

ART (Div I)
ART HISTORY

Co-Chairs: Professors Michelle Apotsos and Laylah Ali

- Cecilia Aldarondo, Assistant Professor of Art
- Laylah Ali, Chair
- Michelle M. Apotsos, Art Department Co-Chair & Chair of Art History, Associate Professor of Art
- Genesis Baez, Visiting Lecturer in Art
- Trenton D. Barnes, Assistant Professor of Art
- Mari Rodriguez Binnie, Associate Professor of Art
- Willie Binnie, Visiting Lecturer in Art
- Ohan Breiding, Assistant Professor of Art
- Michael Conforti, Lecturer in the Graduate Program in Art History; affiliated with: Graduate Program in the History of Art, Art
- Holly Edwards, Senior Lecturer in Art
- Luke Fischbeck, Visiting Lecturer in Art
- Giuseppina Forte, Assistant Professor of Architecture and Environmental Studies; affiliated with: Environmental Studies, Art
- Marc Gotlieb, Halvorsen Director of the Graduate Program in Art History; affiliated with: Graduate Program in the History of Art, Art
- Guy M. Hedreen, Amos Lawrence Professor of Art
- Catherine N. Howe, Lecturer in Art
- Frank Jackson, Visiting Assistant Professor of Art
- Michael J. Lewis, Faison-Pierson-Stoddard Professor of Art
- Ziliang Liu, Assistant Professor of Art
- Peter D. Low, Professor of Art
- Elizabeth P. McGowan, Robert Sterling Clark Professor of Art
- Murad K. Mumtaz, Associate Professor of Art
- Alyssa Pheobus Mumtaz, Visiting Lecturer in Art
- Amy D. Podmore, J. Kirk T. Varnedoe '67 Professor of Art
- Rit Premnath, Associate Professor of Studio Art; on leave Spring 2025
- Sarah Rara, Assistant Professor of Art
- Pallavi Sen, Assistant Professor of Art
- Gerald E. Sheffield II, Visiting Lecturer in Art
- Stefanie Solum, Professor of Art
- Junli Song, Gaius Charles Bolin Fellow in the Art Department

The Department offers students different paths to explore the vital connection between visibility 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: Michelle Apotsos

Art Studio Faculty Advisor: Laylah Ali

History and Studio Faculty Advisor: Michelle Apotsos and Laylah Ali

ART HISTORY

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

Major Requirements

The Art History major requires a minimum of nine courses:

Any three of the following six courses: ARTH 101, ARTH 102, ARTH 103, ARTH 104, ARTH 105, ARTH 106, ARTH 107 and ARTH 108

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 [NOTE: starting in 2024 – 2025, art history majors may take either ARTH 301 or ARTH 302 to satisfy the methods requirement]

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

One additional course, at any level.

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

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

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

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

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

HISTORY AND STUDIO

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

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

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

History and Studio students whose projects have a Studio emphasis have the opportunity to take the Senior Tutorial (ArtS 418) with permission of the instructor and to participate in the senior Studio exhibition. Those seniors with a History emphasis can apply to write a thesis and, if accepted, will be admitted to the required Winter Study and Senior Thesis Seminar (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 six courses: ARTH 101, 102, 103, 104, 105 or 106

ARTS 100-level course

ARTS 200-level course

ARTH Methods OR ARTS 319 Junior Seminar [NOTE: starting in 2024 – 2025, History and Studio majors may take ARTH 301 or ARTH 302 to satisfy the ARTH methods requirement]

ARTH 400-level OR 500-level course

ARTS elective

ARTH elective

ARTS 300-level course

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

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

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

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

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

THE DEGREE WITH HONORS IN ART

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

Art History

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

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

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

Students who have identified a thesis topic and secured an advisor may apply early (in the Spring semester of their junior year) in order to pursue—in relation to their thesis project—summer research opportunities and/or a faculty-sponsored independent study in the following Fall semester. The procedure and criteria for students applying early are the same as those outlined above. (That is, students applying early would likewise take the

Winter Study and Spring courses). Materials for early application (the same as outlined above) would be due by 5:00 pm on the Thursday preceding Spring Break.

History and Studio

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

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

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

STUDY ABROAD

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

Art History

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

History and Studio

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

ARTH 101 (S) Introduction to European Art Before 1700

Cross-listings: REL 105

Primary Cross-listing

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

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

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

Prerequisites: none

Enrollment Limit: 60

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

Expected Class Size: 60

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

Distributions: (D1)

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

REL 105(D2) ARTH 101(D1)

Attributes: ARTH pre-1800

Spring 2025

LEC Section: 01 Cancelled

CON Section: 02 Cancelled

CON Section: 03 Cancelled

CON Section: 04 Cancelled

CON Section: 05 Cancelled

CON Section: 06 Cancelled

CON Section: 07 Cancelled

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

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

Class Format: conference discussion

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

Prerequisites: none

Enrollment Limit: 60

Enrollment Preferences: art history majors

Expected Class Size: 60

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

Distributions: (D1)

Attributes: ARTH post-1800

Spring 2025

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

CON Section: 02 T 8:30 am - 9:45 am Catherine N. Howe

CON Section: 03 T 9:55 am - 11:10 am Catherine N. Howe

CON Section: 04 T 2:35 pm - 3:50 pm Catherine N. Howe

CON Section: 05 R 8:30 am - 9:45 am Michael J. Lewis

CON Section: 06 R 1:10 pm - 2:25 pm Michael J. Lewis

CON Section: 07 R 2:35 pm - 3:50 pm Michael J. Lewis

ARTH 103 (F) Introduction to East Asian Art

Cross-listings: ASIA 103

Primary Cross-listing

This course offers an introduction to the artistic traditions of China, Korea, and Japan, from the prehistoric era to the present day. Following a chronological order, the course surveys important artworks that represent major developments in medium, style, and subject matter in the three cultures, while paying attention to the movement of objects and art techniques across the region. Key themes of the course include bronzes, lacquerware, ceramics, tomb building, Buddhist reliquaries, ink painting, wood-block printmaking, and timber frame architecture. Students will learn about the development of art and artisanal practices in East Asia, while gaining a broader understanding of the continuity and discontinuity of the local artistic traditions in relation to the region's history, politics, religion, and culture. East Asia boasts a history of art that stretches five thousand years. In addition to gaining an overview of important artistic traditions in the region through the lectures, students will develop visual analysis skills and engage with critical methodologies in East Asian art through closelooking exercises and discussion-driven case studies during sections. The course pays special attention to how the constant cross-cultural exchanges between China, Japan, and Korea contributed to the development of art in unique ways across time. What is the shape of "East Asian art"? How does art help define East Asia culturally? And what does it tell us about East Asia's past, present, and future? Exploring these questions through art, students gain an objectbased understanding of the civilizations in East Asia. The curriculum also integrates objects from the Williams College Museum of Art.

Class Format: A viewing session at the Williams College Museum of Art.

Requirements/Evaluation: Attendance and participation (25%), two 2-3 page artwork analysis essays (20%), four quizzes (10%), a midterm exam (20%), and a final exam (25%).

Prerequisites: None

Enrollment Limit: 45

Enrollment Preferences: Art history majors are prioritized if the course over-enrolls.

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:

ASIA 103(D1) ARTH 103(D1)

Attributes: ARTH pre-1800

Fall 2024

LEC Section: 01 MW 11:00 am - 12:15 pm Ziliang Liu

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

Cross-listings: ASIA 105

Primary Cross-listing

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

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

Prerequisites: none, open to all students

Enrollment Limit: 60

Enrollment Preferences: First years, sophomores and juniors

Expected Class Size: 48

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:

ASIA 105(D1) ARTH 105(D1)

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

Attributes: GBST South + Southeast Asia Studies

Not offered current academic year

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

What is architecture? Built form? Object? Space? How do we think about architecture as we move around, within, and through it? What can architecture tell us not only about material, design, and engineering, but also about the individuals, groups, and communities who make it? These inquiries provide the starting points for thinking about what architecture means as concept, space, and practice, and how it affects the ways in which human beings experience the world. As the primary mode through which we organize our lived reality, architecture not only channels human behavior into specific repertoires of action and reaction but also symbolizes beliefs, value systems, and ideas about the self, gender, nation, race/ethnicity, community, life, death, and the transcendent. Such themes, thus, constitute the critical lenses that students will use over the course of the semester to unpack how structural form has and continues to define the human condition in the broadest sense. Drawing from a variety of texts and examples that emphasize the diversity and complexity of architectonic traditions around the world, this course will analyze how individuals have employed architectural strategies to solve the problems of living within diverse contexts and how such spaces not only provide meaning in everyday life but also actively and dynamically order the world as space, object, environment, text, process, and symbol.

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

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

Prerequisites: none

Enrollment Limit: 45

Enrollment Preferences: This course has a running waitlist. Students waitlisted from past semesters will have enrollment priority, followed by art history majors, and then first-year students.

Expected Class Size: 45

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

Distributions: (D1) (DPE)

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

Fall 2024

LEC Section: 01 TR 11:20 am - 12:35 pm Michelle M. Apotsos

CON Section: 02 W 8:30 am - 9:45 am Michelle M. Apotsos

CON Section: 03 W 11:00 am - 12:15 pm Michelle M. Apotsos

ARTH 107 (F) Arts of Ancestral Native and Indigenous North America

Cross-listings: AMST 107

Primary Cross-listing

This course introduces students to the art and architecture of ancestral Indigenous and Native North America. It will consider the artistic productions of several pre-contact and early colonial cultures that emerged in the regions now referred to as Mesoamerica, the "United States," and "Canada." Cultures to be addressed include Olmec, Maya, Teotihuacan, Zapotec, Mexica (Aztec), Chaco, Mississippian, Inuit, and Native Hawaiian, among others. Students will learn not only about these cultures but also the sources and methods by which present-day scholars have come to know of their complexity. Artforms to be addressed will include ceramics, murals, sculpture, inscriptions, feather work, shell work, sacred architecture, residential architecture, and urbanism. This is one half of a two-course sequence that also includes, "Arts of Ancestral Native and Indigenous South America and the Caribbean," (Spring 2024) and may be taken in any order or independently.

Requirements/Evaluation: Weekly readings (50 pages); Regular attendance at lectures (20%); Four 2-page artwork analysis essays due at regular intervals throughout the semester (40%); One 6-8-page final essay on a thematic topic of the student's choice (40%).

Prerequisites: None

Enrollment Limit: 45

Enrollment Preferences: Art History majors and first year students

Expected Class Size: 45

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

Distributions: (D1)

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

AMST 107(D2) ARTH 107(D1)

Attributes: ARTH pre-1800

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am Trenton D. Barnes

ARTH 108 (S) Arts of Ancestral Native and Indigenous South America and the Caribbean

Cross-listings: AMST 108

Primary Cross-listing

This course introduces students to the art and architecture of ancestral Indigenous and Native South America. It will consider the artistic productions of several pre-contact and early colonial cultures that emerged in the Andes, Amazonia, the Southern Cone, and the Caribbean. Cultures to be addressed include Chavin, Nazca, Moche, Tiwanaku, Inca, Casarabe, Tupi-Guarani, Cocola, Taíno, and Mapuche, among others. Students will learn not only about these cultures but also the sources and methods by which present-day scholars have come to know of their complexity. Artforms to be addressed will include ceramics, murals, sculpture, khipu, tocapu, feather work, shell work, sacred architecture, residential architecture, and settlement. This is one half of a two-course sequence that also includes, "Arts of Ancestral Native and Indigenous North America," and may be taken in any order or independently.

Requirements/Evaluation: Weekly readings (50 pages); Regular attendance at lectures (20%); Four 2-page artwork analysis essays due at regular intervals throughout the semester (40%); One 6-8-page final essay on a thematic topic of the student's choice (40%).

Prerequisites: None

Enrollment Limit: 45

Enrollment Preferences: Art majors and first year students.

Expected Class Size: 45

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 108(D1) AMST 108(D2)

Spring 2025

LEC Section: 01 MR 1:10 pm - 2:25 pm Trenton D. Barnes

ARTH 201 (F) Latinx Visual Arts

Cross-listings: AMST 209 / LATS 205

Secondary Cross-listing

This course introduces students to Latinx visual arts and the histories of the communities from where this artistic production emerges. Latinx art and artists have gained significant attention and inclusion in the art world. For example, the opening of the Cheech Marin Center for Chicano Art and Culture reignited interest in Chicana/o art and revamped pressure on peer institutions to diversify their collections, exhibitions, and programming. While this renewed interest is positive, this context runs the risk of framing Latinx art as a new and an emergent category, thus dismissing a longer history of visual arts within Latinx communities across the U.S. This course offers an historically grounded introduction to Latinx visual art by placing the artistic production for the groups included under the label "Latinx" in their social, political and historical contexts. The course provides students with the visual arts vocabulary and theoretical skills to analyze visual art forms including sculptures, murals, posters, performances, and altars, while exploring their relevance to Latinx communities and American art. In debunking the notion of Latinx art as a new phenomenon, students will understand the conditions, struggles, and modes of resistance that inspire Latinx visual arts production in the U.S. since the 19th century and into our contemporary moment. Students will deepen their visual art literacy, enrich their understanding of the histories encapsulated by the term "Latinx," and develop their appreciation for the visual arts.

Requirements/Evaluation: Discussion participation, weekly reading responses, two 3-6-page essays, and a final 8-10 page paper.

Prerequisites: None

Enrollment Limit: 25

Enrollment Preferences: Latina/o Studies concentrators and Art majors

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:

AMST 209(D2) LATS 205(D2) ARTH 201(D1)

Attributes: LATS Core Electives

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am Kevin W. Cruz Amaya

ARTH 202 (F) Theories of Performance and Performativity

Performance Studies is an interdisciplinary field that focuses on the importance of the body and embodied practices in culture and in everyday life. In this course, we will learn the fundamental terms and theories in the field, and engage seminal artworks in the genre of performance art. Together, we will study artistic genealogies, analyze specific contemporary artworks, and center performance as a mode of analysis to engage the themes of identity, embodiment, self/other, memory, temporality, and systems of power. We will ask: What does performance do? How is performance art distinct from other creative modes of expression? What are the social, cultural, and political implications of using the body as material? This course will explore performance as an theoretical tool to understand everyday life and embodied practices, and as a creative mode of expression, critique, and world-building. Our readings will draw from feminist and queer theory, critical race theory, and disability studies, while centering various key strategies from contemporary performance art practices, including drag, camp, endurance-based works, re-enactment, performing for the camera, and collaboration. Class sessions will privilege group discussion.

Requirements/Evaluation: Class participation with 3-4 short written assignments.

Prerequisites: None

Enrollment Limit: 25

Enrollment Preferences: Art History Majors followed by History / Studio Majors followed by Studio Majors

Expected Class Size: 25

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

Distributions: (D1)

Attributes: ARTH post-1800

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Shoghig M. Halajian

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

Cross-listings: DANC 103

Secondary Cross-listing

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

Requirements/Evaluation: short weekly responses and in-class writing assignments, participation in discussions and presentations, two 5-6 page essays, one 6-7 page final essay

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: first-years 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:

DANC 103(D1) ARTH 204(D1)

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Munjulika R. Tarah

ARTH 206 (S) What is Islamic Art? (DPE) (WS)

Cross-listings: REL 204

Primary Cross-listing

Through a deep engagement with primary sources--visual, performative and textual--this tutorial introduces students to global cultures that have participated in the production of Islamic art and culture through the centuries. Through a diverse set of readings, we will discuss how Islamic art is viewed today. How did, for instance, Colonialism and Orientalism from the 18th to the 20th centuries create an entrenched narrative for the study of the field, that continues to hold sway to this day? How have Muslim cultures defined their own artistic production? In particular, how can specific artworks, such as figural painting or palace architecture, be understood as "Islamic"? What are some key scholarly debates around the term "Islamic Art"? The tutorial is specifically designed keeping in mind the period of soul-searching the field is currently going through, even to the point of questioning the very term "Islamic art" and its epistemological parameters. By familiarizing students to an important discipline in art history, the aim of the tutorial is to provide alternate methodologies as well as epistemologies that run parallel to more mainstream or familiar avenues of study.

Requirements/Evaluation: focused 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, Religion majors

Expected Class Size: 8

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

Distributions: (D1) (DPE) (WS)

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

ARTH 206(D1) REL 204(D2)

Writing Skills Notes: This tutorial helps students develop writing skills in terms of grammar, structure, and organization. It is designed to teach students how to make clear, well-articulated arguments. Students will receive extensive feedback every other week on their writing assignments from the instructor and their peers. There will also be a comprehensive mid-semester review from the instructor.

Difference, Power, and Equity Notes: In addition to introducing students to an important field of art history, the tutorial analyzes how Islamic art was codified and examined during the colonial and post-colonial periods, and how that understanding has come to define the field over the last century. The course will encourage students to challenge longstanding biases and assumptions when studying these artworks.

Not offered current academic year

ARTH 208 (S) Chinese Painting

Cross-listings: ASIA 206

Primary Cross-listing

This course surveys the Chinese painting tradition, from the second half of the first millennium BCE to the present. Following a dynastic timeline, the course covers important painting genres including funerary, religious, figures and portraiture, landscape, ink, bird-and-flower, and oil painting and considers them in relation to the shifting historical and cultural context of China. Key themes of the course include the relationship between the art of painting and religious beliefs, political ideology, self-expression, premodern painting theories and criticism, and encounters between the East and the West. As is the case with other cultures, the art of painting in China is shaped by both the painter and its time. In addition to an overview of the history of Chinese painting, students will develop skills in visually analyzing the style, the composition, and the brushstrokes of various painting genres, while gaining an understanding of how painting responded to different historical and cultural conditions in China. The course also pays special attention to primary sources on painting, through which students will learn to think about Chinese painting in its original artistic and intellectual context.

Class Format: A painting viewing session at the Williams College Museum of Art.

Requirements/Evaluation: Attendance and participation (20%), ungraded painting responses (due before every session, 20%), a short paper (4-6 pages, double-spaced, 15%), a mid-term exam (15%), and a final research paper with presentation (8-10 pages, double-spaced, 30%).

Prerequisites: None

Enrollment Limit: 25

Enrollment Preferences: Art history majors are prioritized if the course over-enrolls.

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:

ASIA 206(D1) ARTH 208(D1)

Attributes: ARTH pre-1800

Spring 2025

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

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

Cross-listings: ANTH 219 / GBST 209

Secondary Cross-listing

The ancient Maya civilization was one of the most sophisticated and complex cultures of prehispanic Central America. Its complex calendrics, astronomy, mathematics, art and hieroglyphic writing system are celebrated worldwide. The course will examine the trajectory and nature of ancient

Maya civilization from the combined perspectives of archaeology and art history. The origins and evolution of the Maya states during the Preclassic period (1000 B.C.-A.D. 250) will be explored through the rich archaeological remains and Preclassic art styles. The Classic Maya civilization (A.D. 250-1000) will then be presented through a detailed survey of the archaeology, art and hieroglyphic texts of this period. Finally, the collapse of Classic Maya civilization and its transformation and endurance during the Postclassic period and under early Spanish rule (A.D. 1000-1600) will be critically evaluated through a review of the archaeological, iconographic, and ethnohistorical evidence.

Class Format: lecture/discussion

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

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

Enrollment Limit: none

Enrollment Preferences: Anthropology/Sociology and Art History majors

Expected Class Size: 16

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

Distributions: (D1)

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

ANTH 219(D2) ARTH 209(D1) GBST 209(D2)

Spring 2025

LEC Section: 01 TF 1:10 pm - 2:25 pm Antonia E. Foias

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

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

Requirements/Evaluation: midterm exam and non-cumulative final exam, short writing assignments, attendance, and active participation

Prerequisites: none

Enrollment Limit: 30

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

Expected Class Size: 30

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

Distributions: (D1) (DPE)

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

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

Spring 2025

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

ARTH 211 (S) Art and Experience in Ancient Rome

Cross-listings: CLAS 210

Secondary Cross-listing

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

Requirements/Evaluation: attendance and preparation, quizzes/short writing assignments, two exams, and a final project

Prerequisites: none

Enrollment Limit: 35

Enrollment Preferences: Classics majors

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 210(D1) ARTH 211(D1)

Spring 2025

LEC Section: 01 TR 9:55 am - 11:10 am Nicole G. Brown

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

Cross-listings: REL 210 / ARAB 212

Primary Cross-listing

In this tutorial, students will investigate the rich artistic consequences -- in architecture, manuscript illumination, mosaic, sculpture, panel painting, fresco, metalwork, and other minor arts -- of European contact with the Eastern Mediterranean between approximately 300 and 1450 CE. From the beginnings of Christianity, pilgrims from Europe made the long journey to sacred sites in what they called the Holy Land (extending across ancient Palestine and parts of present-day Egypt, Israel/Palestine, Syria, and Turkey), the place of Christ's life, death, and believed resurrection. Large numbers of pilgrims even made the long journey to the Holy Land, and especially to Jerusalem, to visit a range of sacred sites related to Christ and his saints. When these sites became less accessible with the spread of Islam in the seventh century -- and even before this time -- Europeans sought to recreate many of them 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. Through all of these centuries, moreover, the Christian, Greek-speaking empire of Byzantium, focused on its great capital of Constantinople (present-day Istanbul), interacted in myriad ways, both friendly and hostile, with the Latin-speaking polities of Western Europe, focused at least symbolically on their ancient capital of Rome. Together, by way of open discussion, we will explore artistic production within each of these different cross-cultural contexts of East-West encounter. In the process, we will reflect on how art could function as a conduit for the exchange of ideas in the Middle Ages, and how it could be used both to negotiate and to intensify cultural difference.

Requirements/Evaluation: participation in discussion; five 4-5-page papers; five 1-2-page papers; and one 6-8-page final paper

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

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

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

Writing Skills Notes: In this tutorial, students will develop skills of critical reading and focus on how to craft clear and persuasive arguments of their own. To help them achieve these goals, they will receive timely comments on their written work, especially the five 4-5-page papers they will submit, with suggestions for improvement.

Difference, Power, and Equity Notes: This course focuses on the interactions between different religious traditions - Jewish, Christian, and Islamic - and the cultures, visual and otherwise, that developed in relation to those religious traditions. More specifically, the course explores how individuals and groups in the Middle Ages used art - and the power of the sacred - to negotiate cultural difference, sometimes in order to intensify distinctions between peoples and beliefs and sometimes to erase those distinctions.

Attributes: ARTH pre-1800

Spring 2025

TUT Section: T1 TBATHursday Org Mtg 8:30 pm - 9:00 pm Peter D. Low

ARTH 213 (F) The Human Figure in the Ancient Mediterranean

Cross-listings: CLAS 213

Primary Cross-listing

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

Class Format: Lecture and Discussion

Requirements/Evaluation: participation in discussion and group presentations, short response paper, tests on images, a final 8-page research paper.

Prerequisites: none

Enrollment Limit: 25

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: 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 213(D1) CLAS 213(D1)

Attributes: ARTH pre-1800

Fall 2024

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

ARTH 215 (F) Envisioning the Sacred: Representation and Religion in Christian and Muslim Cultures (WS)

Cross-listings: ASIA 212 / REL 211

Primary Cross-listing

How did medieval Christians and pre-modern Muslims imagine the sacred and how did they give what they imagined pictorial form? How were these pictures used, both in public and in private life, and why? How did the art of these unique religious traditions forge connections between the visible and invisible worlds? Paying particular attention to the function and experience of works of art within Christian and Islamic cultures, this seminar examines the evolution of devotional visual expression, while also exploring the problems sacred images generated in these distinct yet often overlapping traditions. Through readings and class discussion, the course will investigate, among other topics: the varied attitudes toward the representability of God in Judaism, Islam, and Christianity; the impact of earlier image traditions on the religious art of medieval Christians and pre-modern Muslims; the cult of the devotional image, concerns over idolatry, and the destruction of images; ideas about spiritual versus physical vision and their influence on the making and viewing of pictures; the relationship of sacred images to relics and to various aspects of organized ritual; and the possible roles played by pictures of the sacred in silencing or giving voice to dissent.

Requirements/Evaluation: Participation in class discussion; oral presentation; five 3-4-page papers, and a final 6-page paper

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: Sophomores then juniors, but open to all

Expected Class Size: 12

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

Unit Notes: This seminar will be team taught, by Murad Mumtaz and Peter Low

Distributions: (D1) (WS)

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

ASIA 212(D1) ARTH 215(D1) REL 211(D2)

Writing Skills Notes: In this 200-level seminar, students will develop skills of critical reading and focus on how to craft clear and persuasive arguments of their own. To help them achieve these goals, they will receive timely comments on their written work, especially the five 3-4-page papers they will submit, with suggestions for improvement.

Attributes: ARTH pre-1800

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Peter D. Low, Murad K. Mumtaz

ARTH 216 (S) Modernism, Anti-modernism, and the Avant-garde, 1900-1950

This course is designed to introduce students to the key artistic movements and aesthetic debates in the first half of the Twentieth Century in Europe, the U.S.S.R., Mexico, and the United States. We will trace the rise of Modernism and Anti-modernism and investigate the concept of the avant-garde. We will situate the crucial artistic movements of the period--from Fauvism to Futurism, Cubism to Constructivism, Social Realism to Surrealism, Art Deco to Dada, the Harlem Renaissance to the Bauhaus--within the social, political, economic and historical contexts in which they arose. Particular attention will be paid to how the work of women artists contributed to the aesthetic and philosophical motivations that shaped the avant-garde.

Requirements/Evaluation: Attendance, active participation, short writing assignments, regular quizzes, oral presentations.

Prerequisites: None

Enrollment Limit: 25

Enrollment Preferences: Art history majors and prospective majors

Expected Class Size: 25

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

Distributions: (D1)

Attributes: ARTH post-1800

Not offered current academic year

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

Cross-listings: WGSS 284 / REL 284

Primary Cross-listing

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

Requirements/Evaluation: Participation in discussion; five 4-5-page tutorial papers; five 1-2-page response papers.

Prerequisites: None

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

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

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

Attributes: ARTH pre-1800

Fall 2024

TUT Section: T1 TBA Peter D. Low

ARTH 221 (S) History of Photography

Cross-listings: STS 221

Primary Cross-listing

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

Requirements/Evaluation: three to four short papers, quizzes, virtual exhibition

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: art history majors

Expected Class Size: 25

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

Distributions: (D1)

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

STS 221(D2) ARTH 221(D1)

Attributes: ARTH post-1800 FMST Related Courses

Not offered current academic year

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

Cross-listings: ARAB 222

Primary Cross-listing

Photography has been globally disseminated and locally inflected since its invention. In the Middle East, the powers and pleasures of the medium have been valued by colonial forces, indigenous populations, photojournalists and artists; the resulting images merit aesthetic and art historical appreciation even as they grant visual access to the social and political dynamics operative in diverse cultural contexts. We will explore photographic practices in various zones of the Middle East--e.g., the Holy Land, Turkey, Egypt and the Persian sphere--by attending to individual photographers and case studies. This tightly focused approach will support, in turn, a consideration of the agency and power of images more generally--what work do photographs do? Who resists and who benefits? The goal will be to appreciate diverse styles and perspectives that underlie renderings of the Middle East.

Class Format: Discussion and GLOW posts required.

Requirements/Evaluation: Discussion, GLOW Posts, final project

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: majors

Expected Class Size: 15

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

Distributions: (D1) (DPE)

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

ARTH 222(D1) ARAB 222(D1)

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

Attributes: ARTH post-1800

Fall 2024

SEM 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 / 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 the late Congressman John Lewis' *March* and Ebony Flowers' *Hot Comb*, this course illustrates and critiques multiple ways the graphic novel commingles word and image to create more sensorial access into ethnic traumas, challenges and interventions in critical moments of resistance throughout history. Students will practice analyzing graphic novels with the help of critical essays, reviews and film; the chosen texts will center on Africana cultures, prompting students to consider how the graphic novel may act as a useful alternate history for marginalized peoples. During the course, students will build comic creation and analysis skills through short exercises, eventually building up to the final project of a graphic short story that illustrates historical and/or autobiographical narratives. No art experience is required, only an openness to

expanding one's visual awareness and composition skills. This course is often taught in collaboration with the Williams College Museum of Art's Object Lab program, which allows the class to have its own space and art objects that are directly related to the course topic. This class may feature Object Lab participation, film screenings, and collaborations with guest speakers.

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

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 20

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

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

Distributions: (D1)

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

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

Attributes: AFR Core Electives AFR Culture, Performance, and Popular Technologies AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora

Spring 2025

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

ARTH 225 (F) Art and Archaeology in Early China

This course offers a survey of art and architecture in China from the beginning of civilization to the end of the Han dynasty (206 BCE-220 CE). Students are introduced to important artworks in ceramics, bronze, lacquer, jade, and built spaces including royal palaces, mausoleums, and ritual monuments, while learning to think about them in their archaeological context. Special attention is paid to the relationship between artistic innovations and the rise of new materials and craft technologies, such as glass and fire gilding.

Class Format: Fieldtrips to museums and conservation labs, possibly the Harvard Art Museums or the Williamstown Art Conservation Center, pending planning and approval.

Requirements/Evaluation: In addition to attendance and participation, students will be graded on two short papers (4-6 pages, double-spaced), a final research paper (min 12 pages, doublespaced) or a creative project in consultation with the instructor, and a final presentation (15 mins).

Prerequisites: None

Enrollment Limit: 25

Enrollment Preferences: Majors are prioritized if the course overenrolls.

Expected Class Size: 15

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

Distributions: (D1)

Attributes: ARTH pre-1800

Not offered current academic year

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

Cross-listings: STS 226

Primary Cross-listing

The scientific revolutions of the eighteenth and nineteenth centuries fundamentally changed the way the natural world was seen and celebrated, classified and organized, displayed and manipulated. New discoveries in the natural sciences and competing theories of evolution intertwined with shifting conceptions of natural history, of nature, and of humankind's proper place within it. This course will investigate the links between art and natural science. It will seek to understand the crucial role of the visual arts and visual culture in the study and staging of natural history from the

eighteenth century to the present. We will pursue the questions that preoccupied the artists themselves. How should an artist react to new ecological insights? What is the proper artistic response to newly discovered flora and fauna? What is the role of aesthetics in the communication of knowledge? How are those aesthetics connected to ethics? How might a drawing of a plant convey information that is different from that of a photograph or a glass model of a plant? How might a theatrical diorama frame a scientific idea in a way that is different from a bronze statue? Students will seek to understand the myriad connections between seeing, depicting, and knowing, to question long-held assumptions about the division between "objective" science and "subjective" art, and to recognize that art has the ability not only to interpret, disseminate, and display scientific knowledge, but to create it as well.

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

Prerequisites: None.

Enrollment Limit: 8

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

Expected Class Size: 8

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

Materials/Lab Fee: \$150 Lab and materials fees for all classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1) (WS)

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

STS 226(D2) ARTH 229(D1)

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

Attributes: ARTH post-1800

Not offered current academic year

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

Cross-listings: CLAS 209

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, map quizzes, three short papers, mid-term exam, and a final paper

Prerequisites: none

Enrollment Limit: 40

Enrollment Preferences: students with an interest in the ancient Mediterranean world and in the history of 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 209(D1) ARTH 230(D1)

Not offered current academic year

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

George Eliot called Rome "the city of visible history," a place with the power to bring "the past of a whole hemisphere" right before our eyes. The magnetic visual power of Rome did not just occur naturally, however; it is a product of a bold urban project first envisioned by Renaissance popes and

brought into being by the artists and architects they hired. During the fifteenth and sixteenth centuries, Rome was transformed from a shrinking and neglected medieval town into a thriving center of artistic energy and invention. Beginning with the papacy's return to the city in 1417, we will focus on the historical, ideological, and artistic forces behind this period of renovation and restoration that reshaped the urban and artistic fabric of the city. We will study the particularly Roman foundations for the period known as the High Renaissance, then, approaching art historical touchstones by Michelangelo, Raphael, and Bramante as works grounded in a uniquely Roman sense of time and historical destiny. We will conclude with a selective look at Baroque works by Caravaggio, Bernini and Borromini, exploring their powerful innovations and effects as a continuation of the Renaissance renewal of the eternal city.

Class Format: lecture

Requirements/Evaluation: Robust Community Discussions; 4-5 page visual and contextual analysis paper; 10-12 page research paper with multiple components (including prospectus, annotated bibliography, presentation); Google Earth Mapping Journal of Rome; Weekly Wellness

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

Enrollment Limit: 15

Enrollment Preferences: Art majors current or prospective, and students following other majors with specific curricular interest in Roman history

Expected Class Size: 15

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

Distributions: (D1)

Attributes: ARTH pre-1800

Not offered current academic year

ARTH 234 (S) Arts of Tibet -- Sacred Abode of the Himalayas

Cross-listings: ASIA 234

Primary Cross-listing

This course surveys the art and culture of Tibet from the time of the introduction of Buddhism in the seventh century to the modern period. Traditionally understood as the divine abode of Avalokitesvara, the bodhisattva who embodies the compassion of all buddha in Buddhist cosmology, Tibet was also fantasized as the immortal realm of "Shangri-la" by western interpreters. In this course, we will begin by examining the imagination and representation of Tibet and its culture in modern western discourses, and then shift the focus to the development of artistic forms of Tibet in the context of Tibet's history and religious movements, from ancient times to the present.

Class Format: A viewing session at museums, possibly at the Williams College Museum of Art, the MFA Boston, or the MET, pending planning and approval.

Requirements/Evaluation: In addition to attendance and participation, students will be graded on two ungraded quizzes, one movie response (1-2 pages, double-spaced), one midterm, and one final project (curating a mock exhibition or a 10-page double-spaced research paper along with a prospectus and a presentation).

Prerequisites: None

Enrollment Limit: 25

Enrollment Preferences: Majors and concentrations are prioritized if the course overenrolls.

Expected Class Size: 15

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

Distributions: (D1)

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

ARTH 234(D1) ASIA 234(D1)

Attributes: ARTH pre-1800

Not offered current academic year

ARTH 235 (F) Taswikhana: Technique and Practice of Indian Drawing and Painting (DPE)

Cross-listings: ASIA 239 / ARTS 244

Secondary Cross-listing

Small in scale but vast in its representation, the world of Indian painting is famous for its stylized naturalism and mastery of line. It is an artistic practice whose legacy stretches back to at least the first century CE. This studio course will introduce students to the technique and practice of traditional Indian drawing and painting. The course is designed as a workshop in which students will learn to use materials and techniques of this art form. By engaging with a non-western traditional practice, the aim of the course is to expose students to a pluralistic engagement with art making. Students will learn paper and pigment preparation, as well as the basics of traditional drawing and painting techniques. The class will learn from studying a selection of original masterworks of Indian art from the Williams College Museum of Art that will be displayed in the Object Lab. Working with original artworks will help students situate the hands-on study of Indian painting practice alongside exemplary historical examples.

Requirements/Evaluation: Class participation, discussions and critiques, successful completion of all assignments and attendance

Prerequisites: none, open to all students

Enrollment Limit: 12

Enrollment Preferences: Instructor permissions requires. If the course over enrolls preference will be given to studio art and art history majors.

Expected Class Size: 12

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

Materials/Lab Fee: \$400

Distributions: (D1) (DPE)

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

ASIA 239(D1) ARTH 235(D1) ARTS 244(D1)

Difference, Power, and Equity Notes: The course invites students to engage with a pluralistic studio practice that is in stark contrast to mainstream modern and contemporary art practices. The course will follow a traditional, Indian workshop-style format which has its own particular rules and unique visual vocabulary. From the material preparation of pigments, paper and brushes, to the techniques of drawing and painting, the course will introduce students to an alternative, non-Western, mode of art making.

Fall 2024

STU Section: 01 MR 1:10 pm - 2:25 pm Murad K. Mumtaz

ARTH 242 (F) Art and Enlightenment in Europe

Cross-listings:

Primary Cross-listing

This lecture course traces the emergence of new modes of art- and image-making during two momentous centuries of European history that established the paradoxical foundations of our modern world. In this period, modern democracy was founded and determined by exploitative labor, the extraction of natural resources, and the rise of the trans-Atlantic slave trade. Over two centuries from the founding of the French Academy in 1648 to the 1839 invention of photography, this course traces these tensions in art and intellectual thought, examining beauty and the sublime, rationality and madness, personhood and enslavement, natural history and extraction, democracy and tyranny. Often defined in terms of the "Enlightenment," this intellectual and artistic period engaged with freedom of religious thought, scientific experiment, and a belief that humanity was guided by reason and rationality. Yet these same discourses also laid the foundation for the invention of race, nationalism, and the expansion of European colonialism. Isolating a series of pivotal moments and emblematic figures in visual culture of this period, this course asks students to consider how art was implicated in Enlightenment, and, in turn, how Enlightenment was implicated in both newly liberatory and newly oppressive concepts of subjectivity and personhood. Particular emphasis will be placed on the history of science, and, relatedly, on the increasing global circulation of ideas, people, and goods. Artists in our purview include well-known figures like Velázquez, Rembrandt, Watteau, Hogarth, Goya, and Blake, as well as makers until recently left out of the art-historical canon, such as the Frankfurt-born botanical illustrator Maria Sibylla Merian, the Polynesian navigator and draftsman Tupaia, and the Guadeloupean neoclassical painter Guillaume Guillon-Lethière, the subject of a major upcoming exhibition at the Clark Art Institute. Designed for students with no prior experience studying art history, the course will work directly from objects in local collections, prioritizing methods of close looking and formal analysis. At the same time, the questions and methods of our inquiry will be fundamentally interdisciplinary. Readings will emphasize primary sources and recent scholarship. A separate discussion section will be offered for MA students.

Requirements/Evaluation: midterm exam; final exam; visual analysis paper (3 pages); final paper (10 pages)

Prerequisites: none

Enrollment Limit: 50

Enrollment Preferences: art history majors

Expected Class Size: 50

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 552(D1) ARTH 242(D1)

Attributes: ARTH pre-1800

Not offered current academic year

ARTH 245 (S) The Nature of Work

Cross-listings: COMP 285 / CLAS 243

Secondary Cross-listing

Work is something that touches the lived experience and historical realities of almost every human being in every time and place. But how did ancient Mediterranean societies and cultures define and deploy the concepts of "work" and "working," as both an activity and as discourse? This is a question that has received remarkably little attention, in part since modern scholars have all too often followed the lead of elite authors, who obscure the nature of work through their focus on its products: agricultural prosperity, material luxury, urban grandeur, etc. In this course, we will seek to shed light on the world of work in antiquity, to better understand both the experiences of those who worked for a living across an array of spheres and professions, and the value of work as a cultural, aesthetic, and literary concept. Special topics will include: the place of work in conceptions of a "golden age"; the literary topoi of work (like the idle shepherd or the virtuous peasant); representations of "heroic work" (most famously, the Labors of Hercules); the elision or erasure of non-elite labor for elite audiences in art and text; the iconography of work in painting, mosaic, and sculpture; and investigations into specific trades, crafts, and other forms of "making" (from midwifery to shoe making). Readings will be a combination of primary and secondary sources. All readings will be in translation.

Requirements/Evaluation: class participation; several short writing assignments; final paper

Prerequisites: none

Enrollment Limit: 24

Enrollment Preferences: Classics majors, Art History majors, Comp Lit majors, and intending majors

Expected Class Size: 20

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

Distributions: (D1)

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

ARTH 245(D1) COMP 285(D1) CLAS 243(D1)

Not offered current academic year

ARTH 246 (S) Museum Culture: Do you see what I see?! (DPE)

We are all citizens of global visual culture, subject to a daily assault of images, artifacts, information and experiences. What we see and how we make meaning from it all depends on so many variables--who we are, where we are, and what we choose to look at. A critical question is how art figures and what agency it wields in millennial settings. This class is an opportunity to explore these issues with particular reference to museums and the objects enshrined therein. Digitized collections enable us to wander freely in space and time, following ideas/images through history even as we might also engage the 'real thing' in person. Our approach will be comparative and interrogative; case studies might range from an oil painting to a wooden sculpture, a coin to an illuminated manuscript, a photograph to a video. Along the way, we will consider what "art" really is and how different visual cultures might be presented or distorted in museum exhibitions and public spaces.

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Sophomores and majors.

Expected Class Size: 12

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

Distributions: (D1) (DPE)

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

Attributes: ARTH post-1800

Not offered current academic year

ARTH 248 (S) Revolutions in Art 1750-1850

This lecture course will focus on the dynamics of art, culture, and experience in Europe from the later eighteenth century to the middle of the nineteenth century. Spanning such conflicts as the French Revolution of 1789, Napoleonic occupations, and imperial wars, this period of dramatic intellectual and social change ushered in a revolution in art in turn, keyed to new conceptions of subjectivity, freedom, and human experience. How did painting and sculpture of this period convey, wrestle with and embody these crises? We will examine the work of leading artists in depth, particularly as revolutions in art helped explore new accounts of the modern subject, both the interior self and that self in the public sphere. Additionally, we will discuss the ways in which these works have been in art-historical writing into the present.

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

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

Prerequisites: none

Enrollment Limit: 30

Enrollment Preferences: sophomores, juniors

Expected Class Size: 25

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

Distributions: (D1)

Attributes: ARTH pre-1800

Not offered current academic year

ARTH 262 (F) 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: Loos, Wright, Gropius, Mies van der Rohe, Le Corbusier, Aalto, Kahn, Venturi, Gehry, Hadid, and others. Students will learn a variety of skills as they design a 1000-square foot vacation house and present it to the class in the form of a model and set of drawings at quarter-inch scale.

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

Prerequisites: none

Enrollment Limit: 50

Enrollment Preferences: juniors and sophomores

Expected Class Size: 40

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

Materials/Lab Fee: Under \$100

Distributions: (D1)

Attributes: ARTH post-1800

Fall 2024

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

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

Cross-listings: AMST 264

Primary Cross-listing

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

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

Enrollment Limit: 60

Expected Class Size: 60

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

Distributions: (D1)

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

ARTH 264(D1) AMST 264(D2)

Attributes: AMST Arts in Context Electives AMST Space and Place Electives ARTH post-1600 Courses

Not offered current academic year

ARTH 275 (S) Digital Humanities in Art History and Literary Studies

Cross-listings: COMP 275

Primary Cross-listing

This course introduces students to critical topics, techniques, and methods related to digital scholarship in the humanities. Students will learn how to critique the reliability of published case studies that use digital methods, and how to construct basic projects that use digital techniques, including text analysis, digital mapping, 3d modeling & imaging, and data analysis with both quantitative and qualitative data sources. They will also explore different ways of sharing research through digital methods, including virtual storytelling and best practices of data communication. Digital Humanities in Art History and Literary Studies provides a foundation to encourage student exploration of digital projects in a variety of disciplines at Williams, whether students wish to incorporate digital methodologies into a humanities discipline or to understand the ways humanities materials require different approaches to data and digital projects in the sciences. While trying different tools and approaches, we will discuss the larger ramifications of using digital techniques in humanistic disciplines. What kinds of ethical questions should we consider? What sorts of environmental footprint or sustainability issues do our projects raise? What kinds of power structures do they create, reflect, sustain, or dismantle?

Requirements/Evaluation: Students are evaluated based on 1) preparation for and participation in class discussions and exercises, including assigned readings and project reviews; 2) completion of a digital portfolio that includes 6-8 assignments applying methods learned in class, with written analysis and responses to reflection prompts.

Prerequisites: none

Enrollment Limit: 24

Enrollment Preferences: Junior majors in Division I receive preference, followed by juniors in other fields.

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:

COMP 275(D1) ARTH 275(D1)

Spring 2025

LEC Section: 01 T 1:10 pm - 3:50 pm Thursday Org Mtg 8:00 pm - 8:25 pm Beth Fischer

ARTH 284 (S) The Postwar Avant-Gardes

Artistic discourse in the Western hemisphere dramatically changed course in the wake of the Second World War. The mass trauma inflicted by the war

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

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

Prerequisites: none

Enrollment Limit: 30

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

Expected Class Size: 30

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

Distributions: (D1)

Attributes: ARTH post-1800

Not offered current academic year

ARTH 289 (S) The Invention of Life Worlds

This course looks towards alternate and coexisting imaginaries of life worlds, examining their development in the arts and letters. With attention to visual and literary ethnography, science fiction, feminist theory, and creative non-fiction, we will contemplate methods of making and inventing in the contemporary world, focusing on the transhistorical and transcultural production of knowledge. Speculative forms of creative production and seminar discussion, as well as some of the most challenging ethical proposals for the future will guide our investigation of artworks, media, and literary production. Climate change, environmental justice, indigeneity, and multispecies interaction will resonate at the political center of this experimental seminar.

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

Prerequisites: None

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

ARTH 300 (F) Experimental Documentary Forms and the Archive (DPE)

This course will introduce students to contemporary lens and media-based practices that experiment with the traditional documentary narrative form and archival source materials. We will explore how artists and film-makers critique, expand, and reimagine documentary notions of objectivity, truth and authenticity, and creatively contaminate the form with fiction, self-reflection, performance, and abstraction. Through readings from the fields of visual art/criticism, film theory, and critical archival studies, as well as viewing films in class, we will explore complex debates related to the production of historical knowledge, the politics of the archive and archival practice, issues within documentary photography and film, and the creative possibilities of using traditional and non-traditional lens-based media in historical research. By bringing together a range of exploratory practices, such as strategies of docu-fiction, visual auto-ethnography, and collaboration, we will reflect on the archive and the source document not as a passive collection of material, but as an active and ongoing performance in the construction of historical narratives. This course will broaden student understanding of the history of experimental and alternative film and media practices, and will familiarize students with contemporary discourse on archival and documentary methodologies that aim to question processes of categorization and interpretation related to underrepresented histories and communities.

Requirements/Evaluation: Evaluation includes reading responses and journal entries, and an emphasis on class discussion and participation.

Prerequisites: There are no course pre-requisites. This class is open to majors and non-majors.

Enrollment Limit: 20

Enrollment Preferences: Preference for ARTH and ART majors

Expected Class Size: 20

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

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: The curriculum includes U.S. based and international practices that explore the uneven power dynamics within representational strategies of documentation and historicization, and will center queer, anti-racist, and decolonial methodologies and theoretical analysis in relation to film and media.

Fall 2024

SEM Section: 01 T 1:10 pm - 3:50 pm Shoghig M. Halajian

ARTH 301 (S) Methods of Art History (WS)

This course on the methods and historiography of art history offers art-history majors an overview of the discipline. 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. The course is designed to offer a pluralistic perspective on key theoretical and methodological approaches to art history. Readings will regularly compare the Western discipline with frameworks from other parallel cultures. Topics include: style and periodization; iconography, narratology, and phenomenology; the social functions of images and the social history of art; the materiality of art; race, gender, and sexuality; the global scope of art and art history.

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

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

Enrollment Limit: 19

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

Expected Class Size: 19

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

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

Distributions: (D1) (WS)

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

Spring 2025

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

ARTH 302 (F) Methodologies of Art History (WS)

The purpose of this course is to trace the origin and development of key ideas that define the discipline of art history. They include the idea that art has a history, that style is unique to individuals but also definitive of entire periods or cultures, that interpretation should be contextual, that representation is fundamentally subjective, that art can be an instrument of power, that reception is as much a part of the history of art as production, among many others. This course begins with a series of texts from around 1900, which drew upon nineteenth-century fields such as cultural history, psychology of perception, and psychology of empathy, to articulate the first methodologies of art history. The course then considers the critiques of those methods that emerged in the middle twentieth century from the fields of iconology, marxism, feminism, structuralism, and ethnic studies, among others. The course concludes with a consideration of the current interest in a global history of art from perspectives such as anthropology, curation, phenomenology, aesthetics, new materialism, and "Bildwissenschaft." In this way, it becomes possible to see that the history of art is not merely the sum total of information available throughout the world about art objects, but also a coherent tradition of methodological debate about what are the most effective and responsible ways of writing the history of art.

Requirements/Evaluation: Six 1,000-word analytical essays. Six short responses to the papers of other students. Participation in class discussion.

Attendance.

Prerequisites: Two prior ARTH courses (100-level ARTH courses are ideal). In the absence of prior coursework in art history, permission of instructor is necessary for admission.

Enrollment Limit: 19

Enrollment Preferences: Art-history majors (seniors, then juniors). Then history and studio majors who need to complete the methods requirement. Then second-years intending to major in art history, but only by permission.

Expected Class Size: 15

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

Unit Notes: Satisfies the requirement for methods of art history for the art-history major (i. e., it is the equivalent of ARTH 301). It will also satisfy the methods requirement for the history and studio major.

Distributions: (D1) (WS)

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

Fall 2024

SEM Section: 01 TR 9:55 am - 11:10 am Guy M. Hedreen

ARTH 304 (S) Indigenous American Urbanism: Teotihuacan and its Legacy in Comparative Perspective

This course offers students the opportunity to undertake close study of Teotihuacan, Mexico, (ca. 0-600 CE) the largest urban development of American antiquity as measured by spatial, and possibly also, population metrics. The first half of the semester involves an immersive look at the urbanism, architectural history, archaeology, and historiography of Teotihuacan, the present-day name of which means, "Where Men Become Gods," in the Mexica (Aztec) language of Nahuatl. The following four weeks of the course will consider those major Ancestral American polities with which Teotihuacan interacted, including Monte Alban, Oaxaca and Tikal, Guatemala, or upon which its legacy exerted influence, including Chichen Itza, Yucatan and Tenochtitlan, Mexico City. The final two weeks of the course will consider comparative settlement and architectural data from Indigenous North and South America. Topics to be addressed over the semester will include the role of space in forging complex ancient societies; criteria for the identification of cities through archaeological remains; definitions of "complexity;" economic inequity within and between city-states; and comparative settlement patterns.

Requirements/Evaluation: Weekly readings (80-100 pages); Participation -- regular attendance, contribution to in-class discussions, and demonstrated knowledge of readings (20%); Six 3-page thematic essays addressing topics of the student's choice (60%); Final presentation of research findings (20%).

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Priority given to art history majors.

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

ARTH 307 (F) Contemporary methodologies in History and Practice

Cross-listings: ARTS 308

Primary Cross-listing

This course explores contemporary methodologies that traverse both collective research and artistic production, providing an overview of theoretical and practical frameworks in contemporary art through case studies, close reading, and interdisciplinary artistic projects. We will speculate on the role of the artist, the curator, and the critic as "host" in order to foreground how a care-centered and collective approach to knowledge production can run counter to existing power paradigms, such as patriarchy, colonialism, and capitalism. Building on existing exchanges between disciplines--from feminist thought, queer theory, disability studies, visual and media studies--this hybrid studio and critical theory course presents contemporary art as a

field uniquely suited to imagine alternative structures of institutional support and mutual aid. Through engagement with critical and creative texts, as well as a series of making exercises, we will experiment with practices of care and resource-sharing through art production, and imagine how arts practitioners can take a critical position that counters prevailing logics of individualism and enclosure.

Class Format: Studio

Requirements/Evaluation: Grade is evaluated based on class attendance and participation, completion of weekly readings and/or making exercises, and one final project that responds to course material and themes.

Prerequisites: At least one prior course in Art History or Studio Art, or permission of instructor.

Enrollment Limit: 15

Enrollment Preferences: History-and-Studio Majors get first priority, then regular Studio Majors and Art History Majors, then any interested student.

Expected Class Size: 15

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

Materials/Lab Fee: Under \$500. Students on financial aid may utilize the book grant to defray any materials costs.

Distributions: (D1)

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

ARTS 308(D1) ARTH 307(D1)

Attributes: ARTH post-1800

Not offered current academic year

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

Cross-listings: AFR 369

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 current 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. Further, students will explore how the dialogues created between objects, individuals, and space often speak to the voices and agendas that collide, collaborate, and even compete with each other within the environment of the museum.

Requirements/Evaluation: Targeted bi-monthly writing assignments (3-5 pages in length) and bi-monthly peer response paper (1 page in length)

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 (3-5 pages in length) and bi-monthly peer response paper (1 page in length). Students can expect to receive timely comments on their writing skills, with suggestions for improvement from the instructor.

Difference, Power, and Equity Notes: This course explores issues of agency, authenticity, and appropriation 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 will analyze how the meaning of "African art" has been largely dictated by a Western museum culture and how this hegemony is currently being disrupted through strategic exhibition and display practices and narratives.

Not offered current academic year

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

Cross-listings: WGSS 312

Primary Cross-listing

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

Requirements/Evaluation: class presentations, research assignments and annotated bibliographies, and final 14- to 18-page research paper.

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: junior Art majors, followed by senior majors

Expected Class Size: 12

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

Distributions: (D1) (WS)

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

ARTH 310(D1) WGSS 312(D2)

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

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

Not offered current academic year

ARTH 318 (S) Environmentalism in Experimental Media, Art and Politics, 1960s to Present

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

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

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: Art History and Studio Art Majors

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH post-1800

Not offered current academic year

ARTH 321 (S) Rebirth of Adam/Eve: Michelangelo's Renaissance Ceiling as an Invitation to Connection and Creation (DPE)

Michelangelo made a point of remembering, for posterity, how boring he'd found the original prompt for the Sistine Chapel. With his eye-roll still buzzing in our ear, it's fun to look up to the completed ceiling as the creative detonation of a lame assignment. We can also catch a quiet glimpse of an older creator rooting for his younger self: validating his artistic autonomy back through time with the urgent symphony of roiling bodies he'd painted decades earlier... If what you've read here so far strikes you as a modern or close-up framework for a past (and otherwise distant) work of art, great! Michelangelo's ceiling can work in multiple ways, not least as a visceral, or corporeal, invitation to the wild drama of our human condition--enlivened above and around us as the delicate balancing of oppositional forces, it can all feel a bit miraculous. This was the artist's choice: to immerse his audience in a radiant painted world that already anticipates human fallibility as the other side of potential--or, as he put it visually, our darkness together with our light. This course jumps into the Sistine's invitation to bring our current perspectives, interests, and concerns to the project of historical study. Conversely, our goal will be the exploration of Michelangelo's very Renaissance ceiling as an aperture to new connections, and creations, in our present.

Class Format: We will meet in smaller tutorials, as well as with the whole group (to learn about Renaissance art and history, for field trips and creative/studio activities, and other things better done together). Students need to reserve both long class periods (though "extra" time spent in class will be offset by less work outside class). Class meetings will be made available via zoom when that makes sense.

Requirements/Evaluation: Working in a tutorial structure, students will be engaged with and responsive to course materials/assignments, and to the work of others. Coursework will be assigned flexibly to capture varied interests and goals. Students can expect varied course materials, and choice for many text-based assignments (audio, PDF, paper). Students at any level of experience can expect support in pursuing individual goals and developing their self-understanding as a creator (of ideas, words, images, music, etc.).

Prerequisites: None, open to all students.

Enrollment Limit: 20

Enrollment Preferences: Current and prospective art majors from all wings are welcome, and will enjoy enrollment preference. In the case of over-enrollment, limited spots will also be reserved for first-year and other interested students.

Expected Class Size: 20

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

Materials/Lab Fee: \$150. Materials fees are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: Themes, experiences, and cultures of gender- and neuro-diversity animate this course, which is itself a collaborative product and purposefully shaped by diverging voices, materials, and practices. Varied contemporary lenses will help students create meaningful connections to historic themes and concerns around individualism, gender, shame, love (and friendship), community, creativity, visuality, and empowerment--and therefore multiple and experiential connections to course material.

Attributes: ARTH pre-1800

Spring 2025

TUT Section: T1 M 7:00 pm - 9:40 pm F 1:10 pm - 3:50 pm Stefanie Solum

ARTH 322 (S) Cold War Aesthetics in Latin America (DPE) (WS)

The Cold War was far more complex than a military conflict, with battles waged more in the symbolic than in the physical realm. The Cold War was therefore "everywhere and nowhere," as new superpowers maneuvered to maintain geopolitical balance. Through a transnational lens this course considers the Cold War in Latin America as an aesthetic phenomenon with many facets, to recover how artistic practices unfolded myriad--and often conflicting--ideas regarding power, cultural influence, modernization, and revolution.

Requirements/Evaluation: Active participation, leading discussion, and five four-page writing assignments.

Prerequisites: One ARTH course.

Enrollment Limit: 12

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

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

Writing Skills Notes: This course foregrounds writing and peer reviews to develop critical thinking. We will have five four-page writing assignments, spaced throughout the semester, which will incorporate our class discussions and research. Students will receive critical feedback on both form and

content from their professor and from their peers.

Difference, Power, and Equity Notes: This course fulfills DPE requirements through historical and visual analyses that examine the contestations of power that defined the Cold War era and their ramifications in the shaping of notions such as modernism, modernization, progress, citizenship, and resistance. The course takes a transnational perspective to analyze diverse artistic practices in relation to race, gender, and class dynamics, and to issues of cultural imperialism, nationalism, revolutionary politics, and globalization.

Attributes: ARTH post-1800

Spring 2025

SEM Section: 01 Cancelled

ARTH 324 (F) Japanese Art and Visual Culture: Private/Public/Pop (WS)

Cross-listings: ASIA 324 / COMP 324

Secondary Cross-listing

This tutorial offers a survey of Japanese art and visual culture across time and media, with particular attention to two areas: the links between different artistic media, and the relationship between art and its audience. We'll begin with early court diaries and related scroll paintings as examples of "private" art. Then we'll move through progressively more public visual media of the 17th through 21st centuries: Kanô screen painting; nô, kabuki, and puppet theater; premodern architecture; popular woodblock prints; turn-of-the-century photography; and finally some examples of contemporary popular culture like comics, animation, and/or film. We will focus on the specificities of each medium while simultaneously developing formal visual reading skills that can work across different media.

Class Format: Students will meet with the instructor in pairs or trios for 75 minutes each week. This tutorial is offered simultaneously at the 300 level for undergraduates and at the 500 level for graduate students: graduate students will be paired with other graduate students and undergraduates with undergraduates.

Requirements/Evaluation: For undergraduates: weekly participation, 5 short written assignments in alternate weeks (ranging from 1 to 5 pages), and several 1-page peer critiques. For graduate students: weekly participation and 3-4 short written exercises that build toward a final 15-page research paper.

Prerequisites: No previous knowledge of Japanese art or culture is required. Students with similar preparation and interests will be paired with one another.

Enrollment Limit: 10

Enrollment Preferences: Graduate Art students, followed by undergraduates majoring in Art History or Comparative Literature.

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

ARTH 525(D1) ASIA 324(D1) ARTH 324(D1) COMP 324(D1)

Writing Skills Notes: Students will write several regularly spaced papers that build on one another by tackling similar problems from different angles. Students will receive detailed feedback from the instructor on each paper, addressing argument, organization, and style, as well as peer feedback. (See requirements for details about the number and type of assignments.)

Not offered current academic year

ARTH 325 (S) The Arts of the Book in Asia (WS)

Cross-listings: ASIA 325

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 co-taught seminar will highlight 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 seminar 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 Chapin Library, where students will have the opportunity to study original manuscripts from the Special Collections. The course will culminate in an exhibition at Chapin Library which the students will curate using the Special Collections holdings.

Requirements/Evaluation: 3 essays, a final project/paper based on museum objects, wall label

Prerequisites: none

Enrollment Limit: 16

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

Expected Class Size: 12

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

Distributions: (D1) (WS)

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

ARTH 325(D1) ASIA 325(D1)

Writing Skills Notes: Over the course of the semester students will write three papers at five pages each, culminating in a well-developed, focused final project. Students will be given extensive feedback on each assignment regarding grammar, style, and argument. The final paper will be part of a larger project in which students will work together to curate a small exhibition using the Chapin Library's Asian holdings. Each student will be asked to write a wall label for their selected object.

Spring 2025

SEM Section: 01 MW 11:00 am - 12:15 pm Friday Org Mtg 11:00 am - 12:15 pm Murad K. Mumtaz, Anne Peale

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

Cross-listings: ECON 227

Primary Cross-listing

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

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

Prerequisites: ECON 110 or permission of instructor

Enrollment Limit: 20

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

Expected Class Size: 20

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

Distributions: (D1)

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

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

Attributes: ARTH post-1800

Not offered current academic year

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

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

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

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

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

Enrollment Limit: 12

Enrollment Preferences: If overenrolled, preference will be given to Art History, Studio Art, and History + Studio majors

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

Not offered current academic year

ARTH 333 (S) Once More With Feeling: Reenactment in Contemporary Visual Culture (WS)

Cross-listings: ARTS 330

Primary Cross-listing

The urge to relive the past is a fundamental human one, and artists have long drawn upon the ritualistic possibilities of reenactment as a way of interrogating time's uneasy returns and losses. In this course, we will study how artists working in a range of media deploy reenactment in collaboration with others, in order to ask what liberatory potential there might be in choosing to restage--and in many ways, relive--the past. This is a hybrid course with roughly 50% of the course dedicated to critical analysis and 50% studio practice. Case studies drawn from film, theater and other art forms will accompany scholarly readings and short writing assignments, and students will also devise their own reenactment experiments in order to access the embodied and experiential possibilities of the course topic.

Class Format: discussion and studio practice

Requirements/Evaluation: 2-3 written responses, 2-3 creative exercises, class participation, one 12-15-page paper OR one creative final project

Prerequisites: must have previously taken one Art History or Art Studio course in any area OR professor permission

Enrollment Limit: 14

Enrollment Preferences: majors

Expected Class Size: 14

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

Materials/Lab Fee: The cost of materials will vary depending on the individual student project(s). Students are responsible for the cost of the materials. Students on financial aid can utilize the Book Grant to cover these expenses.

Distributions: (D1) (WS)

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

ARTH 333(D1) ARTS 330(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: ARTH post-1800

Not offered current academic year

ARTH 337 (S) Visual Politics

Cross-listings: AMST 370 / 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 visibility were made central to our inquiries. Treating the visual as a site of power and struggle, order and change, we will examine not only how political institutions and conflicts shape what images people see and how they make sense of them but also how the political field itself is visually constructed. Through these explorations, which will consider a wide variety of visual artifacts and practices (from 17th century paintings to the optical systems of military drones and contemporary forms of surveillance), we will also take up fundamental theoretical questions about the place of the senses in political life. Readings may include excerpts from ancient and modern theorists, but our primary focus will be contemporary and will bring political theory into conversation with other fields, particularly art history and visual studies but also film and media studies, psychoanalysis, neuroscience, and STS. Possible authors include Arendt, Bal, Belting, Benjamin, Browne, Buck-Morss, Butler, Camp, Clark, Cray, Debord, Deleuze, Fanon, Foucault, Freedberg, Hobbes, Kittler, Mercer, Mitchell, Mulvey, Plato, Rancière, Scott, Sexton, Starr, Virilio, Warburg, and Zeki.

Requirements/Evaluation: regular, engaged class participation, several Glow posts, and *either* three 7- to 8-page papers *or* on short and one much longer paper.

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

Enrollment Limit: 16

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: 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 337(D1) AMST 370(D2) PSCI 337(D2)

Attributes: PSCI Political Theory Courses

Not offered current academic year

ARTH 360 (S) The Gothic Cathedral: An Art History (WS)

Through their enormous scale, through the gravity-defying complexity of their construction, and through the sumptuousness of their materials and decoration, Gothic cathedrals -- the medieval equivalent of the blockbuster movie, and then some -- have amazed visitors for centuries. The widespread social media reaction of shock and dismay to the fire at Notre Dame Cathedral in Paris four years ago, moreover, indicates that this power of the cathedral to dazzle and to capture hearts remains very much alive. But how have art historians, specifically, made sense of these extraordinary, and extraordinarily complex, monuments? And how have the questions they have asked about the cathedral changed over time? Through a close examination of a number of influential books, in particular -- each one of them a kind of miniature cathedral in its own right -- this 300-level seminar will investigate the shifting interpretation of the Gothic Cathedral over the past 150 years. In so doing, the seminar aims to shed light not only on the fascinating multiplicity of realities that make up the Gothic cathedral but also on the changing shape of the discipline of art history itself, from its beginnings to the early 2020s.

Requirements/Evaluation: participation in class discussion; 1 or 2 oral presentations; four 3-4-page papers, and a 6-8-page paper

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: art majors and sophomores, but open to all

Expected Class Size: 10

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

Distributions: (D1) (WS)

Writing Skills Notes: In this 300-level seminar, students will develop skills of critical reading and focus on how to craft clear and persuasive arguments of their own. To help them achieve these goals, they will receive timely comments on their written work, especially the four 3-4-page papers they will submit and the 6-8-page final paper, with suggestions for improvement.

Attributes: ARTH pre-1800

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Thursday Org Mtg 7:30 pm - 7:55 pm Peter D. Low

ARTH 361 (S) Latinx Sculpture Art: From Altares to Sonic Monuments

Cross-listings: LATS 360

Secondary Cross-listing

What constitutes Latinx sculpture? While the study of Latinx art has revolved around two dimensional art forms, this course tackles the question of three-dimensional art and examines the development of Latinx sculpture, its socio-political impact, and its aesthetic complexity. This interdisciplinary and hybrid course consists of studying Latinx sculpture art and how Latinx artists have engaged and rearticulated popular cultural traditions like altares, lowriders, and santería in their sculptural works by engaging varying disciplines. This course also includes a studio component. We will dissect the ways Latinx communities conceive of their identity, politics, and manifest resistance and belonging in the U.S. differently through the art form of sculpture, as we study artists like Amalia Mesa-Bains, Gilbert "Magu" Luján, Beatriz Cortez, Pepón Osorio, and Guadalupe Maravilla. Sculpture offers a new lens to expand our study of Latinx identity, politics, and aesthetics, via historical and contemporary theoretical frameworks in the disciplines of Latinx Studies, Chicana/o and Central American Studies, art history, museum studies, and urban studies. As a hybrid course with a studio component, students will also complete a term-long sculpture project, which will be accompanied by a research-based artist statement. In their research based artist statements, students will situate and contextualize their sculpture projects in relation to topics and aesthetic frameworks covered in the class.

Requirements/Evaluation: Class participation and on-going work on their final art project. Students will write two 5 page essays related to course material and one final 3 page research-based artist statement that will contextualize a final sculpture art project in relation to course content.

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: Latina/o Studies concentrators, especially those who have taken LATS 105 and/or Latinx Visual Arts, as well as Art majors, especially those who have taken some Latinx Studies courses.

Expected Class Size: 12

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

Materials/Lab Fee: \$150 for art materials

Distributions: (D1)

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

ARTH 361(D1) LATS 360(D2)

Attributes: LATS Core Electives

Spring 2025

SEM Section: 01 MWF 11:00 am - 12:15 pm Kevin W. Cruz Amaya

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

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

Art Institute.

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

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

Prerequisites: none

Enrollment Limit: 20

Expected Class Size: 10

Grading:

Distributions: (D1)

Attributes: ARTH pre-1800

Not offered current academic year

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

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

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

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

Enrollment Limit: 12

Enrollment Preferences: senior majors

Expected Class Size: 12

Grading:

Distributions: (D1) (DPE)

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

Not offered current academic year

ARTH 390 (F) Art and Representation in the Wake of Empire, Europe After 1945 (DPE)

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

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Art History and Studio Art majors, then any interested student

Expected Class Size: 10

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

Distributions: (D1) (DPE)

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

Attributes: ARTH post-1800

Not offered current academic year

ARTH 400 (F) Clark Visiting Professor Seminar: Art, Media, and Politics in the Weimar Republic

Cross-listings:

Secondary Cross-listing

In the fraught context of Germany between its defeat in the First World War in 1918 and the Nazi seizure of power in 1933, arguments about art, arguments about media, and arguments about politics were inextricably intertwined. Many saw the modernized city together with recently developed media such as film, radio, and the photographically illustrated magazine as transforming not only art, but also politics, sense perception, and the nature of subjectivity. In this course, we study signal works created in Germany during the Weimar Republic to understand the relations among aesthetics, politics, and media both old and new at this pivotal moment. The texts and films that we will examine will afford us a broad view of some of the most interesting and pertinent aspects of Weimar-era debates regarding the nature of gender and sexuality, the relation between the "German" and the "foreign," and the role in modernity of the artist and the work of art. We will study the writings of Walter Benjamin, Siegfried Kracauer, and Bertolt Brecht, writers who were formed by their participation in Weimar debates, then driven into exile by the rise of the Nazis, and whose texts have had a profound impact on contemporary thinking about art, media, and politics.

Requirements/Evaluation: active participation in discussions, weekly reading responses, and a research paper

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: places assured for 7 graduate students (second-years, then first-years) and 7 undergraduates (art history and studio art majors, then any interested student)

Expected Class Size: 14

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)

Attributes: ARTH post-1800

Fall 2024

SEM Section: 01 M 1:00 pm - 3:50 pm Annie Bourneuf

ARTH 401 (S) Museums: History and Practice

Cross-listings: LEAD 301

Secondary Cross-listing

Art museums express the cultural, aesthetic and social ideals of their period of formation and many of those ideals remain embedded in the values and practices of institutions today. Comparing institutions past and present internationally, seminar participants will envision the art museum's future while addressing programmatic and organizational challenges at this moment of participatory civic engagement and social, political unrest. With growing skepticism of institutional collecting practices and authoritative narratives, art museums, especially those in the US, face internal and external pressure to "decolonize" as they attempt to alter their canon through both acquisitions, deaccessioning and repatriation initiatives. There is pressure, as well, to embrace a more active role in climate and social justice movements. It is a time also marked by calls for compensation transparency, participatory decision making, staff and trustee diversity, and greater scrutiny of funders. The seminar will consider this environment against past and current norms

of governance, management and curatorial policies and practices. We will examine the traditional role of architecture and installation in interpretation and experience, prevailing and proposed guidelines in the accessioning and deaccessioning of works of art and both internal and external attitudes towards the repatriation and restitution of cultural property. Studying museums ranging in size and type, seminar participants will hear how museum leaders are dealing with challenges to current practice in weekly zoom sessions. Participants will consider how future museums might strive to balance the institution's traditional roles with new civic and social responsibilities, mindful of financial stability in a market-driven, metric-conscious, not-for-profit environment, while addressing, in proposed program and practice, the demands on museums emanating from a more ethically insistent internal and external world.

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: 14

Enrollment Preferences: graduate students in the history of art, then senior undergraduate 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:

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

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

Spring 2025

SEM Section: 01 W 1:00 pm - 3:50 pm Thursday Org Mtg 7:30 pm - 7:55 pm Michael Conforti

ARTH 402 (S) Monuments and The Art of Memorial

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

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

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

Prerequisites: None

Enrollment Limit: 12

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

Expected Class Size: 12

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

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

Distributions: (D1)

Attributes: ARTH post-1800

Spring 2025

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

ARTH 403 (S) Clark Visiting Professor Seminar: Fascism and Art

Cross-listings:

Secondary Cross-listing

This course examines the complex and multifarious relations between art and fascism in interwar Europe, focusing on the cultural politics and the use of art in fascist movements and regimes, particularly in Germany and Italy. Exploring Walter Benjamin's dictum that fascism practices the "aestheticizing of politics" and Eric Michaud's argument that an "assimilation of work into artistic activity" lay at the center of the Nazi myth, we will also examine the role of art in fascist ideology as well as the problematic of artistic modernism and fascism. We will analyze fascist imaginaries of nation, empire, nature, technology, violence, gender, and race through the work of Ernst Jünger, F. T. Marinetti, Leni Riefenstahl, Le Corbusier, and Wyndham Lewis, among others. Early theories of fascism, including portions of Hannah Arendt's *Origins of Totalitarianism* and Max Horkheimer and Theodor W. Adorno's *Dialectic of Enlightenment*, as well as the work of contemporary historians and art historians, will inform our discussions.

Requirements/Evaluation: active participation in discussions, weekly reading responses, and a research paper

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: second-year graduate students, then first-year graduate students, then advanced undergraduate students; places for 7 undergraduate and 7 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 403(D1) ARTH 503(D1)

Attributes: ARTH post-1800

Spring 2025

SEM Section: 01 M 1:00 pm - 3:50 pm Annie Bourneuf

ARTH 404 (S) The Enemies of Impressionism, 1870-1900

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

Requirements/Evaluation: readings; oral presentation; readings analysis; 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)

Spring 2025

SEM Section: 01 T 1:10 pm - 3:50 pm Thursday Org Mtg 8:00 pm - 8:25 pm Marc Gotlieb

ARTH 405 (F) Seminar in Architectural Criticism

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

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

Prerequisites: any 100 level ARTH course or permission of instructor

Enrollment Limit: 11

Enrollment Preferences: junior Art History majors

Expected Class Size: 11

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

Distributions: (D1)

Attributes: AMST Space and Place Electives

Not offered current academic year

ARTH 409 (F) Homer, Eakins, Sargent: American Painters in a Changing World (WS)

What is the function of art in a rapidly changing world? Should it celebrate beauty, reveal truth, or describe the nature of modern life? America's finest painters of the nineteenth century -- Winslow Homer, Thomas Eakins, and John Singer Sargent -- did all those things, but in distinctly different ways. Homer transformed himself from a lively sketch artist for *Harper's Weekly* to a painter of scenes of sublime nature and heroic individualism. Eakins practiced a determined scientific realism and taught it to his students at the Pennsylvania Academy of the Fine Arts, until scandal led to his dismissal. And Sargent managed to produce the most exquisite fashionplate portraits of the era even as he imaginatively drew on the most progressive currents of contemporary art. This seminar looks at the work of these artists, their engagement with post-Civil War society, and how each of them dealt with profound mid-career crises. Topics to be explored will include different models of artistic education, the role of European travel and training, the art market, changes in public taste, and the rise and fall of critical reputations. There will be a major research paper, several small assignments, and a field trip.

Class Format: There will be a field trip to either New York or Philadelphia, as schedules permit.

Requirements/Evaluation: There will be a research paper of 20 - 25 pages. There will also be several smaller assignments, including a 5-minute oral presentation on a painting.

Prerequisites: ARTH 264 or consent of the instructor.

Enrollment Limit: 19

Enrollment Preferences: Preference given to senior majors and graduate students.

Expected Class Size: 12

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

Distributions: (D1) (WS)

Writing Skills Notes: Students will prepare a research paper of 20 to 25 pages in three stages: an annotated bibliography, a first draft (which I will return with comments and line-edits), and a revised final draft.

Fall 2024

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

ARTH 410 (S) Art and the Myth of Community (WS)

The idea of community spans various forms of artistic practice, including performance, socially-engaged art, public works, and collectively-run and curatorial initiatives. Often, community is defined as a group of people who identify with each other by a set of common concerns or backgrounds. It

connotes a sense of togetherness, wholeness, and consensus--despite the fact that difference and disagreements are an important part of any group. The concept of community also conjures up a broad set of themes, including identity, desire, friendship, interdependency, collaboration, spectatorship, and accountability. This course examines community, in its many forms, through contemporary artistic practices and relevant discourses from art criticism, feminist, queer, and decolonial thought. Readings are intended to offer useful concepts and theories to guide our analysis of artworks, films, and curatorial projects. Additionally, we will explore course concepts through group experiments in creative writing, storytelling, and performance. The goal of the course is to consider the interrelation between art and social life across genres, to theorize the aesthetic and political possibilities and limitations of community, and to explore what it means to be in relation to one another.

Requirements/Evaluation: Students will be responsible for crafting a 20-25 page research paper as well as participating and leading class discussions.

Prerequisites: No prerequisites

Enrollment Limit: 15

Enrollment Preferences: Preference will be given to History / Studio majors, followed by seniors and junior Art History Majors.

Expected Class Size: 15

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

Distributions: (D1) (WS)

Writing Skills Notes: This course will require final research paper that students will undertake in a progressive iterative capacity over the course of the semester. Students will learn writing strategies ranging from reverse outlines and mind maps to annotated bibliographies in the process of acquiring the fundamentals of crafting an intellectually rigorous research project.

Attributes: ARTH post-1800

Not offered current academic year

ARTH 411 (S) Han Dynasty Art in the Ancient World

Cross-listings: ASIA 411

Primary Cross-listing

Although the Han Empire (206 BCE-220 CE) is credited for defining the "Han ethnic identity" or the so-called "Chinese-ness" as we know it today, its culture was also richly cosmopolitan, marked by constant interaction with the outside world. This course considers Han dynasty art from a transregional perspective by examining artworks that attest to rigorous artistic exchanges with foreign cultures, ranging from the luxury items imported from the Hellenistic, the Central Asian, and the Steppe cultures and their domestic adaptations, to the exported Han artworks excavated in the South East and the East Asian regions. These objects illustrate the Han Empire's growing awareness of its neighboring states and the ambition to visually assert itself as a powerful and open "universal empire." Students will learn about important artistic trends during one of the most international periods in ancient China, while gaining a materially-based vision of a globalizing ancient world bound closer than ever by the rise of the "Silk Roads" and maritime trade. The course is divided into five main sections following the logic of space. Beginning with the Han Empire (the "Center"), the seminar covers key themes in the development of Han art over four centuries. Assuming the viewpoint of the Han Empire, the course then examines the artistic exchanges with civilizations in the West (the Mediterranean and the Central Asian cultures) and moves clockwise to the North (the Steppe cultures), the East (Korea and Japan), and finally the South (maritime trade with South East Asian states). This arrangement of the syllabus is designed to help the students grasp and internalize the dynamic cultural contacts in a more embodied manner, while providing a working version of a spatial "grid" for navigating the students in their own exploration of the history of art in the ancient global world.

Class Format: A potential field trip to museums, possibly in New York or Boston, pending planning and approval.

Requirements/Evaluation: In addition to attendance and active participation in seminar discussions, each student will present on a topic of choice for two of the five main sections outlined in the course description (each 15-20 mins). Students will also write a final research paper on a topic of choice (15-20 pages, double-spaced) in consultation with the instructor and present their findings to the class (20 mins).

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: Art history majors concentrating on Asian or ancient art are prioritized if the course over-enrolls.

Expected Class Size: 10

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

Distributions: (D1)

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

ARTH 411(D1) ASIA 411(D2)

Attributes: ARTH pre-1800

Not offered current academic year

ARTH 413 (S) The Shosoin Imperial Treasury

Cross-listings: ASIA 415

Primary Cross-listing

Constructed in the eighth century to house artifacts associated with Emperor Shomu (reigned 724-749) and Empress Komyo (701-760), the Shosoin Imperial Treasury in Nara, Japan, preserves some of the finest examples of art objects produced across different cultural regions along the Silk Road, spanning Central Asia to Japan, from the sixth through the eighth century. Focusing on a selection of artworks, including painting, calligraphy, textiles, lacquerware, ceramics, glass, and metalwork, among others, this seminar examines issues of cross-cultural transmission of objects, artistic techniques, and cultural knowledge in the global medieval world, while also exploring the manners in which these artifacts visually and materially shaped kingship in eighth-century Japan and East Asia. Special attention is also paid to how recent relevant discoveries in archaeology and conservation science could contribute to art historical discourses.

Requirements/Evaluation: Attendance and active participation in discussions (30%), two presentations on a topic of choice (20% total), final paper proposal with annotated bibliography (10%), and final research paper with presentation (40% total, 30% paper and 10% presentation).

Prerequisites: The student should have taken at least one previous course in art history to register for this seminar.

Enrollment Limit: 15

Enrollment Preferences: Art history majors are prioritized if the course over-enrolls.

Expected Class Size: 10

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

Distributions: (D1)

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

ARTH 413(D1) ASIA 415(D1)

Attributes: ARTH pre-1800

Spring 2025

SEM Section: 01 F 1:10 pm - 3:50 pm Ziliang Liu

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

Through their enormous scale, through the gravity-defying complexity of their construction, and through the sumptuousness of their materials and decoration, Gothic cathedrals were built to amaze visitors--the medieval equivalent of the blockbuster movie, and then some. The goal was to activate and overwhelm all of the senses and thereby both to produce an experience of transcendence for the people entering and using the cathedral, and to capture their hearts. The widespread social media reaction of shock and dismay to the fire at Notre Dame in Paris last year suggests that this power of the medieval cathedral to captivate remains very much alive. But these cathedrals have also, over the centuries, embodied and perpetuated hierarchies of authority and privilege, and have consumed vast economic resources. As a result, they have often been centers of conflict--and this too remains true today, as the heated debate in France over the rebuilding of Notre Dame testifies. This seminar will investigate the multiplicity of realities that make up the Gothic cathedral, from the Middle Ages to the present day. Together, we will look at a number of Europe's most renowned cathedrals, through time--in France (including Notre Dame in Paris), England, Italy, Germany, Spain, and elsewhere--and consider both how each building has changed over the centuries and how it has been differently interpreted. As this collective conversation is unfolding, students will also pursue individual research projects on a cathedral of their own choosing, the aim being similarly to examine one of these remarkable monuments over time and in its shifting contexts.

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

Prerequisites: Permission of instructor

Enrollment Limit: 15

Enrollment Preferences: Art majors, but open to all

Expected Class Size: 10

Grading:**Distributions:** (D1)**Attributes:** ARTH pre-1800

Not offered current academic year

ARTH 425 (S) Fragments and Healing: Disability Studies and Late Antique Art**Cross-listings:** REL 425**Primary Cross-listing**

This seminar will investigate some of the ways that contemporary Disability Studies can help us see and think about the complexities of differently abled bodies in Late Antiquity (broadly, from ca. 200 until ca. 750), the formative period for Christian art (and consequently for much of Western art). Disability Studies is an extremely active and rich body of literature and art that has not often been brought into conversation with historical periods of art, and so this seminar seeks to open up discussion of the insights possible from that conversation, not only how Late Antique art can be re-interpreted, but also how that period of art can reveal under-explored areas in the field of Disability Studies. The seminar will undertake a mutual interrogation of accepted notions in both fields and, in this way, to explore some new understandings of Disability Studies' capacities for allowing us to think *with* our art, culture, and bodies. The means at our disposal for this seminar are art of Late Antiquity and of the contemporary world, and that idea of mutual interrogation also operates in our study and display of that art. The seminar will look at art of healing and recuperation, art produced by and directed at diversely-abled bodies, and at fragments and restoration, and think about art as documents, reflections, and determinants of those bodies, now and in the past. It will, for this reason, work around the collection of WCMA, with exhibition and collection research, and the historical archives of the Library holdings, so that the widest possible study of bodies and difference is opened for our thinking and dialogue.

Requirements/Evaluation: participation in discussion; three 1-2-page reading reports; one 3-5-page exhibition response; one 15-20-page final essay**Prerequisites:** none**Enrollment Limit:** 12**Enrollment Preferences:** senior art-history majors and graduate students; other students will need instructor consent**Expected Class Size:** 12**Grading:** no pass/fail option, no fifth course option**Unit Notes:** In this seminar, students will develop skills of crafting clear and persuasive arguments through an iterative writing process. Further, to help them achieve these goals, they will receive timely comments on their written work.**Distributions:** (D1)**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 425(D1) ARTH 584(D1) REL 425(D2)

Attributes: ARTH pre-1800

Not offered current academic year

ARTH 428 (F) Anticolonial Approaches to the Arts of Ancestral Indigenous Americans**Cross-listings:** AMST 427**Primary Cross-listing**

Approaches to the study of the arts of Ancestral Americans have traditionally emanated in both their conceptions and practices from settler colonialism, resulting in often hostile relations between investigators and descendant communities, the exclusion of Indigenous researchers, their sovereignties and knowledge regimes, and substantial distortions to historical understandings of the past. This course takes art histories of the Ancient Americas as its site for intervention as a means of introducing students to the oftentimes challenging labors of anticolonialism and the pursuit of the repair of past harms. Over the semester, students will learn how colonialism and its epistemologies have guided the formation of the field; how they can prioritize Indigenous and Native American ways of knowing and thinking in their understandings and research; how they can ethically conduct research without disturbing Ancestral American remains and the sovereignties of their descendants; and learn to make meaningful contributions to the projects of decolonization and repair.

Requirements/Evaluation: Weekly readings (100-200 pages); Participation -- regular attendance, contribution to in-class discussions, and demonstrated knowledge of readings (30%); One 10-12-page final essay, 3-page portions of which will be submitted for instructor feedback at monthly intervals (45%); Contribution to a collectively written class report through: 1) The co-authoring with a classmate of one report subsection of 2-3 pages (15%) and 2) Peer-review of subsections authored by other classmates (10%).

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: Priority given to art history 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:

ARTH 428(D1) AMST 427(D2)

Fall 2024

SEM Section: 01 R 1:10 pm - 3:50 pm Trenton D. Barnes

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

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

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

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

Enrollment Limit: 11

Enrollment Preferences: senior Art majors and graduate students

Expected Class Size: 9

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

Distributions: (D1)

Attributes: ARTH post-1800

Not offered current academic year

ARTH 460 (F) Repairing a Broken World: Intro to North African Contemporary Art (DPE)

Cross-listings: RLFR 360 / ARAB 360 / COMP 361

Secondary Cross-listing

How do artists respond to a world in crisis? How does visual art engage violent histories, injured bodies, social injustice and ecological disaster? In this course we will explore the political and ethical concept of repair as it emerges in the work of contemporary North African visual artists. Repair is both a material and symbolic transformational practice of putting together something that is torn or broken. It is never complete, nor does it redeem a history of harm or violence. Rather repair is an invitation: a bringing of people, histories, objects, buildings, feelings and geographies into relation with one another in order to link worlds that have been splintered and separated. It is also a call to imagine other futures. North African contemporary artists have deeply engaged in this type of repair work, attending to colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity and broken transmission of memory. We will dive into the work of individual artists as well as collectives while reading theoretical texts about broken-world thinking, reparative epistemology, alternative archives, and material reparations.

Class Format: Conducted in French.

Requirements/Evaluation: For undergrads: Active participation, 8 1-page response papers, 5-page mid-term paper, 10-12 page final paper and presentation. For grad students: Active participation, 8 response papers, 5-page mid-term paper, and 20-page final paper and presentation.

Prerequisites: Any RLFR 200-level course or above, or by permission of instructor.

Enrollment Limit: 18

Enrollment Preferences: If over-enrolled, preference will be given to RLFR, ARAB, ARTH and COMP majors, and only 2 spots will be offered to

Grad Art students.

Expected Class Size: 15

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

Distributions: (D1) (DPE)

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

RLFR 360(D1) ARTH 460(D1) ARTH 560(D1) ARAB 360(D1) COMP 361(D1)

Difference, Power, and Equity Notes: This course critically examines art work that engages colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity.

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Katarzyna M. Pieprzak

ARTH 465 (S) Contemporary Latin American Art (DPE)

This course examines art produced in the region known as Latin America from the 1960s to the present, a period spanning the Cold War, the advent of military dictatorships, economic booms and crises, political polarizations, the rise of neoliberalism, and ecological upheaval. Using a transnational perspective, each week we will rigorously analyze practices as varied as painting, sculpture, photography, mail art, installations, performances, and ephemeral interventions through a specific theme, while also situating each work in its distinct social, political, and economic context. We will also pay special attention to the increased global dissemination of works from Latin America and by Latin American descendants in exhibitions and biennials since the 1990s, and will critically examine this historicization and its dominant trends.

Requirements/Evaluation: Regular short written assignments; final research paper.

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: If overenrolled, preference will be given to majors in Art History, Art Studio, and History and Practice.

Expected Class Size: 12

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

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: This course fulfills DPE requirements by taking a transnational perspective to analyze diverse artistic practices in relation to race, gender, sexuality, and class dynamics, and to issues of colonialism, cultural imperialism, nationalism, revolutionary politics, globalization, and extractivism.

Attributes: ARTH post-1800

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Thursday Org Mtg 7:30 pm - 7:55 pm Mari Rodriguez Binnie

ARTH 472 (S) Timelines (DPE)

"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 seem to think that we control these many fabled things, though they meddle endlessly in the spaces between self and other, human and divine. Great art can be inspiring, enabling people to transcend time, or it can be traumatizing, making time stop altogether. Or both! To explore such powers, we will begin in the 19th century, when commonplace notions of past and present wobbled seriously with the invention of photography and the avid pursuit of archaeology. Thereafter, we will concentrate on the period between 1870 and 1930, but also operate across time and space. There will be no single story-line, but rather a series of case studies, ranging from iconic paintings and sacred spaces to photojournalism. Along the way, creativity and iconoclasm will be recurring themes. Choose this class if you are curious about the agency and power that art wields in our lives.

Class Format: This is a GLOW based seminar requiring active engagement from all class members.

Requirements/Evaluation: Regular attendance and active class participation, Glow Posts, term project.

Prerequisites: one studio or art history class

Enrollment Limit: 14

Enrollment Preferences: art majors

Expected Class Size: 12

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

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: The art we will consider ranges across global visual culture and often betrays the needs and experiences of particular communities that have been neglected or shortchanged. Appreciating these stories is an important part of a Liberal Arts education.

Attributes: ARTH post-1800

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Thursday Org Mtg 7:30 pm - 7:55 pm Holly Edwards

ARTH 494 (S) Thesis Seminar

To graduate with honors in art history, students are to enroll in the Senior Honors Seminar during the Spring semester of their senior year, where they will develop an original research paper based on prior research. Under the guidance of the instructor, students will present and defend their own work in both written and oral form, as well as respond to, and critique, the work of their peers. As students work toward transforming their existing paper into an honors' thesis, they will also be trained in skills necessary to analyze an argument effectively, and strategies of constructive critique.

Requirements/Evaluation: once in the seminar, students will revise, refine and expand on previous research and produce a paper of approximately 25 pages and present a shortened version of the paper to the faculty and public at the Williams College Museum of Art

Prerequisites: for requirements of entry into the course, please see "The Degree with Honors in Art, Art History"

Enrollment Limit: 8

Enrollment Preferences: permission of instructor required

Expected Class Size: 6

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

Unit Notes: does not satisfy the Art History seminar requirement

Distributions: (D1)

Spring 2025

HON Section: 01 W 7:00 pm - 9:40 pm 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 2024

IND Section: 01 TBA Michelle M. Apotsos

ARTH 498 (S) Independent Study: Art History

Art History independent study.

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

Distributions: (D1)

Spring 2025

IND Section: 01 TBA Michelle M. Apotsos

ARTH 500 (F) Clark Visiting Professor Seminar: Art, Media, and Politics in the Weimar Republic

Cross-listings:

Primary Cross-listing

In the fraught context of Germany between its defeat in the First World War in 1918 and the Nazi seizure of power in 1933, arguments about art, arguments about media, and arguments about politics were inextricably intertwined. Many saw the modernized city together with recently developed media such as film, radio, and the photographically illustrated magazine as transforming not only art, but also politics, sense perception, and the nature of subjectivity. In this course, we study signal works created in Germany during the Weimar Republic to understand the relations among aesthetics, politics, and media both old and new at this pivotal moment. The texts and films that we will examine will afford us a broad view of some of the most interesting and pertinent aspects of Weimar-era debates regarding the nature of gender and sexuality, the relation between the "German" and the "foreign," and the role in modernity of the artist and the work of art. We will study the writings of Walter Benjamin, Siegfried Kracauer, and Bertolt Brecht, writers who were formed by their participation in Weimar debates, then driven into exile by the rise of the Nazis, and whose texts have had a profound impact on contemporary thinking about art, media, and politics.

Requirements/Evaluation: active participation in discussions, weekly reading responses, and a research paper

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: places assured for 7 graduate students (second-years, then first-years) and 7 undergraduates (art history and studio art majors, then any interested student)

Expected Class Size: 14

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)

Attributes: ARTH post-1800

Fall 2024

SEM Section: 01 M 1:00 pm - 3:50 pm Annie Bourneuf

ARTH 501 (S) Museums: History and Practice

Cross-listings: LEAD 301

Primary Cross-listing

Art museums express the cultural, aesthetic and social ideals of their period of formation and many of those ideals remain embedded in the values and practices of institutions today. Comparing institutions past and present internationally, seminar participants will envision the art museum's future while addressing programmatic and organizational challenges at this moment of participatory civic engagement and social, political unrest. With growing skepticism of institutional collecting practices and authoritative narratives, art museums, especially those in the US, face internal and external pressure to "decolonize" as they attempt to alter their canon through both acquisitions, deaccessioning and repatriation initiatives. There is pressure, as well, to embrace a more active role in climate and social justice movements. It is a time also marked by calls for compensation transparency, participatory decision making, staff and trustee diversity, and greater scrutiny of funders. The seminar will consider this environment against past and current norms of governance, management and curatorial policies and practices. We will examine the traditional role of architecture and installation in interpretation and experience, prevailing and proposed guidelines in the accessioning and deaccessioning of works of art and both internal and external attitudes towards the repatriation and restitution of cultural property. Studying museums ranging in size and type, seminar participants will hear how museum leaders are dealing with challenges to current practice in weekly zoom sessions. Participants will consider how future museums might strive to balance the institution's traditional roles with new civic and social responsibilities, mindful of financial stability in a market-driven, metric-conscious, not-for-profit environment, while addressing, in proposed program and practice, the demands on museums emanating from a more ethically insistent internal and external world.

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: 14

Enrollment Preferences: graduate students in the history of art, then senior undergraduate 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:

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

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

Spring 2025

SEM Section: 01 W 1:00 pm - 3:50 pm Thursday Org Mtg 7:30 pm - 7:55 pm Michael Conforti

ARTH 503 (S) Clark Visiting Professor Seminar: Fascism and Art

Cross-listings:

Primary Cross-listing

This course examines the complex and multifarious relations between art and fascism in interwar Europe, focusing on the cultural politics and the use of art in fascist movements and regimes, particularly in Germany and Italy. Exploring Walter Benjamin's dictum that fascism practices the "aestheticizing of politics" and Eric Michaud's argument that an "assimilation of work into artistic activity" lay at the center of the Nazi myth, we will also examine the role of art in fascist ideology as well as the problematic of artistic modernism and fascism. We will analyze fascist imaginaries of nation, empire, nature, technology, violence, gender, and race through the work of Ernst Jünger, F. T. Marinetti, Leni Riefenstahl, Le Corbusier, and Wyndham Lewis, among others. Early theories of fascism, including portions of Hannah Arendt's *Origins of Totalitarianism* and Max Horkheimer and Theodor W. Adorno's *Dialectic of Enlightenment*, as well as the work of contemporary historians and art historians, will inform our discussions.

Requirements/Evaluation: active participation in discussions, weekly reading responses, and a research paper

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: second-year graduate students, then first-year graduate students, then advanced undergraduate students; places for 7 undergraduate and 7 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 403(D1) ARTH 503(D1)

Attributes: ARTH post-1800

Spring 2025

SEM Section: 01 M 1:00 pm - 3:50 pm Annie Bourneuf

ARTH 504 (F) Proseminar in Research and Method

In this graduate Proseminar on Research and Method, we will read a number of texts that form the foundation of art history as a discipline, including the writings of Plato, Panofsky, Lessing, Heidegger, Wölfflin, and Barthes (among others). We will study these works against the grain, considering how art history is currently transforming under the fields of ecology, disability studies, queer theory, and radical black feminism. Students will work closely with the collections of the Clark to theorize how absences are integral to institutional histories, and we will think about how we can, as historians, responsibly address voices that have been removed from the canons of art history. This course considers not only central writings of art historical methodology but also the limits for decolonizing art history and the museum, as we will examine how the formation of the discipline depended upon absenting critical perspectives and voices.

Requirements/Evaluation: class participation, writing assignments

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: limited to and required of first-year students in the Graduate Program in the History of Art

Expected Class Size: 12

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

Distributions: (D1)

Fall 2024

SEM Section: 01 T 1:00 pm - 3:50 pm Caroline O. Fowler

ARTH 506 (S) Expository Writing Workshop

This writing seminar for graduate students in the history of art will afford intensive full group discussions of writing skills and substantial one-on-one writing consultations. Group discussions will center on three kinds of texts: writing about writing, published writing related to the discipline of Art History, and student writing in progress. In six group discussions we will improve our vocabulary and method for discussing writing; we will learn to build better and more sophisticated sentences, paragraphs, and arguments; and we will practice anticipatory reading and writing in order to strengthen our control of both voice and structure. Each discussion will be supported with examples and exercises, and our watchword in all cases will be "revision." In one-on-one consultations (3-4 per person), the instructor will offer tailored critiques of each student's work, setting aside time as needed to troubleshoot sentences, paragraphs, or arguments together.

Requirements/Evaluation: Class participation, participation in consultation meetings, writing assignments

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: Limited to and required of first-year students in the Graduate Program in the History of Art

Expected Class Size: 12

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

Distributions: (D1)

Spring 2025

SEM Section: 01 T 1:00 pm - 3:50 pm Ezra D. Feldman

ARTH 507 (F)(S) Object Workshop

This workshop engages graduate students in intimate observational study of objects through six sessions held over two semesters. Organized in conversation with experts on collections from the Clark Art Institute, the Williams College Museum of Art, and the Chapin Library at Williams College, each session will focus on close engagement with a particular type of object (e.g., painting, sculpture, print, photograph, building, book, furniture, etc.). There are no assignments or assessments for this course, but there may be occasional reading.

Class Format: in-person study of objects, outdoors, in the galleries, or in study rooms at the Clark, WCMA, the Chapin, or elsewhere, 3x/semester

Requirements/Evaluation: Attendance is required at all sessions. There are no assignments or assessments for this course, but there may be occasional reading.

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: required of first-year students in the Graduate Program in the History of Art

Expected Class Size: 12

Grading: pass/fail option only

Distributions: (D1)

Fall 2024

SEM Section: 01 TBA Marc Gotlieb

Spring 2025

ARTH 508 (S) Art and Conservation: An Inquiry into History, Methods, and Materials

In this course students will learn to recognize the materials present in cultural heritage collections, understand the history of artists' methods and techniques, and hone their observation and examination skills for working with material culture. Students will form a basis in art conservation and condition assessment vocabulary and will exercise handling and examination skills for a variety of materials and artworks. Students will explore cultural heritage through the lens of the art conservator and form a broader awareness of the ethics and procedures of conservation and preservation. An understanding of the vulnerabilities and condition issues of cultural materials and how to care for them will be developed as an impactful, practical resource for future careers in cultural heritage. A multi-disciplinary group of teachers from the staff at the Williamstown + Atlanta Art Conservation Center (W+AACC) will conduct lectures, practicums, discussions on conservation research literature, and visits to nearby art institutions. Sessions are held at the W+AACC Conservation Center in the Lunder Center at Stone Hill on the Clark Art Institute campus. Students receive a syllabus with session outlines and required reading lists. Required readings are available via GLOW and on reserve at the Clark Library. Three exams will be given throughout the course. Attendance is required at all sessions in lieu of a final exam (each exam and attendance are weighted at 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 three exams given throughout the semester; there is no final exam.

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: Graduate students in the history of art, then undergraduate majors in art history or studio art and related disciplines.

Expected Class Size: 10

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

Distributions: (D1)

Attributes: EXPE Experiential Education Courses

Spring 2025

SEM Section: 01 MR 5:30 pm - 7:45 pm Wendy Kessler

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: committee discussions, workshops, practice runs, symposium

Requirements/Evaluation: Each student will submit a Qualifying Paper, which will be revised into a presentation. Each student will then present three practice runs and a final oral presentation at the Symposium.

Prerequisites: Successful completion and acceptance of the Qualifying Paper.

Enrollment Limit: 12

Enrollment Preferences: This course is limited to and required of second-year students in the Graduate Program in the History of Art.

Expected Class Size: 12

Grading: pass/fail option only

Distributions: (D1)

Spring 2025

SEM Section: 01 TBA Marc Gotlieb

ARTH 511 (F) Interspecies beings: demigods and monsters in art and culture, ancient to modern

Cross-listings: CLAS 436

Primary Cross-listing

Horse-men, cat-women, bull-men, mermaids, snake-people: interspecies creatures are everywhere in ancient Greek and Roman art and poetry. Embodied in satyrs, sphinxes, centaurs, nymphs, and other part-human, part-animal beings is an alternative evolutionary and cultural history. In it, humans and animals live as one. There is no distinction between nature and culture. Male and female are equal. The industrial revolution never happens. This course traces the history of interspecies beings from their origin in ancient Greek art and poetry until today. Three points are important: 1) the relationship between the imagery and ancient political theory about "primitive" life; 2) evolving conceptions of biology and the environment, and 3) the role played by interspecies beings in the conceptualization of what is possible in art. The first half of the course examines the origins and character of interspecies beings in works of ancient art such as the Parthenon, and in ancient writers including Hesiod and Ovid. We examine relevant religious practices, materialist conceptions of nature, and biological theories of speciation, in Empedokles, On nature, Euripides' Bakchai, Plato's Phaidros, and Lucretius' De rerum natura. The second half of the course investigates the survival of classical monsters in the work of early-modern artists such as Botticelli, Michelangelo, Titian, and Dürer, and the rediscovery of ancient materialist theory. We consider the role played by interspecies beings in the formation of late modernism in art and literature. Key texts include Rousseau and Hobbes, Nietzsche's Birth of Tragedy, Mallarmé's "L'Après midi d'une faun," and Stoppard's Arcadia. Problems include the relationship between nymphs and sex-workers in Manet, the meaning of the Minotaur in Picasso, and the interest in interspecies beings in the work of women surrealists such as Leonora Carrington. We conclude with contemporary popular culture such as the Hunger Games.

Class Format: Lecture and discussion.

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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Priority goes to graduate students in art history. If space is available, senior art-history majors, classics majors, and environmental studies majors may enroll.

Expected Class Size: 10

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

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

Distributions: (D1)

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

ARTH 511(D1) CLAS 436(D1)

Attributes: ARTH pre-1800

Not offered current academic year

ARTH 512 (F) Why Look at Animals? Animality in Contemporary Art

This seminar considers the so-called "animal turn" in contemporary art, in which more and more artists have taken nonhuman animals seriously in their work. Animals have long appeared in art as mere objects--to possess, consume, or symbolize with--rather than as subjects endowed with specific forms of intelligence, agency, or cross-species kinship. In this course we will analyze the work of artists who represent, emulate, or even collaborate with nonhuman animals, practices that take on particular urgency against the present backdrop of mass extinction. We will pay special attention to indigenous artistic practices and intersectional approaches to the burgeoning, multidisciplinary field of animal studies. Along the way, we will discuss animal ethics, the Anthropocene, and posthumanism, among other topics.

Requirements/Evaluation: active class participation, presentations, writing assignments

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Graduate students in the history of art, then advanced art history undergraduates; by application if over-enrolled

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH post-1800

Fall 2024

SEM Section: 01 T 10:00 am - 12:50 pm Robert Wiesenberger

ARTH 513 (S) Contours of Abstraction in Modern and Contemporary Art

Abstraction, be it gestural or geometrical, was a protagonist of global modernisms and continues to be a powerful visual language in contemporary art. The term "abstraction" may first appear straightforward, but its associations are quite complex: in varying historical contexts, abstraction has signaled formalist rupture, revolutionary politics, appropriation, as well as racial, feminist, and queer critique. We will delve deeply into abstraction in global modern and contemporary art through myriad primary documents and theoretical frameworks so as to revise and expand its canonical contours and cartographies.

Requirements/Evaluation: Weekly presentations, response papers, final 20-page research paper

Prerequisites: Students at the undergraduate level must be seniors and Art History majors

Enrollment Limit: 12

Enrollment Preferences: Art History MA students and undergraduate Art History seniors

Expected Class Size: 10

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

Distributions: (D1)

Attributes: ARTH post-1800

Not offered current academic year

ARTH 514 Art and the Body in Ancient China

What is the relationship between art and the body? In what ways can art be more than representation of the body, and body the subject and the beholder? What effects, if any, can art have on the body? While these questions pertain to art across different cultures and eras, ancient Chinese artworks offer a distinct and yet substantially untapped vantage point for contemplating the art-body relationship. Examining a wide range of materials, ranging from exquisite artifacts unearthed from tombs and Buddhist temples to the earliest examples of painting and calligraphy, in relation to the political, cosmological, and religious conceptualizations of the body in ancient China, this graduate seminar considers the capacities and limitations of how art engages with the body, particularly in ways beyond representation and looking.

Requirements/Evaluation: Attendance and active participation in discussions (30%); two research presentations (20-30 minutes each, 30%); a research paper (15-20 pages) accompanied by a presentation (40%).

Prerequisites: None.

Enrollment Limit: 15

Enrollment Preferences: Graduate students and advanced art history majors are prioritized.

Expected Class Size: 8

Grading:

Distributions: (D1)

Attributes: ARTH pre-1800

Not offered current academic year

ARTH 521 (F) Islam and the Image (DPE) (WS)

Cross-listings: REL 420

Primary Cross-listing

This seminar responds to a recent incident at a US liberal arts university where a professor was sacked for showing images of Prophet Muhammad as part of her section on Islamic art. Why is image-making so hotly contested in Islam? What is the history of figural depictions in this tradition? The seminar explores artworks made for Muslim patrons from the medieval period to the modern era, considering how paintings produced for Muslim audiences can be situated within the frameworks of "Islamic art," a loaded historiographical term that has been questioned in recent times. The seminar also addresses some of the major problems that continue to haunt art scholarship in the field. For most of its history, the academic study of Islamic art 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 painting in Muslim lands has historically been primarily an art of the book. These biases have affected the way museums have collected, displayed and interpreted paintings. For example, Western museums continue to place figural depictions made for books and albums in "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? To better understand the cultural, historical and religious context surrounding artworks students will read primary literature ranging from autobiography to devotional poetry, often written by the very patrons and subjects of the paintings to be discussed.

Requirements/Evaluation: class participation, short weekly writing assignments, final essay project

Prerequisites: Undergraduates wishing to enroll must have taken at least one art history course or one religious studies course. Undergraduates must email indicating their interest in the course prior to enrolling.

Enrollment Limit: 19

Enrollment Preferences: MA students, then advanced undergraduates

Expected Class Size: 12

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

Distributions: (D1) (DPE) (WS)

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

ARTH 521(D1) REL 420(D2)

Writing Skills Notes: Weekly writing assignments consisting of 300-500 words. Final papers 15-20 pages for graduate students. 12-15 pages for undergraduate students. 1-page abstract for the final paper due by mid-November. A 4-5 page project outline due right after Thanksgiving break. After receiving feedback and comments from the instructor, the final paper will be due in the last week of classes.

Difference, Power, and Equity Notes: Highlights a global art history that is underrepresented. The class focuses on pluralistic engagements with non-Western cultures and epistemologies.

Attributes: ARTH pre-1800

Not offered current academic year

ARTH 525 (F) Japanese Art and Visual Culture: Private/Public/Pop (WS)

Cross-listings: ASIA 324 / COMP 324

Secondary Cross-listing

This tutorial offers a survey of Japanese art and visual culture across time and media, with particular attention to two areas: the links between different artistic media, and the relationship between art and its audience. We'll begin with early court diaries and related scroll paintings as examples of "private" art. Then we'll move through progressively more public visual media of the 17th through 21st centuries: Kanō screen painting; nô, kabuki, and puppet theater; premodern architecture; popular woodblock prints; turn-of-the-century photography; and finally some examples of contemporary popular culture like comics, animation, and/or film. We will focus on the specificities of each medium while simultaneously developing formal visual reading skills that can work across different media.

Class Format: Students will meet with the instructor in pairs or trios for 75 minutes each week. This tutorial is offered simultaneously at the 300 level for undergraduates and at the 500 level for graduate students: graduate students will be paired with other graduate students and undergraduates with undergraduates.

Requirements/Evaluation: For undergraduates: weekly participation, 5 short written assignments in alternate weeks (ranging from 1 to 5 pages), and several 1-page peer critiques. For graduate students: weekly participation and 3-4 short written exercises that build toward a final 15-page research paper.

Prerequisites: No previous knowledge of Japanese art or culture is required. Students with similar preparation and interests will be paired with one another.

Enrollment Limit: 10

Enrollment Preferences: Graduate Art students, followed by undergraduates majoring in Art History or Comparative Literature.

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

ARTH 525(D1) ASIA 324(D1) ARTH 324(D1) COMP 324(D1)

Writing Skills Notes: Students will write several regularly spaced papers that build on one another by tackling similar problems from different angles. Students will receive detailed feedback from the instructor on each paper, addressing argument, organization, and style, as well as peer feedback. (See requirements for details about the number and type of assignments.)

Not offered current academic year

ARTH 527 (F) Acquiring Art: Selecting and Purchasing Objects For WCMA

Cross-listings: ECON 227

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 for acquisition.

Prerequisites: ECON 110 or permission of instructor

Enrollment Limit: 20

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

Expected Class Size: 20

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

Distributions: (D1)

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

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

Attributes: ARTH post-1800

Not offered current academic year

ARTH 529 (S) Muertos: Ancestral Mexican Arts of Mortality

The Mexican *Días de los Muertos*, which coincides with the Catholic holy days of All Saints' Day and All Souls' Day on November 1 and 2 of each year, numbers among the most widely recognized holidays practiced in contemporary Latin America. Available scholarly accounts of this holiday's historical origins, which tend to minimize the degree to which it reflects ancestral Indigenous Mexican religious practices, typically draw their earliest evidence from the Mexica (Aztec) capital of Tenochtitlan (present-day Mexico City) of c. 1300-1521 CE. However, the Mexica--well known for their practices of human and animal sacrifice, as well as other social practices that implicated mortality--were themselves the inheritors of a millennial tradition that venerated death. This course considers the theme and actual practice of death over the Mexican *longue durée*. It begins in the first two centuries CE, which saw a substantial population collapse in central Mexico that was followed soon thereafter by the first known mass-human sacrificial event in Mesoamerica. It then follows the social construction of death in Mesoamerica through early modernity when the importation of Eurasian pathogens into the Americas alongside the atrocities of European colonization led to the death of an estimated 90% of Indigenous Americans. The final weeks of the course will consider how modern artists have responded to ancestral artistic and historical precedents. Artworks to be considered include the Temple of the Feathered Serpent of Teotihuacan, the sarcophagus of Pakal the Great of Palenque, the Great Ball Court of Chichen Itza, and the novel *Pedro Páramo* by Juan Rulfo.

Requirements/Evaluation: readings (100-200pp/week), participation, paper proposal, mid-semester paper draft (10-12pp), final research paper (20-25pp)

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: graduate students in the history of art, then advanced undergraduate art history majors

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH pre-1800

Spring 2025

SEM Section: 01 T 10:00 am - 12:50 pm Trenton D. Barnes

ARTH 531 (S) 19th-Century American Performance and Popular Culture

This course will study a wide variety of performances and emerging popular culture in 19th-century America, many of which, although not unique to the United States, reflect the U.S. back to itself in complex ways. Topics will include blackface minstrelsy, circuses and humbugs, male impersonators and burlesque, ethnic caricature, allegorical paintings on tour, vast panorama painting, anti-slavery imagery, late 19th-century theatre and spectacle, wild west shows as well as other mythologizing of indigenous Americans and the American landscape, the birth of the American art museum, and representations of significant moments of popular resistance, from the Lakota to the Great Railroad Strike of 1877. The central questions animating this course will be around the nature of performance and the popular. What can these two concepts tell us about the nature of art?

Requirements/Evaluation: Reading/writing assignments and class participation

Prerequisites: None

Enrollment Limit: 18

Enrollment Preferences: Grad students, undergrads must have approval from Professor Schmenner

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH post-1800

Not offered current academic year

ARTH 539 (F) The Matter of French Encounter (1564-1789)

The story of artistic production in the Ancien Régime usually focuses on painting and on Paris. In this seminar, we will chart an alternative history of early modern French art through a closer look at those materials forged in the cross-currents of armed trade, expansion, and colonial resistance between France and East Asia, India, the Ottoman Empire, North America, and the Caribbean. We will explore how luxury wares (such as porcelain, silver, and textiles), tools of observation (such as prints and drawings), and ornamental ensembles (such as furnished interiors and gardens) were all shaped by forces of circulation, appropriation, and extraction. Through these objects, we will ask the following questions: How did habits of production and consumption change in an era of pre-industrial globalization? How did material and visual culture construct notions of difference and hierarchy? What are the ethics of ascribing agency to inanimate things that emerged in an era of rampant dehumanization? Assignments will foster students' ability to interpret and discuss artisanal and decorative objects that art history has traditionally kept at the margins. We will interrogate the utility of concepts such as *turquerie*, *chinoiserie*, and the "exotic," and we will call upon both primary sources and contemporary theory to critically examine how alterity and subjectivity can be cultivated through things. Note: Final papers that address early modern intercultural encounters outside of France are welcome.

Requirements/Evaluation: Participation in class, a short reading presentation (c. 5 minutes), a short creative writing assignment (3-4 pages), a final presentation (c. 10 minutes), and a final research paper (15-18 pages).

Prerequisites: None

Enrollment Limit: 14

Enrollment Preferences: Graduate students in the history of art, then undergraduate art history majors.

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH pre-1800

Fall 2024

SEM Section: 01 Cancelled

ARTH 545 Architectural Theory in Crisis

Why do buildings need words, or do they? For most of the world and most of history, buildings are made without the benefit of formal architectural thought. But at various times, ideas about the aesthetics of buildings, their cultural and philosophical meaning, and their underlying principles, have been matters of great public interest. And architectural theory--in the form of treatises, manifestos, and critical reviews--has exercised an enormous effect on building. This theory can be prescriptive, presenting categorical rules for making good buildings; it can be descriptive, looking at how buildings perform in the real world; and it can be radical, seeking to change the essence and definition of architecture. Theory seemed very important to architects twenty years ago, but that is not the case today. Why? We will investigate. Students will give short presentations on key theorists, such as Vitruvius, Alberti, Palladio, Laugier, Boullée, A. W. N. Pugin, Viollet-le-Duc, Gottfried Semper, Le Corbusier, and Robert Venturi. The semester will conclude with a 20-page seminar paper, based on comments and discussion following a classroom presentation.

Class Format: presentations

Requirements/Evaluation: several short presentations and a final 30-minute presentation, to be followed by a 20-page paper

Prerequisites: permission of instructor

Enrollment Limit: 11

Enrollment Preferences: Graduate students

Expected Class Size: 10

Grading:

Distributions: (D1)

Not offered current academic year

ARTH 552 (F) Art and Enlightenment in Europe

Cross-listings:

Secondary Cross-listing

This lecture course traces the emergence of new modes of art- and image-making during two momentous centuries of European history that established the paradoxical foundations of our modern world. In this period, modern democracy was founded and determined by exploitative labor, the extraction of natural resources, and the rise of the trans-Atlantic slave trade. Over two centuries from the founding of the French Academy in 1648 to the 1839 invention of photography, this course traces these tensions in art and intellectual thought, examining beauty and the sublime, rationality and madness, personhood and enslavement, natural history and extraction, democracy and tyranny. Often defined in terms of the "Enlightenment," this intellectual and artistic period engaged with freedom of religious thought, scientific experiment, and a belief that humanity was guided by reason and rationality. Yet these same discourses also laid the foundation for the invention of race, nationalism, and the expansion of European colonialism. Isolating a series of pivotal moments and emblematic figures in visual culture of this period, this course asks students to consider how art was implicated in Enlightenment, and, in turn, how Enlightenment was implicated in both newly liberatory and newly oppressive concepts of subjectivity and personhood. Particular emphasis will be placed on the history of science, and, relatedly, on the increasing global circulation of ideas, people, and goods. Artists in our purview include well-known figures like Velázquez, Rembrandt, Watteau, Hogarth, Goya, and Blake, as well as makers until recently left out of the art-historical canon, such as the Frankfurt-born botanical illustrator Maria Sibylla Merian, the Polynesian navigator and draftsman Tupaia, and the Guadeloupean neoclassical painter Guillaume Guillon-Lethière, the subject of a major upcoming exhibition at the Clark Art Institute. Designed for students with no prior experience studying art history, the course will work directly from objects in local collections, prioritizing methods of close looking and formal analysis. At the same time, the questions and methods of our inquiry will be fundamentally interdisciplinary. Readings will emphasize primary sources and recent scholarship. A separate discussion section will be offered for MA students.

Requirements/Evaluation: midterm exam; final exam; visual analysis paper (3 pages); final paper (10 pages)

Prerequisites: none

Enrollment Limit: 50

Enrollment Preferences: art history majors

Expected Class Size: 50

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 552(D1) ARTH 242(D1)

Attributes: ARTH pre-1800

Not offered current academic year

ARTH 553 (F) New Ecologies in Contemporary Art

This seminar will consider a range of current artistic approaches to environmental questions, especially through the relational, systemic terms implied by ecology. As scholars have argued, where "nature" connotes that which is monolithic, ahistorical, and apart from humans, ecology reveals a situated and specific web of relationships, interdependencies, and power in which we are all implicated. Our seminar will pay particular attention to intersectional practices that acknowledge the ways extraction, exploitation, and dispossession have produced the environmental crises of the present, which also affect the most vulnerable and least responsible--both human and nonhuman--with greatest force. In addition to studying the work of emerging and established artists, we will read texts by the academics and activists with whom they are in dialogue, and welcome some of them as guests to our class. This seminar anticipates a group show on the subject at the Clark in summer 2023.

Requirements/Evaluation: seminar presentations; research paper (approximately 20pp)

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: MA students first, then art history majors; By application if over-enrolled

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH post-1800

Not offered current academic year

ARTH 555 (F)(S) Picturing Time in American Art

The problem of history and the promise of the future have always shaped public discourse in the United States. This seminar explores the aesthetic and ideological operations of time in works of art and visual culture made in the U.S. context from the late colonial period through the present. From paintings of extinct animals and biblical disasters to expressions of a distinctly national art and Indigenous sovereignty, from visual records of territorial expansion and photographic motion studies to postmodern performance and Afro- and other futurist aesthetics, we will consider how ideas about time have shaped the iconography, materiality, and politics of visual representation in the U.S., with attention to the way time has been conceived in relation to concepts of progress, religion, nature, race, labor, and technology. We will explore how ideas about time are encoded in artworks through process, subject matter, and interpretation, and in relation to social systems such as slavery, settler colonialism, and capitalism.

Requirements/Evaluation: Attendance and participation in discussion; weekly responses and/or short writing assignments; final research project (proposal; abstract and annotated bibliography; 10-min oral presentation; 18-20pp research paper)

Prerequisites: None

Enrollment Limit: 14

Enrollment Preferences: Graduate students in the history of art, then undergraduate art history majors, then any interested student

Expected Class Size: 12

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

Distributions: (D1)

Fall 2024

SEM Section: 01 R 10:00 am - 12:50 pm Dina I. Murokh

Spring 2025

SEM Section: 01 Cancelled

ARTH 558 (S) Circa 1850: Artistic Currents and Cross-Currents

Although the history of nineteenth-century European art has often been narrated as a succession of "isms," the notion of discrete artistic movements following one upon the other is of course highly misleading. Despite common perceptions of Realism as the prevailing force at mid-century, many contradictory impulses were simultaneously at work. The Romantic strain in visual art continued, though sometimes in sublimated form, and historicizing and avant-garde perspectives alike jockeyed for influence in art criticism, sales rooms, and exhibition venues. Abetting this collision of styles was a proliferation of new media in visual culture more broadly. Focusing on European and American examples from the middle decades of the nineteenth century, this course addresses the emergence of new tendencies in art and the persistence or revival of old ones. We will explore a variety of topics, including the invention of photography and its impact on other image-making techniques; the opening of Japan and the vogue for Japonisme; medieval nostalgia in the face of rampant Haussmannization; and the role of tradition in vanguard art. On the American side, we will consider printmaking and photography as tools of documentation and self-fashioning during the Civil War era. This course will take place in the Manton Study Center for Works on Paper. Each session will engage directly with works from the Clark's collection, to be discussed and analyzed in conjunction with critical and theoretical readings.

Requirements/Evaluation: Reading/writing assignments, participation.

Prerequisites: None

Enrollment Limit: 16

Enrollment Preferences: Graduate students first. Undergraduates must receive permission from the instructor.

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH post-1800

Not offered current academic year

ARTH 559 (F) Photographing City Life: Diane Arbus/James Van Der Zee

Diane Arbus and James Vander Zee in Manhattan. In this seminar we will discuss two photographers of city life: Diane Arbus (1923--1971) and James Van Der Zee (1886--1983). So doing, we will also observe how life in New York changed during their years of great productivity. In the first part of the course, "Diane Arbus in Manhattan," we will talk about Arbus' relationship to New York--the city of her birth. For most of her career, Arbus worked in Manhattan; indeed, one could think of the city as another character in her work. Arbus' relationship to myth--to storytelling--was profound. A great reader throughout her life, she was drawn to those writers who saw cities as very individualized places. In addition to looking at Arbus' photographs of life in Manhattan in the nineteen fifties, sixties, and in 1970, we will read her published letters, and those authors who inspired her with their artistry, and fascination with myth, including Borges, and Kafka. In the second part of the course, "James Van Der Zee and the Black Village," we will discuss the great Black photographer whose archives were just purchased by the Metropolitan Museum of Art (where Arbus' archives are as well). Born in Lenox, Massachusetts, Van Der Zee settled in Harlem in 1916; there, he opened a photography studio where he became known for his portraits of Black life as it was lived uptown. Admired by Arbus and others, Van Der Zee's interest in and commitment to his community extended to all aspects of Harlem life, including death. To support our discussions of Van Der Zee's Black village, we will read modernist classics, including Jean Toomer's "Cane," and Toni Morrison's "Jazz" that deal specifically with village life. Please note that seminar meetings will be held biweekly on 9/8, 9/29, 10/13, 10/20, 11/3, 11/17. The seminar will include several mandatory viewing excursions outside Williamstown. The dates of these excursions are TBD, but will be restricted to Fridays or weekends. Professor Als will hold office hours following the seminar at hours TBD. Application may apply.

Requirements/Evaluation: Class participation, graded writing assignments

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Grad students only. Application may be required.

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH post-1800

Not offered current academic year

ARTH 560 (F) Repairing a Broken World: Intro to North African Contemporary Art (DPE)

Cross-listings: RLFR 360 / ARAB 360 / COMP 361

Secondary Cross-listing

How do artists respond to a world in crisis? How does visual art engage violent histories, injured bodies, social injustice and ecological disaster? In this course we will explore the political and ethical concept of repair as it emerges in the work of contemporary North African visual artists. Repair is both a material and symbolic transformational practice of putting together something that is torn or broken. It is never complete, nor does it redeem a history of harm or violence. Rather repair is an invitation: a bringing of people, histories, objects, buildings, feelings and geographies into relation with one another in order to link worlds that have been splintered and separated. It is also a call to imagine other futures. North African contemporary artists have deeply engaged in this type of repair work, attending to colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity and broken transmission of memory. We will dive into the work of individual artists as well as collectives while reading theoretical texts about broken-world thinking, reparative epistemology, alternative archives, and material reparations.

Class Format: Conducted in French.

Requirements/Evaluation: For undergrads: Active participation, 8 1-page response papers, 5-page mid-term paper, 10-12 page final paper and presentation. For grad students: Active participation, 8 response papers, 5-page mid-term paper, and 20-page final paper and presentation.

Prerequisites: Any RLFR 200-level course or above, or by permission of instructor.

Enrollment Limit: 18

Enrollment Preferences: If over-enrolled, preference will be given to RLFR, ARAB, ARTH and COMP majors, and only 2 spots will be offered to Grad Art students.

Expected Class Size: 15

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

Distributions: (D1) (DPE)

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

RLFR 360(D1) ARTH 460(D1) ARTH 560(D1) ARAB 360(D1) COMP 361(D1)

Difference, Power, and Equity Notes: This course critically examines art work that engages colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity.

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Katarzyna M. Pieprzak

ARTH 561 (S) Land, Memory, Materiality: Histories and Futures of Indigenous North American Arts (DPE)

Cross-listings: HIST 454

Primary Cross-listing

This course engages Indigenous North American traditions of creative expression, remembrance, and representation in historical, contemporary, and future-facing ways. Drawing upon diverse Native American and First Nations theories and practices, it ranges widely across the continent to consider Indigenous arts and material culture within specific cultural, socioeconomic, and political contexts. Part of the course is grounded in the Native Northeast, including the Indigenous homelands of the Stockbridge-Munsee Mohican Community in which the Graduate Art Program and Williams College are situated. Other units will focus on continuities and transformations in artistic and maker-traditions within and across specific Indigenous nations and communities. The course is especially interested in connections between past and present, and the innovative ways Indigenous artists, makers, and knowledge-keepers have reckoned with what has come before, while also mapping meaningful future pathways. Topics will include repatriation and community-led restorative efforts to bring home ancestors and important heritage items "collected" over the centuries following 1492; concepts and practices of cultural, intellectual, visual, and political sovereignty; decolonizing museums; the complex dynamics of collaboration; Indigenous, African-American, and Afro-Indigenous artistic connections and solidarities; and Indigenous challenges to Eurocentric and settler colonial approaches to preservation, interpretation, and classification. Seminar members will develop familiarity with methods and ethics grounded in Native American and Indigenous Studies, and with new scholarship by leading and emerging critics and creators.

Class Format: The course will feature seminar discussions as well as local trips to museums, libraries, and archives with pertinent collections and exhibitions.

Requirements/Evaluation: Engaged participation in discussions; in-class presentations; short writing assignments in preparation for final project; final original research and interpretive project, with presentation to seminar.

Prerequisites: For undergraduates, at least two prior courses in or related to History, Art History, Native American and Indigenous Studies, and/or Museum Studies.

Enrollment Limit: 16

Enrollment Preferences: Priority for Graduate Art students. Four seats are reserved for undergraduates, with preference to junior and senior majors in Art History and History. Undergraduates should email a brief statement of interest to cd10@williams.edu.

Expected Class Size: 16

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

Distributions: (D1) (DPE)

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

ARTH 561(D1) HIST 454(D2)

Difference, Power, and Equity Notes: The course centers theories, experiences, and expressions from Native American/Indigenous communities, scholars, and artists/makers, while engaging foundational and new work in Native American and Indigenous Studies (NAIS). The course also provides students with critical tools for reckoning with settler colonialism and its historical as well as enduring impacts in Indigenous contexts; and with race, ethnicity, sovereignty, and tribal nationhood as key interpretive frames.

Attributes: HIST Group F Electives - U.S. + Canada

Not offered current academic year

ARTH 563 (F)(S) Contemporary Curatorial Workshop

Seminar for graduate art history students to engage in discourse around contemporary curatorial practice with professionals in the field. Guest curators discuss their work and methodology and students enrolled in the course who are working on curatorial projects have the opportunity to workshop their ideas with their peers and guests. Under the direction of the chairs, students will participate in class discussions, present projects, host local and visiting curators, travel to visit exhibitions regionally as the schedule allows, and explore key topics in modern and contemporary art and curatorial practice.

Class Format: workshop, meets 4x a semester

Requirements/Evaluation: Attendance is required at all sessions. There are no assignments or exams.

Prerequisites: None

Enrollment Limit: 25

Enrollment Preferences: Graduate students in the history of art; undergraduates may audit the course for no credit with prior approval of the instructors and as space allows.

Expected Class Size: 25

Grading: pass/fail option only

Distributions: (D1)

Attributes: ARTH post-1800

Fall 2024

SEM Section: 01 W 4:00 pm - 6:00 pm Lisa B. Dorin, Robert Wiesenberger

Spring 2025

SEM Section: 01 W 4:00 pm - 6:00 pm Lisa B. Dorin, Robert Wiesenberger

ARTH 565 (F) Sonic Ecologies: Queer Listening, Orientations, and Objects

This seminar considers sound, the aural imagination, and practices of listening in visual art and time-based media. Focusing on work produced in the 20th and 21st centuries, we will explore theoretical, media, aesthetic, and reception issues through an intersectional lens. While we will focus on queer theory and related artworks and art historical accounts, the course will also draw heavily on recent writings on and artistic practices that take up other related aspects of "ecology" broadly understood: interspecies relationality, the environment, the climate crisis, and scholarship grounded in the specificity of critical race theory, Latinx, Caribbean, and diasporic studies. Readings will tend toward the theoretical--from Sara Ahmed and José

Esteban Muñoz to Tina Campt and Ren Ellis Neyra, among many others--but will be accompanied by art historical accounts and each class meeting will be grounded by in-depth discussion of several specific works of art. When resonant, we will take advantage of access to relevant exhibitions, performances, or events at the Clark, Williams College Museum of Art, MASS MoCA, or Bennington College. The course will prioritize student-facilitated discussion, and student work will be focused on producing a substantial research paper (with an option to produce a hybrid research/creative project, developed in conversation with the instructor). Undergraduates welcome with permission of the course instructor.

Requirements/Evaluation: Reading and writing requirements, class participation

Prerequisites: None

Enrollment Limit: 18

Enrollment Preferences: Grad students first, then music majors and art majors, but undergraduates must seek approval from Professor Woolsey

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH post-1800

Not offered current academic year

ARTH 569 (F) Gérôme

This course explores work and career of Jean-Léon Gérôme (1824-1904), perhaps the most renowned, popular, and influential artist of the later nineteenth century. With commercial and artistic relationships that spread his influence across the globe, Gérôme has come to seem very much like a highly successful contemporary artist, specifically with regard to his place in an international art world that married elite institutional practices to new technologies of reproduction, marketing techniques, and other instruments of modern mass culture. Gérôme's fame was short lived, however. In the wake of the Modernist revolution on the one hand, and Post-Colonial critique on the other, no discussion of the artist can avoid wrestling with complaints that have left him thoroughly diminished--though less forgotten than scorned. Not only did his art, as it seemed, help perpetrate a gigantic aesthetic error, it blundered onto ethically compromising terrain. Today Gérôme stands as Exhibit A in wide-ranging critique of Orientalism's ideological work. The course will interrogate the Modernist and Post-Colonial complaints against Gérôme in detail, even as it also explores his art from a range of other perspectives, many developed very recently. Topics include Gérôme's relationship to photography, to Orientalism and animal studies, to the cinema, to polychrome sculpture, his approach to historical narrative, and well as his voyeurism and other other manipulations of viewer experience so critical to his art. The seminar will engage the Clark's important collection of Gérôme paintings, and also travel to the Walters Art Gallery in Baltimore, conditions permitting. Students may prepare papers on any aspect of global late-nineteenth-century "academic" or "official" art that was informed by Gérôme's example.

Requirements/Evaluation: class participation, presentations in seminar, research paper (approximately 20 pp)

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: MA students, then art history majors

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

ARTH 578 (F) The "Book" Dissected: Making and Meaning in Medieval Manuscripts

How did medieval and Renaissance "books" work, when the codex was only one form of the book, which continually evolved, and when they weren't only used for reading? This course will explore the book as object and the book as concept. Drawing on the collection of manuscripts, incunables, and later printed books at WCMA, Chapin, and surrounding museums, the course will consider how the forms and materiality of books could have affected readers' reception and perceptions, and in turn, how religious, cultural, political, and economical forces shape their format, decoration, and paratext. While it will primarily deal with Western books, we will also consider early ones from around the world. Students will develop codicological and bibliographic analytical skills as we study our changing uses and relationships with and to books as instruments of doctrine and devotion, power and identity.

Requirements/Evaluation: class presentations; research papers; other assignments

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Graduate students in the history of art, then advanced undergraduate art history majors

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH pre-1800

Fall 2024

SEM Section: 01 Cancelled

ARTH 579 (F) Art and the Body in Ancient China

What is the relationship between art and the body? In what ways can art be more than representation of the body, and body the subject and the beholder? What effects, if any, can art have on the body? While these questions pertain to art across different cultures and eras, ancient Chinese artworks offer a distinct and yet substantially untapped vantage point for contemplating the art-body relationship. Examining a wide range of materials, ranging from exquisite artifacts unearthed from tombs and Buddhist temples to the earliest examples of painting and calligraphy, in relation to the political, cosmological, and religious conceptualizations of the body in ancient China, this graduate seminar considers the capacities and limitations of how art engages with the body, particularly in ways beyond representation and looking.

Requirements/Evaluation: Attendance and active participation in discussions (30%); two research presentations (20-30 minutes each) per student per semester (30%); a research paper (15-20 pages) accompanied by a presentation (40%).

Prerequisites: None

Enrollment Limit: 14

Enrollment Preferences: Graduate students in history of art and undergraduate art history majors.

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH pre-1800

Fall 2024

SEM Section: 01 W 1:00 pm - 3:50 pm Ziliang Liu

ARTH 584 (S) Fragments and Healing: Disability Studies and Late Antique Art

Cross-listings: REL 425

Secondary Cross-listing

This seminar will investigate some of the ways that contemporary Disability Studies can help us see and think about the complexities of differently abled bodies in Late Antiquity (broadly, from ca. 200 until ca. 750), the formative period for Christian art (and consequently for much of Western art). Disability Studies is an extremely active and rich body of literature and art that has not often been brought into conversation with historical periods of art, and so this seminar seeks to open up discussion of the insights possible from that conversation, not only how Late Antique art can be re-interpreted, but also how that period of art can reveal under-explored areas in the field of Disability Studies. The seminar will undertake a mutual interrogation of accepted notions in both fields and, in this way, to explore some new understandings of Disability Studies' capacities for allowing us to think *with* our art, culture, and bodies. The means at our disposal for this seminar are art of Late Antiquity and of the contemporary world, and that idea of mutual interrogation also operates in our study and display of that art. The seminar will look at art of healing and recuperation, art produced by and directed at diversely-abled bodies, and at fragments and restoration, and think about art as documents, reflections, and determinants of those bodies, now and in the past. It will, for this reason, work around the collection of WCMA, with exhibition and collection research, and the historical archives of the Library holdings, so that the widest possible study of bodies and difference is opened for our thinking and dialogue.

Requirements/Evaluation: participation in discussion; three 1-2-page reading reports; one 3-5-page exhibition response; one 15-20-page final essay

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: senior art-history majors and graduate students; other students will need instructor consent

Expected Class Size: 12

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

Unit Notes: In this seminar, students will develop skills of crafting clear and persuasive arguments through an iterative writing process. Further, to help them achieve these goals, they will receive timely comments on their written work.

Distributions: (D1)

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

ARTH 425(D1) ARTH 584(D1) REL 425(D2)

Attributes: ARTH pre-1800

Not offered current academic year

ARTH 585 (S) Facing Portraiture

What constitutes a portrait? How do portraits act in the world? What histories do they hold, and what stories can they tell? This seminar will explore how artists, sitters, viewers, and historians have approached this genre and to what ends. We will interrogate the possibilities and limits of portraiture; examine how portraiture encodes forms of difference through ideological claims to power, likeness, and self-possession; and explore how technological developments inform portraiture's shifting private and public uses. Attending to historical and cultural specificity--with particular though not exclusive attention to the post-1800 period and the United States--we will also excavate the genre's legacy by exploring its contemporary presence, asking what concerns shape conceptions of portraiture in contexts such as the National Portrait Gallery's triennial Outwin Competition and popular discourse. Bridging past and present, and in conversation with objects held in the collections of the Clark, WCMA, and the Chapin Library, we will work toward our own definition of portraiture and, in so doing, discover and complicate the relationship between personhood, identity, and representation. *Students are welcome to develop final projects on relevant topics and materials outside the temporal and geographic contexts addressed in class.*

Requirements/Evaluation: attendance and participation in discussion; weekly responses; final research project (proposal; select annotated bibliography; abstract; 15-min oral presentation; 15-20pp research paper)

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: graduate students, then undergraduate art history majors, then any interested student

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

ARTH 588 (S) The Scene of Decapitation in European Art

From Goliath to Medusa, from Judith to Salome, from the invention of the guillotine to the mythology of the executioner under "Oriental despotism," the "scene" of decapitation has long stood as a central focus of European art and letters. This course examines that scene as an artistic, psychological, and intellectual problematic across painting, sculpture, and other media, from the late-middle ages to the end of the nineteenth century. Although part and parcel of the larger spectacle of juridical punishment, the scene of decapitation arguably constitutes its own series, and for this reason has attracted numerous artists and a prestigious literature. Artists include Caravaggio, Artemisia Gentileschi, Théodore Géricault, Gustave Moreau, Henri Regnault, and numerous others. Interdisciplinary readings as well as a large body of art historical literature. Weekly readings, discussion, oral presentation, and research paper on a relevant topic from 1300 to 1900.

Requirements/Evaluation: class presentation; research paper (approx 20pp)

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: graduate students in the history of art, then advanced undergraduate art history majors

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH pre-1800

Spring 2025

SEM Section: 01 R 1:00 pm - 3:50 pm Marc Gotlieb

ARTH 589 (S) Imitation, Copy, Reproduction

Focusing primarily on European and American art before 1900, this course addresses the related categories of imitation, copy, and reproduction with particular attention to prints and other works of art on paper. We will consider the status of the multiple, the role of imitation in classical art theory and pedagogy, the motivations for (and protections against) different kinds of copying, the emergence of photomechanical processes, and the centrality of reproducible images to the art-historical enterprise, among other topics. The basis of our investigations will be works from the Clark's own collection, to be studied with a close eye to their medium and materiality. We will explore concepts of originality, fidelity, authenticity, and value in the light of critical and theoretical texts, while also examining the historical conditions that underlie distinct instances of image reproduction. This course will take place in the Manton Study Center for Works on Paper. Each session will offer direct engagement with works in the Clark's permanent collection.

Requirements/Evaluation: seminar presentation; research paper (approx 20pp)

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: graduate students in the history of art, then advanced undergraduate art history majors

Expected Class Size: 12

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

Distributions: (D1)

Spring 2025

SEM Section: 01 M 10:00 am - 12:50 pm Anne R. Leonard

ARTH 590 (F) Guillaume Lethière (1760-1832) and Caribbean Networks in France during the 18th and 19th centuries

Born in the French colony of Guadeloupe, Guillaume Lethière (1760-1832) was a key figure in French painting during the late eighteenth and early nineteenth centuries. The son of a white plantation owner and a formerly enslaved woman of mixed race, Lethière moved to France with his father at age fourteen. He trained as an artist and successfully navigated the tumult of the French Revolution and its aftermath to achieve the highest levels of recognition in his time. A favorite artist of Napoleon's brother, Lucien Bonaparte, he served as director of the Académie de France in Rome, as a member of the Institut de France, and as a professor at the École des Beaux-Arts. Despite his many accomplishments and sizeable corpus of paintings and drawings, Lethière has notably disappeared from the "canon" of art history. Such a lacunae begs many questions about the circles of sociability in which he traveled, the reception of Caribbean artists in France in the eighteenth and early nineteenth centuries, and the lack of widespread knowledge on these topics today. This seminar will be timed with the major monographic exhibition taking place at the Clark Art Institute in the summer/fall of 2024. The course will also provide an opportunity for close examination of objects in the Clark's permanent collection.

Requirements/Evaluation: class participation, presentations, research paper (approx. 20pp)

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Graduate students in the history of art, then undergraduate art history majors

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH pre-1800

Fall 2024

SEM Section: 01 M 10:00 am - 12:50 pm Esther Bell, Olivier Meslay

ARTH 593 (S) The Sonic Turn

Over the last two decades, art history has experienced something of a sonic turn. What does attending to sound open up for art historians, so long trained principally in visual analysis and critique? This seminar delves into sonic practices, methods, and theories in the visual arts from 1960 to the present. While we will examine time-based media, including film, performance, and intermedia works, this course considers the aural imagination and practices of listening more expansively and addresses artworks outside what might conventionally be deemed "sound art." Course readings will include art historical accounts, art criticism, and artist's writings, as well as relevant texts from adjacent disciplines including sound studies, media studies, performance theory, queer theory, disability studies, Black Studies, and Latinx and Chicana studies. The course will explore the cross-pollination of theater, music, and artistic experimentation in the 1960s; the immersive installations of "radical architecture" by groups like Archigram; the strident politics of experimental Italian interventions in the 1970s; the reverberations of the AIDS crisis, for so long silenced in the United States, in the 1980s and early 90s; recent work by Deaf artists critiquing ableist hearing ideologies; and contemporary Caribbean artists using sonic methods today to grapple with histories of oppression, climate change, and diaspora, among other topics.

Requirements/Evaluation: Attendance and participation in discussion; short writing assignments; final research projects (including 10-minute oral presentation and 15-20 pg. paper)

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Grad students first, then music majors and art majors, but undergraduates must seek approval from Professor Woolsey

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH post-1800

Spring 2025

SEM Section: 01 R 10:00 am - 12:50 pm Caitlin Woolsey

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.

Requirements/Evaluation: per discretion of instructor

Prerequisites: permission from GradArt Director

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: none

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

Distributions: (D1)

Not offered current academic year

ARTH 596 (S) Private Tutorial

Students may petition to take a private tutorial by arrangement with the instructor and with permission of the Graduate Program Director.

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

Distributions: (D1)

Not offered current academic year

ARTH 597 (F) Undergraduate Lecture Course Taken for Graduate Credit

Undergraduate Lecture Course Taken for Graduate Credit

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

Distributions: (D1)

Not offered current academic year

Winter Study -----

ARTH 14 (W) The Digital Humanities Toolkit

This course will provide students an introduction to digital humanities methods and hands-on experience with a variety of essential tools. Students will curate a digital exhibition in Omeka using the Visual Resources Center's historic photograph collection. In the process, students will learn about digital imaging, metadata, mapping, timelines, virtual reality, and data analytics and visualization. Discussion and lab time in the Visual Resources Center will be paired with cross-campus visits, where guest speakers will share their expertise and engage students in topics such as 3D modeling and printing, and artificial intelligence. Short readings and videos will be assigned to supplement materials presented in class. Students will present their final exhibition projects at the end of the course. While the course will often approach digital humanities through the image-intensive lens of Art History, students pursuing a variety of disciplines are welcome. Students will complete the course having been introduced to a broad range of ways to incorporate digital technologies into their humanities research.

Requirements/Evaluation: Other: Final project and presentation

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Preference will be given to students who have completed one or more Art History courses.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Amy McKenna, Director of Visual Resources, develops digital humanities teaching projects with Art faculty and curates digital and historic teaching collections. Emily Leon, Digital Projects and Metadata Specialist, implements digital humanities teaching projects in collaboration with Art faculty and specializes in metadata and network analysis. Joe Favini, Digital Projects & Imaging Specialist, designs and implements digital humanities projects and manages digital imaging services.

Attributes: EXPE Experiential Education Courses STUX Winter Study Student Exploration

Winter 2025

SEM Section: 01 Cancelled

ARTH 18 (W) Archaeological Illustration: Problems in the Representation of Antiquity

This course will consider historiographic problems in the representation of human antiquity, with a focus on the arts of the ancestral Americas. Students will study how archaeological sites and artworks have been represented since the advent of concerted archaeological research in the 19th century until the present. Students will also complete a portfolio of 8-10 drawings representing archaeological materials and buildings, a portion of which should focus on Classical Mayan hieroglyphs.

Requirements/Evaluation: Attendance and participation (40%); Folio of 8-10 drawings of ancient artworks and/or inscriptions (30%); 3-page reflection essay (30%)

Prerequisites: Comfort with drawing, but no formal prior coursework is necessary

Enrollment Limit: 10

Enrollment Preferences: Art majors

Expected Class Size: 10

Grading: pass/fail only

Winter 2025

SEM Section: 01 Cancelled

ARTH 19 (W) Chinese Painting: Deep Looking

This course focuses on the art of painting in China across five dynasties (Tang, Song, Yuan, Ming, and Qing), spanning from the seventh to the nineteenth century. Instead of a lecture-survey class format, students will participate in intensive close-looking exercises and engage in seminar-style discussions on a selection of masterpieces ("deep looking") in each class, under the guidance of the instructor. These exercises will revolve around a

collection of high-quality facsimiles of the paintings, supplemented by high-definition digital images when necessary, to replicate the embodied viewing experience as demanded by the traditional formats of Chinese painting. In addition to gaining an introduction to the history of Chinese painting through the dynasties, students will develop critical skills in visually analyzing the style, composition, and brushstrokes of various painting genres, while also exploring how these aspects of image-making mediated ideas throughout history in China.

Requirements/Evaluation: Attendance and active participation in close looking exercises and discussions (50%); ungraded weekly reflections (20%); one response paper to a painting in the WCMA collection (20%); one linmo "emulation copying" painting after a painting of choice (10%).

Prerequisites: None.

Enrollment Limit: 10

Enrollment Preferences: Art and art history majors are given priority.

Expected Class Size: 10

Grading: pass/fail only

Winter 2025

SEM Section: 01 TR 10:00 am - 1:00 pm Ziliang Liu

ARTH 20 (W) Brazilian Avant-Garde Film

This course will immerse students in the alternative cinema of Brazil in the 1960s, an explosive cultural and political moment that saw the emergence of radical experimentation across the arts. The crosscurrents of conservatism and countercultures clashed in Brazil in the 1960s. A military dictatorship seized power in 1964 as part of a swell of far-right authoritarianism in Latin America; at the same time, artists, musicians, writers, and filmmakers sought to profoundly challenge aesthetic and social norms. We will focus on key films of what became known as Cinema Novo (New Cinema) and Tropicalism, closely analyzing their innovative aesthetics to understand how the medium became a vehicle for avant-garde experimentation and powerful political critique during this time. We will also place these films in their larger cultural milieu, getting to know artworks, music, and poetry that surrounded these filmmakers, so as to reconstruct key aspects of a period that has remained a cultural touchstone in Brazil and internationally. Films are subtitled, and no previous knowledge of film history or Brazilian history is required, as we will incorporate readings and discussions to establish context.

Class Format: The course will consist of mandatory in-class screenings followed by discussion.

Requirements/Evaluation: Attendance, participation, short written assignments, and a team presentation

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: If overenrolled, preference will be given to Art Majors

Expected Class Size: 12

Grading: pass/fail only

Attributes: ARTH post-1800

Winter 2025

SEM Section: 01 TR 10:00 am - 1:00 pm Mari Rodriguez Binnie

ARTH 21 Islam and Spirituality: in Practice

The course is an audio-visual journey into lived Islam, which has one of the world's most enduring and widespread spiritual traditions. Scholarly readings will be kept to a minimum. Instead the focus will be on viewing musical performances, reading and listening to poetry, films, and documentaries that highlight the embodied nature of Islamic spirituality across the globe. Material will include Qawwali performances, a docu-film on the medieval scholar-saint Ghazzali, early Muslim devotional poetry from North Africa and the Middle East, and examining the art of the book from Iran and South Asia.

Requirements/Evaluation: A final paper or report; or a presentation or performance; a creative project is also an option. Example of a final assignment could include (but is not restricted to) a journal chronicling the class experience and the questions it raises; an 8 - 10 page essay; a video essay; an artwork responding to the content covered in class; an image-focused StoryMap project

Prerequisites: statement of interest proving some prior familiarity with Islam

Enrollment Limit: 12

Enrollment Preferences: none

Expected Class Size: 12

Grading:

Not offered current academic year

ARTH 23 (W) Art and Access: Disability Justice as Subject, Material, and Form in Contemporary Art

This course offers an introduction to the principles of Disability Justice and Crip theory through the lens of contemporary art. A number of recent exhibitions have foregrounded the work of artists whose work both represents and critically examines the experience of disability in its social, aesthetic, and political dimensions. We will be charting the emergence of a cohesive history of art and accessibility through specific objects and techniques, with particular attention paid to the formal aspects of accommodations, from captions to image description, to accessible architecture and language justice, among others. Discussion of selected essays by noted scholars and practitioners will frame our investigation of the key themes and concerns operating in artworks that consider accessibility overtly, as subject, material, and form. In addition to short weekly writing assignments, students will be asked to complete one research project on a topic related to explorations of accessibility in contemporary art-this research project may be in the form of a manuscript, curatorial proposal, or mixed-method creative project. Finally, we will schedule field trips throughout the course to nearby institutions to conduct informal 'accessibility audits', taking into account the way arts organizations construct visitor experience through wayfinding, guides, exhibition materials, and other accommodations-in anticipation of specific audiences.

Requirements/Evaluation: Paper(s) or report(s); Presentation(s); Creative project(s)

Prerequisites: At least one class in Art (Studio or Art History)

Enrollment Limit: 15

Enrollment Preferences: preference will be given to juniors and seniors who have taken two or more courses in art (studio or art history).

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Luke Fischbeck is a transdisciplinary artist, researcher, and technologist whose work considers computation, affect, collectivity, and consent. Their practice-based research has diverse foundations in sound, technology studies, and performance.

Materials/Lab Fee: \$40

Attributes: SLFX Winter Study Self-Expression STUX Winter Study Student Exploration

Winter 2025

SEM Section: 01 Cancelled

ARTH 27 (W) Introduction to Art Writing

Course Title: Introduction to Art Writing This course offers a dynamic exploration of art writing, providing students with the opportunity to refine their critical lens while engaging with various members of the Williams and Williamstown/North Adams community. Through a blend of theoretical discussions, practical exercises, and hands-on experiences, students will immerse themselves in different forms of art writing, ranging from wall labels to essays for general audiences.

Requirements/Evaluation: Paper(s) or report(s)

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: Priority given to Art and Art History majors

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Alexandra Méndez, Williams College 2017, holds an MA in Art History from UT Austin. She lives and works in San Juan, Puerto Rico where she has an art writing practice and is currently curatorial assistant at the Museo de Arte Contemporaneo.

Materials/Lab Fee: \$110

Attributes: EXPE Experiential Education Courses SLFX Winter Study Self-Expression

Winter 2025

SEM Section: 01 Cancelled

ARTH 28 Beyond Looking: Experiencing Multisensory Art

When we think about art, usually we think about painting or sculpture, but there is a whole world of art-making and experience that also engages listening, touching, smell, and even taste. In this course we will examine a range of modern and contemporary artists who create immersive or multisensorial works, or art projects that require audience participation. In addition, we will think together about artworks that are conventionally visual to understand how even more traditional works can communicate and open up multisensorial possibilities for the viewer. This course emphasizes being in museum spaces and spending time with works of art at Williams and other local museums. Students will also have an opportunity to be in conversation with other specialists from these institutions, to learn first-hand about topics like cutting-edge approaches to curating multimedia art for diverse audiences or using digital storytelling to make museum collections more accessible. Artists discussed range from billboards by Korean-American Deaf artist Christine Sun Kim to Jacolby Satterwhite's immersive installations that engage queer theory; Wolfgang Laib's pollen "sculptures"; James Turrell's sensory immersion installations of light and space; Ernesto Neto aromatic hanging sculptures; and participatory works by Rirkrit Tiravanija, Carsten Höller and EJ Hill, to name just a few, as well as Jeffrey Gibson's installation and performance series on view at MASS MoCA winter 2025.

Requirements/Evaluation: Paper(s) or report(s); Presentation(s); Creative project(s)

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Priority will be given to upper-level students who have not yet taken an art or art history course at Williams; if still overenrolled, students meeting the above criteria will be asked to submit 1 paragraph expressing their interest in the course.

Expected Class Size: NA

Grading:

Unit Notes: Caitlin Woolsey is an art historian who focuses on the historical intersections of visual art, media, and performance in the twentieth century. She is assistant director of the Research and Academic Program at the Clark and teaches in Grad Art.

Materials/Lab Fee: \$50

Attributes: EXPE Experiential Education Courses STUX Winter Study Student Exploration

Not offered current academic year

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

Requirements/Evaluation: Independent research and writing, attendance at sessions at Sawyer Library, Clark Institute Library, and Williams Writing Center

Prerequisites: Submission of thesis application, according to guidelines in course catalogue, and departmental acceptance into ARTH 494

Enrollment Limit: 8

Enrollment Preferences: Students need permission of the department to register for this course

Expected Class Size: 8

Grading: pass/fail only

Winter 2025

HON Section: 01 TBA Michelle M. Apotsos

ARTH 33 (W) Honors Independent Study: Art History

To be taken by candidates for honors by the independent study route.

Class Format: independent study

Grading: pass/fail only

Not offered current academic year

ARTH 51 (W) International Study Trip

The International Study Trip, required of all first-year students in the Program, is unique among graduate art history programs. Students travel as a group for approximately three weeks, accompanied by the Program Director and other faculty. The Program covers the cost of travel, accommodation, admission, and additional expenses. Locations for study are selected based on faculty expertise and interest and have included in recent years: Italy, Sicily, Denmark, Sweden, Great Britain, France, Austria, Hawaii, Australia, Japan, China, Taiwan, and Russia.

Requirements/Evaluation: Attendance and participation in trip activities.

Prerequisites: None

Enrollment Limit: 13

Enrollment Preferences: Grad students only. Required for grad students in their first year.

Expected Class Size: 13

Grading: pass/fail only

Attributes: ARTH post-1800

Winter 2025

TVL Section: 01 TBA Marc Gotlieb

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 2025

IND Section: 01 TBA Michelle M. Apotsos