ART (Div I)

ART HISTORY

Co-Chairs: Professors Elizabeth McGowan and Amy Podmore


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
History and Studio Faculty Advisor: Ben Benedict

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 four courses: ARTH 101, ARTH 102, ARTH 103, and ARTH 104
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 an Art History or Studio Art route, 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 (Arth 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 four courses: ARTH 101, 102, 103, or 104
- ARTS 100-level course
- ARTS 200-level course
- ARTH 301 Methods OR ARTS 319 Junior Seminar
- ARTH 400-level OR 500-level course
- ARTS 300-level course OR (with permission)
- ARTS 418 Senior Seminar
- ARTH elective
- ARTS elective

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
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)  Art Through Time
A team-taught introduction to the art and architecture of Europe from the ancient Mediterranean through the Middle Ages to the Renaissance in 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: discussion section
Requirements/Evaluation: quizzes, midterm, two papers and final exam
Prerequisites: none
**ARTH 102 (S) Art Through Time II**

A semester-long, team-taught introduction to European and American art and architecture from approximately 1600 to today. This course teaches students how to analyze art as physical objects for contemplation, but also often to be worshiped, exhibited, bought and sold, held, touched, worn, and experienced. 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. We will also spend time with original works and familiarize ourselves with the wealth of resources in Williamstown: the Clark Art Institute, the Williams College Museum of Art, and the Chapin Rare Book Library.

**Class Format:** lecture with discussion section

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

**Prerequisites:** none

- **Enrollment Limit:** 90
- **Enrollment Preferences:** none
- **Expected Class Size:** 80
- **Grading:** yes pass/fail option, yes fifth course option
- **Distributions:** (D1)

### Fall 2019

- **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 2:35 pm - 3:50 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  
  Stefanie Solum
- **CON Section: 07** R 1:10 pm - 2:25 pm  
  Peter D. Low

### Spring 2020

- **LEC Section: 01** MWF 12:00 pm - 12:50 pm  
  Mari Rodriguez Binnie, Kailani Polzak
- **CON Section: 02** T 9:55 am - 11:10 am
- **CON Section: 03** T 11:20 am - 12:35 pm
- **CON Section: 04** T 2:35 pm - 3:50 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) Asian Art Survey: From the Land of the Buddha to the World of the Geisha (DPE) (WS)**

**Cross-listings:** ARTH 103 ASST 103

**Primary Cross-listing**

Moving chronologically and thematically, this course surveys the history of Asian art from the Bronze Age to the globalizing art worlds in the present day with particular emphasis on India, China, and Japan. Its contextual approach helps students gain insight into the aesthetic, religious, and political ideas and cultural meanings conveyed by the works of art. It also provides students with the vocabulary, analytical techniques, and patterns of thinking
needed for advanced art history courses. Topics include visualizing imperial power; temple architecture and rituals; sexual symbolism in Buddhist and Hindu art; nature or landscape painting as moral and political rhetoric; literati theory and practice in art; modes of visual narration; politicizing Zen Buddhism and its related practices in Japan’s samurai culture; and the sex industry and kabuki theater and their art in Edo Japan. While each class session will explore unique and region-specific cultural formations and artistic developments, a strong emphasis will be also placed on the interconnectedness, through trade; movement of objects; pilgrimage; and diplomacy and war, not only among these three distinctively different Asian cultures, but their respective interactions with the West (Key words: Chinoiserie, Japonisme, Company painting, perspective picture). The methodology used is intended to dispute the idea of a single, stable identity of "Asia," Asian art," or "Asian culture" that has dominated the Western narratives throughout history, and to call attention to the variety of cultures and cultural encounters at different times in history that contributed to what we currently think of as "India and its art and culture," "China and its art and culture," and "Japan and its art and culture." (Persian, Mesopotamian, and European influences on Indian art and its culture, for example.)

Class Format: lecture with limited # of class discussion; some classes may be conducted at WCMA

Requirements/Evaluation: four required textbooks; three quizzes; one response paper 3-4 pages; two writing assignments 4-6 pages; class attendance

Prerequisites: None

Enrollment Limit: none

Enrollment Preferences: Art History majors

Expected Class Size: 25

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

Distributions: (D1) (DPE) (WS)

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

ARTH 103 (D1) ASST 103 (D1)

Writing Skills Notes: One reading response paper (3-4 pages); first writing assignment (4-5 pages); and second writing assignment (5-6 pages). Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: Topics discussed in class encourage students to confront and reflect on the operations of difference, power, and equity within and among Asian cultures. Examples include the relationships between political power, ritual, and the creation and use of artworks; style as a function of social class (elite arts, popular arts, professional court style vs. literati amateur style, etc.); the sex trade and its portrayal in popular Japanese prints; the modernization or Westernization of Asian societies.

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

Spring 2020

LEC Section: 01 TR 9:55 am - 11:10 am Ju-Yu Scarlett Jang

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

Cross-listings: AFR 105 ARTH 104

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: three 2-page response papers, class journal on WCMA objects lab, midterm exam and final exam

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:

AFR 105 (D2) ARTH 104 (D1)

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.

Fall 2019
LEC Section: 01    MW 11:00 am - 12:15 pm     Michelle M. Apotsos

ARTH 105  (F)  Historical Research in Dance and Performance Studies

Cross-listings:  DANC 103  ARTH 105

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, and may include attendance at live performances in the area, film screenings, field trips, and workshops with guest artists. Material will be introduced at introductory level. No previous dance experience is assumed or required. 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 is primarily a discussion-based seminar course, and may include attendance at live performances in the area, film screenings, field trips, and workshops with guest artists

Requirements/Evaluation: one research-based essay, 2 short written assignments, 2 group presentations

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: first-years and sophomores

Expected Class Size: 15

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

Distributions: (D1)

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

DANC 103 (D1) ARTH 105 (D1)

Fall 2019
SEM Section: 01    TR 11:20 am - 12:35 pm     Munjulika  Tarah

ARTH 203  (F)  Chicana/o Film and Video

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

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 Chicana/os 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-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 representation, the course explores a wide spectrum of film history (from the silent era to the present) and considers numerous genres.

**Class Format:** film screenings will be scheduled as a lab

**Requirements/Evaluation:** evaluation will be based on one short paper, mid-term exam, final exam and take home essays

**Prerequisites:** none

**Enrollment Limit:** 30

**Expected Class Size:** 20

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

**Distributions:** (D2)

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

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

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

Not offered current academic year

**ARTH 207 (F) “Out of Africa”: Cinematic Por(Be)trayals of a Continent (DPE) (WS)**

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

**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:

AFR 207 (D2) ARTH 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.
ARHT 210  (F)  Intro to Latin American and Latina/o 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. Latina/o 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 Latina/o artistic practices in the postwar U.S., tracing these artists' own exploration of race, class, and gender dynamics. This class introduces Latin American and Latina/o 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

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 Latina/o art in the canon of Western art history. The course also centers on contextualizing Latin American and Latina/o 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

ARHT 210  (F)  Art and Experience in Ancient Rome

Cross-listings:  CLAS 210  ARHT 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.

Class Format: lecture

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:
CLAS 210 (D1) ARTH 210 (D1)

Not offered current academic year

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

Cross-listings: ARAB 212 REL 210 ARTH 212

Primary Cross-listing

This lecture course investigates 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. The course aims to survey artistic production within each of these different cross-cultural contexts of East-West encounter.

Class Format: lecture/discussion

Requirements/Evaluation: quiz, two short papers, midterm, and final exam

Prerequisites: none, but previous coursework in art or medieval history helpful

Enrollment Limit: 30

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

Attributes: ARTH pre-1800 Courses

Spring 2020

LEC Section: 01 MR 2:35 pm - 3:50 pm Peter D. Low

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 Hermaphroditte, 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.
**Class Format:** seminar

**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

---

**Spring 2020**

**SEM Section:** 01  MR 1:10 pm - 2:25 pm  Elizabeth P. McGowan

**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:** lecture/discussion

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

**Prerequisites:** none

**Enrollment Limit:** 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**

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.

**Class Format:** lecture

**Requirements/Evaluation:** two short papers, mid-term, and final exam

**Prerequisites:** none

**Enrollment Limit:** 25

**Expected Class Size:** 25

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

**Distributions:** (D1)
Notes: ARTH post-1800 Courses  FMST Related Courses
Not offered current academic year

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

Cross-listings:  ARAB 222  ARTH 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: lecture/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:
ARAB 222 (D1) ARTH 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.

Spring 2020
LEC Section:  01    TF 1:10 pm - 2:25 pm     Holly  Edwards

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

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

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 Jeremy Love's Bayou and Ho Che Anderson's King: A Comic Biography, 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 and comic strips, 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 keep a journal with images, themes and reflections and will use Comic Life software and ipads to create their own graphic short stories based on historical and/or autobiographical narratives.

Class Format: seminar
Requirements/Evaluation:  evaluation will be based upon class participation, weekly 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 with Comic Life)
Prerequisites:  none
Enrollment Limit:  19
Enrollment Preferences:  none
**Expected Class Size:** 19

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

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

**Distributions:** (D1)

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

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

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

Spring 2020

SEM Section: 01    TR 9:55 am - 11:10 am     Rashida K. Braggs

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

**Cross-listings:** ARTH 228  RLS 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.

**Class Format:** tutorial

**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) RLS 228 (D1)

Not offered current academic year

**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)

Fall 2019

LEC Section: 01 TF 1:10 pm - 2:25 pm Nicole G. Brown

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

Cross-listings: WGSS 231 ARTH 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 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:

WGSS 231 (D2) ARTH 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
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, examining their their powerful innovations and effects as a continuation of the Renaissance renovation of the eternal city.

Class Format: lecture/discussion

Requirements/Evaluation: ungraded mapping assignments and short written assignments, 7- to 10-page research paper, midterm and final examinations

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

Enrollment Limit: 30

Grading: yes pass/fail option, yes 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: ENGL 237 ARTH 237 SOC 236 AMST 236

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.

Class Format: seminar

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:

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

Attributes: EXPE Experiential Education Courses FMST Related Courses
Not offered current academic year

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

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

**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, Aischylos, 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:**

CLAS 248 (D1)  ARTH 238 (D1)  REL 216 (D2)

**Attributes:** ARTH pre-1800 Courses

Spring 2020

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

**ARTH 239 (F) Social Media in the Nineteenth Century: Prints and Pictorial Persuasion** (WS)

This tutorial surveys the public lives of printed pictures in Europe between 1789 and 1914. Though the history of print extends well beyond these chronological limits, the so-called "long nineteenth century" witnessed the invention of new printmaking technologies. Larger audiences could now stay abreast of the period's revolutions, wars, and breakthroughs both in science and in fashion. Designed for students who have no prior experience studying art history, the course will begin with an overview of printmaking techniques before moving on to focused case studies that include pornographic political engravings made during the French Revolution, etchings created by the Spanish artist Francisco de Goya, and the manipulation of self and space made possible by early photography. We will analyze how these works were produced in multiples, circulated by publishers and dealers, and consumed by viewers across Europe. Readings in cultural theory, intellectual history, the history of technology, and art history will help students develop their own interdisciplinary approach to the print. Together we will ask: what makes this medium social? How is cultural critique made visible? What can print cultures teach us about today's practices of engaging with images digitally?

**Requirements/Evaluation:** alternating weekly essays (4-5 pages) and responses (2 pages) as well as discussion; three group meetings in WCMA, the Clark, and Chapin Library

**Prerequisites:** none

**Enrollment Limit:** 10

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

**Expected Class Size:** 6
**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:** lecture; 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:** none; 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 243 (F) Chemical Intimacies (DPE)**

**Cross-listings:** SCST 233 WGSS 233 ARTH 243 ENGL 243

**Secondary Cross-listing**

This is a research seminar that understands human-chemical entanglement in relationship to environment, sexuality, geography, ecology, and capacity. It doubles as a research class in which students choose a project of chemical intimacy to investigate as their own through the course of the semester. In the first half, we will together read and discuss forms of human-chemical entanglement, whether a matter of industrial pollution, pharmaceutical use, habitual intoxication, gendered self-care or enhancement, or built environment; the goal is to achieve a broad sensibility for the concept as well as a familiarity with thinking biochemically and biopolitically about living bodies, while consistently registering questions of race, gender, class, sexuality, disability, and more. In the second half, each participant will choose and research a historically and geopolitically specific scenario of chemical entanglement, while 1) considering the political, legal, cultural, and labor contexts of the case; 2) exploring relationships between "actual" and "represented" (protest slogans or visual productions in the case of environmental justice activism, for example); 3) examining other research questions germane to their site of interest and their chosen discipline of study. We will take one field trip to a local site.

**Class Format:** seminar

**Requirements/Evaluation:** individual research project

**Prerequisites:** none
Enrollment Limit: 10
Enrollment Preferences: Women's, Gender and Sexuality Studies majors, Art History majors, English majors, Environmental Studies majors
Expected Class Size: 10
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:
SCST 233 (D2) WGSS 233 (D2) ARTH 243 (D2) ENGL 243 (D2)

Difference, Power, and Equity Notes: The course gives special attention to forms of human-chemical entanglement that are related to environmental justice (pollution), and gender, racial, sexual, indigenous, and disability politics.
Attributes: WGSS Theory 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.

Class Format: lecture
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)
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) Do You See What I See?!

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 many variables--who we are, where we are and what we choose to look at. It also depends on what tools we bring to bear. This class is an opportunity to assemble a useful tool kit for the challenging visual environments of the 21st century. Image study will be central as we wander freely in space and time, but the goal is not to master a body of canonical examples. Rather, we will consider different ways of seeing, and practice transferable skills of viewing diverse materials. The approach will be comparative and interrogative; case studies will range from coinage to painting, from advertising to monumental sculpture. Along the way, we will consider what "art" is, what a visual culture is, and how different visual cultures might overlap in the global arena. Students will look, sketch and write throughout the semester, thereby exploring the entire spectrum of visuality from production to reception.

Class Format: lecture/discussion
Requirements/Evaluation: short writing assignments and class presentations
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: none
Expected Class Size: 19
Grading:  yes pass/fail option,  yes fifth course option
Distributions:  (D1)
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.

Class Format: lecture

Requirements/Evaluation: midterm exam, final exam, five 1-page assignments, research paper (7- to 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  ARTH 259  AFR 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.

Class Format: lecture

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:  if the course is oversubscribed, preference will be given to 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) ARTH 259 (D1) AFR 259 (D2)
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.

Class Format: lecture

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

Spring 2020

LEC Section: 01 TR 9:55 am - 11:10 am Michael J. Lewis

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

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 2019

LEC Section: 01 TR 9:55 am - 11:10 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

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 (D2) 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

Spring 2020

LEC Section: 01  MWF 8:30 am - 9:45 am  C. Ondine Chavoya

ARTH 270 (S) Visual Arts of Japan

Cross-listings: ASST 270  ARTH 270

Primary Cross-listing

This course is a survey of traditional Japanese painting, sculpture, architecture, woodblock prints, and decorative arts. Special attention will be paid to the developments in artistic style and subject matter in the contexts of contemporary cultural phenomena. Through visual analysis students learn the aesthetic, religious, and political ideals and cultural meanings conveyed in the works of art. Course highlights include the transmission of Buddhism and its art to Japan; Zen Buddhism and its art (dry gardens; temples; and tea ceremony related art forms) in the context of samurai culture; the sex industry and kabuki theater, their art, and censorship; and the Western influences on Japanese art and culture and vice versa, (Japanese woodblock prints' impact on Impressionist and Post-Impressionist paintings, for example).

Class Format: lecture

Requirements/Evaluation: three 30- to 40-minute quizzes, two short papers, film screening, class attendance

Prerequisites: none

Enrollment Limit: 35

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
ASST 270 (D1) ARTH 270 (D1)

Attributes: GBST East Asian Studies Electives

Not offered current academic year

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

Cross-listings: REL 272  ARTH 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 fifteen-minute quizzes, 1 three to five-page paper, 1 eight to ten-page paper, a midterm, and a final exam

Prerequisites: none

Enrollment Limit: 25

Expected Class Size: 25

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 (D1) ARTH 272 (D1) ASST 272 (D1)

Fall 2019

LEC Section: 01 TR 9:55 am - 11:10 am Murad K. Mumtaz

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

Cross-listings: ARTH 273 ASST 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.

Class Format: lecture

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)

Not offered current academic year

ARTH 274 (S) Chinese Calligraphy: Theory and Practice

Cross-listings: ARTH 274 ARTS 274 ASST 274

Primary Cross-listing

Beginning in the fourth century, Chinese calligraphy has remained one of the highest art forms in China and in East Asia generally, practiced by the literati, or highly erudite scholars. This course has two components: art history and studio practice. The first offers students an opportunity to acquire
an understanding of theoretical and aesthetic principles of Chinese calligraphy. It also examines the religious, social, and political functions of Chinese calligraphy in ancient and contemporary China. Students will also have an opportunity to investigate contemporary artists, both Eastern and Western, whose works are either inspired or influenced by Chinese calligraphy, and those whose works are akin to Chinese calligraphy in their abstraction. Studio practice allows students to apply theories to creating beautiful writing, or calligraphy (from Greek kallos "beauty" + graphe "writing"). This course can be taken as an Art History, a Studio Art, or Asian Studies course.

Class Format: lecture/studio instruction

Requirements/Evaluation: weekly assignments, a midterm, one short paper, oral presentations, participation in class discussion, a final project (artistic or scholarly), class attendance, film screening

Prerequisites: none

Enrollment Limit: 12

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

Unit Notes: this course can count toward the Art History or Studio major

Materials/Lab Fee: TBD lab fee charged to term bill

Distributions: (D1)

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

ARTH 274 (D1) ARTS 274 (D1) ASST 274 (D1)

Attributes: EXPE Experiential Education Courses GBST East Asian Studies Electives

Spring 2020

LEC Section: 01 W 1:10 pm - 3:50 pm Ju-Yu Scarlett Jang

ARTH 278 (F) The Golden Road to Samarqand

Cross-listings: ARAB 278 ARTH 278

Primary Cross-listing

The region stretching from present day Iran to India figures prominently in contemporary global culture but it also has a rich and complex history--an amalgamation of Persian, Turkish and Islamic influences. Home to Genghis Khan and Timur (Tamerlane), Akbar the Great and Shah Jahan, it has generated some of the most renowned monuments (e.g. the Taj Mahal and the blue tiled mosques of Isfahan) and refined manuscript painting ever known. We will cover a broad swath of time--from the 10th to the 20th century--concentrating on important centers of artistic production such as Timurid Central Asia and Mughal India. Students will have the opportunity to study original works of art in the college museum collections.

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based on class participation, a short paper, a midterm and a final

Prerequisites: none

Enrollment Limit: 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:

ARAB 278 (D1) ARTH 278 (D1)

Attributes: GBST Middle Eastern Studies Electives

Not offered current academic year

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

Cross-listings: REL 280 ARTH 281 ANTH 281

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.

Class Format: seminar
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:
REL 280 (D2) ARTH 281 (D2) ANTH 281 (D2)
Not offered current academic year

ARTH 284 (F) 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 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.

Class Format: lecture
Requirements/Evaluation: midterm exam, final exam, one short 2-page writing assignment, one 6- to 8-page research paper
Prerequisites: none
Enrollment Limit: 30
Enrollment Preferences: none
Expected Class Size: 20
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)
Attributes: ARTH post-1800 Courses
Not offered current academic year

ARTH 286 (F) Japanese Popular Visual Culture
Cross-listings: ARTH 286 ARTH 586 ASST 186 COMP 186
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, Okazaki), and animation (Oshii, Miyazaki, Kon). We will focus on developing visual reading skills to come up with original interpretations of these works, and on comparing 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: 15
Grading: no pass/fail option, yes fifth course option
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; art and the material world; art, gender, and sexuality; and art as a global phenomenon.

Class Format: discussion

Requirements/Evaluation: six 1,000-word analytical essays plus one 2,000-word writing project

Prerequisites: any 100-level ARTh course or permission of instructor

Enrollment Limit: 19

Enrollment Preferences: Art History majors and required of them

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

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 outside of class in office hours and also in class.

ARTh 303 (S) Museums: History and Practice

Cross-listings: LEAD 301 ARTh 303 ARTh 501

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 the institutions of our time. The seminar will focus on museums past and present internationally as it also considers the future of museums, doing so as it examines governance and management policies and practices, the role of architecture and installation in interpretation and experience, guidelines in the accessioning and deaccessioning works of art, and issues associated with the repatriation and restitution of cultural property. The course will consider current trends in exhibition, public education and other programming in art museums that range in size and type from the "encyclopedic" or "universal" to newly established contemporary arts institutions and alternative spaces. Class discussions will have a special focus on how museums strive to balance their scholarly and artistic roles with their civic and social responsibilities doing so while maintaining financial stability in the increasingly market-driven, metric-conscious, not-for-profit environment of our time.

Class Format: lecture and discussion in seminar format

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 303 (D1) ARTH 501 (D1)

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

Spring 2020

SEM Section: 01   T 1:10 pm - 3:50 pm   Michael Conforti

**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

Fall 2019

SEM Section: 01   M 7:00 pm - 9:40 pm   C. Ondine Chavoya

**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.

Spring 2020

TUT Section: T1 TBA Michelle M. Afotsos

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

Cross-listings: ARTH 314 HIST 314 ASST 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: (D1)

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

ARTH 314 (D1) HIST 314 (D2) ASST 314 (D2)

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

Fall 2019

SEM Section: 01 MR 2:35 pm - 3:50 pm Aparna Kapadia, Murad K. Mumtaz

ARTH 327 (F) Acquiring Art: Selecting and Purchasing Objects For WCMA
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:
ECON 227 (D2) ARTH 327 (D1) ARTH 527 (D1)

Fall 2019

SEM Section: 01 MR 1:10 pm - 2:25 pm Kevin M. Murphy, Stephen C. Sheppard

ARTH 330 (S) Michelangelo: Biography, Mythology, and the History of Art

One might argue that Michelangelo's enduring fame, and his preeminence in the European art historical canon, is as much a product of his artistic persona as his artistic achievement. Indeed, the classic image of the artist as a brooding, tortured genius of unstoppable creative force finds its roots in the Italian Renaissance, and specifically in the fascinating biography--and mythology--of Michelangelo. With a life and career more fully documented than those of any western artist to precede him, Michelangelo provides the foundations for a triangulation of person-persona-artistic production that has a modern ring. But what are the limits of our knowledge, and what are the boundaries of interpretation? And how might we approach the study of an artistic self when that self is, also, a work of art? In this course, students will become well-acquainted with the life and work of Michelangelo, giving critical attention to the connection between the artist and his work. We will investigate, in particular, the practice of interpreting his work according to his philosophical outlook, political convictions, religious beliefs, sexual desire, and more. While this course will bring us deep into the life and work of a single artist, one of its goals is to generate ideas about the very act of biographically-based art historical interpretation. How can thinking carefully about Michelangelo reshape our own thinking about art historical practice?

Class Format: tutorial

Requirements/Evaluation: evaluation will be based on the quality and improvement of written work (5 weekly papers and 5 response papers, and a final written exercise addressing major themes of the tutorial), and oral dialogue

Prerequisites: one ARTH course of any level; open to sophomores, juniors, and seniors

Enrollment Limit: 10

Enrollment Preferences: none

Expected Class Size: 10

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

Distributions: (D1)
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 signified 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

Fall 2019

SEM Section: 01 MW 11:00 am - 12:15 pm Mari Rodriguez Binnie

Uncovering Williams

This course—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.

Class Format: seminar

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) + bibliography

Prerequisites: sophomore standing or permission of the instructor(s)

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:
ARTH 337 (S) Visual Politics

Cross-listings: ARTH 337  PSCI 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 visuality 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: (D1)

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

ARTH 337 (D1) PSCI 337 (D2)

Attributes: PSCI Political Theory Courses

Spring 2020

SEM Section: 01  W 7:00 pm - 9:40 pm  Mark T. Reinhardt

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

Enrollment Preferences: none

Expected Class Size: 25

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

Distributions: (D1)
ARTh 342 (S) Monuments and Miniatures: Architecture and Painting in India  (WS)

Cross-listings:  ASST 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?

Class Format: Tutorial

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

Enrollment Preferences: one

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)  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

Spring 2020

TUT Section: T1  Cancelled

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 heterogenous 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.

Fall 2019

SEM Section: 01  Cancelled

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

Cross-listings: ARTH 348  ENGL 348  SCST 348  WGSS 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.

Class Format: seminar

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 (D2) ENGL 348 (D2) SCST 348 (D2) WGSS 348 (D2)

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: (D1)

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

LATS 358 (D2) ARTH 358 (D1)

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

Spring 2020

LEC Section: 01    W 7:00 pm - 9:40 pm     C. Ondine Chavoya

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

Enrollment Preferences: none

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
Secondary Cross-listing

The course will interrogate abstraction as a strategy in 20th and 21st century art around the globe, and its manifold implications for political projects of being, seeing, and knowing together. We will look at how various artists turn to non-representation as a means for thinking differently about issues as divergent as flatness, vision, progress, decay, identity, violence, solidarity, negation, and protest. How might we read acts of judgment performed by abstract artists, i.e., separating what is alien from that which is intrinsic, as ethically activated? How do we account for the ways abstraction has figured centrally not only in modernist art histories, but also in economic and political theories (as in the abstraction of use into exchange value)? How, too, have representation and figuration (as ostensible opposites of abstraction) been positioned as ethical tactics? We will take an object-oriented approach that foregrounds the complexity of movement between “thing” and abstract “effect,” examining divergent valences from postwar abstract painting up to contemporary abstraction as it supports coded meanings, eccentricities, and alternative (feminist, queer, marginal, racialized) formations.

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: 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 400 (D1) ARTH 500 (D1)

Not offered current academic year

ARTH 400  (F)  Clark Visiting Professor Seminar: writing TO art

Cross-listings: ARTH 500 ARTH 400

Secondary Cross-listing

In this seminar, we will think about writing TO art and for it, rather than merely about it; but first, we will think about how we think. I intend that we read essays and stories that confront the ways in which we think. That might sound abstract, but in fact it is rather concrete: we bring to works of art our predilections or tastes, psychologies, politics, habits of mind, in short, our subjectivity. We are not blank slates, art is not, either. Art is layered with its own history, and histories, criticisms, reactions, rejections, movements. Art is not static. How do we writers move with art, confront our reactions, and ask why we have them. To me, one of the most important aspects in writing is judging one’s own reactions, for instance, in the choice of words. To that end, that of confronting our thinking, we will read, among other things: Adorno’s ”Coming to Terms with the Past;” Joan Scott’s “The Evidence of Experience;” Kafka’s ”Josephine the Mouse Singer and the Mouse People,” and “The Hunger Artist;” Freud’s ”Notes on War and Death,” and Craig Owens’, ”On Speaking to Others” and ”Feminism and Post-Modernism.” We will also read some of my anti-art art criticism, or what I call stories written in relationship to art. Some of these employ fictions, some not. We will read a few of my ”Madame Realism” pieces, as well as essays on Warhol and some other contemporary artists. We will do some writing. We will visit with or be visited by critics and/or artists. We will look at art in galleries, and write about what we have seen.

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 2019
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 year. Focus on aesthetic theory, narrative, cinema, and -- most of all -- viewer experience. Artists include Gérôme, Bouguereau, Alma-Tadema, and many others.

Class Format: seminar
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
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)
Attributes: AMST Space and Place Electives

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 “Brazilianess” 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
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 (S) 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.

Class Format: seminar

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: none

Expected Class Size: 7

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

Distributions: (D1)

Attributes: ARTH post-1800 Courses

Not offered current academic year

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

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.

Class Format: seminar

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:** (D1)

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

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

---

**Spring 2020**

**SEM Section:** 01    **TR 8:30 am - 9:45 am**    **Vivian L. Huang**

**ARTH 420 (S) Architecture and Sustainability in a Global World**

**Cross-listings:** GBST 420    ARTH 420    ENVI 420    EXPR 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. Students will also travel to South Africa during Spring Break to participate in a township sustainability project. 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:** seminar; with travel component

**Requirements/Evaluation:** response papers on class readings (2 pages), leading class discussions, spring break trip to South Africa, and final project/paper (15-20 pages) and presentation

**Prerequisites:** none, although a course in art/architectural history would be advantageous; registered students will also be required to submit an online application provided by the instructor before enrollment in the course is confirmed

**Enrollment Limit:** 6

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

**Expected Class Size:** 6

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

**Materials/Lab Fee:** travel funds will be provided by a Class of 1963 Sustainability development grant

**Distributions:** (D1)

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

GBST 420 (D1) ARTH 420 (D1) ENVI 420 (D1) EXPR 420 (D1)

**Not offered current academic year**

---

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

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

Class Format: seminar

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: preference will be given to 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:
REL 422 (D2) COMP 422 (D1) ARTH 422 (D1)

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.

Class Format: undergraduate/graduate seminar

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

Spring 2020

SEM Section: 01    F 1:10 pm - 3:50 pm     Peter D. Low

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?

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: none

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: seminar, 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

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

Distributions: (D1)

Attributes: ARTH pre-1800 Courses

Spring 2020

SEM Section: 01 W 1:10 pm - 3:50 pm Stefanie Solum

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:** seminar; 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 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.

**Class Format:** seminar

**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:** ARTH 440 LATS 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:**

ARTH 440 (D1) LATS 440 (D2)

**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

Fall 2019

SEM Section: 01  W 1:10 pm - 3:50 pm  C. Ondine Chavoya

**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.

**Class Format:** seminar

**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 462  (F) Art of California: Pacific Standard Time**

**Cross-listings:** ARTH 562 ARTH 462 LATS 462 AMST 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. In fall 2017, a new Getty PST initiative focused on Latin American and Latino art will commence and this class will consider these exhibitions as well.

Class Format: seminar

Requirements/Evaluation: evaluation will be based on 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

Prerequisites: ARTH 102

Enrollment Limit: 15

Enrollment Preferences: senior Art major and senior Latina/o Studies concentrators

Expected Class Size: 15

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 562 (D1) ARTH 462 (D1) LATS 462 (D2) AMST 462 (D2)

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

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 in the fourth century BCE, the small city-states of the Greek peninsula were replaced by far flung kingdoms as important centers of power and culture. Vastly increased trade and the movement of individuals between Greece, Egypt, and the Near and Middle East encouraged a new internationalism marked by a cross-cultural hybridization of religion, and innovations in philosophy, medicine, literature and art. This cosmopolitan attitude brought about 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. With the rise of Rome in the west, plundered artworks of earlier periods soon became the desired objects of wealthy collectors, and commissions in the Hellenistic style continued well into the Roman period. In this course we'll look closely at influential works of art in bronze, marble, fresco, and mosaic, and consider their archaeological, social and political contexts. We'll discuss the changing status of artists as patronage shifts to include the private as well as the public realm, and research the broader philosophical, religious, literary and cultural forces that encouraged artistic innovations of the fourth century BCE through first century CE. Reading material includes ancient literature in translation, recent surveys of Hellenistic art, and recent critical essays.

Class Format: seminar

Requirements/Evaluation: students will lead discussions based on selected readings; a 5- to 7-page midterm paper and 20 minute oral report will form the basis for an 18- to 20-page research paper

Prerequisites: none

Enrollment Limit: 15

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: 14

Grading: no pass/fail option, yes 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: seminar; 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 470 (S) Image-making, Orientalism and Visual Culture (DPE)

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. This course is about three regions--United States, France and the Persian sphere--and the images that mediate and document their interactions. Along the way, we will address important issues like iconoclasm and aniconism, common types like veiled women and pious men, and asymmetrical relationships like Orientalism. The peculiar nature of portraiture will be a prominent theme.

Class Format: seminar

Requirements/Evaluation: class participation, term project

Prerequisites: any ARTH class or permission of the instructor

Enrollment Limit: 15

Enrollment Preferences: Art majors

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

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: This course fulfills the DPE requirement in its emphasis on comparative cultures and its effort to promote understanding of stereotypes, differences, and contextualized meanings in diverse settings. Images operate between and among individuals and communities, reflecting differences of identity, power, and perspective. This course is an opportunity to articulate how such differences are visually manifest in painting and photography across political and cultural boundaries.

Attributes: AMST Arts in Context Electives
ARTh 472 (F) 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 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 and hands-on projects; we will consider materials ranging from iconic paintings and sacred spaces to calendar art and 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.

Class Format: will include making, breaking, and writing as well as discussion of assigned readings
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: 10
Grading: yes pass/fail option, no fifth course option
Distributions: (D1)

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.

Class Format: seminar
Requirements/Evaluation: weekly presentations, two review exercises, four 5-page papers
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: none
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
Attributes: ARTH post-1800 Courses

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.

Class Format: seminar

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 2020

HON Section: 01 TBA Michelle M. Apotsos

ARTH 497 (F) Independent Study: Art History

Art History independent study.

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

Distributions: (D1)

Fall 2019

IND Section: 01 TBA Elizabeth P. McGowan

ARTH 498 (S) Independent Study: Art History

Art History independent study.

Class Format: independent study

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

Distributions: (D1)

Spring 2020

IND Section: 01 TBA Elizabeth P. McGowan

ARTH 500 (S) Clark Visiting Professor Seminar: Ethics of Abstraction

Cross-listings: ARTH 400 ARTH 500

Primary Cross-listing

The course will interrogate abstraction as a strategy in 20th and 21st century art around the globe, and its manifold implications for political projects of being, seeing, and knowing together. We will look at how various artists turn to non-representation as a means for thinking differently about issues as divergent as flatness, vision, progress, decay, identity, violence, solidarity, negation, and protest. How might we read acts of judgment performed by abstract artists, i.e., separating what is alien from that which is intrinsic, as ethically activated? How do we account for the ways abstraction has figured centrally not only in modernist art histories, but also in economic and political theories (as in the abstraction of use into exchange value)? How, too, have representation and figuration (as ostensible opposites of abstraction) been positioned as ethical tactics? We will take an object-oriented approach that foregrounds the complexity of movement between “thing” and abstract “effect,” examining divergent valences from postwar abstract painting up to contemporary abstraction as it supports coded meanings, eccentricities, and alternative (feminist, queer, marginal, racialized) formations.
In this seminar, we will think about writing TO art and for it, rather than merely about it; but first, we will think about how we think. I intend that we read essays and stories that confront the ways in which we think. That might sound abstract, but in fact it is rather concrete: we bring to works of art our predilections or tastes, psychologies, politics, habits of mind, in short, our subjectivity. We are not blank slates, art is not, either. Art is layered with its own history, and histories, criticisms, reactions, rejections, movements. Art is not static. How do we writers move with art, confront our reactions, and ask why we have them. To me, one of the most important aspects in writing is judging one's own reactions, for instance, in the choice of words. To that end, that of confronting our thinking, we will read, among other things: Adorno’s “Coming to Terms with the Past;” Joan Scott’s “The Evidence of Experience;” Kafka’s “Josephine the Mouse Singer and the Mouse People,” and “The Hunger Artist;” Freud’s “Notes on War and Death,” and Craig Owens’, “On Speaking to Others” and “Feminism and Post-Modernism.” We will also read some of my anti-art art criticism, or what I call stories written in relationship to art. Some of these employ fictions, some not. We will read a few of my ”Madame Realism” pieces, as well as essays on Warhol and some other contemporary artists. We will do some writing. We will visit with or be visited by critics and/or artists. We will look at art in galleries, and write about what we have seen.

Primary Cross-listing

In this seminar, we will think about writing TO art and for it, rather than merely about it; but first, we will think about how we think. I intend that we read essays and stories that confront the ways in which we think. That might sound abstract, but in fact it is rather concrete: we bring to works of art our predilections or tastes, psychologies, politics, habits of mind, in short, our subjectivity. We are not blank slates, art is not, either. Art is layered with its own history, and histories, criticisms, reactions, rejections, movements. Art is not static. How do we writers move with art, confront our reactions, and ask why we have them. To me, one of the most important aspects in writing is judging one's own reactions, for instance, in the choice of words. To that end, that of confronting our thinking, we will read, among other things: Adorno’s “Coming to Terms with the Past;” Joan Scott’s “The Evidence of Experience;” Kafka’s “Josephine the Mouse Singer and the Mouse People,” and “The Hunger Artist;” Freud’s “Notes on War and Death,” and Craig Owens’, “On Speaking to Others” and “Feminism and Post-Modernism.” We will also read some of my anti-art art criticism, or what I call stories written in relationship to art. Some of these employ fictions, some not. We will read a few of my ”Madame Realism” pieces, as well as essays on Warhol and some other contemporary artists. We will do some writing. We will visit with or be visited by critics and/or artists. We will look at art in galleries, and write about what we have seen.

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 2019
SEM Section: 01  T 1:10 pm - 4:00 pm  Lynne Tillman

ARTH 501 (S) Museums: History and Practice
Cross-listings: LEAD 301  ARTH 303  ARTH 501

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 the institutions of our time. The seminar will focus on museums past and present internationally as it also considers the future of museums, doing so as it examines governance and management policies and practices, the role of architecture and installation in interpretation and experience, guidelines in the accessioning and deaccessioning works of art, and issues associated with the repatriation and restitution of cultural property. The course will consider current trends in exhibition, public education and other programming in art museums that range in size and type...
from the "encyclopedic" or "universal" to newly established contemporary arts institutions and alternative spaces. Class discussions will have a special focus on how museums strive to balance their scholarly and artistic roles with their civic and social responsibilities doing so while maintaining financial stability in the increasingly market-driven, metric-conscious, not-for-profit environment of our time.

Class Format: lecture and discussion in seminar format

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 303 (D1) ARTH 501 (D1)

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

Spring 2020

SEM Section: 01    T 1:10 pm - 3:50 pm    Michael Conforti

ARTH 504  (F) Proseminar in Research and Method
The Graduate Program Proseminar on Research and Method explores key topics in contemporary interpretation and practice through readings and classroom discussion with visiting scholars. Each week we will read work authored and/or selected by our class visitor, particularly with an eye to the larger methodological and historiographical issues as they arise from the readings, and more generally in the visitors' field. Visitors will include Clark Fellows, Graduate Program faculty, and others. Students enrolled in the Proseminar will also participate in workshops directed to professional art-historical practice, including research strategies and methods, critical reading, and expository writing.

Requirements/Evaluation: class participation, writing assignments

Prerequisites: none

Enrollment Limit: none

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)

Fall 2019

SEM Section: 01    R 1:10 pm - 3:50 pm    Marc Gotlieb

ARTH 506  (S) An Expository Writing Workshop
A common and depressing consequence of too much education is how our writing tends to devolve, as the task of saying what we mean is complicated by new anxieties: trying to impress our potential employers, intimidate our competition, claim our place in an intellectual community, and generally avoid looking like fools. In many professions, bad prose tends to proliferate like some disgusting disease, as scholars, trying above all to avoid mistakes, become tentative, obscurantist, addicted to jargon, and desperate to imitate other bad writers. In this course we will try to relearn the basic skills of effective communication and adapt them to new and complicated purposes. In class we will go over weekly or bi-weekly writing assignments, but we will also look at the essays you are writing for your other courses, to give them an outward form that will best display their inner braininess. Among other things, I am a fiction writer, and part of my intention is to borrow the techniques of storytelling to dramatize your ideas successfully.

Class Format: seminar
Enrollment Limit: 14
Enrollment Preferences: limited to and required of first-year students in the Graduate Program in the History of Art
Grading: no pass/fail option, no fifth course option
Distributions: (D1)

Spring 2020
SEM Section: 01  M 1:10 pm - 3:50 pm  Paul C. Park

ARTH 507 (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.

Class Format: seminar
Requirements/Evaluation: participation
Prerequisites: none
Enrollment Preferences: limited to and required of first-year students in the Graduate Program in the History of Art
Grading: pass/fail option only
Distributions: (D1)

Spring 2020
SEM Section: 01  TBA  Marc Gotlieb

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
Enrollment Limit: 14
Enrollment Preferences: Graduate Program students, then students in art history or studio art
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)
Attributes: EXPE Experiential Education Courses

Spring 2020
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
**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 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.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on involved class participation, several short presentations, one short paper, and a final paper approx. 20 pages

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** preference given to 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)
"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.

Class Format: seminar
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

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, Boulée, 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.

Class Format: Seminar
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)
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.

Class Format: Seminar

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)

Spring 2020

SEM Section: 01  R 1:10 pm - 3:50 pm  Murad K. Mumtaz

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.

Class Format: undergraduate/graduate seminar

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

Spring 2020

SEM Section: 01    F 1:10 pm - 3:50 pm     Peter D. Low

ARTH 524 (F) The Watchful Object

What is implied by an object that “watches”? Is it sentient? Animat? 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.

Class Format: seminar

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: ECON 227 ARTH 327 ARTH 527

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:

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

Fall 2019

SEM Section: 01  MR 1:10 pm - 2:25 pm   Kevin M. Murphy, Stephen C. Sheppard

ARTH 530 (S) Demigods: Nature, Social Theory, and Visual Imagination in Art and Literature, Ancient to Modern

Cross-listings: CLAS 236 ARTH 530

Primary Cross-listing

Embodyed 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, Mallermé, “L’Apres 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.

Class Format: seminar

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, then advanced undergraduates

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:

CLAS 236 (D1) ARTH 530 (D1)

Attributes: ARTH pre-1800 Courses

Not offered current academic year

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: seminar; 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 Prendergast 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.

Class Format: Seminar

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)

Spring 2020

SEM Section: 01    W 10:00 am - 12:40 pm     Kevin M. Murphy

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)

---

**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.

**Class Format:** seminar

**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.

**Class Format:** seminar

**Requirements/Evaluation:** active participation and weekly assignments, leading class discussion, three short responses, and final research paper

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** none
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)

Fall 2019
SEM Section: 01 M 10:00 am - 12:40 pm Anne R. Leonard

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.
Class Format: seminar
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
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: seminar with 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

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)

Fall 2019
SEM Section: 01  R 10:00 am - 12:40 pm  Caroline O. Fowler

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.
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.

Class Format: Seminar
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)

Spring 2020
SEM Section: 01 R 10:00 am - 12:40 pm Horace Ballard

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)

Fall 2019
SEM Section: 01    T 10:00 am - 12:40 pm     Emmelyn Butterfield-Rosen

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 vagueness-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.

Class Format:  Seminar
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)

Spring 2020
SEM Section: 01    M 10:00 am - 12:40 pm     Esther Bell

ARTH 554  (S)  The Matrix and the Market: Printmaking and Photography in the Nineteenth Century
During the last half of the 19th century, technical, commercial, and aesthetic approaches to printmaking and photography experienced dramatic paradigm shifts. Etching, for example, simultaneously functioned as a reproductive medium and one that carried experimental, vanguard associations. Practitioners of lithography strove to distance themselves from denigrating commercialism and raise the medium's status to a respected art form. Photography, in turn, negotiated the boundaries between "documentary" and "artistic." This seminar will address the complex issues that swirled around printmaking and photographic matrices, critical responses to the various processes, artist-driven initiatives, and the formative role of the art market and book trade in shaping popular opinion. We will consider these topics across political and geographic borders from Europe to the United States, reading both primary and secondary sources. The class will be held in the new Manton Study Center for Works on paper with visits to Chapin library and the Williams College Museum of Art likely.

Class Format:  seminar
Requirements/Evaluation:  students will be responsible for readings and involved class discussion; several short and one long presentation; and a final paper (20-25 pages)
Enrollment Limit:  12
Enrollment Preferences:  Graduate Program students and then to senior Art History majors
Grading:  yes pass/fail option,  yes fifth course option
Distributions:  (D1)

Not offered current academic year

ARTH 562  (F)  Art of California: Pacific Standard Time
Cross-listings:  ARTH 562  ARTH 462  LATS 462  AMST 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. In fall 2017, a new Getty PST initiative focused on Latin American and Latino art will commence and this class will consider these exhibitions as well.

Class Format: seminar
Requirements/Evaluation: evaluation will be based on 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
Prerequisites: ARTH 102
Enrollment Limit: 15
Enrollment Preferences: senior Art major and senior Latina/o Studies concentrators
Expected Class Size: 15
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 562 (D1) ARTH 462 (D1) LATS 462 (D2) AMST 462 (D2)
Attributes: AMST Arts in Context Electives AMST Space and Place Electives 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
Prerequisites: graduate art students
Enrollment Limit: 25
Enrollment Preferences: only open to graduate students
Grading: pass/fail option only
Distributions: (D1)

Fall 2019
SEM Section: 01 TBA Victoria Brooks

Spring 2020
SEM Section: 01 TBA Victoria Brooks

ARTH 567 (F) What is Art Criticism? Current Debates, Past Precedents
Taking as its point of departure recent debates concerning a purported “crisis” of art-criticism, this seminar considers traditions of writing about the work of living artists in modernity. We will begin with current literature and then pivot back to the eighteenth century, tracing a sequence of episodes in art criticism’s evolution as a genre by looking at key works of art as mediated by their first critics. Emphasis will be placed on close readings of primary historical texts as prompts for thinking through the following broad questions, among others: What is critique, and what is art criticism? Is the art critic a judge, a historian, a partisan, a participant, or an artist in her own right? How do forms of distribution impact the content of art criticism, and how does art criticism impact the form and content of art? What is the relationship, if any, between taste, assessment of value, and interpretation of meaning? Artists considered include, among others, Boucher, Friedrich, Whistler, Seurat, Pollock, Piper.
ARTH 573 (S) Modern and Contemporary Art from the Middle East and North Africa
This is an exciting time for art from the Middle East and North Africa. Contemporary artists are exhibiting in international shows and biennales, and the global art market has responded to collector interest and crowned its favorites. The visibility and celebration of these artists, however, does not take into account the larger historical arena of cultural production and artistic practice from which they emerge. In terms of the discipline of art history, the field of modern painting and contemporary visual practice in the region is in its first generation of formation and definition. Drawing on very recent scholarship in art history and visual anthropology, we will explore the “history” of modern and contemporary art in the Middle East and North Africa (from the 1920s-the present). We will pay particular attention to how key terms and categories such as: modern, contemporary, Islamic, and Arab, have been constructed, deployed and debated by artists, institutions and scholars in the field. We will explore the role of museums, art schools, archives and biennales in the region, the creation of art publics and communities, and how the international market has responded to contemporary production. And perhaps most importantly, we will study work by artists that identify with the region and engage and complicate constructions of race, gender, religion, environment, autonomy and community.

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.

ARTH 586 (F) Japanese Popular Visual Culture
Cross-listings: ARTH 286  ARTH 586  ASST 186  COMP 186
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, Okazaki), and animation (Oshii, Miyazaki, Kon). We will focus on developing visual reading skills to come up with original interpretations of these works, and on comparing 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: 15

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

Fall 2019

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

Class Format: seminar

Requirements/Evaluation: oral presentations and written assignments

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: grad students, then advanced undergrad art history majors

Expected Class Size: 12

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

Distributions: (D1)

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 2019

IND Section: 01    TBA     Marc Gotlieb
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.

Class Format: tutorial
Grading:  yes pass/fail option,  yes fifth course option
Distributions:  (D1)

Spring 2020
IND Section: 01

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)

Fall 2019
IND Section: 01    TBA    Marc Gotlieb

ARTH 598  (S)  Undergraduate Lecture Course Taken for Graduate Credit
Undergraduate Lecture Course Taken for Graduate Credit
Class Format: independent study
Grading:  yes pass/fail option,  yes fifth course option
Distributions:  (D1)

Spring 2020
IND Section: 01    TBA    Marc Gotlieb

Winter Study  ---------------------------------------------------------

ARTH 10  (W)  Inventing Joan of Arc: The History of a Hero(ine) in Pictures and Film
Cross-listings:  WGSS 10  ARTH 10

Primary Cross-listing
Joan of Arc (known during her own lifetime most commonly as Jeanne "la Pucelle," or Joan "the Maid") was one of the most dynamic and yet enigmatic personalities of the European Middle Ages. Born into a peasant family in the French border province of Lorraine in 1412, she gained control of an army, won brilliant military victories, crowned a king, and was burnt at the stake as a heretic, all before her twentieth birthday. Triply marginalized by gender, age, and socio-economic status, she nonetheless managed to shake the Church and State establishments to their very core. But who was Joan of Arc? Nationalist martyr? Pioneer feminist? Champion of the people? Instrument of God's grace? Victim of post-traumatic stress disorder? Exemplary transgender warrior? Over the centuries since her death, artists--and not just politicians and scholars--have attempted to answer this question, creating myriad visions of la Pucelle under the influence of an ever-changing lens of contemporary tastes and concerns. Through readings and discussion, this course will survey the history of representations of Joan of Arc in painting, prints, sculpture, and film, from the time of her death to the present.

Requirements/Evaluation:  10-page project or comparable creative project
Prerequisites:  none
Enrollment Limit:  20
Enrollment Preferences:  statement of interest
Grading:  pass/fail only
Materials/Lab Fee: $10 and cost of books

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

WGSS 10 ARTH 10

Winter 2020

LEC Section: 01  MWF 1:00 pm - 3:50 pm  Peter D. Low

ARTH 11 (W) Looking at Contemporary Documentary Photography

Cross-listings: ARTH 11  GERM 11  COMP 11

Secondary Cross-listing

This course explores the evolution of modern documentary photography. We will start with a look back to the work of Lewis Hine, August Sander, Dorothea Lange, Walker Evan and the Magnum Agency photographers. We will then jump to mid 20th century work of Robert Frank's *The Americans*, and how Frank's singular vision deeply shaped the next generation of photographers working the American streets and landscape. Diane Arbus, Vivian Maier, Bruce Davidson, Lee Freidlander, William Klein, Danny Lyon, Gary Winograd are some of the photographers whose work we will get to know well. Discussions will include the new wave of independent and Magnum photojournalists (Phillip Jones Griffiths, Josef Koudieka, Susan Meiselas, Gilles Peress, James Nachtwey, Alex Webb, Ron Haviv and Tyler Hicks) and the wars from Vietnam to Bosnia to Iraq and Syria they cover as well as the personal visions they explore. Insight into the diverse currents of documentary photography will be covered through the work of Bill Burke, Larry Clark, Larry Fink, Nan Goldin, Emmet Gowin, Sally Mann, Mary Ellen Mark, Nicholas Nixon, Richard Misrach, Joel Sternfeld, Birney Imes, Regan Louie, Edward Burtynsky, Laura Letinsky and Simon Norfolk. Our last classes will be an exploration of social media and the proliferation of diverse voices emerging in documentary photography. The class will meet three mornings a week for two hours. Slide presentations will occupy half of the first meetings and give way to discussion of issues in documentary photography. Each student will be required to make a brief presentation to the class on a documentary topic of their choice. A final paper expanding on this documentary topic will be due at the end of the course. Students will be evaluated on their classroom presentation, general participation and their written work. A field trip to New York will let us see first hand works from the collections at MoMA, etc. Adjunct Instructor Bio: Kevin Bubriski's fine art photographs are in the permanent collections of the Museum of Modern Art, Metropolitan Museum of Art, San Francisco Museum of Modern Art, and Bibliotheque Nationale, Paris. Kevin has received Guggenheim, Fulbright and NEA fellowships. Bubriski has published eleven books of photography including *Nepal 1975-2011* published by Peabody Museum Press of Harvard University in 2014 and *Legacy in Stone: Syria Before War in 2019* with powerhouse Books in New York.

Requirements/Evaluation: short paper and final project or presentation

Prerequisites:  none

Enrollment Limit: 12

Enrollment Preferences: at the discretion of the instructor

Grading:  pass/fail only

Materials/Lab Fee: $74 and approximately $28 for books

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

ARTH 11 GERM 11 COMP 11

Winter 2020

LEC Section: 01  TWR 10:00 am - 11:50 am  Kevin Bubriski

ARTH 15 (W) Introduction to Indian Drawing Techniques

Cross-listings: ARTH 15  ARTS 15

Secondary Cross-listing

The jewel-like world of Indian painting is famous for its stylized naturalism and mastery of line. This course will introduce students to the technique and imagery of this art form. The course is designed as a workshop in which students will learn to use traditional materials and techniques. The class will focus on the practice of copying and taking inspiration from original masterworks of Indian art housed in the Williams College Museum of Art (WCMA). By engaging with a non-western practice, the aim of the course is to expose students to a pluralistic engagement with art and art history. In addition to learning the basics of drawing and painting techniques, students will also learn paper and pigment preparation. The workshop will focus on the siah qalam brush and ink rendering technique, the backbone for the more advanced techniques of neemrang and gadrang, which pertain to color
application. Working with original artworks will help students situate the hands-on study of Indian painting practice alongside exemplary historical examples. Students will have the opportunity to exhibit their final projects at Spencer Hall.

Requirements/Evaluation: final project or presentation

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: response to one question: why is it important for you to take this course?

Grading: pass/fail only

Materials/Lab Fee: $35

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

ARTH 15 ARTS 15

Winter 2020

LEC Section: 01 Cancelled

ARTH 16 (W) Sensing Place

Cross-listings: ENVI 16 ARTH 16

Primary Cross-listing

Bridging art history and environmental humanities, this course will explore how the experience of landscape, a term that privileges the visual, is impacted not only by sight but by sound, touch, smell, and even taste. We will look at the way artists have translated embodied experiences of landscape into paint and other media as we ask what is lost or gained, just as we will consider what the taste of tea or oysters might tell us about the history and present environment of the places they come from. By looking at how artists and writers have theorized and experienced landscapes in the past, we will explore how those histories inform how and what we sense today. We will ask: how is the environment experienced (and narrated) through our bodies? How do human interactions with nature produce a "sense" of ownership and domination? Is something more symbiotic possible?

To answer these questions, we will look at works of art in the collections of WCMA and The Clark, read work by historical and contemporary writers, and engage in experiential learning that activates all senses, including hiking, tasting, and making. Evaluation will be based on participation, including weekly journal reflections, and the completion of a 10-page written assignment that will combine creative reflection and research. Attendance and active participation in class discussions will also be required. We will typically meet three times a week for three-hour sessions, with some additional required field trips.

Adjunct Instructor Bio: Elliot Krasnopoler is a Doctoral Candidate in the History of Art at Bryn Mawr College, where he is completing a dissertation about the intersections of contemporary art, landscape, and time. He holds an M.A. in Art History from Williams College, and a B.F.A. in Photography from the Rochester Institute of Technology. He lives in North Adams, MA, and is an avid hiker, tea enthusiast, and mineral collector.

Requirements/Evaluation: 10-page paper

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: more senior students will be given priority

Grading: pass/fail only

Materials/Lab Fee: $50

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

ENVI 16 ARTH 16

Winter 2020

LEC Section: 01 MWF 1:00 pm - 3:50 pm Elliot M. Krasnopoler

ARTH 19 (W) The Restless, Living, Incomplete, Agitated, Incredible, Conjectural Collection

Cross-listings: INTR 19 LEAD 19 ARTS 19 ARTH 19

Secondary Cross-listing
This course takes a behind-the-scenes look at the WCMA art collection--its origins, contents, accessibility, and future--as a singular resource for the Williams College community and beyond. With an eye toward the coming Presidential election and ideas of resistance, protest, power, agitation, and rebellion, students will conduct both a broad survey of the collection and in depth case studies of several artworks. Fundamental questions include: How is an art collection assembled, let alone maintained and mediated? How is a collection evidence of a certain philosophy or proof of a particular position? Should collecting habits change in times of significant political disquiet? Through reading, dialogue, and hands-on learning, we develop strategies for how to dust off, contextualize, and re-contextualize complex collection artworks in public art galleries. The course further offers the chance to collaborate with WMCA staff, including representatives from various departments, including archives, curatorial, collections, and more. The course’s final project includes generating a speculative exhibition proposal for the museum in the fall of 2020. Adjunct Instructor Bio: Jordan Stein is an independent curator and collaborator with an interest in expanded models and methods of exhibition making, history as medium, and the practice of research.

Requirements/Evaluation: exhibition proposal

Prerequisites: keen interest in museums, art collections and culture

Enrollment Limit: 12

Enrollment Preferences: random selection

Grading: pass/fail only

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

INTR 19 LEAD 19 ARTS 19 ARTH 19

Winter 2020

LEC Section: 01 MTR 10:00 am - 12:50 pm Jordan Stein

ARHT 23 (W) STEAM Sandboxes: Public Pedagogy and Transformative Learning

Cross-listings: ARHT 23 PSYC 23 ARTS 23

Secondary Cross-listing

Where, when, and how do children learn outside of school? What is STEAM education, and who has access to it? Why does creative youth development matter in our society? Creative problem solving—the flexibility, persistence, and openness to generate and apply novel solutions to problems—is essential for success in school, the workplace, and beyond. The Bay Area Discovery Museum (BADM) has developed a pedagogical framework for educators to build children's creative problem-solving skills through intentional experiences. We will use this framework to guide our exploration of informal learning environments, including museums, libraries, and other out-of-school places, investigating how children—and adults in their lives—access learning in STEAM content areas, especially the sciences and the arts. In addition to class meeting time, we plan to take two or three day-long field trips to local and regional museums and other educational sites. Alongside our research in the field and discussions in class, students will create a journal in the medium of their choice (written, visual, aural) to document and reflect on their learning. Students will also work individually or collaboratively to design a prototype for a STEAM exhibition, event, song, podcast, video, or project of their choosing that they will present at the end of the session. We welcome anyone with an interest in contributing to the field of education, making, creating, and innovating! This course is not limited to students with backgrounds in psychology, the sciences, or art. Class is scheduled for M and W afternoons with mandatory all- and partial-day field trips scheduled during Weeks 1-3. Dates of the field trips are TBD, and may fall either on Tuesdays, Wednesdays, or Thursdays. Helen Hadani, Director of Research at BADM, and Molly Polk, from the Center for Learning in Action, will co-teach this course. Adjunct Instructor Bio: Molly was the founding education coordinator and curator for Kidspace at MASS MoCA and has taught children of all ages in informal learning environments, including museum galleries and dance studios, ski trails and forest floors, food pantries and assisted living centers. She works with Williams students who teach and mentor K-6 students at Brayton and Greylock Schools in North Adams. Her research areas of interest include student-driven learning and equity of access in K-12 public education. Adjunct Instructor Bio: Helen Hadani is the Director of Research at the Center for Childhood Creativity (CCC)—the research and advisory division of the Bay Area Discovery Museum (BADM)—and authors publications that synthesize scientific findings on children’s learning and cognition for parents and educators.

Requirements/Evaluation: final project (individual or collaborative) in a medium of choice, accompanied by an informal presentation; as part of the process in developing their final projects, students will work together to provide feedback to each other prior to presenting their work; a rubric based on the CREATE framework will be available for students to use as a guideline for their projects as they consider pedagogical approaches, design features, and the learning outcomes for young people

Prerequisites: none

Enrollment Limit: 10
Enrollment Preferences: students who have relevant experience through course- or fieldwork in Psychology and/or education will be given priority

Grading: pass/fail only

Materials/Lab Fee: $35

This course is cross-listed and the prefixes carry the following divisional credit:
ARTH 23  PSYC 23  ARTS 23

Winter 2020

LEC Section: 01   MW 1:00 pm - 2:50 pm   Molly H. Polk, Helen S. Hadani

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 2020

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

Winter 2020

IND Section: 01   TBA   Elizabeth P. McGowan

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 2020

IND Section: 01   TBA   Elizabeth P. McGowan