow commercialism and bad taste. Color lithography was a particular lightning rod for controversy: although chromatic experiments in this medium enabled striking aesthetic innovations, the extreme complexity of the process also meant that the designer of a print became farther and farther removed from its actual production. This was just as true for the delicate and exquisite suites produced in limited editions by Pierre Bonnard, Edouard Vuillard, and Maurice Denis as it was for the large-scale, brightly-colored lithographic posters of Jules Chéret and Henri de Toulouse-Lautrec, used to advertise popular urban entertainments. Alongside the close examination of original works of art, a set of critical and theoretical readings will help us navigate the paradoxes of printed color. Apart from the standard requirements, including a research paper and class presentation, students will have an option to participate in a summer 2020 exhibition based on the course findings. This course will take place in the Manton Study Center for Works on Paper at the Clark.

**Requirements/Evaluation:** class participation and writing assignments

**Prerequisites:** none

**Enrollment Limit:** none

**Enrollment Preferences:** MA students, then advanced Art History undergraduates

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

### **ARTH 544 (S) Women Artists in Paris, 1850-1900**

In this seminar, we will examine the historically undervalued contributions of women in the art of the later nineteenth century. During this period, leading artists from around the world, including many women, were drawn to the academies, museums, salons, and studios of Paris. While women were largely excluded from formal training, many nonetheless navigated the complex systems of artistic production. We will focus on this multinational group of talented women (including Marie Bashkirtseff, Rosa Bonheur, Anna Ancher, Mary Cassatt), and we will assess their work against contemporary sociopolitical thought and aesthetic theories. Readings will draw upon early critical reviews of public exhibitions, biographical materials, studies of pedagogical and institutional practices, and social histories of art. In and through these materials, we will explore the marginalizing narrative that was created for women artists in Paris, and, most importantly, we will reconstruct an alternative history through our discussions and class presentations.

**Requirements/Evaluation:** seminar presentations and research paper

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** preference given to graduate students and then to senior Art History majors

**Expected Class Size:** 14

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

### **ARTH 545 Architectural Theory in Crisis**

Why do buildings need words, or do they? For most of the world and most of history, buildings are made without the benefit of formal architectural thought. But at various times, ideas about the aesthetics of buildings, their cultural and philosophical meaning, and their underlying principles, have been matters of great public interest. And architectural theory--in the form of treatises, manifestos, and critical reviews--has exercised an enormous effect on building. This theory can be prescriptive, presenting categorical rules for making good buildings; it can be descriptive, looking at how buildings perform in the real world; and it can be radical, seeking to change the essence and definition of architecture. Theory seemed very important to architects twenty years ago, but that is not the case today. Why? We will investigate. Students will give short presentations on key theorists, such as Vitruvius, Alberti, Palladio, Laugier, Boullée, A. W. N. Pugin, Viollet-le-Duc, Gottfried Semper, Le Corbusier, and Robert Venturi. The semester will conclude with a 20-page seminar paper, based on comments and discussion following a classroom presentation.

**Class Format:** presentations

**Requirements/Evaluation:** several short presentations and a final 30-minute presentation, to be followed by a 20-page paper

**Prerequisites:** permission of instructor

**Enrollment Limit:** 11

**Enrollment Preferences:** Graduate students

**Expected Class Size:** 10

**Grading:**

**Distributions:** (D1)

Not offered current academic year

### **ARTH 546 (F) Texere: The Material Philosophy of Print and Textile, ca. 1500-1900**

It is a commonplace in the literature on textiles that the words for both text and textile derive from the Latin *texere*: to weave. As this etymological root indicates, the action of making cloth provides the metaphoric structure by which we conceive of language from the threading of thought to the weaving of prose and poetry. In the recent theoretical writings of Tim Ingold, among others, the processes of weaving-textility-offer a model against which to conceive of the dominant hylomorphic conception of matter and form as a process of imprint. Instead, textiles illustrate a world that is created through forces in motion, never imprinting, but moving against and within one another. This seminar will use these questions as the starting point to examine the interaction between printed matter (embodying a hylomorphic process) and textile (a material challenge to hylomorphism). The Clark Art Library contains a preeminent collection of textile material, and this seminar will dive into the Mary Ann Beinecke collection to examine histories of gender and labor, figuration and ornament, mobility and place, and finally, form and matter. The case studies will range from sixteenth-century needlepoint model books to twentieth-century kimono design.

**Requirements/Evaluation:** class participation, writing assignments

**Prerequisites:** none

**Enrollment Limit:** none

**Enrollment Preferences:** MA students, then advanced Art History major undergraduates

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

### **ARTH 547 (F) The Studio, The Bedroom, & the Tomb: Artists and Artistic Biographies in the 19th Century&Beyond**

How was the vocation of the artist thematized in the European cultural imagination in the Romantic age and its aftermath? Even more, how did artists themselves articulate, experience, and reproduce that sense of vocation?--What were its mythologies and poetics, at once as they were circulated in visual culture, but also as they were lived, experienced, and reproduced by artists themselves? We will explore such question across three historically, psychologically, and tropologically configured "sites": the artist's studio, the artist's desire, and the artist's death. Readings by Freud, Balzac, Kris and Kurtz, along with scholarship largely centered on the visual arts of the 18th and 19th centuries. With instructor permission, students may undertake research projects in any field of the history of art.

**Class Format:** in person class with remote learning option, switch to all remote learning after thanksgiving

**Requirements/Evaluation:** presentations, research paper

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** graduate students, then advanced Art History major undergrads

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

### **ARTH 548 (S) Landscape, Theory, Ideology**

To use the term "landscape" is to imply and assume a subject position. Unlike the categories of "nature," "wilderness," "vista," or "ecology," a landscape is something invented and experienced (or observed, or represented, or cultivated) solely by human agents. The term "landscape" is variously deployed in the service of a range of political and philosophical positions. This seminar explores "landscape" as a fruitful agitation in critical theory and aesthetic discourse over the past thirty years. The course will interact with the artists and photographic works on view in the exhibition, Landmarks, a 150-year survey of landscape photography in WCMA's collection. We will examine i) how landscape as medium and as genre moves from literature to painting to photography; ii) how to read and employ contemporary theory in the service of artwork from bygone eras; and iii) we will ask who exercises the agency and privilege to name, to invent, to denote a space or a view as worthy of sight.

**Requirements/Evaluation:** class participation, writing assignments

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** MA students, then advanced art history undergraduates

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

### **ARTH 549 (F) Art, Biology, Beauty**

This interdisciplinary seminar is offered in conjunction with the upcoming RAP Colloquium scheduled for March 2020, "Beauty, Sexuality, Selection: Darwinian Revolutions in Aesthetics." (Seminar participants will be expected to attend.) Our theme will be Charles Darwin's controversial theory of "sexual selection" as both a historical idea of aesthetic response and beauty, and as a theoretical concept that is back in play in current evolutionary thinking. Readings will be drawn from ancient philosophy, current science, art history, the history of science, and other fields, to engage the following questions: how did the existence of difference in the organic world--gender difference broadly but also more specifically racial difference in the human species--motivate Darwin's theory of an "aesthetic evolution" driven by animal and human perception of visual beauty? How did philosophical aesthetics contribute to Darwin's biological theory of beauty, and how did Darwin's biological theory of beauty unsettle the discipline of philosophical aesthetics? In which ways did the arts and visual cultures of Europe and elsewhere shape Darwin's aesthetic assumptions? How did, and how does, the concept of sexual selection destabilize the concept of "art" as a human cultural activity? How might "sexual selection" complicate historical and current delineations drawn between nature and culture, between the innate and the arbitrary?

**Requirements/Evaluation:** seminar participation, presentations, research paper

**Prerequisites:** none

**Enrollment Limit:** none

**Enrollment Preferences:** MA students, then advanced Art History major undergraduates

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

### **ARTH 550 (S) The History, Theory, and Problem of Connoisseurship**

The museum and market have long relied upon the "talent" of a chosen few "connoisseurs," whose abilities (i.e. "the expert eye")-shrouded in mythology and vaguery-have profoundly influenced the interpretation of objects. This seminar will interrogate the problematic construct of connoisseurship in the market (Duveen), in the museum (Pope-Hennessy), and in the academy (Berenson). Through readings about the history and theory of the practice from the sixteenth century to the modern day, we will reassess the meaning, and validity, of connoisseurship in visual culture. And, through conversations about authorship, working methods, and artistic intent, we will question what we learn from close looking. This seminar will include case studies using objects in the Clark's permanent collection, focusing on in-depth discussions of materials, techniques, attribution, quality, and the burgeoning field of conservation science. Students will be asked to conduct their own rigorous object-based research.

**Requirements/Evaluation:** class participation, writing assignments

**Prerequisites:** none

**Enrollment Limit:** none

**Enrollment Preferences:** MA students, then advanced art history major undergraduates

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

### **ARTH 560 (S) Repairing a Broken World: Intro to North African Contemporary Art (DPE)**

**Cross-listings:** ARTH 460 COMP 361 ARAB 360 RLFR 360 ARTH 560

Secondary Cross-listing

How do artists respond to a world in crisis? How does visual art engage violent histories, injured bodies, social injustice and ecological disaster? In this course we will explore the political and ethical concept of repair as it emerges in the work of contemporary North African visual artists. Repair is both a material and symbolic transformational practice of putting together something that is torn or broken. It is never complete, nor does it redeem a history of harm or violence. Rather repair is an invitation: a bringing of people, histories, objects, buildings, feelings and geographies into relation with one another in order to link worlds that have been splintered and separated. It is also a call to imagine other futures. North African contemporary artists have deeply engaged in this type of repair work, attending to colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity and broken transmission of memory. We will dive into the work of individual artists as well as collectives while reading theoretical texts about broken-world thinking, reparative epistemology, alternative archives, and material reparations.

**Class Format:** Conducted in English. All students have the option of reading selected texts in either French or English. Students taking the course for RLFR credit will read selected texts in French, participate in occasional French discussion sessions, and write the mid-term paper in French. Grad Art Students will occasionally meet as a group with the instructor and will write a longer final paper.

**Requirements/Evaluation:** For undergrads: Active participation, weekly glow posts, 5-page mid-term paper, 12-page final paper and presentation. For grad students: Active participation, weekly glow posts, 5-page mid-term paper, and 20-page final paper and presentation.

**Prerequisites:** For RLFR students, any RLFR 200-level course or above, or by permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** If over-enrolled, preference will be given to RLFR, ARAB, ARTH and COMP majors, and only 4 spots will be offered to Grad Art students.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 460 (D1) COMP 361 (D1) ARAB 360 (D1) RLFR 360 (D1) ARTH 560 (D1)

**Difference, Power, and Equity Notes:** This course critically examines art work that engages colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity.

Spring 2022

SEM Section: 01 TR 11:20 am - 12:35 pm Katarzyna M. Pieprzak

**ARTH 561 (F) Land, Memory, Materiality: Histories and Futures of Indigenous North American Arts (DPE)**

**Cross-listings:** ARTH 561 HIST 454

**Primary Cross-listing**

This course engages Indigenous North American traditions of creative expression, remembrance, and representation in historical, contemporary, and future-facing ways. Drawing upon diverse Native American and First Nations theories and practices, it ranges widely across the continent to consider Indigenous arts and material culture within specific cultural, socioeconomic, and political contexts. Part of the course is grounded in the Native Northeast, including the Indigenous homelands of the Stockbridge-Munsee Mohican Community in which the Graduate Art Program and Williams College are situated. Other units will focus on continuities and transformations in artistic and maker-traditions within and across specific Indigenous nations and communities. The course is especially interested in connections between past and present, and the innovative ways Indigenous artists, makers, and knowledge-keepers have reckoned with what has come before, while also mapping meaningful future pathways. Topics will include repatriation and community-led restorative efforts to bring home ancestors and important heritage items "collected" over the centuries following 1492; concepts and practices of cultural, intellectual, visual, and political sovereignty, as well as of decolonizing museums; the complex dynamics of collaboration; and Indigenous challenges to Eurocentric and settler colonial approaches to preservation, interpretation, and classification. Class members will develop familiarity with methods and ethics grounded in Native American and Indigenous Studies, and with new scholarship by leading and emerging critics and creators.

**Class Format:** The course will feature seminar discussions as well as local field trips to museums, libraries, and archives with pertinent collections.

**Requirements/Evaluation:** Engaged participation in discussions; in-class presentations; short writing assignments in preparation for final project; final original research and interpretive project

**Prerequisites:** For undergraduates, at least two prior courses in or related to History, Art History, Native American and Indigenous Studies, and/or Museum Studies.

**Enrollment Limit:** 16

**Enrollment Preferences:** Priority for Graduate Art students. Four seats will be reserved for undergraduates, with preference to junior and senior majors in Art History and History. Undergraduates should email a brief statement of interest to [cd10@williams.edu](mailto:cd10@williams.edu).

**Expected Class Size:** 16

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 561 (D1) HIST 454 (D2)

**Difference, Power, and Equity Notes:** The course centers theories, experiences, and expressions from Native American/Indigenous communities, scholars, and artists/makers, while engaging foundational and new work in Native American and Indigenous Studies (NAIS). The course also provides students with critical tools for reckoning with settler colonialism and its historical as well as enduring impacts in Indigenous contexts; and with race, ethnicity, sovereignty, and tribal nationhood as key interpretive frames.

**Attributes:** HIST Group F Electives - U.S. + Canada

Fall 2021

SEM Section: 01 R 10:00 am - 12:50 pm Christine DeLucia

**ARTH 562 (F) Art of California: Pacific Standard Time (DPE) (WS)**

**Cross-listings:** ARTH 462 AMST 462 ARTH 562 LATS 462

**Secondary Cross-listing**

In this course, we will study the visual arts and culture of California after 1960 and consider the region's place in modern art history. We will focus on a series of recent exhibitions organized as part of a Getty initiative entitled Pacific Standard Time. Diverse in scope, these shows explored important developments in postwar art in California, including feminist art, African American assemblage, Chicano collectives, Modernist architecture, craft, and queer activism. In this seminar, we will pursue research projects directly related to the art exhibitions we study, and examine southern California conceptualism, photography, performance, painting, sculpture (including assemblage and installation), and video by artists both canonical and lesser known. Student projects will analyze the critical responses to the exhibitions, while also exploring the roles of archives, art criticism, and curatorial practice in contemporary art history.

**Requirements/Evaluation:** Several short writing and research assignments, oral presentations, class participation, and a final research paper of



16-20 pages written in stages over the course of the semester. The course will feature synchronous online class meetings with some small discussion groups. Student presentations will be recorded offline and posted to GLOW.

**Prerequisites:** ARTH 102 - Grad Art exempt from ARTH 102 prerequisite

**Enrollment Limit:** 12

**Enrollment Preferences:** senior Art major and senior Latina/o Studies concentrators

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 462 (D1) AMST 462 (D2) ARTH 562 (D1) LATS 462 (D1)

**Writing Skills Notes:** There will be considerable focus on writing and peer-editing as a means of shaping critical thinking. We will treat writing as a process; revision is built into the syllabus. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** Course themes of art and activism, borders and diaspora, globalism and modernism in the visual arts and how they intersect with the exploration of difference, power, and equity and the various ways that artists have produced works and developed practices that critically probe this intersection. Through discussion, presentations, and writing assignments students will develop skills in analyzing artworks and exhibitions that respond to and/or document social inequality and social injustice.

**Attributes:** AMST Arts in Context Electives AMST Space and Place Electives ARTH post-1800 Courses LATS Comparative Race + Ethnic Studies Electives

Not offered current academic year

### **ARTH 563 (F)(S) Contemporary Curatorial Workshop**

Bi-weekly workshop for graduate students working on contemporary art and curatorial projects. Under the direction of the chair, students will present on-going curatorial projects, undertake studio and site visits, host local and visiting curators for presentations, and explore key topics in modern and contemporary art and curatorial practice.

**Class Format:** workshop, meets all year

**Requirements/Evaluation:** no requirements except participation and attendance

**Prerequisites:** graduate art students

**Enrollment Limit:** 25

**Enrollment Preferences:** only open to graduate students

**Expected Class Size:** 25

**Grading:** pass/fail option only

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Fall 2021

SEM Section: 01 M 4:00 pm - 6:00 pm Victoria Brooks

Spring 2022

SEM Section: 01 M 4:00 pm - 6:00 pm Victoria Brooks

### **ARTH 569 (F) Gérôme**

This course explores work and career of Jean-Léon Gérôme (1824-1904), perhaps the most renowned, popular, and influential artist of the later nineteenth century. With commercial and artistic relationships that spread his influence across the globe, Gérôme has come to seem very much like a highly successful contemporary artist, specifically with regard to his place in an international art world that married elite institutional practices to new technologies of reproduction, marketing techniques, and other instruments of modern mass culture. Gérôme's fame was short lived, however. In the wake of the Modernist revolution on the one hand, and Post-Colonial critique on the other, no discussion of the artist can avoid wrestling with

complaints that have left him thoroughly diminished--though less forgotten than scorned. Not only did his art, as it seemed, help perpetrate a gigantic aesthetic error, it blundered onto ethically compromising terrain. Today Gérôme stands as Exhibit A in wide-ranging critique of Orientalism's ideological work. The course will interrogate the Modernist and Post-Colonial complaints against Gérôme in detail, even as it also explores his art from a range of other perspectives, many developed very recently. Topics include Gérôme's relationship to photography, to Orientalism and animal studies, to the cinema, to polychrome sculpture, his approach to historical narrative, and well as his voyeurism and other other manipulations of viewer experience so critical to his art. The seminar will engage the Clark's important collection of Gérôme paintings, and also travel to the Walters Art Gallery in Baltimore, conditions permitting. Students may prepare papers on any aspect of global late-nineteenth-century "academic" or "official" art that was informed by Gérôme's example.

**Requirements/Evaluation:** class participation, presentations in seminar, research paper (approximately 20 pp)

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** MA students, then art history majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Fall 2021

SEM Section: 01 W 1:00 pm - 3:50 pm Marc Gotlieb

### **ARTH 570 (S) Image-making, Orientalism and Visual Culture**

Images enjoy extraordinary power in the spaces between self and other, human and divine. They play myriad roles--witness, surrogate, instigator, supplicant--and travel freely across political, religious and cultural boundaries. They are also subject to reproduction, alteration and destruction as disparate visual cultures interact and globalizing processes ensue. This course will focus on various regions--e.g. United States, France, Turkey, and the Perso-Islamic sphere--and the images that factor in the intervening spaces, from 1800 to the present. We will begin with the theme of self-fashioning and the peculiar nature of portraiture. Thereafter, the entanglement of religious beliefs and visual traditions will broaden our inquiry, leading us to contested dynamics like iconoclasm and aniconism, and reductionist types like veiled women and pious men. Along the way, proliferating and palimpsestic forms of Orientalism will oblige us to consider the very concept of global visual culture. Students will submit weekly GLOW posts to foster class discussion and undertake a major research project over the course of the semester.

**Class Format:** Remote synchronous

**Requirements/Evaluation:** Class participation, weekly oral presentations, 15-20 page term research project.

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** Graduate students

**Expected Class Size:** 8

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Not offered current academic year

### **ARTH 575 (F) Regression as Modern Fantasy: Archaism, Primitivism, Prehistory**

This course analyzes the implications of European modernity's engagement with cultural artifacts it wanted to classify beneath the prefix "pre." We take as our object an aesthetic strategy employed with increasing frequency by modern artists in Europe after 1800: the self-conscious mobilization of visual forms thought to telegraph priority to later advancements, whether historically or developmentally. Our inquiry, beginning with the German Nazarenes and extending into the early twentieth century around the moment of WW1, foregrounds such strategies as key to grasping new notions of temporality and geography that emerged in European modernity. We will inquire into the historical and intellectual contexts that sustained chronological and cultural primitivisms, including the history of colonialism, discoveries of Paleolithic cave art, and the emergence of the modern disciplines of archeology, anthropology, ethnography, child psychology, and psychoanalysis. Alongside close visual scrutiny of some of modernism's most canonical and problematic objects, including key works by Picasso and Gauguin, we will examine the literature that proliferated in this period

devoted to the art of peoples deemed "primitive," including the Greeks in the pre-classical period, non-Western peoples, and children.

**Requirements/Evaluation:** seminar presentations, research paper

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** graduate students, then advanced undergraduate students

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

### **ARTH 576 (F) Paper, Process, Practice**

Works on paper, particularly multiples, confound many of the received ideas around artistic invention and originality. This course will address the varied functions of printmaking in Europe over four centuries (1500-1900), giving special attention to the following questions: What is the relationship between prints and other artistic media? How do the material constraints involved in printmaking lead to a particular set of practices, and how in turn do those marry with technological advances to produce new aesthetic possibilities? To what extent did Old Masters such as Dürer and Rembrandt define the terms for later printmakers, and how did their example enable and/or discourage innovation in printed subject matter and style? What was the role of prints in creating both new forums for public discourse and new collecting publics? Arranged thematically rather than chronologically, this course will cover a wide array of printmakers and types of printed media.

**Requirements/Evaluation:** class participation, class presentation, research paper

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** Art history MA students, then advanced undergraduates

**Expected Class Size:** 16

**Grading:** pass/fail option only

**Distributions:** (D1)

**Attributes:** ARTH pre-1800 Courses

Fall 2021

SEM Section: 01 M 10:00 am - 12:50 pm Anne R. Leonard

### **ARTH 577 Questions for Global Art History: A Workshop**

Art history's so-called "global turn" has been underway for over twenty years, but it would be difficult to say that it has yielded a consistent set of methodological approaches. When we consider a project global in scope does that mean simply thinking beyond national or regional designations? Are we looking for expansive networks of materials and makers? Evidence of intercultural exchange? In this seminar, we will begin by looking at several recent approaches to defining global art history and consider terms like contact, exchange, appropriation, transculturation, and cosmopolitanism. We will discuss the spatial vocabulary of oceans and borderlands and the dynamics of power engendered by colonialism, imperialism, and racialization. Thereafter, our weekly case studies will come from the students' research projects. Though students are not expected to begin the seminar with an argument for their final paper, they should arrive with a topic in mind that pertains to a "global" art history subject in the period between 1500 and 1900 CE. In consultation with the professor, each student will then select readings to discuss with the group so we can work together to come up with questions and approaches that are commensurate to the topic. Our course may end in affirming the heterogeneity of global methods, deciding that this is a benefit rather than deficit. The collective aim is to understand, problematize, and reformulate the approaches available to us so that we can better address the topics that interest us as a group.

**Requirements/Evaluation:** Students are required to participate in discussion every week, lead one week of discussion, give a brief paper presentation, and submit a 20-page final essay.

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** Graduate students, then advanced undergraduate students with permission of the professor.

**Expected Class Size:** 10

**Grading:**

**Distributions:** (D1)

Not offered current academic year

### **ARTH 580 (S) Picturing God in the Middle Ages**

**ARTH 5-- Spring 2022 Peter Low** How did medieval Europeans imagine their God and how did they give what they imagined pictorial form? How were these pictures used, both in public and in private life, and why? Paying particular attention as well to the materiality, experience, and manifold audiences of medieval works of art, this seminar will examine the evolution of images of God, in both the Eastern and Western halves of Europe, and the problems these images often generated. Through readings and class discussion, the course will investigate, among other specific topics: the varied attitudes toward the representability of God in Judaism, Islam, and Christianity; the tensions manifest in or evoked by this art, including picture vs. text, symbolism vs. mimesis, and asceticism vs. splendor; the impact of the Roman cult of the emperor and of images of the pagan deities on the earliest portraits of Christ; the cult of the icon, concerns over idolatry, and the destruction of images; ideas about the relationship between spiritual and physical vision and their influence on the making and viewing of pictures; the relationship of sacred images to the Eucharist and other aspects of Christian ritual; the role of the senses beyond vision in engaging with sacred art especially in the later Middle Ages; and the pictorial exploration of both the torture and sexuality of Christ. Students will also pursue an individual research project, in which they will examine in greater depth a specific depiction of God of their choosing, from any place and any time, in light of what we have considered together in the seminar.

**Requirements/Evaluation:** Evaluation will be based on class participation, oral presentations, and a final research paper (15-25 pages).

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** MA students, then senior art history majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1)

Spring 2022

SEM Section: 01 F 1:00 pm - 3:50 pm Peter D. Low

### **ARTH 581 Creative Life: The Visual Economy of Work**

This course is a seminar on life and work focusing on methodologies of production--art, creative writing, history, theory, and criticism. With an initial focus on the pivotal period from the invention of photography until the onset of World War II, the course will examine the economy of work within modern visual culture. What were the considerations at stake in capturing the "facts" of industrial production? We will examine historical definitions of work, and practices and activities from life that have typically qualified or have the potential to qualify as work (in addition to critiques of these equivalencies). The latter half of the course will be driven by considerations of these themes in relation to student and workers movements of 1968, and contemporary forms of globalization and pluralist subjectivities. One related concern will be the consideration of intersubjective relations--professional and personal partnerships, friendships, and networks--which not only influence the trajectory of one's life, but also the research one chooses to undertake. With the awareness that a range of drives and investments inhabit one's production, participants will be asked to reflect upon their own working practices as a means of critically engaging the affective relations governing artistic and intellectual labor. There will be an emphasis on cross-disciplinary ideas and influences--ranging from art history, film and media studies, the history of science, literature, and political history as a means of integrating theoretical approaches with a range of materials, including photography, cinema, illustrated magazines, advertisements, archives, world exhibitions, and product showrooms.

**Requirements/Evaluation:** Active discussion participation; rough draft (mid semester) and final research paper (20-25 pages)

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** MA students, then art history majors

**Expected Class Size:** 12

**Grading:**

**Distributions:** (D1)

Not offered current academic year

### **ARTH 582 (F) On Race, Art, and Property**

In her seminal article "Whiteness as Property," critical race theorist and professor Cheryl Harris contends that the legal system in the United States "has come to embody and legitimize benefits that accrue to citizens who are white." The legacy of our legal system, which has dehumanized people by rendering them as property and legalized the theft of land by colonizers from Native Americans, is not confined to the past, but has shaped our world and thrives within our present moment. How has this legacy and Harris' theory been explored in contemporary art? How might it allow us to revisit artworks and practices by canonical artists from alternative perspectives? This course aims to study aspects of this complicated history through a broad range of texts from legal and literary theory to art history to Black and Native American studies to more immediately authored texts published on social media platforms. Students are encouraged to think dexterously as we study works by Gordon Matta-Clark, Michael Heizer, Sondra Perry, Cameron Rowland, and Cauleen Smith--among others.

**Requirements/Evaluation:** presentations, writing assignments

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** If over-enrolled, by application

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

### **ARTH 583 (F) Graphic Content: Typography and the Book between Art and Design**

This seminar considers the entangled histories of fine art and graphic design by focusing on creative practices surrounding the letterform and the book form from 1900 to the present. We will study historical avant-garde movements active in publishing and making-public; the development of the graphic design discipline, in print and on screen; and logocentric artistic tendencies from concrete poetry and pop art to conceptualism and artists' books. We will also consider diverse literary practices, graphic visualization, and political agitation. The seminar will make use of the Clark library's outstanding collection of artists' books and the holdings of the Chapin library at Williams. We will welcome several guests, including art historians, artist-designers, designer-artists, editors, publishers, and bookmakers.

**Class Format:** in person seminar with remote option, remote learning after thanksgiving

**Requirements/Evaluation:** class participation, class presentation, research paper/project

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Art History MA students, then advanced undergraduates. Course will be by application if overenrolled.

**Expected Class Size:** 10

**Grading:** pass/fail option only

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Not offered current academic year

### **ARTH 586 (F) Japanese Popular Visual Culture**

**Cross-listings:** COMP 186 ARTH 586 ASIA 186 ARTH 286

**Secondary Cross-listing**

The phrase "Japanese popular culture" often calls to mind comics and animation, but Japan's earliest visual pop culture dates back to the 17th century and the development of arts like kabuki theater and woodblock prints that could be produced for a mass audience. This course traces Japanese popular culture through a range of visual media: kabuki and puppet theater, premodern and postmodern visual art (*ukiyo-e*, Superflat), classic film (Ozu, Mizoguchi, Kurosawa), manga/comics (Tezuka, Otomo, Hagio), and animation (Oshii, Miyazaki, Kon). The class will also study material examples of Japanese popular culture on display in the *Repro Japan* exhibition at the Williams College Museum of Art. We will develop visual reading

skills to come up with original interpretations of these works, and compare different media to make them shed light on one another.

**Class Format:** discussion

**Requirements/Evaluation:** attendance, participation, two 5-page papers, final exam

**Prerequisites:** none

**Enrollment Limit:** 35

**Enrollment Preferences:** students majoring or considering a major in a related discipline

**Expected Class Size:** 20

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 186 (D1) ARTH 586 (D1) ASIA 186 (D1) ARTH 286 (D1)

Fall 2021

LEC Section: 01 TR 11:20 am - 12:35 pm Christopher A. Bolton

### **ARTH 587 (S) Crash! The Car Accident as Myth and Metaphor in American Art and Visual Culture**

A year after MoMA elevated machinery to high art in 1934, Grant Wood painted *Death on The Ridge Road* (Williams College Museum of Art), a depiction of the deadly side of the streamlined modern machines that Alfred Barr might have presented at MoMA. A generation later, Andy Warhol's *Death and Disasters* series multiplied gruesome images of crushed cars and bodies to numbing effect. During the ensuing years, both Jackson Pollock and David Smith (among others) became traffic fatalities. Roughly bookended by the Great Depression and the 1960s, but also considering works of art and visual materials before and after those parameters, this seminar will explore the stakes of car crash imagery for American artists and culture. Readings may include topics in trauma studies, automotive technology, physics, posthumanism, law, and object oriented ontology as well as grounding participants in American art and history of the middle third of the twentieth century. Participants in the course will also have the opportunity to help shape the content, themes, and narrative of an exhibition on car accidents in American art being organized by WCMA.

**Requirements/Evaluation:** oral presentations and written assignments

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** graduate students, then advanced undergraduate Art History majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Not offered current academic year

### **ARTH 590 (S) Guillaume Lethière (1760-1832) and Caribbean Networks in France during the 18th and 19th centuries**

Born in the colony of Guadeloupe to a French father and a formerly enslaved woman, Guillaume Lethière (1760-1832) would become a key figure in the Neoclassical movement, a well-respected pedagogue with a sizeable workshop populated by notable students, an ambitious collector, director of the Académie de France in Rome from 1807 to 1816, a favorite artist of Lucien Bonaparte, and a member of the Institut de France. Despite his many accomplishments and sizeable corpus of paintings and drawings, Lethière has notably disappeared from the "canon" of art history. Such a lacunae begs many questions about the circles of sociability in which he traveled, the reception of Caribbean artists in France in the eighteenth and early nineteenth centuries, and the lack of widespread knowledge on these topics today. This seminar will be timed with the planning of a major monographic exhibition to take place at the Clark Art Institute in the summer of 2024, and students will work alongside the curators on various aspects of the exhibition's organization. The course will also provide an opportunity for close examination of objects in the Clark's permanent collection, including Lethière masterpiece *Brutus condemning his sons to death* (1788), as well an album of approximately one hundred drawings by the artist.

**Requirements/Evaluation:** class participation, presentations, research paper (approximately 20 pages)

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** MA students, then art history major undergrads

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** ARTH pre-1800 Courses

Spring 2022

SEM Section: 01 M 1:00 pm - 3:50 pm Olivier Meslay, Esther Bell

**ARTH 592 (F) Chance and Design: Ideas and Iconographies of Causality in Europe before 1900**

The idea of the work of art has a long history in Western philosophy and religious thought as the model for the idea of intentionality at the broadest scale; the relation of the artist to their artifact mirrored, in microcosm, the relation of an "intelligent designer" to a designed universe. The collapse of such models for thinking about both art and the natural and social world are characterized, typically, as intrinsic to the epoch of modernity. Within art history of the past half century, a significant amount of attention has been devoted to theorizing how many now-canonical artists (eg. the proto-conceptual artist Marcel Duchamp, the composer John Cage and choreographer Merce Cunningham) harnessed chance procedures with the aim of vacating their agency from the process of creation and with the "purpose to remove purposes." This course attempts to look before and beyond these well-trodden histories. Probing the visual dimension inherent in the concept of design and its absence (a visibility epitomized by blindfolded allegorical figure of *Fortuna*), we will seek to trace a more capacious genealogy for the efflorescence of chance, accident, and randomness as aestheticized objects of fascination in the twentieth century. We will trace the prehistory of these concepts in relation to both the abstraction of numbers and the concreteness of organisms, situating ideas of chance in relation to both the rise of a globalization and racial capitalism grounded in risk, financial speculation, and probability, as well as the eventual emergence in the nineteenth century, of an evolutionary theory capable of producing statements such as, "what a chance it has been... that has made a man," and recognizing "blind chance" as the originary driver of change in the organic world. The class will include presentations by invited guest scholars and focus on a number of case studies spanning the early modern period through the late nineteenth century, including topics such as: the concept of *disegno* and art as a model of intentionality, the iconography of fortune, gambling, and accidents, the association of chance and seafaring, the iconography of falling and gravity, the incorporation of chance into the material processes of image-making (for instance, in the invention of photography), and the visual culture and visual metaphors of Darwin's evolution. In association with our historical inquiries, the course will also meditate methodologically upon models of causality in art-historical explanation, as well on broader questions of how chance and ideas of chance and causality mediated modern Europe's relation to other parts of the world.

**Requirements/Evaluation:** class presentation, research paper of approximately 20 pages

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** grad students, then art history major undergrads

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Fall 2021

SEM Section: 01 T 10:00 am - 12:50 pm Emmelyn Butterfield-Rosen

**ARTH 593 (S) Sound/Image: Theories and Practices in Art History**

This seminar serves as an introduction and deep dive into issues of sound in the visual arts. While we will examine modern and contemporary examples of sound art and multimedia work, this course considers sound, the aural imagination, and practices of listening much more expansively to probe the theoretical, conceptual, as well as technological, aesthetic, and reception issues surrounding sound in visual art. Course readings will combine art historical accounts with texts from philosophy and sound studies. We will read Michael Gaudio on representations of "the New World" in colonial America, consider recent attention paid to sound and the infiltration of sound recording media in nineteenth- and early-twentieth century America (by Rachel DeLue, Leo Mazow, and Asma Naeem), delve into the politics and poetics of European avant-garde performance, the cross-pollination of musical and artistic experimentation in 1960s New York and elsewhere (John Cage and Pauline Oliveros in connection with the worlds of dance, performance, and Black Mountain College), and consider more contemporary practices, particularly by artists working in Asia, Brazil, and artists engaging in Deaf studies and critiques of ableist hearing ideologies (such as Christine Sun Kim). We will also draw heavily on writings on

sound, sensation, art (and film) by twentieth-century continental philosophy (Roland Barthes, Jean-Luc Nancy, Gilles Deleuze) as well as recent work by contemporary theorists probing the intersections of the sonic with race, gender, and politics (among them Salomé Voegelin and Robin James), as well as other topics from sound studies such as the mediation of technology, social and historical frameworks (such as Alain Corbin's study of the culture of the senses in the 19th-century French countryside), and the "ontological" turn and focus on materiality (Christoph Cox, Steve Goodman).

**Requirements/Evaluation:** Students will each be responsible for introducing key themes or questions from the readings in one class session. They will also complete a short paper focused on experimenting with sound/image ekphrasis (how do we write histories of sound?). The final project will be a research paper (approximately 20 pages), on which they will give a presentation in class near the end of term while the project is in its development stage.

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** MA students, then art history major undergrads

**Expected Class Size:** 16

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

Spring 2022

SEM Section: 01 M 10:00 am - 12:50 pm Caitlin Woolsey

### **ARTH 594 (S) Traveling Seminar: Slavery and the Dutch Golden Age**

This course takes as its starting point the exhibition at the Rijksmuseum opening in September 2019: *Slavery*, an exhibition. With this installation, the curators of the Rijksmuseum seek to correct dominant narratives of seventeenth and eighteenth-century Dutch history, which have absented the role of slavery in determining the economic, social, and visual history of the Netherlands. With a Travel Grant awarded by the College Art Association, the students in this seminar will travel to the Netherlands to visit this exhibition and other relevant cultural institutions in order to examine the possibilities and limits for 'decolonizing' the museum. This course will study how slavery is imbricated within the mythic construction of a 'Dutch Golden Age' while also examining what happens when the history of enslaved peoples becomes translated into the space of a museum and exhibition. We will consider a revisionist history of Dutch artistic production, accounting for slavery in determining the Dutch economy and visual production while also asking what happens when slavery becomes narrated in the space of one of the nation's history museums. We will read contemporary black feminist theory such as Sylvia Wynter, Saidiya Hartman, Hortense Spillers, and Christina Sharpe as a means to struggle with how the space of the exhibition chooses to activate and write those missing histories, and we will examine if it is even possible to responsibly tell the story of slavery over two centuries when the majority of the subjects have been completely defaced, removed, and excised from the historical record, and their voices are often the ones still absent. In the words of Saidiya Hartman, we will ask: "Is it possible to construct a story from the 'locus of impossible speech' or resurrect lives from the ruins?"

**Requirements/Evaluation:** participation in class travel, class participation and presentation, research paper

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** MA art history students, by application if overenrolled

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** ARTH pre-1800 Courses

Not offered current academic year

### **ARTH 595 (F) Private Tutorial**

Students may petition to take a private tutorial by arrangement with the instructor and with permission of the Graduate Program Director.

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)



Fall 2021

IND Section: 01 TBA Guy M. Hedreen

**ARTH 596 (S) Private Tutorial**

Students may petition to take a private tutorial by arrangement with the instructor and with permission of the Graduate Program Director.

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

Not offered current academic year

**ARTH 597 (F) Undergraduate Lecture Course Taken for Graduate Credit**

Undergraduate Lecture Course Taken for Graduate Credit

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

Not offered current academic year

**ARTH 598 (S) Undergraduate Lecture Course Taken for Graduate Credit**

Undergraduate Lecture Course Taken for Graduate Credit

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

Not offered current academic year

**Winter Study -----**

**ARTH 10 (W) Keeping it Safe: The Fragile Nature of Culture and Information in the Digital Age**

From the beginning, humans have had an obsession with collecting, cataloging and saving an endless variety of objects and information. The result of that effort is a vast database of history, culture and knowledge that we have often haphazardly and clumsily preserved, in spite of the importance of doing so. Working continuously against these efforts are deep and recurring losses caused by politics, war, climate change, disasters, and economic collapse. Now, as we move further into the 21st century, we are facing fresh threats to this database of humanity from the exponential growth of information and the increased volume of physical material that needs to be safely kept and accessed, to the rise of digitization as the library of the future. This discussion course will consider our human history of collections, cataloging and preservation, our successes, failures, and disasters, and the potential dangers that lie ahead. At the end of each discussion section we will work together to explore solutions to problems that may threaten our collective database. Due to the broad nature of this subject, a range of contributions and concerns will be considered. It is expected that individual students will bring their own personal experiences, opinions and insights to these issues. Discussions may include such diverse areas as climate change, politics, misinformation, the future of food, suppressed cultures, educational silos, etc. Class will meet for lectures and discussion twice per week for two hours and a third day will be devoted to a local field trip of approximately three hours. Additional work for this class will include reading assignments, short research papers, videos, and targeted research.

**Requirements/Evaluation:** Three short (one page or less) research papers and final paper

**Prerequisites:** none

**Enrollment Limit:** 11

**Enrollment Preferences:** lottery

**Grading:** pass/fail only

**Unit Notes:** Alex Carlisle has been a practicing art conservator for over twenty-five years and has been considering various forms of collections and preservation issues for at least that long. He currently serves on the Collections Committees of the Shaker Museum Mount Lebanon and Hancock Shaker Village.

**Materials/Lab Fee:** none

Winter 2022

LEC Section: 01 MWF 1:00 pm - 2:50 pm Alex Carlisle

### **ARTH 12 (W) Collaboration in Contemporary Queer Performance**

**Cross-listings:** ARTH 12 WGSS 12

#### **Primary Cross-listing**

This course will explore a select archive of contemporary queer performance work, focusing on artistic strategies of collectivity and collaboration. We will consider how artists collide subcultural, improvisational, and temporary modes of community formation, focusing specifically on contemporary queer aesthetic strategies within a lineage of cultural production that is informed by LGBTQ grassroots activism and care-based organizing projects. The class will meet 2 days per week, with 3 hour sessions per class. In-class discussions will focus on artistic works, as well as adjacent curatorial, literary, and place-making experiments. Outside-of-class assignments will include short readings of artists' essays and critical theory; viewing performance documentation; and writing creative reflections on one's own practice and process. The goal of the class is to invite students to rethink their own making, curating, and writing practices in ways that acknowledge, include, and are shaped by working with others. Shoghig Halajian is a curator and art historian who serves on the Board of Directors at Human Resources LA, and previously was Assistant Director at Los Angeles Contemporary Exhibitions. She is co-founder and co-editor of the online journal Georgia, which was awarded a Creative Capital I Andy Warhol Foundation Arts Writers Grant. She is currently a Ph.D. candidate in Art History, Theory and Criticism with a Critical Gender Studies Emphasis at the University of California San Diego.

**Requirements/Evaluation:** weekly writing assignments

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** juniors and seniors will have priority, as well as Studio Art and Art History students

**Grading:** pass/fail only

**Materials/Lab Fee:** none

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 12 WGSS 12

Winter 2022

LEC Section: 01 WF 10:00 am - 11:15 am Shoghig M. Halajian

### **ARTH 13 (W) Curation and Context: From Museums to Marketing**

**Cross-listings:** SPEC 13 ARTH 13

#### **Secondary Cross-listing**

Nothing is truly "presented without context." The circumstances and framing of an image or information matter as much as the object, artwork, or datapoint itself. This course will examine how curation is always at play, complex layers of context exist, and a specific perspective is always being presented--whether we're in a museum, looking at a website, or anything else humans made. You've heard of the Museum of Modern Art in New York and the British Museum in London, but what about the Wine Cultures and Civilisations Museum in Bordeaux or the Sex Machines Museum in Prague? Or perhaps you've scrolled through insta photos taken at the Museum of Ice Cream or the Color Factory? Speaking of social media, perhaps you've already begun to build your brand online? While we may be introduced to some concept of a critical eye towards curation & the information we're being presented during our classes and research at Williams, it only becomes more important as we encounter art, advertisements, stories, products, and propaganda in the real world. In this course, we will explore how different museums, exhibits, and experiences curate and contextualize art & other assets for visitors--and we will apply that same analytical approach to brands, business, and individuals in the digital and online space. We will practice asking ourselves--What am I looking at? What am I being told about it? Who is showing this to me, and why? Where does this fit into larger narratives of culture and history? And with all that in mind--what do I think about it? Evaluation will be based on class participation (2 hours x 3 days / week), two short (2-3 page) papers, and a final project presentation. Outside of class, you will have reading assignments as well as researching & developing your final project. We will take advantage of the local museums available by taking class field trips to WCMA, The Clark Art Institute, and Mass MoCA.

**Requirements/Evaluation:** short paper and final project or presentation

**Prerequisites:** any Art History course

**Enrollment Limit:** 15

**Enrollment Preferences:** prefer juniors and seniors; can select further if needed by asking for a short 1-2 paragraphs about why they are interested in this course

**Grading:** pass/fail only

**Unit Notes:** Katherine Conaway '09 is a freelance consultant & writer and founder of Conaway Creative. She previously worked as Head of Content for an e-commerce clothing company in New York (while working remotely from around the world), was on the production team at a digital design studio in Brooklyn, and taught abroad in Morocco, Switzerland, and Bulgaria. Katherine has traveled to over 50 countries, is the coauthor of "The Digital Nomad Survival Guide", and produces & hosts the Modern Work podcast.

**Materials/Lab Fee:** \$10

**This course is cross-listed and the prefixes carry the following divisional credit:**

SPEC 13 ARTH 13

Winter 2022

LEC Section: 01 TR 1:00 pm - 3:50 pm Katherine R. Conaway

### **ARTH 16 (W) Experiments in Mindfulness and Art Museums**

**Cross-listings:** REL 16 ARTH 16

#### **Secondary Cross-listing**

Vietnamese Buddhist Thích Nhất Hạnh said, "Always there is the opportunity to live our life fully. When we drink water, we can be aware that we are drinking water. When we walk, we can be aware that we are walking." It could be added: When we view and create art, we can be aware that we are viewing and being creative. How can we learn to become more alert and conscious to our surroundings and then apply these skills so we can enjoy a fuller, more vivid experience of life? Using MASS MoCA's contemporary art exhibitions, we will explore how objects can bring us to the present and urge us to slow down and be aware of their embedded messages. This experiential course takes place at MASS MoCA twice weekly for 3 hours each session. Students will work with MASS MoCA's director of education and curator of Kidspace to experiment with "ArtInSight," the museum's three-pronged pedagogy that includes arts-based conversations, mindfulness-based insight activities, and art-making exercises to deepen connections to the art on view and to one's own creativity. Guest artists and yogis will be brought in to further explore mindfulness and the arts. While this is a great opportunity for art/art history and religion majors, students are not required to already have mindfulness or art-making practices. Rather, a goal of this course is to collectively try out socio-emotional mindfulness skills that can be useful in our everyday life to become more stress resilient, have more meaningful interpersonal connections, and nurture compassion towards ourselves and others. In addition to being fully engaged in hands-on class activities and discussions, we will read a selection of aesthetics philosophy, and Buddhist and secular mindfulness texts. For a final project, we will design mindfulness-based gallery experiments that can be conducted at the MASS MoCA.

**Requirements/Evaluation:** final project or presentation

**Prerequisites:** none

**Enrollment Limit:** 30

**Enrollment Preferences:** preference will be given to art and religion majors, juniors and seniors

**Grading:** pass/fail only

**Unit Notes:** Laura Thompson, Ed.D. is MASS MoCA's director of education and curator of Kidspace. She is a long term meditator and incorporates mindfulness into her work and family life; has conducted many mindfulness-based art training programs; and has designed the museum's signature education pedagogy ArtInSight that includes meditation practices.

**Materials/Lab Fee:** none

**This course is cross-listed and the prefixes carry the following divisional credit:**

REL 16 ARTH 16

Winter 2022

LEC Section: 01 MW 1:00 pm - 3:50 pm Laura Thompson

### **ARTH 31 (W) Senior Thesis: Art History**

To be taken by students registered for Arth 494. For requirements of entry into the course, please see "The Degree with Honors in Art, Art History" in

the catalogue or on the Art Department's webpage.

**Class Format:** independent study

**Enrollment Limit:** 8

**Enrollment Preferences:** students need permission of the department to register for this course

**Grading:** pass/fail only

Winter 2022

HON Section: 01 TBA Elizabeth P. McGowan

**ARTH 33 (W) Honors Independent Study: Art History**

To be taken by candidates for honors by the independent study route.

**Class Format:** independent study

**Grading:** pass/fail only

Not offered current academic year

**ARTH 99 (W) Independent Study: Art History**

Open to upperclass students. Students interested in doing an independent project (99) during Winter Study must make prior arrangements with a faculty sponsor. The student and professor then complete the independent study proposal form available online. The deadline is typically in late September. Proposals are reviewed by the pertinent department and the Winter Study Committee. Students will be notified if their proposal is approved prior to the Winter Study registration period.

**Class Format:** Independent study

**Grading:** pass/fail only

Winter 2022

IND Section: 01 TBA Elizabeth P. McGowan