ART (Div I)

Co-Chairs: Professors Elizabeth McGowan and Amy Podmore


On leave Fall/Spring: Professors: P. Low, S. Solum.
On leave Fall only:
On leave Spring only: Professor C. Chavoya.

The Department offers students different paths to explore the vital connection between visuality and creativity. With courses of study in the History of Art and the Practice of Studio Art (or a combination of History and Practice), 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: Elizabeth McGowan
Art Studio Faculty Advisor: Amy Podmore
History and Practice Faculty Advisor: Ben Benedict

ART HISTORY

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

Major Requirements

The Art History major requires a minimum of nine courses:

Any three of the following four courses: ARTH 101, ARTH 102, ARTH 103, and ARTH 104
Any ARTS (studio) course.
Any two courses in Art History concerned with the following: one course in art history concerned with a period prior to 1600 and one course in art history concerned with post 1600.
ARTH 301 Methods of Art History
One 400-level Seminar or 500-level Graduate Seminar (in addition this course may be used to satisfy the pre-1600 or post-1600 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 PRACTICE**

This route allows students to study in depth both the history of art and the making of it. It offers considerable flexibility: students may propose courses of study that emphasize particular media, themes, or methodological issues. Students may take more courses in one wing of the department than the other, as long as the minimum requirements in each wing are satisfied. (Note that the Art History and Studio Art Practice routes are strongly recommended for any prospective Art major who is contemplating graduate study in Art History or Art Studio.)

Some students will be attracted to both wings of the department but will not have a field of study that falls between the two. In these cases, it is better for the student to choose between history and studio-taking additional courses from the other wing as desired. In short, the History and Practice route is reserved for students with a strong record of achievement who cannot be accommodated in the two wings of the department.

History and Practice students who are admitted to the Senior Tutorial will participate in the senior studio exhibition at the end of the year.

Unlike the history or studio routes, acceptance into the History and Practice route is not automatic. The student must first submit a written application for the major. The application must include a thoughtful statement of the theme of the major that both 1) shows the coherence and integrity of the plan of study and 2) explains why the students' goals cannot be met in either history or studio. The application must include both the written statement and a list of proposed courses. The application must be submitted in two copies to advisors in both wings of the department. If approved, the application and list of proposed courses must be submitted to the department secretary before registering for the major.

**Major Requirements**

The History and Practice major requires a minimum of nine courses:

- Any three of the following four courses: ARTH 101, 102, 103, and 104
- ARTS 100 Drawing I
- One 200-level ARTS course.
- ARTH 301 Methods OR ARTS 319 Junior Seminar
- One ARTH seminar (400-level) OR one 500-level graduate course (except 508)
- One 300-level ARTS course OR (with permission) ARTS 418 Senior Seminar
- Any four additional Art Studio or Art History courses. At least one elective must be taken in each wing of the department. At least one of the electives must be an Art History course concerned with a period of art prior to 1600.

**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
ARTh 101 (F)  Art Through Time

A single-semester, team-taught introduction to European and North American art and architecture from the beginning to approximately 1600. 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, exhibited, bought and sold, held, touched, worn, 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 set 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 train students to look carefully at art, and to give them time with original works of art, we use the wealth of art resources in Williamstown: the Clark Art Institute, the buildings and sculpture of the Williams College Campus, the Williams College Museum of Art, and the Chapin Rare Book Library.
Class Format: lecture with discussion section

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

Prerequisites: none

Enrollment Limit: none

Expected Class Size: 80

Distributions: (D1)

Not offered current academic year

ARTH 102 (S)  Art Through Time
A semester-long, team-taught introduction to European and North American art and architecture from approximately 1600 to today. 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, exhibited, bought and sold, held, touched, worn, 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 train students to look carefully at art, and to give them time with original works of art, we use the wealth of art resources in Williamstown: the Clark Art Institute, the buildings and sculpture of the Williams College Campus, the Williams College Museum of Art, and the Chapin Rare Book Library.

Class Format: lecture with discussion section

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

Enrollment Limit: none

Expected Class Size: 80

Distributions: (D1)

Spring 2019
LEC Section: 01    MWF 12:00 pm - 12:50 pm     Michael J. Lewis, Catherine N. Howe
CON Section: 02    T 9:55 am - 11:10 am
CON Section: 03    T 11:20 am - 12:35 pm
CON Section: 04    T 1:10 pm - 2:25 pm
CON Section: 05    T 2:35 pm - 3:50 pm
CON Section: 06    W 2:35 pm - 3:50 pm
CON Section: 07    R 9:55 am - 11:10 am
CON Section: 08    R 11:20 am - 12:35 pm
CON Section: 09    R 1:10 pm - 2:25 pm
CON Section: 10    R 2:35 pm - 3:50 pm

ARTH 103 (F)  By Land and Sea: Art, Culture and Religion Along the Trade Routes of Asia
Crosslistings: ARTH103 / ASST103

Primary Crosslisting
This undergraduate Asian art and architecture survey course will focus on artistic, religious, and cultural exchange along the two major trading networks connecting Asia: the Silk Road and the South East Asian sea routes. Following the spread of religious ideas across these routes, the survey will examine art forms including textiles, manuscripts, paintings, luxury items and sculpture, as well as architectural examples. The three major religions and their artistic expressions that will be explored in class are Buddhism, Hinduism and Islam. An underlying theme in class will be to study the spread and evolution of artistic styles and iconography across Asia, while also highlighting the continuation of local traditions that persisted despite outside influences.

Class Format: lecture

Requirements/Evaluation: three 15-minute quizzes, two 2-5 page papers, a mid-term, a final exam and class attendance

Prerequisites: none
Enrollment Limit: 35
Enrollment Preferences: none
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ASST
Attributes: ARTH pre-1600 Courses; GBST East Asian Studies Electives

Fall 2018
LEC Section: 01    TR 11:20 am - 12:35 pm     Murad K. Mumtaz

ARTH 104 (F) Materials, Meanings, and Messages in the Arts of Africa (DPE)
Crosslistings: AFR105 / ARTH104
Primary Crosslisting
This course introduces students to the wealth, power, and diversity of expressive forms that have characterized the arts of Africa and its Diaspora from prehistory to the present. Pulling extensively from the collections at the Williams College Museum of Art and other campus resources, students will not only experience firsthand the wide array of objects that have been produced within this vast geography, but will also come to recognize how multiple senses including sight, sound, smell, and touch play a key role in understanding how these objects work within their respective contexts. As tools of political control, social protest, divine manifestation, and spiritual intervention, these objects and their associated performances also challenge what we might typically consider art in the Western tradition and as such students will be pushed to think beyond such terms in their examinations of these rich creative traditions.

Class Format: lecture
Requirements/Evaluation: three 2-page response papers, class journal on WCMA objects lab, midterm exam and final exam
Prerequisites: none
Enrollment Limit: 40
Enrollment Preferences: Art History and African Studies majors
Expected Class Size: 40
Distributions: (D1) (DPE)
Distribution Notes: meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under AFR DPE: This course fulfills DPE requirements through its exploration of the differences between concepts of art in African and Western traditions, and how this difference has formed the foundation for hierarchies of power within the art world that have long disenfranchised and disempowered artists from the continent. This course highlights this historical platform in order to renovate established biases and assumptions about these objects that position them as 'primitive' or 'exotic' constructs

Fall 2018
LEC Section: 01    WF 11:00 am - 12:15 pm     Michelle M. Apotsos

ARTH 203 (F) Chicana/o Film and Video
Crosslistings: LATS203 / ARTH203 / AMST205 / WGSS203
Secondary Crosslisting
Hollywood cinema has long been fascinated with the border between the United States and Mexico. This course will examine representations of the U.S.-Mexico border, Mexican Americans, and Chicana/os in both Hollywood film and independent media. We will consider how positions on nationalism, race, gender, identity, migration, and history are represented and negotiated through film. We will begin by analyzing Hollywood "border" and gang films before approaching Chicana/o-produced features, independent narratives, and experimental work. This course will explore issues of film and ideology, genre and representation, nationalist resistance and feminist critiques, queer theory and the performative aspects of identity. Through a focus on Chicana/o representation, the course explores a wide spectrum of film history (from the silent era to the present) and considers numerous genres.

Class Format: film screenings will be scheduled as a lab
Requirements/Evaluation: evaluation will be based on one short paper, mid-term exam, final exam and take home essays
**Prerequisites:** none

**Enrollment Limit:** 30

**Expected Class Size:** 20

**Distributions:** (D1)

**Distribution Notes:** meets Division 2 requirement if registration is under AMST, LATS or WGSS; meets Division 1 requirement if registration is under ARTH

**Attributes:** AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; ARTH post-1600 Courses; FMST Core Courses; GBST Borders, Exiles + Diaspora Studies Electives; LATS Core Electives

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**Fall 2018**

LEC Section: 01    MWF 11:00 am - 12:15 pm M 7:00 pm - 9:40 pm   C. Ondine Chavoya

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

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

**Class Format:** lecture

**Requirements/Evaluation:** midterm exam and final exam, two 2- to 3-page writing assignments, attendance, and active participation

**Prerequisites:** none

**Enrollment Preferences:** none

**Expected Class Size:** 20

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

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

**Attributes:** LATS Countries of Origin + Transnationalism Elect

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**Spring 2019**

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

**ARTH 210 (F) Art and Experience in Ancient Rome**

Crosslistings: ARTH210 / CLAS210

**Secondary Crosslisting**

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

Class Format: lecture
Requirements/Evaluation: attendance and preparation, a mid-term, a final, and a medium-length paper
Prerequisites: none
Enrollment Limit: none
Enrollment Preferences: none
Expected Class Size: 15
Distributions: (D1)

Fall 2018
LEC Section: 01    TF 1:10 pm - 2:25 pm     Nicole G. Brown

ARTH 220 (F) Sacred Spaces of Islam
A clean place oriented towards Mecca is enough for daily prayer, but the communal practices of Islam are myriad and they often transpire in more formal architectural settings. These structures range from traditional columned halls of brick and timber to modernist ensembles of reinforced concrete and plate glass; monuments may be open to the elements, flat-roofed or domed; surfaces may be enhanced with carved marble, inlaid wood, glazed tile and other beautifying elements.

Class Format: lecture/discussion
Requirements/Evaluation: midterm, final, term project
Prerequisites: none
Enrollment Limit: 19
Distributions: (D1)
Attributes: INST Middle Eastern Studies Electives

Not offered current academic year

ARTH 221 (F) History of Photography
This lecture course will examine the history of photography from its beginnings in the 1830s to the present, from the first grainy black and white images to the work of contemporary artists using cutting-edge photographic technologies. We will examine photographs used for documentary, scientific, and aesthetic purposes, and we will trace the medium's emergence and acceptance as a fine art. We will also explore photography's physical and conceptual characteristics as a medium, paying particular attention to its uniquely intimate and frequently contested relationship to "the real." By the end of the course, students will have a broad understanding of photography as a unique medium within the history of art and knowledge of the theoretical frameworks that developed alongside that history.

Class Format: lecture
Requirements/Evaluation: two short papers, mid-term, and final exam
Extra Info: not available for the fifth course option
Prerequisites: none
Enrollment Limit: 25
Expected Class Size: 25
Distributions: (D1)
Attributes: ARTH post-1600 Courses; FMST Related Courses

Fall 2018
LEC Section: 01    TR 8:30 am - 9:45 am     Catherine N. Howe
Since its invention, photography has been globally disseminated and locally inflected, serving diverse documentary and expressive purposes around the world. 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 hierarchical dynamics operative in individual communities and transcultural contexts. The course will explore photographic practices in different zones of the Middle East--e.g., the Holy Land, 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 formative impact of visual representations in particular circumstances--what work do photographs do? Who resists and who benefits? The general goal will be to appreciate diverse styles and perspectives that underlie renderings of the Middle East.

Class Format: lecture/discussion meeting twice a week

Requirements/Evaluation: midterm, final, GLOW Posts and term project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: majors and area studies concentrators

Expected Class Size: 15-20

Distributions: (D1) (DPE)

Distribution Notes: meets Division 1 requirement if registration is under ARAB

Fall 2018

LEC Section: 01    TF 1:10 pm - 2:25 pm     Holly Edwards
ARTh 228 (S) Velázquez, Goya, and Picasso (WI)
Crosslistings: RLSP228 / ARTH228
Secondary Crosslisting
This course will provide an introduction to three major Spanish painters—Velázquez, Goya, and Picasso—who lived and worked, respectively, in the 17th, 18th, 19th and 20th centuries. Though these painters are world famous, they are rarely studied comparatively, and in the context of their Spanish artistic roots. The syllabus will cover the historical and social contexts in which they started working, and how they followed, and departed from, artistic conventions of the time. Through specific paintings, we will consider the historical evolution of the artists’ relationship to their patrons and subjects, from the elite status of Velázquez within the royal court, to Goya’s dramatic rise with the reigns of Charles III, and Charles IV, and his subsequent exile to France. Picasso was free of royal patronage and also lived in France, yet despite this freedom he remained deeply connected to the themes and concerns of his Spanish artistic predecessors. In addition to key paintings including Velázquez’s "Las Meninas” and other royal portraits, Goya’s "Maja Desnuda” and his series "The Disasters of War," Picasso’s "Guernica," and his own 20th century reinterpretation of "Las Meninas," we will focus on the artists’ shared subjects of portraits and war, and consider the following issues: How does the role of the Spanish artist change over the periods covered? How did the artist exercise his freedom whilst under the scrutiny of the court and the Catholic Church? How were these painters’ lives and work shaped by key historical events such as the Inquisition, Napoleon’s invasion of Spain, or the Spanish Civil War? How does the work of art evolve in its role from private royal commission to public display in museums open to all? We will read short literary pieces from each period, primary materials such as letters and other documents, and historical and critical works. All readings will be in English. Knowledge of Spanish is encouraged, but not required.

Class Format: tutorial
Requirements/Evaluation: 3- to 5-page weekly assignment
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: first-year students and sophomores
Expected Class Size: 10
Distributions: (D1) (WI)
Distribution Notes: WI: The tutorial format offers students an intensive opportunity to improve their writing by demanding regular writing assignments that the student has to read out loud to their partner and professor. Students write biweekly papers throughout the semester. These papers are then analyzed during the tutorial session by the other student’s response

Spring 2019
TUT Section: T1    TBA    Soledad Fox

ARTh 230 (F) From Alexander to Cleopatra: Remodeling the Mediterranean World
Crosslistings: ARTH230 / CLAS230
Secondary Crosslisting
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.

Class Format: lecture
Requirements/Evaluation: class participation, quizzes, midterm, final exam, and one medium-length paper
Prerequisites: none
ARTh 232 (S) Renaissance Rome: Renovating the Eternal City

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

Class Format: lecture/discussion

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

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

Enrollment Limit: 30

Distributions: (D1)

Attributes: ARTH pre-1600 Courses; Not offered current academic year

ARTh 237 (S) Making Things Visible: Adventures in Documentary Work

Crosslistings: AMST236 / ENGL237 / ARTH237 / SOC236

Secondary Crosslisting

Photography, like ethnography, is an art of looking carefully and taking notice. This course will explore the overlaps and resonances between documentary photography and field methods of social science, concentrating particularly on the genre in which the two intersect: the photo essay. The students will try their hand at methods of visual narrative and storytelling, using techniques of interviewing, still photography, and video. Concurrently, we will explore a number of classical and recent examples of investigative work that blend word and image. We will ask questions about the changing practices and expectations associated with the documentarian's role, and the evolving platforms on which such work can be presented, both off- and on-line. Lastly, we will pose and debate ethical questions that haunt documentary work, including issues of responsibility and politics of representation, as well as the perennial question of whether "objective representation" is even possible or desirable. In addition to readings, students should be prepared to spend a significant time out of the classroom doing fieldwork. Experience in photography and/or video, although not required, will be helpful.

Class Format: seminar

Requirements/Evaluation: full participation in discussions, weekly photographic assignments, a research journal, field materials, and an independent final project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 12

Department Notes: In addition to substantial readings, students should be prepared to spend a significant time out of the classroom doing field work.

Distributions: (D1)
**Distribution Notes:** meets Division 2 requirement if registration is under AMST or SOC; meets Division 1 requirement if registration is under ARTH or ENGL

**Attributes:** FMST Related Courses

Spring 2019

SEM Section: 01  W 1:10 pm - 3:50 pm  Olga Shevchenko, Barry Goldstein
LAB Section: 02  F 1:00 pm - 4:00 pm  Barry Goldstein, Olga Shevchenko

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

**Crosslistings:** CLAS248 / REL216 / ARTH238

**Primary Crosslisting**

In the *Iliad*, when the god Apollo is visualized, it is as a man, angry in his heart, coming down from the peaks of Olympos, bow and quiver on his shoulders, the arrows clanging as the god moves, "like the coming of night," to bring dogs, horses, and men to their deaths. By the end of the Classical period, one statue of the archer god depicted him as a boy teasing a lizard. In this course, we will examine the development of the images the Greek gods and goddesses, from their superhuman engagement in the heroic world of epic, to their sometimes sublime artistic presence, complex religious function, and transformation into metaphors in aesthetic and philosophical thought. The course will cover the basic stylistic, iconographical, narrative, and ritual aspects of the gods and goddesses in ancient Greek culture. The course will address in detail influential artistic monuments, literary forms, and social phenomena, including the sculptures of Olympia and the Parthenon; divine corporeality in poetry; the theology of mortal-immortal relations; the cultural functions of visual representations of gods, and the continued interest in the gods long after the end of antiquity.

Readings assignments will include selections from Homer, Hesiod, Sappho, Aischylos, Euripides, Plato, Walter Burkert, Jean-Pierre Vernant, Nikolaus Himmelmann, Erika Simon, and Friedrich Nietzsche.

**Class Format:** lecture and discussion

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

**Prerequisites:** none

**Enrollment Limit:** 40

**Enrollment Preferences:** preference will be given to pre-registered Art-History majors needing to fulfill the pre-1400 requirement; otherwise, the course is open to any interested student

**Expected Class Size:** 30

**Department Notes:** satisfies the pre-1400 requirement; satisfies the pre-1600 elective requirement in the art-history major.

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under ARTH and CLAS; meets Division 2 requirement if registration is under REL

**Attributes:** ARTH pre-1600 Courses;

**Not offered current academic year**

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

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

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

**Requirements/Evaluation:** participation in interactive sessions, weekly written responses, one 3- to 4-page essay, one 8- to 10-page final project (proposal for an exhibition or a recontextualization)
**ARTH 243 (F) Chemical Intimacies (DPE)**

Crosslistings: ENGL243 / WGSS233 / ARTH243

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

**Class Format:** seminar

**Requirements/Evaluation:** individual research project

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

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

**Distribution Notes:** meets Division 2 requirement if registration is under WGSS; meets Division 1 requirement if registration is under ARTH or ENGL

**Attributes:** WGSS Theory Courses

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

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

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

Enrollment Limit: 45

Enrollment Preferences: Art majors

Expected Class Size: 30

Distributions: (D1)

Attributes: ARTH post-1600 Courses;

Not offered current academic year

ARTH 246 (F) Do You See What I See?!

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

Class Format: lecture/discussion

Requirements/Evaluation: short writing assignments and class presentations

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: none

Expected Class Size: 19

Distributions: (D1)

Not offered current academic year

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

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

Class Format: lecture

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Art majors

Expected Class Size: 10

Distributions: (D1) (DPE)

Attributes: ARTH post-1600 Courses;

Spring 2019
**ARTh 253 (F)  Art in the Age of the Revolution, 1760-1860**  
Crosslistings: ARTH253 / WGSS253

**Primary Crosslisting**

A social history beginning with art of the pre-Revolutionary period and ending with Realism. Major topics include changing definitions of Neoclassicism and Romanticism, the dramatic impact of the revolutions of 1789, 1830, and 1848, the monarchies and republics framing the Napoleonic Empire, the shift from history painting to scenes of everyday life, and landscape painting as an autonomous art form. We will also consider proscriptions and controversies in art-making and representation during this period. The course stresses French artists such as Greuze, Vigée-Lebrun, David, Ingres, Delacroix, Géricault, Corot, and Courbet, but also includes Goya, Constable, Turner, and Friedrich.

**Class Format:** lecture  
**Requirements/Evaluation:** two-page position paper related to assigned readings, hour test, and final exam or research paper; a conference at the Clark Art Institute and a field trip to New York may also be required  
**Prerequisites:** two semesters of ARTH 101-102, 103 or permission of instructor  
**Enrollment Limit:** 30  
**Distributions:** (D1)  
**Distribution Notes:** meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under WGSS  
**Attributes:** ARTH post-1600 Courses;  
**Not offered current academic year**

**ARTh 254 (F)  Manet to Matisse**  
Crosslistings: WGSS254 / ARTH254

**Primary Crosslisting**

A social history of French painting from 1860 to 1900, beginning with the origins of modernism in the work of Courbet and Manet. Among the topics to be discussed are the rebuilding of Paris under Napoleon III; changing attitudes toward city and country in Impressionist and Symbolist art; the impact of imperialism and international trade; the gendering of public spaces, and the prominent place of women in representations of modern life. The course addresses vanguard movements such as Impressionism and Post-Impressionism and the styles of individual artists associated with them, as well as the work of academic painters.

**Class Format:** lecture  
**Requirements/Evaluation:** 2-page position paper related to assigned viewing and readings, hour test and final exam or research paper; a conference at the Clark Art Institute; a field trip to New York may also be required  
**Enrollment Limit:** 30  
**Distributions:** (D1)  
**Distribution Notes:** meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under WGSS

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**ARTh 257 (F)  Architecture 1700-1900**

In the eighteenth and nineteenth centuries a new conception of architecture arose, based on archaeological discoveries, the development of new building materials, and convulsive social changes. This course looks at the major architectural movements of this period, and the theoretical ideas that shaped them. Topics include Neoclassicism, new building types, Victorian Architecture, the development of the architectural profession, and Art Nouveau. Major architects to be discussed include Piranesi, John Soane, Schinkel, Pugin, and H.H. Richardson. When possible, primary sources will be used. Students will be given experience in reading plans and writing about buildings.

**Class Format:** lecture  
**Requirements/Evaluation:** one short paper and design project, midterm, final, and a field trip
**Prerequisites:** any 100 level ARTH course or permission of instructor

**Enrollment Limit:** 60

**Distributions:** (D1)

**Attributes:** ARTH post-1600 Courses; SCST Related Courses

Not offered current academic year

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

Crosslistings: ARTH259 / AFR259 / ARAB259

Primary Crosslisting

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

**Class Format:** lecture

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

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

**Enrollment Limit:** 25

**Enrollment Preferences:** if the course is oversubscribed, preference will be given to students who have declared a major in Art History or Africana Studies

**Expected Class Size:** 15

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under ARTH or ARAB; meets Division 2 requirement if registration is under AFR

**Attributes:** GBST African Studies Electives

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 explored the major developments in Western architecture from 1900 to the present, and become familiar with its major figures: Wright, Gropius, Mies van der Rohe, Le Corbusier, Aalto, Kahn, Venturi, Gehry, Koolhaas, and Hadid. Students will learn a variety of skills: design a 1000-square foot vacation house; present to the class an analysis of a building; and organize a small exhibition of architectural treatises in the Chapin Library.

**Class Format:** lecture

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

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 30

**Enrollment Preferences:** juniors and sophomores

**Expected Class Size:** 30

**Distributions:** (D1)

**Attributes:** ARTH post-1600 Courses;

Fall 2018
**ARTH 264 (S) American Art and Architecture, 1600 to Present**

Crosslistings: ARTH264 / AMST264

**Primary Crosslisting**

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.

**Class Format:** lecture

**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

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under AMST

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

**Not offered current academic year**

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**ARTH 270 (S) Japanese Art and Culture**

Crosslistings: ARTH270 / ASST270

**Primary Crosslisting**

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

**Class Format:** lecture

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

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 35

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under ASST

**Attributes:** ARTH pre-1600 Courses; GBST East Asian Studies Electives

**Not offered current academic year**

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**ARTH 274 (S) Chinese Calligraphy: Theory and Practice**

Crosslistings: ASST274 / ARTH274 / ARTS274

**Primary Crosslisting**

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

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

Prerequisites: none

Enrollment Limit: 12

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

Materials/Lab Fee: lab fee TBD will be added to the student's term bill

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ASST

Attributes: ARTH pre-1600 Courses; GBST East Asian Studies Electives

Spring 2019
LEC Section: 01    TR 9:55 am - 11:10 am     Ju-Yu Scarlett Jang

ARTH 278 (F) The Golden Road to Samarqand
Crosslistings: ARAB278 / ARTH278

Primary Crosslisting

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

Class Format: lecture/discussion

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

Prerequisites: none

Enrollment Limit: 20

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ARAB

Attributes: GBST Middle Eastern Studies Electives

Not offered current academic year

ARTH 281 (S) The Seeds of Divinity: Exploring Precolumbian Art & Civilization in a Museum Exhibit
Crosslistings: REL280 / ANTH281 / ARTH281

Secondary Crosslisting

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

Class Format: seminar

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: ANTH, SOC and ARTH majors
ARTH 284 (F) The Postwar Avant-Gardes
Artistic discourse in the Western hemisphere dramatically changed course in the wake of the Second World War. The mass trauma inflicted by the war prompted artists and critics throughout the region to reassess the role and potential of art in society. But the war’s displacement of communities also displaced the centers for artistic activity, and avant-garde practices soon expanded vigorously throughout the Americas. Through comparative studies, this course will analyze the artistic avant-gardes that emerged simultaneously in the United States and Latin America after 1945. We will place these myriad practices in dialogue, to elucidate the complexity, richness, and vitality of artistic practices in the postwar era.

Class Format: lecture
Requirements/Evaluation: midterm exam, final exam, one short 2-page writing assignment, one 6- to 8-page research paper
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 30
Enrollment Preferences: none
Expected Class Size: 20
Distributions: (D1)
Attributes: ARTH post-1600 Courses;

ARTH 286 (F) Japanese Popular Visual Culture
The phrase "Japanese popular culture" often calls to mind comics and animation, but Japan's earliest visual pop culture dates back to the 17th century and the development of arts like kabuki theater and woodblock prints that could be produced for a mass audience. This course traces Japanese popular culture through a range of visual media: kabuki and puppet theater, premodern and postmodern visual art (ukiyo-e, Superflat), classic film (Ozu, Mizoguchi, Kurosawa), manga/comics (Tezuka, Otomo, Okazaki), and animation (Oshii, Miyazaki, Kon). We will focus on developing visual reading skills to come up with original interpretations of these works, and on comparing different media to make them shed light on one another.

Class Format: lecture/discussion
Requirements/Evaluation: attendance, participation, two 5-page papers, final exam
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 35
Enrollment Preferences: students majoring or considering a major in a related discipline
Expected Class Size: 15
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ASST
ARTh 301 (F) Methods of Art History

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

Class Format: lecture and discussion

Requirements/Evaluation: six short papers, one final paper, one short oral presentation, and class participation

Extra Info: may not be taken on a pass/fail basis

Prerequisites: any 100 level ARTH course or permission of instructor

Enrollment Limit: 25

Enrollment Preferences: enrollment restricted to Art-History majors and required of them

Expected Class Size: 15-10

Distributions: (D1)

ARTh 303 (S) Museums: History and Practice

Crosslistings: ARTH303 / LEAD301 / ARTH501

Secondary Crosslisting

Art museums not only express the political, economic and cultural values of their period of formation, but the evolution of those values that result in the institutions of our time. The seminar will examine museums past, present and future looking at governance and administration practices, architecture and installation, accessioning/deaccessioning policies, and cultural property issues. It will also consider current trends in exhibition, public education and other programming in both "encyclopedic" and contemporary arts institutions. Class discussions will have a special focus on how museums strive to balance their scholarly and artistic roles with their civic and social responsibilities while maintaining financial stability in the increasingly market-driven, metric-conscious, not-for-profit environment of our time.

Class Format: seminar

Requirements/Evaluation: evaluation will be based on oral presentations as well as two research papers

Extra Info: may not be taken on a pass/fail basis

Enrollment Limit: 14

Enrollment Preferences: Graduate Program students then to senior Art History majors

Department Notes: satisfies the seminar requirement for the undergraduate Art History major

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under LEAD

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

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

Class Format: tutorial

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: ARTH 104 or special permission from the instructor

Enrollment Limit: 10

Enrollment Preferences: Art History and African Studies Majors

Expected Class Size: 10

Distributions: (D1) (DPE) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under AFR DPE:
Explores issues of ‘authentic’ representation as it applies to African artifacts displayed within the contexts of Western art museums. Through discussions of cultural capital, rights of seeing, and the politics of representation, students analyze how the meaning of African ‘art’ has been dictated by a Western museum culture and how one can disrupt this hegemony through strategic exhibition and display practices.

Spring 2019

TUT Section: T1 TBA Michelle M. Apotsos

ARTH 310 (S) An American Family and “Reality” Television (WI)

Crosslistings: COMP316 / AMST333 / ARTH310 / WGSS312

Primary Crosslisting

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 Lounds’ 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 16- to 20-page research paper will be prepared in stages, including a 6- to 8-page midterm essay that will be revised and expanded over the course of the semester.

Class Format: seminar

Requirements/Evaluation: class presentations, research assignments, and final 16- to 20-page research paper

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: junior majors, followed by senior majors

Expected Class Size: 14

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ARTH or COMP; meets Division 2 requirement if registration is under AMST or WGSS
ARTh 327 (F) Acquiring Art: Selecting and Purchasing Objects For WCMA

Crosslistings: ECON227 / ARTH527 / ARTH327

Primary Crosslisting

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.

Class Format: seminar

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under ECON

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

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

Class Format: tutorial

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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

Enrollment Limit: 10

Enrollment Preferences: none

Expected Class Size: 10
**ARTH 335 (S) Uncovering Williams**

**Crosslistings:** AMST335 / ARTH335

**Secondary Crosslisting**

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

**Class Format:** seminar

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

**Extra Info:** may not be taken on a pass/fail basis

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

**Enrollment Limit:** 19

**Enrollment Preferences:** AMST majors

**Expected Class Size:** 19

**Distributions:** (D2)

**Distribution Notes:** meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ARTH

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

**Not offered current academic year**

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**ARTH 337 (S) Visual Politics**

**Crosslistings:** ARTH337 / PSCI337

**Secondary Crosslisting**

Even casual observers know that appearances matter politically and that the saturation of politics by visual technologies, media, and images has reached unprecedented levels. Yet the visual dimensions of political life are at best peripheral topics in contemporary political science and political theory. This seminar explores how our understanding of politics and political theory might change if visuality were made central to our inquiries. Treating the visual as a site of power and struggle, order and change, we will examine not only how political institutions and conflicts shape what images people see and how they make sense of them but also how the political field itself is visually constructed. Through these explorations, which will consider a wide variety of visual artifacts and practices (from 17th century paintings to techniques 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, affect theory, and cognitive science. Possible authors include Arendt, Bal, Barthes, Belting, Benjamin, Browne, Buck-Morss, Butler, Clark, Connolly, Deleuze, Didi-Huberman, Fanon, Foucault, Freedberg, Garland-Thompson, Harriman and Lucaites, Hobbes, Machiavelli, Kittler, Mercer, Mitchell, Mulvey, Noé, Plato, Rancière, Warburg, and Zeki.

**Class Format:** seminar

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

**Extra Info:** qualified students from all disciplines welcome, space permitting

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

**Enrollment Limit:** 19
Enrollment Preferences: Political Science and Art History majors

Expected Class Size: 15

Distributions: (D2) (WI)

Distribution Notes: meets Division 2 requirement if registration is under PSCI; meets Division 1 requirement if registration is under ARTH

Attributes: PSCI Political Theory Courses;

Not offered current academic year

ARTH 348 (S) Women, Men and Other Animals (DPE)
Crosslistings: WGSS348 / ARTH348 / ENGL348

Secondary Crosslisting

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

Class Format: seminar

Requirements/Evaluation: individual research project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 15

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

Expected Class Size: 15

Distributions: (D1) (DPE)

Distribution Notes: meets Division 2 requirement if registration is under WGSS; meets Division 1 requirement if registration is under ARTH or ENGL

Spring 2019

SEM Section: 01    M 7:00 pm - 9:40 pm    Mel Y. Chen

ARTH 358 (S) Latina/o Installation and Site-Specific Art
Crosslistings: ARTH358 / LATS358

Secondary Crosslisting

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

Class Format: lecture/discussion

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

Prerequisites: LATS 105 or ARTH 102 or permission of instructor

Enrollment Limit: 19
Enrollment Preferences: Latina/o Studies concentrators and Art majors

Expected Class Size: 12

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under LATS; meets Division 1 requirement if registration is under ARTH

Attributes: AMST Arts in Context Electives; AMST Space and Place Electives; LATS Core Electives

Not offered current academic year

ARTH 361 (F) Writing about Bodies (WI)

Crosslistings: ARTH361 / WGSS361 / THEA361 / INTR361

Primary Crosslisting

The goal is to think about describing bodies from a variety of disciplinary approaches and genres of writing. Its focus is on living bodies, or bodies that were once alive, with an emphasis on bodies that move i.e., performing bodies--actors, dancers, singers--and what makes them unique. We will also consider objects associated with bodies, and the ways they are animated, including how they are animated when the person who had them dies. The course is meant for juniors, seniors, and graduate students who wish to analyze bodies from different disciplinary formations--art, theatre, literature, anthropology, philosophy--and who have a particular interest in writing. We will read scholarly writing, fiction, New Yorker profiles, as well as memoir/autobiography, and take each as a model through which to write about a person or an object redolent of a person. Among possible readings: Roland Barthes on cultural theory and representation; Claudia Rankine and Robin Coste Lewis on black bodies; Tamar Garb on portraiture; Elaine Scarry on the body in pain; Joan Acocella, Hilton Als, Judith Thurman and other writers on the arts; Judith Butler and Peggy Phelan on the performative body; Marvin Carlson and Terry Castle on haunting; and Bill Brown and Mark Doty on things. In addition to readings, assignments include performances at the '62 Center and works on view at WCMA, as well as selected tapes of live performances as well as films and selected tapes of live performances.

Class Format: tutorial

Requirements/Evaluation: alternating weekly essays (4-5 pages) and responses (2-4 pages) as well as discussion; one to two group meetings

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: ARTH 101-102, or permission of instructor; a writing sample that conveys the kind of subject you might be interested in pursuing

Enrollment Limit: 10

Expected Class Size: 10

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ARTH or THEA; meets Division 2 requirement if registration is under INTR or WGSS

Attributes: AMST Critical and Cultural Theory Electives; PERF Interdepartmental Electives;

Fall 2018

TUT Section: T1    TBA    Carol Ockman

ARTH 367 (S) Documentary Fictions

Crosslistings: ENGL367 / ARTH367

Secondary Crosslisting

Documentary Fictions investigates the history of reality-based film and video. Using readings drawn from cultural studies, film history and literary theory, we will consider films ranging from Nanook of the North through Grizzly Man and Citizenfour. How do contemporary technologies of representation (medical imaging, FaceTime, video surveillance) inflect our sense of the world, and of ourselves?

Class Format: seminar

Requirements/Evaluation: several written exercises; two or three media exercises; two multimedia essays

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor
Enrollment Limit: 20
Expected Class Size: 20

Enrollment Preferences: English majors; Art History majors; prospective English majors

Distribution: (D1)
Attributes: ENGL Literary Histories C; FMST Core Courses

ARTH 376 (S)  Zen Buddhist Visual Culture: The Path to Nirvana  (WI)
Crosslistings: ARTH376 / REL252 / ASST376

Primary Crosslisting
This course is about the ways in which images are produced, viewed, and used in the Zen Buddhist tradition. It explores the various ways in which visual culture is a key part of Zen Buddhist teaching in China and Japan. In this class we will look at both high art and popular expressions of Zen Buddhist visual culture. Topics of interest include: 1) Buddhist image making and icon worship; 2) Gardens; 3) tearooms, tea ceremony and tea bowls; 4) The Zen temples Ryoan-ji, Daisen-in, and Daitoku-ji; 5) The political function of Zen and its art in Japan's samurai culture; 6) The popular Zen Buddhist cult of Bodhisattva Avalokiteshvara and his gender transformation; and 7) Daruma (Bodhidharma) imagery in popular culture. This course is a CRAAS (critical reasoning and analytical skills) course. The class format also offers students opportunities to practice public speaking and writing skills.

Class Format: lecture/class discussion
Requirements/Evaluation: class discussions and participation; oral presentations, short papers; and a research paper

Enrollment Limit: 10
Enrollment Preferences: sophomores, juniors and seniors

Expected Class Size: 8
Distribution: (D1) (WI)
Distribution Notes: meets Division 1 requirement if registration is under ARTH or ASST; meets Division 2 requirement if registration is under REL
Attributes: ARTH pre-1600 Courses;

Spring 2019
LEC Section: 01  W 1:10 pm - 3:50 pm  Ju-Yu Scarlett Jang

ARTH 400 (F)  Clark Visiting Professor Seminar: Handicraft and Contemporary Art
Crosslistings: ARTH400 / ARTH500

Secondary Crosslisting
This seminar examines the resurgence of craft within contemporary art and theory. In a time when much art is outsourced--or fabricated by large stables of assistants--what does it mean when artists return to traditional, and traditionally laborious, methods of handiwork such as knitting, jewelry making, or woodworking? Though our emphasis will be on recent art (including the feminist reclamation of quilts, an artist who makes pornographic embroidery, a transvestite potter, queer fiber collectives, do-it-yourself environmental interventions, and anti-war craftivism), we will also examine important historical precedents. We will read formative theoretical texts regarding questions of process, materiality, skill, bodily effort, domestic labor, and alternative economies of production. Throughout, we will think through how craft is in dialogue with questions of nation-building, gendered work, and mass manufacturing. The seminar is centered around student-led discussion of our critical readings and culminates with final research projects.

Class Format: seminar
Requirements/Evaluation: research paper, presentation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 16
Enrollment Preferences: places for 8 undergraduates and 8 graduate students assured
Expected Class Size: 12
ARTH 400 (S)  Clark Visiting Professor Seminar: Ethics of Abstraction
Crosslistings: ARTH500 / ARTH400
Secondary Crosslisting
The course will interrogate abstraction as a strategy in 20th and 21st century art around the globe, and its manifold implications for political projects of being, seeing, and knowing together. We will look at how various artists turn to non-representation as a means for thinking differently about issues as divergent as flatness, vision, progress, decay, identity, violence, solidarity, negation, and protest. How might we read acts of judgment performed by abstract artists, i.e., separating what is alien from that which is intrinsic, as ethically activated? How do we account for the ways abstraction has figured centrally not only in modernist art histories, but also in economic and political theories (as in the abstraction of use into exchange value)? How, too, have representation and figuration (as ostensible opposites of abstraction) been positioned as ethical tactics? We will take an object-oriented approach that foregrounds the complexity of movement between "thing" and abstract "effect," examining divergent valences from postwar abstract painting up to contemporary abstraction as it supports coded meanings, eccentricities, and alternative (feminist, queer, marginal, racialized) formations.

Class Format: seminar
Requirements/Evaluation: research paper, class presentations
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 16
Enrollment Preferences: second-year graduate students, then first-year graduate students, then advanced undergraduate students; places for 8 undergraduates and 8 graduate students assured
Expected Class Size: 12
Distributions: (D1)

Spring 2019

ARTH 404 (F)  The Enemies of Impressionism, 1870-1900
This class explores European and international painting and sculpture of the last quarter of the nineteenth-century, particularly the work of artists once famous in their day but whose reputations collapsed with the rise of Impressionism and Modernism. Once dismissed as trivializing, sensationalizing, politically suspect, kitsch, and simply "bad"-- much of this art has attracted new attention and enthusiasm in recent year. Focus on aesthetic theory, narrative, cinema, and -- most of all -- viewer experience. Artists include Gérôme, Bouguereau, Alma-Tadema, and many others.

Class Format: seminar
Requirements/Evaluation: readings and research paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 14
Enrollment Preferences: none
Expected Class Size: 12
Distributions: (D1)

Fall 2018

SEM Section: 01  R 1:10 pm - 3:50 pm  Marc Gotlieb
ARTH 405 (F)  Seminar in Architectural Criticism  (WI)
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.

Class Format: seminar
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
Distributions: (D1) (WI)
Attributes: AMST Space and Place Electives;
Not offered current academic year

ARTH 408 (F)  Modernism in Brazil  (DPE)
Crosslistings: COMP408 / ARTH408
Primary Crosslisting
"Modernism" in art: when we think about it, we may not readily think of Brazil. But Brazil was in fact a vibrant battleground of ideas around what it was to be innovative, modern, and avant-garde. Between 1920 and 1945, artists, poets, and critics in the metropolises of São Paulo and Rio de Janeiro actively debated on the creation, and potential, of a uniquely Brazilian modernist aesthetic that would stand on par with the European avant-gardes. But what did "Brazilianness" mean to these intellectuals? What role did gender and race relations--indigeneity in particular--play in the construction of this aesthetic? How did the necessities and demands of the national context shape these modernist practices? This seminar will take a deep dive in this fascinatingly contradictory moment in Brazil, a chapter that would become a fundamental reference to Brazilian artists in the 1960s and even to this day. In addition to detailed analyses of artworks, we will read manifestos, novels, and criticism from this period, and the most up to date secondary interpretive texts.

Class Format: seminar
Requirements/Evaluation: participation, short presentations, four 2-page writing assignments, final 12-page research paper
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: none
Expected Class Size: 8
Distributions: (D1) (DPE)
Distribution Notes: DPE: As a DPE course, we will tackle Modernism in Brazil as a rich, comparative case study in the field of "global modernisms," so as to productively complicate canonical histories of Western art. Moreover, this course fulfills DPE requirements through textual, visual, and historical analyses that explore the cultural biases and geopolitical forces that have restricted the exposure of Brazilian modernism in Western art history. The course also centers on contextualizing the artistic practices of Brazilian modernism and analyzing them in relation to race, gender, and class dynamics, and to issues of colonialism, nationalism, and revolutionary politics.
Attributes: ARTH post-1600 Courses;

Fall 2018
SEM Section: 01    T 1:10 pm - 3:50 pm     Mari Rodriguez Binnie
The social turn is a hallmark of contemporary art, as artists since the 1960s turned from the art object toward dynamic exchanges with the public, from sole author to collaborative engagement. This seminar provides a theoretical framework to historicize as well as to critically analyze the promise and pitfalls of collaborative works, of favoring active participants over passive spectators, and of the meteoric rise of what is now commonly known as "social practice" art. A wide range of case studies from around the world will also allow us to delve into the intersections and productive tensions between aesthetics and politics, or between art and life.

Class Format: seminar

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

Extra Info: may not be taken on a pass/fail basis

Prerequisites: must have previously taken an Art History course

Enrollment Limit: 10

Enrollment Preferences: none

Expected Class Size: 7

Distributions: (D1)

Attributes: ARTH post-1600 Courses;

Spring 2019

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

ARTh 419 (F) Going to Ground: Considering Earth in the Arts of Africa  (WI)

Crosslistings: ENVI419 / AFR419 / ARTH419

Primary Crosslisting

Drawing its inspiration from the landmark exhibition Earth Matters: Land as Material and Metaphor in the Arts of Africa (National Museum of African Art, 2013), this seminar explores how earth has been conceptualized and integrated into African artistic thought as material, metaphor, geography, environment, and intervention, and how this interpretive flexibility has allowed it to become a symbol of power and presence in African art-making from prehistory to the present. The seminar will also focus on the ways in which earth has been used in contemporary art towards addressing the growing problems of pollution, unsustainable development, and the widespread depletion of earth-based natural resources in Africa. Over the course of this seminar, students will develop a knowledge base of earth-related issues that have been addressed in African artistic production, and engage with various cross-disciplinary methodologies to critically analyze the conceptual and aesthetic strategies deployed in these works. Students will also have the opportunity to interact with specialists from diverse disciplines and fields towards fleshing out their knowledge base.

Class Format: seminar

Requirements/Evaluation: 2-page reading response papers, 2-page paper proposal, draft and final paper (15 pages) with presentation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: some coursework in ARTH and/or AFR would be useful

Enrollment Limit: 19

Enrollment Preferences: seniors and majors

Expected Class Size: 19

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ARTH or ENVI; meets Division 2 requirement if registration is under AFR

Attributes: ARTH post-1600 Courses; GBST African Studies Electives;

Not offered current academic year

ARTh 420 (S) Architecture and Sustainability in a Global World  (WI)

Crosslistings: ARTH420 / ENVI420 / EXPR420 / GBST420

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

Class Format: seminar; with travel component

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none, although a course in art/architectural history would be advantageous

Enrollment Limit: 8

Enrollment Preferences: Art History majors, Environmental Studies majors

Expected Class Size: 8

Materials/Lab Fee: Travel funds will be provided by a Class of 1963 Sustainability Development Grant

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ARTH or ENVI or EXPR; meets Division 2 requirement if registration is under GBST

Spring 2019

SEM Section: 01    M 1:10 pm - 3:50 pm     Michelle M. Apotsos

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

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

Class Format: seminar

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: none

Expected Class Size: 10

Distributions: (D1)

Attributes: ARTH post-1600 Courses;

Fall 2018
One might argue that Michelangelo’s enduring fame, and his preeminence in the European art historical canon, is as much a product of his artistic persona as his artistic achievement. Indeed, the classic image of the artist as a brooding, tortured genius of unstoppable creative force finds its roots in the Italian Renaissance, and specifically in the fascinating biography—and mythology—of Michelangelo. With a life and career more fully documented than those of any western artist to precede him, Michelangelo provides the foundations for a triangulation of person-persona-artistic production that has a modern. But what are the limits of our knowledge, or the boundaries of interpretation? How might we approach the study of an artistic self when that self is, also, a work of art? In this course, students will become well-acquainted with the life and work of Michelangelo, giving critical attention to the connection between the man and his work. We will investigate, in particular, the practice of interpreting his work according to his philosophical outlook, political convictions, religious beliefs, sexual desire, and more. While this course will bring us deep into the life and work of a single artist, one of its goals is to generate ideas about the very act of biographically-based art historical interpretation. How can thinking carefully about Michelangelo reshape our own thinking about art historical practice?

Class Format: seminar
Requirements/Evaluation: an oral presentation, a research paper, short response papers, and critical commentary on work of peers
Prerequisites: ARTH 301 or permission of instructor (prerequisite for 400-level)
Enrollment Limit: 18
Enrollment Preferences: equally given to senior Art majors and graduate students in the history of art
Distributions: (D1)
Attributes: ARTH pre-1600 Courses;
Not offered current academic year

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

Class Format: seminar; three hours per week
Requirements/Evaluation: class participation, oral presentation, 15- to 20-page research paper
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 16
Enrollment Preferences: Art majors and Art History graduate students; 16 (8 undergrad, 8 graduate)
Expected Class Size: 14
Distributions: (D1)
Attributes: ARTH pre-1600 Courses;
"A portrait! What could be more simple and more complex, more obvious and more profound?" exclaimed the nineteenth-century poet and critic Charles Baudelaire. With the invention of photography in the first half of the nineteenth century and with the digital revolution of the twentieth, portraiture arguably became more simple and more complex, more obvious and more profound. In this seminar, we will explore this complicated and fascinating history. Photographic portraits are fine art and vernacular culture. They serve private and public functions. They help to fashion the self and construct group identity. They disguise and disclose the truth. In the classroom, galleries, and archives, we will investigate the problems of likeness and semblance, veracity and credibility. We will delve into the conflict between representations of individuals and representations of types, and we will attend to the complicated, sometimes fraught, relationship between photographer and subject, even when they are one and the same.

Class Format: seminar

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: art history majors

Expected Class Size: 10

Distributions: (D1) (WI)

Attributes: ARTH post-1600 Courses;

Not offered current academic year
revision, and peer-editing as a means of shaping critical thinking. We will treat writing as a process; revision is built into the syllabus.

Attributes: ARTH post-1600 Courses; LATS Countries of Origin + Transnationalism Elect;

Fall 2018
SEM Section: 01    W 1:10 pm - 3:50 pm    C. Ondine Chavoya

ARTH 442 (F) Richardson, Sullivan, Wright: The Roots of American Modernism
Should a building express the facts of its program and materials—directly and without sentimentality? Or should a building be a physical manifestation of the personality and ego of its creator? These demands—one of radical objectivity, and one of radical subjectivity—seem to be mutually exclusive, yet together they form the basis for modern architecture at the start of the 20th century. The architectural lineage of Louis Sullivan, H. H. Richardson, and Frank Lloyd Wright is distinguished by the high degree of tension between the competing demands of factuality and selfhood. This seminar explores the theoretical roots of their architecture, its philosophical sources in transcendentalism, Unitarianism, German romanticism; and treating such aspects as decorative arts, architectural education and theory, and architectural autobiography.

Class Format: seminar
Requirements/Evaluation: one hour presentation, 20-page paper
Extra Info: may not be taken on a pass/fail basis
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
Distributions: (D1)

Fall 2018
SEM Section: 01    M 7:00 pm - 9:40 pm    Michael J. Lewis

ARTH 462 (F) Art of California: Pacific Standard Time (WI)
Crosslistings: LATS462 / AMST462 / ARTH462 / ARTH562

Primary Crosslisting
In this course, we will study the visual arts and culture of California after 1960 and consider the region’s place in modern art history. We will focus on a series of recent exhibitions organized as part of a Getty initiative entitled Pacific Standard Time. Diverse in scope, these shows explored important developments in postwar art in California, including feminist art, African American assemblage, Chicano collectives, Modernist architecture, craft, and queer activism. In this seminar, we will pursue research projects directly related to the art exhibitions we study, and examine southern California conceptualism, photography, performance, painting, sculpture (including assemblage and installation), and video by artists both canonical and lesser known. Student projects will analyze the critical responses to the exhibitions, while also exploring the roles of archives, art criticism, and curatorial practice in contemporary art history. In fall 2017, a new Getty PST initiative focused on Latin American and Latino art will commence and this class will consider these exhibitions as well.

Class Format: seminar
Requirements/Evaluation: evaluation will be based on several short writing and research assignments, oral presentations, class participation, and a final research paper of 16-20 pages written in stages over the course of the semester
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: ARTH 102
Enrollment Limit: 15
Enrollment Preferences: senior Art major and senior Latina/o Studies concentrators
Expected Class Size: 15
Distributions: (D1) (WI)
Distribution Notes: meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under AMST or LATS
ARTh 466 (S) Hellenistic Art and the Beginning of Art History
Crosslistings: ARTH466 / CLAS466

Primary Crosslisting

In the wake of Alexander the Great's extension of the borders of the classical world all the way to the banks of the Indus River in the fourth century
BCE, the small city-states of the Greek peninsula were replaced by far flung kingdoms as important centers of power and culture. Vastly increased
trade and the movement of individuals between Greece, Egypt, and the Near and Middle East encouraged a new internationalism marked by a
cross-cultural hybridization of religion, and innovations in philosophy, medicine, literature and art. This cosmopolitan attitude brought about a revolution
in artistic ideas and forms centered on the social and ethnic diversity of human experience. Royal patrons, and wealthy private citizens including an
increasing number of women, commissioned artworks for cities, sanctuaries, tombs, palaces, and estates on a scale rarely seen before. With the rise
of Rome in the west, plundered artworks of earlier periods soon became the desired objects of wealthy collectors, and commissions in the Hellenistic
style continued well into the Roman period. In this course we'll look closely at influential works of art in bronze, marble, fresco, and mosaic, and
consider their archaeological, social and political contexts. We'll discuss the changing status of artists as patronage shifts to include the private as well
as the public realm, and research the broader philosophical, religious, literary and cultural forces that encouraged artistic innovations of the fourth
century BCE through first century CE. Reading material includes ancient literature in translation, recent surveys of Hellenistic art, and recent critical
essays.

Class Format: seminar

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

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Art majors, and then to students of any major interested in art and thought in the ancient Mediterranean world, with
permission of instructor

Expected Class Size: 14

Department Notes: ARTH Seminar Requirement

Distributions: (D1)

Attributes: ARTH pre-1600 Courses;

Spring 2019

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

ARTh 468 (S) Practicum in Curating: Visual Art for a Garden (WI)
Crosslistings: WGSS468 / ARTH468

Primary Crosslisting

This course aims to develop the wide range of skills needed to realize an art exhibition in a botanical garden (here specifically an exhibition at the
Marie Selby Botanical Gardens in Sarasota in winter/spring 2019) including 1) research on the artist (TBD) and the concept, the focal works of art,
auxiliary objects that do not require climate control (e.g. photographs and other works on paper), social history and other methodological frameworks,
including gender, sexuality, class, and race; 2) writing requests e.g., loans, rights; and 3) preparations for the press release, wall texts, wall labels,
audio guide, and programming for the exhibition. Students may have the opportunity to participate in a WSP in situ the following year on the final
stages of production.

Class Format: seminar; this is a practicum so while it meets 3 hours/week as a seminar does, it is hands on in a different way (e.g., co-peer and
one-on-one reviewing by me in class)

Requirements/Evaluation: two to three short research papers (ca. 5 pp. each), a substantive annotated bibliography, several short writing
assignments (e.g. letters, queries, reviews),
Images enjoy extraordinary power in the spaces between self and other, human and divine. They play myriad roles—witness, surrogate, instigator, supplicant—and travel freely across political, religious and cultural boundaries. This course is about three regions—United States, France and the Persian sphere—and the images that mediate and document their interactions. Along the way, we will address important issues like iconoclasm and aniconism, common types like veiled women and pious men, and asymmetrical relationships like Orientalism. The peculiar nature of portraiture will be a prominent theme.

Class Format: seminar
Requirements/Evaluation: class participation, term project
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: any ARTH class or permission of the instructor
Enrollment Limit: 15
Enrollment Preferences: Art majors
Distributions: (D1) (DPE)
Distribution Notes: DPE: This course fulfills the DPE requirement in its emphasis on comparative cultures and its effort to promote understanding of stereotypes, differences, and contextualized meanings in diverse settings. Images operate between and among individuals and communities, reflecting differences of identity, power, and perspective. This course is an opportunity to articulate how such differences are visually manifest in painting and photography across political and cultural boundaries
Attributes: AMST Arts in Context Electives; ARTH post-1600 Courses;
Not offered current academic year

ARTh 472 (S) Timelines
Art is really time-consuming to make, to view, to use, to understand. We enshrine it, exhibit it, excavate it and, particularly since the 19th century, we have concocted increasingly elaborate narratives around revered artifacts. We even think we control these many fabled things, but then they have the temerity to outlive us and outsmart us, meddling in the spaces between self and other, human and divine, now and then. The experience can be traumatizing. This course is an opportunity to explore how images are tangled up with time. 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. From that pivot point, we will operate transnationally and anachronistically, with particular reference to the Middle East, the birthplace of monotheism and idol anxiety. There will be no single timeline, but rather a series of case studies, ranging from iconic paintings and sacred spaces to calendar art and photojournalism. Ultimately, we must ask, can art ever be fixed in time or will it always be an unruly presence in our lives?

Class Format: seminar
Requirements/Evaluation: regular presentations and term project
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
**ARTH 474 (S) Brazilian Art in the 20th Century: Aesthetics, Internationalism, Utopia (WI)**

In 1924 the modernist poet Oswald de Andrade radically called for Brazilians to engage in cultural "anthropophagy"—to cannibalize from European modernist ideas and synthesize these with local aesthetic and cultural values. Toward the mid-20th century, the narrative of Brazilian art was marked by the desire on part of artists and intellectuals to problematize its place in Latin America, and vis-à-vis the European avant-gardes. They did so with a strong utopian perspective, developing aesthetic strategies to confront and transcend Brazil's underdevelopment. Yet ideas around nationalism, internationalism, and utopia shifted dramatically when a military dictatorship came to power between 1964 and 1985. How did artists and intellectuals rethink the role of aesthetics in such critical sociopolitical conditions? How did these terms shift again after Brazil returned to democracy, and soon aggressively entered an increasingly globalized economic system? Our seminar will delve into these complex relationships for a comprehensive understanding of the development of modern and contemporary Brazilian art. This is a Writing Intensive course, and there are no prerequisites to enroll.

**Class Format:** seminar

**Requirements/Evaluation:** weekly presentations, two review exercises, four 5-page papers

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** none

**Expected Class Size:** 15

**Distributions:** (D1) (WI)

**Attributes:** ARTH post-1600 Courses;

**Not offered current academic year**

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**ARTH 494 (S) Thesis Seminar**

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

**Class Format:** seminar

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

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**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

**Department Notes:** does not satisfy the Art History seminar requirement

**Distributions:** (D1)

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Spring 2019

HON Section: 01    TBA    Carol Ockman
ARTH 497 (F) Independent Study: Art History
Art History independent study.

Class Format: independent study
Distributions: (D1)

Fall 2018
IND Section: 01    TBA     Elizabeth P. McGowan

ARTH 498 (S) Independent Study: Art History
Art History independent study.

Class Format: independent study
Distributions: (D1)

Spring 2019
IND Section: 01    TBA     Elizabeth P. McGowan

ARTH 500 (F) Clark Visiting Professor Seminar: Handicraft and Contemporary Art
Crosslistings: ARTH400 / ARTH500

Primary Crosslisting
This seminar examines the resurgence of craft within contemporary art and theory. In a time when much art is outsourced—or fabricated by large stables of assistants—what does it mean when artists return to traditional, and traditionally laborious, methods of handiwork such as knitting, jewelry making, or woodworking? Though our emphasis will be on recent art (including the feminist reclamation of quilts, an artist who makes pornographic embroidery, a transvestite potter, queer fiber collectives, do-it-yourself environmental interventions, and anti-war craftivism), we will also examine important historical precedents. We will read formative theoretical texts regarding questions of process, materiality, skill, bodily effort, domestic labor, and alternative economies of production. Throughout, we will think through how craft is in dialogue with questions of nation-building, gendered work, and mass manufacturing. The seminar is centered around student-led discussion of our critical readings and culminates with final research projects.

Class Format: seminar
Requirements/Evaluation: research paper, presentation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 16
Enrollment Preferences: places for 8 undergraduates and 8 graduate students assured
Expected Class Size: 12
Distributions: (D1)

Fall 2018
SEM Section: 01    R 1:00 pm - 4:00 pm     Julia Bryan-Wilson

ARTH 500 (S) Clark Visiting Professor Seminar: Ethics of Abstraction
Crosslistings: ARTH500 / ARTH400

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

Class Format: seminar

Requirements/Evaluation: research paper, class presentations

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 16

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

Expected Class Size: 12

Distributions: (D1)

Spring 2019

SEM Section: 01 R 1:00 pm - 4:00 pm Julia Bryan-Wilson

ARTH 501 (S) Museums: History and Practice

Crosslistings: ARTH303 / LEAD301 / ARTH501

Primary Crosslisting

Art museums not only express the political, economic and cultural values of their period of formation, but the evolution of those values that result in the institutions of our time. The seminar will examine museums past, present and future looking at governance and administration practices, architecture and installation, accessioning/deaccesioning policies, and cultural property issues. It will also consider current trends in exhibition, public education and other programming in both "encyclopedic" and contemporary arts institutions. Class discussions will have a special focus on how museums strive to balance their scholarly and artistic roles with their civic and social responsibilities while maintaining financial stability in the increasingly market-driven, metric-conscious, not-for-profit environment of our time.

Class Format: seminar

Requirements/Evaluation: evaluation will be based on oral presentations as well as two research papers

Extra Info: may not be taken on a pass/fail basis

Enrollment Limit: 14

Enrollment Preferences: Graduate Program students then to senior Art History majors

Department Notes: satisfies the seminar requirement for the undergraduate Art History major

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under LEAD

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

Spring 2019

SEM Section: 01 T 1:00 pm - 4:00 pm Michael Conforti

ARTH 502 (S) History, Theory, and Techniques of Printmaking

This course will consider the history of prints in Europe and America from the fifteenth century through the 1920s. Focusing primarily on the holdings of the Clark, classes will be held in the new Manton Study Center for Works on Paper where students will view original works of art. Equal emphasis will be placed on primary literature, theoretical texts, and a careful understanding of printmaking processes. Media to be investigated include, among others, 15th-century woodcuts by Albrecht Dürer, drypoints by Rembrandt van Rijn, engravings by Philibert-Louis Debucourt, aquatints by Francesco Goya, lithographs by Édouard Manet, etchings by James McNeill Whistler, photo-mechanical processes like photogravure by artist Alfred Stieglitz, and
color woodcuts by the German Expressionists. The rise and fall of various processes and practitioners will be explored from a socio-historical perspective, considering market, taste, and changing exhibition strategies. Additionally, consideration will be given to the status of the printmaker over the centuries as their roles shifted from professional to amateur and back again.

Class Format: seminar
Requirements/Evaluation: evaluation will be based on involved class participation, several short presentations, one short paper, and a final paper of approx. 20 pages
Extra Info: may not be taken on a pass/fail basis
Enrollment Limit: 14
Enrollment Preferences: Graduate Program students and then to Art History majors
Expected Class Size: 14
Distributions: (D1)

Not offered current academic year

ARTH 504 (F) Methods of Art History and Criticism
This seminar concentrates on critical approaches to art, culture, and history. Our focus will be on various writings that have engaged theories of representation, vision, objecthood and materiality for more than five centuries.

Class Format: seminar
Requirements/Evaluation: each student will write one short midterm paper and a longer concluding essay, as well as present a couple of the readings to the class
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 14
Enrollment Preferences: limited to and required of first-year students in the Graduate Program in the History of Art
Distributions: (D1)

Fall 2018
SEM Section: 01    T 1:00 pm - 4:00 pm     Lisa  Saltzman

ARTH 505 (F) Shadows of Plato's Cave: Image, Screen, and Spectacle
Crosslistings: COMP374 / ARTH505 / PSCI374
Secondary Crosslisting

In Book VII of the Republic, Socrates famously asks his interlocutors to picture people living in a cave, bound in chains and able to see only shadows on the wall. Thus begins the presentation of perhaps the most influential metaphor in the history of philosophy. One might even claim that when Plato deployed the metaphor in an extended allegory, he constituted the fields of both philosophy and political theory. In repeatedly examining the allegory over the centuries, later thinkers have elaborated their approaches not only to Plato but also to the nature of politics and the tasks of thinking. This class begins with the Republic's cave and other key Platonic discussions of appearances, visual representation, and (literal and metaphoric) seeing, asking how Plato's approaches to image, politics, and theory/philosophy shape each other. Building on those inquiries, we next take up important twentieth and twenty-first century returns to the cave, engaging such figures as Heidegger, Strauss, Arendt, Derrida, Irigaray, Rancière, and Badiou. Finally, we examine recent theories of screen and spectacle--read both for their resonances with and departures from debates over the Platonic legacy--and case studies in the politics of both military and racial spectacles in the U.S. The question of what is an image and what images do will run from the beginning of course to the end. Beyond the authors mentioned, readings may include such authors as Allen, Bruno, Clark, Debord, Friedberg, Goldsby, Joselit, Mitchell, Nightingale, Rodowick, Rogin, Silverman, and Virilio. Insofar as it fits student interest, we will also explore the cave's considerable presence in visual culture, ranging from Renaissance painting through such recent and contemporary artists as Kelley, Demand, Hirschhorn, Kapoor, Sugimoto, and Walker, to films such as The Matrix.

Class Format: seminar
Requirements/Evaluation: regular glow posts and three 7- to 8-page essays or one 20-page final paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: one prior course in political theory, art history, cultural/literary theory, or philosophy or permission of the instructor

Enrollment Limit: 19

Enrollment Preferences: majors in political science, comparative literature, and art history, as well as students (up to 4) in the graduate program in art history

Expected Class Size: 12

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under PSCI; meets Division 1 requirement if registration is under COMP or ARTH

Attributes: PSCI Political Theory Courses

Not offered current academic year

ARTh 506 (S) An Expository Writing Workshop

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

Class Format: seminar

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Enrollment Limit: 14

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

Distributions: (D1)

Spring 2019

SEM Section: 01 M 1:00 pm - 4:00 pm Paul C. Park

ARTh 507 (S) Object Workshop

Meeting for six sessions over the semester, this workshop is designed to introduce first-year graduate students to technical, material, and connoisseurial perspectives relevant to the study and analysis of art objects. We will draw on local collections and expertise for our case studies.

Class Format: seminar

Requirements/Evaluation: participation

Prerequisites: none

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

Distributions: (D1)

Not offered current academic year

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

This course is designed to acquaint students with observation and examination techniques for works of art, artifacts, and decorative arts objects; give them an understanding of the history of artist materials and methods; and familiarize them with the ethics and procedures of conservation. This is not a conservation training course but is structured to provide a broader awareness for those who are planning careers involving work with cultural objects. Sessions will be held at the Williamstown Art Conservation Center, Williams College, the Clark Art Institute, and the Governor Nelson A. Rockefeller Empire State Plaza Art Collection in Albany. Examination questions may be formulated from exhibitions at these locations. Six exams will be given. Exam scores will be weighed in proportion to the number of sessions covered by the exam (e.g., the paintings exam, derived from six sessions of the course, will count as 25% of the final grade).

Class Format: slide presentations, lectures, gallery talks, hands-on opportunities, technical examinations, and group discussions
**Requirements/Evaluation:** attendance is required at all sessions; the course grade is based on exams given throughout the semester; there is no final exam

**Enrollment Limit:** 14

**Enrollment Preferences:** Graduate Program students, then students in art history or studio art

**Distributions:** (D1)

**Attributes:** EXPE Experiential Education Courses

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**ARTH 509 (S) Graduate Symposium**

This course is designed to assist qualified fourth-semester graduate students in preparing a scholarly paper to be presented at the annual Graduate Symposium. Working closely with a student and faculty ad hoc advisory committee, each student will prepare a twenty-minute presentation based on the Qualifying Paper. Special emphasis is placed on the development of effective oral presentation skills.

**Class Format:** symposium

**Requirements/Evaluation:** each student will present three practice runs and a final oral presentation at the symposium

**Prerequisites:** successful completion and acceptance of the Qualifying Paper

**Department Notes:** limited to and required of second-year students in the Graduate Program in the History of Art

**Distributions:** (D1)

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**ARTH 510 (F) Approaches to Drawing from Connoisseurship to Conceptualism**

This course will consider the art of drawing as a pedagogical tool and cultural practice from the sixteenth to the twentieth century. Creative and commercial forces over four centuries have fostered different types of and reasons for production: presentation drawings in sixteenth century Italy, an increased market for drawings in seventeenth century Holland, a fashion for powdery pastels in eighteenth century France, and the critical promotion of drawing as a form of autographic thinking in the nineteenth century. Drawing has enjoyed a resurgence in the last fifty years as Minimalism and Conceptualism have the pushed the medium’s boundaries. Equal consideration will be given to the history of collecting and to materials from the invention of the Conté crayon to the deteriorating effects of acidic paper. The seminar will coincide with a major loan exhibition at the Clark of over one hundred drawings from the Renaissance through contemporary: Drawing in Depth: Master Drawings from the Thaw Collection. The class will be held in the Manton Study Center for Works on Paper and the Clark galleries with visits to the Williams College Museum of Art.

**Class Format:** seminar

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

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** preference given to Graduate Program students and then to senior Art History majors

**Expected Class Size:** 8

**Distributions:** (D1)

**Not offered current academic year**

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**ARTH 515 (F) Creating Whiteness: Racial Taxonomies in ‘American’ Art, 1650-1900**

Crosslistings: AMST355 / ARTH515

**Primary Crosslisting**

"What is race?" "How is a race created?" "What are the racial histories and subsequent political implications of 'American' art?" These are the central
questions of our exploration. Drawing on two centuries of making in the Americas—from 17th century casta paintings of New Spain to the pictorialist photographs of Fred Holland Day—this object-based seminar for graduate students (and undergraduates with instructor's approval) draws upon area collections (including WCMA and The Clark Art Institute) to make the argument that racial ideologies have always been sutured to definitions of an American canon. Our approach is the case study: devoting one or two class meetings to the exploration of eight specific moments/artists in order to engage with the intersectional ideologies of personal and collective identity, e.g., self and the Divine; portraiture and the nation, armed conflict, and the constructed mutabilities of gender and sexuality. Additional artists and topics include: the Stuart family’s images of George Washington and Thomas Jefferson; advances in photographic technology vis-a-vis the amputated bodies of Civil War veterans; gender fluidity in John Singer Sargent; and the equation of homoeroticism and black bodies in pictorialism. Designed to provide breadth and specific moments of depth, we will be covering processes of making across multiple mediums and time periods. An elementary reading knowledge of French, Latin, Portuguese, and/or Spanish will not go amiss.

**Class Format:** seminar

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

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** second-year graduate students, then first-year graduate students, then advanced undergraduate students

**Expected Class Size:** 12

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under AMST

Fall 2018

SEM Section: 01  W 10:00 am - 1:00 pm  Horace Ballard

**ARTH 524 (F) The Watchful Object**

What is implied by an object that "watches"? Is it sentient?Animate? Through what apparatus does it gain the power to perceive and in turn generate some type of action? Watchful objects—sometimes known problematically as 'fetishes,' 'idols,' and 'totems'—have existed in numerous material cultures in Africa over time and have often been saddled with titles and labels that largely reflect colonial-era notions of primitivism linked with non-Western objects, spaces, and peoples. Even today, many of these objects are still inappropriately connected to systems of the occult rather than being recognized as crucial cogs in the socio-political, cultural, and spiritual mechanics of lived experience on the continent both past and in some cases present. The purpose of this seminar, thus, is to unpack the multiple identities that these objects have experienced as a way of understanding 1.) the circumstances and situations that catalyzed their production; and 2.) how their various material and metaphorical components function as power-producing elements that enable these forms to become 'watchful' presences in society that operate in accordance with their 'observations' of the human condition. This course will also address how the psychological agency of many of these material traditions has prompted their inclusion and absorption within contemporary artistic practices as well, often in the form of productions and performances that provoke unsettling and often transformative experiences in viewers.

**Class Format:** seminar

**Requirements/Evaluation:** in-class presentations, class discussion, and a final research project

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** second-year graduate students, then first-year graduate students, then advanced undergraduate students

**Expected Class Size:** 12

**Distributions:** (D1)

Fall 2018

SEM Section: 01  M 1:00 pm - 4:00 pm  Michelle M. Apotsos
ARTh 527 (F) Acquiring Art: Selecting and Purchasing Objects For WCMA
Crosslistings: ECON227 / ARTH527 / ARTH327

Secondary Crosslisting
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.

Class Format: seminar
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
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
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
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under ECON
Not offered current academic year

ARTh 530 (S) Demigods: Nature, Social Theory, and Visual Imagination in Art and Literature, Ancient to Modern
Crosslistings: ARTH530 / CLAS236

Primary Crosslisting
Embodied in satyrs, centaurs, nymphs, and other demigods is a vision of an alternative evolutionary and cultural history. In it, humans and animals live together. The distinction between nature and culture is not meaningful. Male and female are equal. The industrial revolution never happens. This course traces the history of demigods from its origins in ancient Greek art and poetry until today. We pay special attention to three points: the relationship between mythology of demigods and ancient political theory about primitive life; evolving conceptions of the environment, and the capacity of the visual arts to create mythology that has a limited literary counterpart. The first half of the course examines the origins and character of the demigods, in works of ancient art, e.g. the François vase and the Parthenon, as well as ancient texts, including Hesiod's Theogony and Ovid's Metamorphoses. We examine relevant cultural practices, intellectual history, and conceptions of nature, in texts such as Euripides and Lucretius. The second half of the course investigates the post-classical survival of demigods. We consider the "rediscovery" of demigods in the work of Renaissance artists such as Botticelli, Michelangelo, Dürer, and Titian. We consider in detail the important role played by demigods in the formation of Modernism in art and literature. Key texts include Schiller, "Naive and sentimental poetry," Nietzsche, Birth of Tragedy, Mallermé, "L'Apres midi d'une faun," Aby Warburg, and Stoppard's Arcadia. Problems include the relationship between nymphs and prostitutes in Manet, and the meaning of fauns and the Minotaur in Picasso. We conclude with demigods in popular culture such as the Narnia chronicles or Hunger Games.

Class Format: seminar
Requirements/Evaluation: attendance, participation in discussion, one short presentation on a demigod in ancient art, one longer presentation on demigods in early modern, modern, or contemporary art, and a 20-page research paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 16
Enrollment Preferences: second year graduate students, then first year graduate students, then advanced undergraduate students
ARTh 533 (S) Michelangelo: Biography, Mythology, and the History of Art

Crosslistings: ARTH433 / ARTH533

Secondary Crosslisting

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

Class Format: seminar

Requirements/Evaluation: an oral presentation, a research paper, short response papers, and critical commentary on work of peers

Prerequisites: ARTH 301 or permission of instructor (prerequisite for 400-level)

Enrollment Limit: 18

Enrollment Preferences: equally given to senior Art majors and graduate students in the history of art

Distributions: (D1)

Attributes: ARTH pre-1600 Courses;

Not offered current academic year

ARTh 534 (S) Renaissance Time

"Once upon a time," noted the historian Randolph Starn, "the Renaissance set its clocks and calendars to keep modern time." We think of the changing perception of time during the fifteenth and sixteenth centuries—a mounting awareness of the place of the present moment in the larger arc of history—as a defining feature of the Renaissance. Yet, while this new temporal self-consciousness underpins our own understanding of the Renaissance as the emergence of modernity, this is only a thread of the larger and more complex fabric of Renaissance time. In this course we will explore the multifaceted dynamism of the Renaissance relationship to time. We will study the broad shifts in beliefs about time during the Renaissance, then, but we will also move beyond this in order to examine the ways in which concepts of temporality were theorized and functioned in Renaissance visual representation. We will pay close attention to the temporal as a site of innovation in Renaissance art, while focusing a historiographic lens onto the varied art historical interpretations of temporality and the imagery of time. Finally, we will consider our own temporal position as it relates to our experience of images from the past. Authors studied will include Leonard Barkan, Simona Cohen, Georges Didi-Huberman, Anthony Grafton, Michael Ann Holly, George Kubler, Keith Moxey, Alexander Nagel, Erwin Panofsky, Marvin Trachtenberg, Aby Warburg, and Chris Wood.

Class Format: seminar

Requirements/Evaluation: collaborative class discussion and focused peer critique, short ungraded response essays, oral seminar report, 15- to 20-page research paper

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: Art History graduate students, undergraduate Art majors
Department Notes: Western Art 1400-1780 (for graduate students); ARTH pre-1600 Courses (for undergraduate students)
Distributions: (D1)
Attributes: ARTH pre-1600 Courses;
Not offered current academic year

ARTH 535 (F) The Medieval Object
Crosslistings: ARTH535 / ARTH435

Secondary Crosslisting

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

Class Format: seminar; three hours per week
Requirements/Evaluation: class participation, oral presentation, 15- to 20-page research paper
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 16
Enrollment Preferences: Art majors and Art History graduate students; 16 (8 undergrad, 8 graduate)
Expected Class Size: 14
Distributions: (D1)
Attributes: ARTH pre-1600 Courses;

Fall 2018
SEM Section: 01    W 1:10 pm - 3:50 pm    Herbert L. Kessler

ARTH 537 (F) Renaissance Matter

The imagined cleave between "scientific" and "theoretical" art history has never seemed plausible to even the most extreme of art historians. In late medieval and Renaissance North Europe, artworks incorporated materials from all over the human and natural world -- azurite, gold, paper, blood, ivory, ash, bone. This "stuff"-- rather than any forms it might be fashioned into -- held its own auratic charge. How are we to think about these various species of matter, about their various processes of transformation? How did changing philosophies and concepts of matter alter the concept of the artwork, particularly in globally-connected North Europe? What role (if any) was played by rediscovered antique texts about matter (Lucretius, etc.?)
This seminar pivots on two questions: first, how did Renaissance artists and audiences understand the material constituents of their craft? And second, can we imagine an art-history of material today outside a rubric of blunt materialism? Material art history shouldn't mean shucking hermeneutics or criticality. After all, going back to Heraclitus, what could be more "philosophical" than matter itself? At the same time, the "scientific" scrutiny of artworks -- using X-rays, infrared scanning, radiographic photography, chemical analyses, and dendrochronology -- has long been a particular fetish of the study of Northern Renaissance art. The insights onto the artistic process these methods offer are indisputable. Yet aside from verifying (or undermining) claims to age, authorship, or condition of old artworks, it remains extremely unclear to many scholars what motives scientific examination -- in many respects a solution without a clear problem -- are addressing. Worse, such investigations often seem like advocacy for inferences of artistic intention -- a concept viewed with skepticism by many historians today. Theory's "return to the object" turn in art history (a maneuver, since the 1980s, often rooted in Northern artworks) has showed possibilities, but also limitations. Durability -- the reigning dictate of many early objects -- poses specific challenges to narratives privileging stories of rupture. Topics include: alchemy, the studio, early atomistic theories, restoration, animation, authenticity, faktura, and "science."
ARTH 540 (F)  In Vinculus Invictus: Portraits in Prison
Among all the portraits that European art has produced during the modern period, some have been painted or more recently photographed in prison. Artists themselves have made self-portraits during their own imprisonments, or sometimes a portrait of one of their fellow prisoners. More often it was the prisoners or their relatives who commissioned an artistic record of their detention. The idea of commemorating such a moment, or to evoke it as a claim to fame, seems surprising at best, at worst outrageous and provocative. But there is, indeed, an enduring tradition of portraiture in prison with its masterpieces and its pantheon, a tradition that fits into the wider pictorial attention to the prison itself. With the French Revolution, the nature of prison changed. It became a tragic symbol of the political "debates." Prison became the arena for a new martyr, one that endures for ideas or simply to be born. The portrait in prison was a way to commemorate not a disgrace or an infamy, but a glory and a moment of virtue. Within a few years, a terrifying series of portraits appeared. They would nurture Western political thought and visual culture until now. Portraits in prison are at a crossroad of politics, law, art and identity; they offer a great opportunity to think about art and society. This course will explore the topic throughout the modern period until the contemporary period.

Class Format: seminar
Requirements/Evaluation: active participation, short presentations; final paper
Enrollment Limit: 14
Expected Class Size: 14
Distributions: (D1)
Not offered current academic year

ARTH 541 (F)  Aesthetics After Evolutionary Biology: Darwin, Nietzsche, Freud
This interdisciplinary seminar examines the rise of evolutionary biology, a new explanatory paradigm that solidified in Europe in the middle of the nineteenth century, and its ramifications in art and aesthetic theory in the late nineteenth and early twentieth centuries. We will consider how natural histories of creation, and corresponding reclassifications of the human as a species category, went hand in hand with a reconceptualization of the aesthetic faculties, and the processes of art's production and reception. A core component of this seminar will be the close study of key texts by Charles Darwin, and two thinkers who were among the most radical in extending his key insights into the domain of aesthetic theory--the psychoanalyst Sigmund Freud, and the philosopher Friedrich Nietzsche. These primary texts will provide points of departure for studying the work of a number of innovative practitioners working across a range of media, among them the composer Richard Wagner, the Neo-Impressionist painter Georges Seurat, the architect Adolf Loos, the choreographer Vaslav Nijinsky, and the art historian Aby Warburg. Methodologically a major aim of this seminar is to think together critically about the nature of art's relations to other domains of cultural production such as science or philosophy, and to interrogate what it means, both practically and epistemologically, to pursue "interdisciplinarity" as a strategy for art history.

Class Format: seminar
Requirements/Evaluation: oral and written assignments
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 16
Enrollment Preferences: graduate students, then upper level undergraduate Art History majors
Expected Class Size: 12
Distributions: (D1)
Not offered current academic year
ARTH 542 (F) Insubordinate Bodies: The Body in Conceptual Art in Latin America, 1960-1980

The use of the body-be it the artist's or those of willing and unwilling participants-is among art's most significant developments internationally since the 1960s. In Latin America between the 1960s and 1980s, activating the body not only was a strong conceptual strategy to escape object-based practices; it was also a potent way for artists to disobey and confront forms of violence and control exerted by repressive regimes. But the body too was a forceful medium by which artists could subvert heteronormative frameworks, through the visualization and performance of feminist critiques and queer identities. This seminar will explore the role of the body in Latin American conceptual art through localized case studies, elucidating the body's particular strength as a vehicle for political and institutional critique, as well as its potential to unlock alternate narratives of conceptual practices in the region.

Class Format: seminar

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: none

Expected Class Size: 10

Distributions: (D1)

Not offered current academic year

ARTH 543 (S) Global Conceptualism, 1962-Now

Since its emergence in the early 1960s, conceptual art has come to circumscribe a vital, ubiquitous, and widely adaptable category within contemporary art discourse, defining myriad artistic and curatorial practices as well as shaping art-historical inquiry. Naming one's practice as 'conceptual,' (if you are an artist), or doing the work of 'conceptualizing' art's place in the world (if you are a writer/curator/historian) became common parlance more than four decades ago, and is arguably still the most pervasive single term in use today across the many arms of the global contemporary art world. Conceptual art also encompasses an enormous diversity of materials and practices, spanning traditional media, time-based media, installation, performance, and hybrid combinations thereof. What is conceptual art? Is it art that appropriates the tools and systems of the administration of capital, or of kitsch and mass culture? Does it involve the aestheticization of labor? The dematerialization of the art object? Collaborative practice? Must it look a certain way to be conceptual art? Is needing to look a certain way precisely what conceptual art is not? As the category gains popularity and absorbs more and more possibilities into its ranks, the question quickly becomes, not what is conceptual art, but what isn't it? This graduate seminar will study the means, methods, and assumptions of art historical inquiry toward the development and sustainability of the category 'conceptual art,' from 1962 (the agreed-upon birthdate of the movement, by the estimation of many critics) onward. We will explore global and transnational sites, histories, traditions, and geographic networks beyond the Euro-American canon of conceptualism in order to approach global contemporary art and politics with an expanded set of terms and references. Ultimately, we will seek to understand the challenges and possibilities of re- and de-narrating the histories of modern and contemporary culture from the perspective of "the concept," or "the idea," as opposed to the material, formal, and geographic categories that currently construct and demarcate the field.

Class Format: seminar

Requirements/Evaluation: oral presentations, research papers, short writing assignments

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: Art history grads, then senior art history majors

Expected Class Size: 16

Distributions: (D1)

Not offered current academic year
ARTh 544 (S) Women Artists in Paris, 1850-1900 (WI)
In this seminar, we will examine the historically undervalued contributions of women in the art of the later nineteenth century. During this period, leading artists from around the world, including many women, were drawn to the academies, museums, salons, and studios of Paris. While women were largely excluded from formal training, many nonetheless navigated the complex systems of artistic production. We will focus on this multinational group of talented women (including Marie Bashkirtseff, Rosa Bonheur, Anna Ancher, Mary Cassatt), and we will assess their work against contemporary sociopolitical thought and aesthetic theories. Readings will draw upon early critical reviews of public exhibitions, biographical materials, studies of pedagogical and institutional practices, and social histories of art. In and through these materials, we will explore the marginalizing narrative that was created for women artists in Paris, and, most importantly, we will reconstruct an alternative history through our discussions and class presentations.

Class Format: seminar
Requirements/Evaluation: seminar presentations and research paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 14
Enrollment Preferences: preference given to graduate students and then to senior Art History majors
Expected Class Size: 14
Distributions: (D1) (WI)
Not offered current academic year

ARTh 547 (S) The Studio, The Bedroom, & the Tomb: Artists and Artistic Biographies in the 19th Century&Beyond
How was the vocation of the artist thematized in the European cultural imagination in the Romantic age and its aftermath? Even more, how did artists themselves articulate, experience, and reproduce that sense of vocation?—What were its mythologies and poetics, at once as they were circulated in visual culture, but also as they were lived, experienced, and reproduced by artists themselves? We will explore such question across three historically, psychologically, and tropologically configured "sites": the artist's studio, the artist's desire, and the artist's death. Readings by Freud, Balzac, Kris and Kurtz, along with scholarship largely centered on the visual arts of the 18th and 19th centuries. With instructor permission, students may undertake research projects in any field of the history of art.

Class Format: seminar
Requirements/Evaluation: presentations, research paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 16
Enrollment Preferences: graduate students, then advanced Art History major undergrads
Expected Class Size: 12
Distributions: (D1)

Spring 2019
SEM Section: 01 W 1:30 pm - 4:10 pm Marc Gotlieb

ARTh 549 (S) Early Modern Transmissions
Through analyses of networked objects and people in what has come to be seen as an increasingly globalized early modern world, we have become more cognizant of the ways in which compositions and subject matter of paintings circulated through the medium of reproductive print; manuals meant to be followed to the letter were adapted for foreign audiences; and ideas were disseminated in book form, either through the open market or in banned publications. But is it enough to track the movement of people, ideas, and objects? And what did it mean to transmit information—whether it be visual, material, or theoretical—across media, languages, continents, or religions in the early modern period? Our goal will not be to map the physical movements of (art) objects or individuals, but rather to query what is gained, lost, or altered beyond recognition when things are transmitted over time and space. The scope of this seminar will span roughly the sixteenth to eighteenth centuries—from the systematization of academic and artistic training and the Scientific Revolution, to the Enlightenment and, consequently, accelerated imperial expansion. Our discussions will center on readings and
case studies drawn from the visual arts (such as the reproduction of Albrecht Dürer's woodblock prints on Italian maiolica); mechanical arts (the European mechanization of ancient Chinese timekeeping technology); natural philosophy (the continental reception of Isaac Newton's Opticks); and intellectual history more generally (for instance, the project of translating and adapting William Chambers' Cyclopaedia for a French audience) and the terrain covered will include European encounters with the Americas, the Ottoman Empire, and Asia.

Class Format: seminar
Requirements/Evaluation: class presentations, research paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 16
Enrollment Preferences: graduate students, then advanced Art History major undergrads
Expected Class Size: 12
Distributions: (D1)

Spring 2019
SEM Section: 01 F 1:00 pm - 4:00 pm

ARTH 551 (S) Winslow Homer
In this seminar we will explore the life and art of Winslow Homer (1836-1910). Paintings, prints, watercolors, and photographs in the collection of the Clark and the Williams College Museum of Art will focus our discussions and provide the basis for understanding Homer's art-making and his place within the art-culture of his day. A consideration of his subjects will necessarily intersect with many of the nation's most pressing issues during his era: the Civil War and Reconstruction; the rise of middleclass leisure; the relation of man to the environment.

Class Format: seminar
Requirements/Evaluation: class discussion, weekly précis of the readings, two short papers, an oral presentation (and response to someone else's), and a final research paper (20-25 pages)
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Enrollment Limit: 14
Enrollment Preferences: Graduate Program students and then to senior Art History majors
Expected Class Size: 8-12
Department Notes: satisfies the seminar requirement for the undergraduate Art History major
Distributions: (D1)
Not offered current academic year

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

Class Format: seminar
Requirements/Evaluation: students will be responsible for readings and involved class discussion; several short and one long presentation; and a final paper (20-25 pages)
Enrollment Limit: 12
Enrollment Preferences: Graduate Program students and then to senior Art History majors
Distributions: (D1)
Not offered current academic year

**ARTH 562 (F)  Art of California: Pacific Standard Time  (WI)**
Crosslistings: LATS462 / AMST462 / ARTH462 / ARTH562

**Secondary Crosslisting**
In this course, we will study the visual arts and culture of California after 1960 and consider the region's place in modern art history. We will focus on a series of recent exhibitions organized as part of a Getty initiative entitled Pacific Standard Time. Diverse in scope, these shows explored important developments in postwar art in California, including feminist art, African American assemblage, Chicano collectives, Modernist architecture, craft, and queer activism. In this seminar, we will pursue research projects directly related to the art exhibitions we study, and examine southern California conceptualism, photography, performance, painting, sculpture (including assemblage and installation), and video by artists both canonical and lesser known. Student projects will analyze the critical responses to the exhibitions, while also exploring the roles of archives, art criticism, and curatorial practice in contemporary art history. In fall 2017, a new Getty PST initiative focused on Latin American and Latino art will commence and this class will consider these exhibitions as well.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on several short writing and research assignments, oral presentations, class participation, and a final research paper of 16-20 pages written in stages over the course of the semester

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** ARTH 102

**Enrollment Limit:** 15

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

**Expected Class Size:** 15

**Distributions:** (D1) (WI)

**Distribution Notes:** meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under AMST or LATS

**Attributes:** AMST Arts in Context Electives; AMST Space and Place Electives; ARTH post-1600 Courses; LATS Comparative Race + Ethnic Studies Electives;

Not offered current academic year

**ARTH 563 (F)  Contemporary Curatorial Workshop**

Bi-weekly workshop for graduate students working on contemporary art and curatorial projects. Under the direction of the chair, students will present on-going curatorial projects, undertake studio and site visits, host local and visiting curators for presentations, and explore key topics in modern and contemporary art and curatorial practice.

**Class Format:** workshop, meets all year; graded on a pass/fail basis

**Prerequisites:** graduate art students

**Enrollment Limit:** 25

**Enrollment Preferences:** only open to graduate students

**Distributions:** (D1)

Fall 2018
SEM Section: 01  TBA  Victoria Brooks

Spring 2019
SEM Section: 01  TBA  Victoria Brooks

**ARTH 567 (F)  What is Art Criticism? Current Debates, Past Precedents**

Taking as its point of departure recent debates concerning a purported "crisis" of art-criticism, this seminar considers traditions of writing about the work of living artists in modernity. We will begin with current literature and then pivot back to the eighteenth century, tracing a sequence of episodes in art criticism's evolution as a genre by looking at key works of art as mediated by their first critics. Emphasis will be placed on close readings of primary
historical texts as prompts for thinking through the following broad questions, among others: What is critique, and what is art criticism? Is the art critic a judge, a historian, a partisan, a participant, or an artist in her own right? How do forms of distribution impact the content of art criticism, and how does art criticism impact the form and content of art? What is the relationship, if any, between taste, assessment of value, and interpretation of meaning? Artists considered include, among others, Boucher, Friedrich, Whistler, Seurat, Pollock, Piper.

Class Format: seminar
Requirements/Evaluation: two short writing assignments, twenty page final paper
Extra Info: may not be taken on a pass/fail basis
Distributions: (D1)
Not offered current academic year

ARTH 573 (S) Modern and Contemporary Art from the Middle East and North Africa
This is an exciting time for art from the Middle East and North Africa. Contemporary artists are exhibiting in international shows and biennales, and the global art market has responded to collector interest and crowned its favorites. The visibility and celebration of these artists, however, does not take into account the larger historical arena of cultural production and artistic practice from which they emerge. In terms of the discipline of art history, the field of modern painting and contemporary visual practice in the region is in its first generation of formation and definition. Drawing on very recent scholarship in art history and visual anthropology, we will explore the “history” of modern and contemporary art in the Middle East and North Africa (from the 1920s-the present). We will pay particular attention to how key terms and categories such as: modern, contemporary, Islamic, and Arab, have been constructed, deployed and debated by artists, institutions and scholars in the field. We will explore the role of museums, art schools, archives and biennales in the region, the creation of art publics and communities, and how the international market has responded to contemporary production. And perhaps most importantly, we will study work by artists that identify with the region and engage and complicate constructions of race, gender, religion, environment, autonomy and community.

Class Format: seminar
Requirements/Evaluation: short response essays and a culminating research paper
Enrollment Preferences: graduate program students and then senior Art History and Arabic Studies majors
Distributions: (D1)
Not offered current academic year

ARTH 575 (F) Regression as Modern Fantasy: Archaism, Primitivism, Prehistory
This course analyzes the implications of European modernity’s engagement with cultural artifacts it wanted to classify beneath the prefix “pre.” We take as our object an aesthetic strategy employed with increasing frequency by modern artists in Europe after 1800: the self-conscious mobilization of visual forms thought to telegraph priority to later advancements, whether historically or developmentally. Our inquiry, beginning with the German Nazarenes and extending into the early twentieth century around the moment of WW1, foregrounds such strategies as key to grasping new notions of temporality and geography that emerged in European modernity. We will inquire into the historical and intellectual contexts that sustained chronological and cultural primitivisms, including the history of colonialism, discoveries of Paleolithic cave art, and the emergence of the modern disciplines of archeology, anthropology, ethnography, child psychology, and psychoanalysis. Alongside close visual scrutiny of some of modernism’s most canonical and problematic objects, including key works by Picasso and Gauguin, we will examine the literature that proliferated in this period devoted to the art of peoples deemed “primitive,” including the Greeks in the pre-classical period, non-Western peoples, and children.

Class Format: seminar
Requirements/Evaluation: seminar presentations, research paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 16
Enrollment Preferences: graduate students, then advanced undergraduate students
Expected Class Size: 12
Distributions: (D1)

Fall 2018
ARTh 586 (F) Japanese Popular Visual Culture
Crosslistings: COMP186 / ARTH586 / ARTH286 / ASST186

Secondary Crosslisting
The phrase "Japanese popular culture" often calls to mind comics and animation, but Japan's earliest visual pop culture dates back to the 17th century and the development of arts like kabuki theater and woodblock prints that could be produced for a mass audience. This course traces Japanese popular culture through a range of visual media: kabuki and puppet theater, premodern and postmodern visual art (ukiyo, Superflat), classic film (Ozu, Mizoguchi, Kurosawa), manga/comics (Tezuka, Otomo, Okazaki), and animation (Oshii, Miyazaki, Kon). We will focus on developing visual reading skills to come up with original interpretations of these works, and on comparing different media to make them shed light on one another.

Class Format: lecture/discussion
Requirements/Evaluation: attendance, participation, two 5-page papers, final exam
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 35
Enrollment Preferences: students majoring or considering a major in a related discipline
Expected Class Size: 15
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ASST

Fall 2018
LEC Section: 01 TF 2:35 pm - 3:50 pm Christopher A. Bolton

ARTh 587 (S) Crash! The Car Accident as Myth and Metaphor in American Art and Visual Culture
A year after MoMA elevated machinery to high art in 1934, Grant Wood painted Death on The Ridge Road (Williams College Museum of Art), a depiction of the deadly side of the streamlined modern machines that Alfred Barr might have presented at MoMA. A generation later, Andy Warhol's Death and Disasters series multiplied gruesome images of crushed cars and bodies to numbing effect. During the ensuing years, both Jackson Pollock and David Smith (among others) became traffic fatalities. Roughly bookended by the Great Depression and the 1960s, but also considering works of art and visual materials before and after those parameters, this seminar will explore the stakes of car crash imagery for American artists and culture. Readings may include topics in trauma studies, automotive technology, physics, posthumanism, law, and object oriented ontology as well as grounding participants in American art and history of the middle third of the twentieth century. Participants in the course will also have the opportunity to help shape the content, themes, and narrative of an exhibition on car accidents in American art being organized by WCMA.

Class Format: seminar
Requirements/Evaluation: oral presentations and written assignments
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 16
Enrollment Preferences: grad students, then advanced undergrad art history majors
Expected Class Size: 12
Distributions: (D1)

Spring 2019

SEM Section: 01 T 10:00 am - 12:50 pm Kevin M. Murphy

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.
Class Format: tutorial
Distributions: (D1)

Fall 2018
IND Section: 01    TBA     Marc Gotlieb

ARTH 596 (S) Private Tutorial
Students may petition to take a private tutorial by arrangement with the instructor and with permission of the Graduate Program Director.
Class Format: tutorial
Distributions: (D1)

Spring 2019
IND Section: 01    TBA     Peter D. Low

ARTH 597 (F) Undergraduate Lecture Course Taken for Graduate Credit
Undergraduate Lecture Course Taken for Graduate Credit
Class Format: independent study
Distributions: (D1)
Not offered current academic year

ARTH 598 (S) Undergraduate Lecture Course Taken for Graduate Credit
Undergraduate Lecture Course Taken for Graduate Credit
Class Format: independent study
Distributions: (D1)
Not offered current academic year