ART (Div I)
GRAD ART

Director: Professor Marc Gotlieb

- Michael Conforti, Lecturer in the Graduate Program in Art History; affiliated with: Graduate Program in the History of Art, Art
- Ezra D. Feldman, Lecturer; affiliated with: English, Science & Technology Studies, Graduate Program in the History of Art
- Caroline O. Fowler, Lecturer in the Graduate Program in Art History
- Michael P. Gaudio, Robert Sterling Clark Visiting Professor of Art History
- Marc Gotlieb, Halvorsen Director of the Graduate Program in Art History; affiliated with: Graduate Program in the History of Art, Art
- Anne R. Leonard, Lecturer in the Graduate Program in Art History
- Robert Wiesenberger, Lecturer in the Graduate Program in Art History
- Caitlin Woolsey, Lecturer in the Graduate Program in Art History

MASTER OF ARTS IN ART HISTORY

Requirements
To qualify for the Master of Arts degree in art history, candidates complete a minimum of twelve courses for graduate credit plus two winter study periods, the latter comprising an international Study Trip in the first year (ARTH 51) and preparation of a Draft Qualifying Paper in the second (ARTH 52). Students must also demonstrate reading proficiency in one foreign language, though further study in primary-research languages is encouraged. At the end of the second year, all students present a shortened version of the Qualifying Paper in the annual Graduate Symposium.

At least seven of the twelve courses required for graduation must be graduate seminars. (Students are free to pursue additional courses beyond those required for the degree.) Among the twelve courses counted towards the degree, three are required of all students: ARTH 504, “Proseminar in Research and Method,” to be taken in the first semester of study; ARTH 506, “Graduate Art History Writing Workshop,” to be taken in the second; and ARTH 509, “Graduate Student Symposium,” to be taken in the fourth semester. Additionally, all students must complete ARTH 507, “Object Workshop,” which is pass/fail, in their first year of study. The optional Curatorial Workshop, ARTH 563, is also pass/fail. Neither ARTH 507 nor ARTH 563 counts among the twelve courses required to complete the degree.

Students must also fulfill a distribution requirement by undertaking coursework in two of four geographical areas and two of three chronological periods.

Geographical Areas:
1) Europe and the Mediterranean Basin
2) Asia and the Pacific
3) The Americas
4) Africa and the Middle East

Chronological Periods:
1) Prehistoric to 1200
2) 1200 to 1800
3) 1800 to the present

Students may petition the Director to apply a thematic or non-period/geographic-specific course toward the distribution requirement by demonstrating substantial work in an appropriate area.

Undergraduate Courses and Independent Studies
With permission from the Director and the individual instructors, students may take up to five undergraduate courses for graduate credit, with the understanding that research papers submitted in such courses meet a standard commensurate with those prepared for graduate seminars.

In addition to regularly offered seminars and classes, students may arrange one independent study (ARTH 595/596) by submitting petitions to the Director describing the substance of their projects and the nature of the work they will submit for evaluation. The petitions must be co-signed in advance by both the student and their faculty supervisor.

Of the minimum requirement of twelve courses, the combined number of independent studies and undergraduate courses applied to the degree
may not exceed five.

**The Qualifying Paper**

The Qualifying Paper is a substantially revised piece of academic writing produced in coursework at Williams in one of the previous three semesters, expanded and refined over the second Winter Study term and a portion of the fourth semester. Students submit the topic of the Qualifying Paper in writing by the final day of exams of their third semester. Before this, students must obtain their original faculty supervisor's agreement to be engaged in the Qualifying Paper process.

Three weeks prior to the Friday before Spring Break, students submit the final draft of their Qualifying Paper, including illustrations, to three faculty readers (generally the original faculty supervisor, the Director, and the Associate Director). Qualifying Papers should not exceed 8,000 words, including footnotes and bibliography.

Before Spring Break, students meet with their three readers to receive critical comments on the final QP and discuss its transformation into a twenty-minute presentation.

**The Graduate Symposium**

All second-year students speak in the Symposium, presenting twenty-minute talks developed from their Qualifying Papers. Each student has an ad hoc committee to give advice in preparing these presentations (ad hoc committees comprise the Director, the Associate Director, one additional faculty mentor, one first-year graduate student, and one second-year graduate student). Preparations include at least three practice sessions for each student. Speakers present the first and third of these run-throughs to the ad hoc committee, the second to the other second-year students in a workshop scheduled by the Director. The Graduate Symposium is scheduled for the Friday immediately preceding Commencement.

**Languages**

The Graduate Program's degree requires A2-level proficiency in one language other than English (or two college-level classes or equivalent) in a language of scholarly and academic relevance to the student's art-historical interests. This requirement can be fulfilled by college-level language coursework prior to matriculating at Williams, by language coursework at Williams College, by summer language study, or by other methods (such as language exposure at home). The requirement represents the minimum for graduation; the program supports and strongly encourages proficiency in multiple languages. Beyond the required languages, a maximum number of two additional language courses may be applied to the degree. Such additional language work may not count towards the seven required graduate seminars. Additional language work may be taken for a letter grade, pass/fail, or audit, subject to instructor approval.

**Grades and Academic Standing**

The Program uses the following grading system:

- A+ = truly exceptional (4.33)
- A = outstanding (4.00)
- A- = excellent (3.67)
- B+ = good (3.33)
- B = satisfactory (3.00)
- B- = barely adequate (2.67)
- C = inadequate (0)
- E = failing (0)

The Director reviews students' records at the end of their first year; those with GPAs of 3.00 or lower may be asked to withdraw from the Program. Letter grades are used in all seminars except ARTH 507, 509, and 563. These and the Winter Study courses (ARTH 51 and 52) are Pass/Fail.

Course instructors set the deadlines for coursework. If students seek and receive extensions that result in semester grades of Incomplete, they must hand in their work by the instructor's revised deadline, which will be no later than the second Monday of the next semester's classes. Extensions beyond this date will be solely at the discretion of the Director (in consultation with the instructor).

Students who withdraw from the Program may, after a period of at least one year, petition to the Director for re-admission. Such a petition must include evidence that deficiencies have been remedied and that the student is capable of completing the course of study without further interruption.

The M.A. requirements are designed for completion in two consecutive academic years in residence. There is no credit for coursework done prior to matriculation in the Program. The Program is full time, requires students to live in Williamstown or its vicinity, and does not normally admit students on a part-time basis.
ARTh 500  (F) Clark Visiting Professor Seminar: The Image Multiplied: The Printed Image in Early Modern Europe

Cross-listings:  ARTh 400 ARTh 500

Primary Cross-listing

The technology of mechanically reproducing complex visual images on paper, a development of fifteenth-century Europe, transformed the early modern world no less than the emergence of digital media has transformed our own. Techniques of woodcut, engraving and etching quickly became important media for innovation within the fine arts. At the same time, they became equally important as sources for devotional imagery, for disseminating copies of other artworks, for the expansion of knowledge through scientific illustration, and for the effective broadcasting of political and religious messages during centuries of extraordinary political and religious upheaval. In this seminar we will investigate the cultural history of printed images in Europe from the time of their emergence in the fifteenth century through the mid-eighteenth century, focusing on the changing cultural circumstances of their production and reception. We will consider the work of major printmakers such as Mantegna, Dürer, Goltzius, Rembrandt, Callot, Hogarth, and Piranesi, but also that of many lesser-known (and anonymous) artists.

Requirements/Evaluation:  writing assignments, participation

Prerequisites:  none

Enrollment Limit:  16

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

Expected Class Size:  16

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

Distributions:  (D1)

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

ARTh 400(D1) ARTh 500(D1)

Fall 2023

SEM Section: 01  M 1:00 pm - 3:50 pm  Michael P. Gaudio

ARTh 501  (S) Museums: History and Practice

Cross-listings:  ARTh 501 LEAD 301 ARTh 401

Primary Cross-listing

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

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

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

Enrollment Limit:  10

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

Expected Class Size:  10
Grading: no pass/fail option, no fifth course option

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
ARTH 501(D1) LEAD 301(D2) ARTH 401(D1)

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

Spring 2024
SEM Section: 01 W 1:00 pm - 3:50 pm Michael Conforti

ARTH 503 (S) Clark Visiting Professor Seminar: Transatlantic Landscape

Cross-listings: ARTH 403 ARTH 503

Primary Cross-listing
Landscape and the American encounter are inextricably bound together. Through the conventions of landscape representation and cartography developed in the sixteenth- and seventeenth-centuries, previously unknown regions of the globe were made legible to European audiences. What were these conventions? What aesthetic, social, and political factors contributed to their development? And with what success were they carried across the Atlantic? If European landscape was an agent of empire, in what ways was it challenged and even transformed by encounters with people whose ways of experiencing and thinking with the land did not conform to its conventions? This seminar will explore such questions by investigating the historiography and theory of landscape, and by looking closely at a number of case studies in transatlantic landscape, including the sixteenth-century mapping of New Spain, the Dutch representation of Brazil in the seventeenth century, Caribbean landscapes, the representation of the arctic, early archaeological campaigns in North America, and the surveying and representation of the western United States in the nineteenth century.

Requirements/Evaluation: research paper, class presentations

Prerequisites: none

Enrollment Limit: 16

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

Expected Class Size: 16

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
ARTH 403(D1) ARTH 503(D1)

Spring 2024
SEM Section: 01 M 1:00 pm - 3:50 pm Michael P. Gaudio

ARTH 504 (F) Proseminar in Research and Method

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

Requirements/Evaluation: class participation, writing assignments

Prerequisites: none

Enrollment Limit: 12
Enrollment Preferences: limited to and required of first-year students in the Graduate Program in the History of Art

Expected Class Size: 12

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

Distributions: (D1)

Fall 2023

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

ARTH 506 (S) Expository Writing Workshop
This writing seminar for graduate students in Art History will afford intensive full group discussions of writing skills and substantial one-on-one writing consultations. Group discussions will center on three kinds of texts: Writing about writing, published writing in the discipline of Art History, and student writing in progress. In six such discussions we will improve our vocabulary and method for discussing writing; we will learn to build better and more sophisticated sentences, paragraphs, and arguments; and we will practice anticipatory reading and writing in order to strengthen our control of both voice and structure. Each discussion will be supported with both exempla and exercises, and our watchword in all cases will be "revision." In one-on-one consultations (3-4 per person), I will offer tailored critique of each student's work, setting aside time as needed to troubleshoot sentences, paragraphs, or arguments together.

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

Prerequisites: none

Enrollment Limit: 14

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

Expected Class Size: 14

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

Distributions: (D1)

Attributes: ARTH post-1800 Courses

Spring 2024

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

ARTH 507 (F)(S) Object Workshop
Meeting for six sessions over the semester, this workshop is designed to introduce first-year graduate students to technical, material, and connoisseurial perspectives relevant to the study and analysis of art objects. We will draw on local collections and expertise for our case studies.

Requirements/Evaluation: participation

Prerequisites: none

Enrollment Limit: 14

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

Expected Class Size: 14

Grading: pass/fail option only

Distributions: (D1)

Fall 2023

SEM Section: 01 TBA Marc Gotlieb

Spring 2024

SEM Section: 01 TBA Marc Gotlieb

ARTH 508 (S) Art and Conservation: An Inquiry into History, Methods, and Materials
In this course students will learn to recognize the materials present in cultural heritage collections, understand the history of artist's methods and techniques, and hone their observation and examination skills when working with material culture. Students will form a basis in art conservation and condition assessment vocabulary and will exercise handling and examination skills for a variety of materials and artworks present during each session. Those who are planning careers involving work with cultural materials will explore cultural heritage through the lens of the art conservator and form a broader awareness of the ethics and procedures of conservation and preservation. An understanding of the vulnerabilities and condition issues of cultural materials and how to care for them will be developed as an impactful, practical resource for future careers in cultural heritage. A multi-disciplinary group of teachers from the staff at the Williamstown Art Conservation Center (WACC) will conduct lectures, practicums, discussions on conservation research literature and visits to nearby art institutions. Sessions are held at The WACC in the Lunder Center at Stone Hill on the Clark Art Institute campus. Students receive a syllabus with session outlines and required reading lists. Required readings are available via GLOW and on reserve at the Clark Library. Three exams will be given throughout the course and attendance is required at all sessions in lieu of a final exam (each weighted at 25% of the final grade).

Class Format: slide presentations, lectures, gallery talks, hands-on opportunities, technical examinations, and group discussions

Requirements/Evaluation: attendance is required at all sessions; the course grade is based on exams given throughout the semester; there is no final exam

Prerequisites: none

Enrollment Limit: 14

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

Expected Class Size: 14

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

Distributions: (D1)

Attributes: EXPE Experiential Education Courses

Spring 2024

SEM Section: 01 MR 6:30 pm - 8:30 pm Marc Gotlieb

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

Enrollment Limit: 16

Enrollment Preferences: all 2nd year grads

Expected Class Size: 12

Grading: pass/fail option only

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

Distributions: (D1)

Spring 2024

SEM Section: 01 TBA Emmelyn Butterfield-Rosen

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

Cross-listings: ARTH 511 CLAS 436

Primary Cross-listing

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

Class Format: Lecture and discussion.

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

Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: Priority goes to graduate students in art history. If space is available, senior art-history majors, classics majors, and environmental studies majors may enroll.

Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Unit Notes: This course will satisfy the seminar requirement in art history.

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
ARTH 511(D1) CLAS 436(D1)

Attributes: ARTH pre-1800 Courses

Fall 2023
SEM Section: 01 W 1:00 pm - 3:50 pm Guy M. Hedreen

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

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

Requirements/Evaluation: Weekly presentations, response papers, final 20-page research paper
Prerequisites: Students at the undergraduate level must be seniors and Art History majors
Enrollment Limit: 12
Enrollment Preferences: Art History MA students and undergraduate Art History seniors
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
Attributes: ARTH post-1800 Courses

Spring 2024
This seminar responds to a recent incident at a US liberal arts university where a professor was sacked for showing images of Prophet Muhammad as part of her section on Islamic art. Why is image-making so hotly contested in Islam? What is the history of figural depictions in this tradition? The seminar explores artworks made for Muslim patrons from the medieval period to the modern era, considering how paintings produced for Muslim audiences can be situated within the frameworks of "Islamic art," a loaded historiographical term that has been questioned in recent times. The seminar also addresses some of the major problems that continue to haunt art scholarship in the field. For most of its history, the academic study of Islamic art has seldom considered contemporaneous literary voices that shed light on the motivations behind artworks. Furthermore, the historiography, deeply entrenched in its colonial and orientalist roots, has largely isolated images from their supporting texts--a curious oversight in light of the fact that painting in Muslim lands has historically been primarily an art of the book. These biases have affected the way museums have collected, displayed and interpreted paintings. For example, Western museums continue to place figural depictions made for books and albums in "South Asian" collections while textual manuscripts and calligraphic specimens made for the same Muslim audiences--even at times bound in the same albums--are categorized as "Islamic art." What does this isolation of text from image imply about prevailing views of Islamic art? To better understand the cultural, historical and religious context surrounding artworks students will read primary literature ranging from autobiography to devotional poetry, often written by the very patrons and subjects of the paintings to be discussed.

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

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

**Enrollment Limit:** 19

**Enrollment Preferences:** MA students, then advanced undergraduates

**Expected Class Size:** 12

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

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

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

REL 420(D2) ARTH 521(D1)

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

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

**Attributes:** ARTH pre-1800 Courses
history through a combination of primary materials drawn from the holdings of Williams College's Chapin Library and secondary readings, which will range from classics in the field to the most recent scholarship. Students will take turns delivering presentations on preselected objects of the week. By semester's end each student will complete a 15-to-20-page research paper on a festival of their choosing.

Requirements/Evaluation: Engaged participation in discussions; in-class presentation; proposal and bibliography; research paper.

Prerequisites: For undergraduates, at least two prior courses in or related to History or Art History.

Enrollment Limit: 16

Enrollment Preferences: Priority for Graduate Art students. Four seats are reserved for undergraduates, with preference given to junior and senior majors in Art History and History. Undergraduates should email a brief statement of interest to ab24@williams.edu.

Expected Class Size: 16

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

Distributions: (D1)

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

ARTH 522(D1) HIST 422(D2)

Attributes: ARTH pre-1800 Courses

Fall 2023

SEM Section: 01  T 10:00 am - 12:50 pm  Alexander Bevilacqua

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

Cross-listings: ARTH 324 ARTH 525 ASIA 324 COMP 324

Secondary Cross-listing

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

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

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

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

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

Not offered current academic year
Acquiring Art: Selecting and Purchasing Objects For WCMA

Secondary Cross-listing

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

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

Prerequisites: ECON 110 or permission of instructor

Enrollment Limit: 20

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

Expected Class Size: 20

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

Distributions: (D1)

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

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

Attributes: ARTH post-1800 Courses

19th-Century American Performance and Popular Culture

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

Requirements/Evaluation: Reading/writing assignments and class participation

Prerequisites: None

Enrollment Limit: 18

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

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH post-1800 Courses
**ARTH 532 (F) Creative Life: The Visual Economy of Work**

This course is a seminar on life and work focusing on methodologies of production--art, creative writing, history, theory, and criticism. With an initial focus on the pivotal period from the invention of photography until the onset of World War II, the course will examine the economy of work within modern visual culture. What were the considerations at stake in capturing the "facts" of industrial production? We will examine historical definitions of work, and practices and activities from life that have typically qualified or have the potential to qualify as work (in addition to critiques of these equivalencies). The latter half of the course will be driven by considerations of these themes in relation to student and workers movements of 1968, and contemporary forms of globalizaton and pluralist subjectivities. One related concern will be the consideration of intersubjective relations--professional and personal partnerships, friendships, and networks--which not only influence the trajectory of one's life, but also the research one chooses to undertake. With the awareness that a range of drives and investments inhabit one's production, participants will be asked to reflect upon their own working practices as a means of critically engaging the affective relations governing artistic and intellectual labor. There will be an emphasis on cross-disciplinary ideas and influences--ranging from art history, film and media studies, the history of science, literature, and political history as a means of integrating theoretical approaches with a range of materials, including photography, cinema, illustrated magazines, advertisements, archives, world exhibitions, and product showrooms.

**Requirements/Evaluation:** Active discussion participation; rough draft (mid semester) and final research paper (20-25 pages)

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** MA students, then undergraduate art history majors

**Expected Class Size:** 12

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

**Distributions:** (D1)

**Not offered current academic year**

---

**ARTH 537 (F) HIV + AIDS in Film and Video (DPE) (WS)**

Spanning activist works, experimental film, Hollywood dramas and documentary, this course examines the role of moving images in the global AIDS crisis, its aftermath, and its ongoing aftershocks. The AIDS crisis of the 1980s and 1990s was, in the words of Larry Kramer, a 'plague' of epic proportions, with an entire generation obliterated before it could reach maturity. And yet, the plague years also spawned a remarkable amount of creative and activist image-making aimed at fighting, mourning, and grappling with AIDS. Now, we find ourselves in another pivotal moment: while the past decade has provoked a new wave of AIDS historiography, the COVID-19 pandemic has caused AIDS to reverberate with even greater force. Together, we will ask difficult and probing questions about this phenomenon called the 'AIDS epidemic,' examining the role of art in frontline activism, the ethics of AIDS historiography, mainstream visions of the AIDS body, and the need for a diversity of AIDS narratives. This seminar-style course will combine weekly screenings with readings, short writing assignments, student-led discussion, and a final research project of the student's design. In order to facilitate robust discussions and maximize student and faculty safety, the majority of this course will occur online. It will contain some in-person experiences when possible.

**Class Format:** This course will be largely conducted online, in order to facilitate robust discussions and maximize student and faculty safety. It will contain some in-person experiences when possible.

**Requirements/Evaluation:** Students will be evaluated according to the following criteria: weekly attendance, readings and participation in seminar discussion; leading class discussion once during the semester; 3 short response papers; one paper of 20+ pages of original student research.

**Prerequisites:** MA student, Art History or Studio Art major, or instructor permission

**Enrollment Limit:** 10

**Enrollment Preferences:** MA students first, followed by Art History and Studio Art majors

**Expected Class Size:** 10

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

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

**Writing Skills Notes:** Students will be required to conduct regular writing assignments which will culminate in a graduate-level research paper.

**Difference, Power, and Equity Notes:** This course explores an epidemic that had devastating effects on LGBTQ+ people, and has disproportionately affected communities of color. Questions of difference, power, and equity are absolutely central to the course.
ARTH 538  (F) Realms of Earth and Sky: Indian Painting, ca. 600-1857  (WS)

On the basis of technique, Indian painting forms a continuum from the beginning of the first millennium down to the mid-nineteenth century: an outline in ink filled with flat, opaque colors which are burnished between each layer to give them opacity. In its media, its subject matter, regional variation, range of patronage, and artistic virtuosity, it displays startling diversity. From the northern Himalayan hills to Mysore in the south, artists, often working in family workshops for royalty, priests and wealthy merchants, have adorned caves and temples, illustrated books, and created lavish albums with themes ranging from the sacred to the secular. The study of Indian painting itself is a vast, evolving body of literature that continues to oscillate between discussions of artistic style and a concentration on content and context. The aim of this seminar is twofold: to outline the development of Indian painting historically; and to understand the political, social and religious circumstances that produced some of the greatest masterworks in Indian art. How was Indian painting used? Who were the patrons? How does the art form reflect the particular cultural values of its time? As an analytic framework, the seminar will consider Indian miniature painting both in light of primary literary sources as well as through current scholarship.

Requirements/Evaluation: Class participation. Short weekly responses. Final 15- to 20-page paper to be developed with the instructor throughout the semester.

Prerequisites: none, open to all students

Enrollment Limit: 19

Enrollment Preferences: graduate students, undergraduate art majors

Expected Class Size: 8

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

Distributions: (D1) (WS)

Writing Skills Notes: Students will submit short written assignments weekly. They will also be required to submit a final paper which they will develop throughout the semester. Students will receive comments and suggestions from the instructor on their writing skills.

ARTH 545 Architectural Theory in Crisis

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

Class Format: presentations

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

Prerequisites: permission of instructor

Enrollment Limit: 11

Enrollment Preferences: Graduate students

Expected Class Size: 10

Grading:

Distributions: (D1)

ARTH 547  (F) The Studio, The Bedroom, & the Tomb: Artists and Artistic Biographies in the 19th Century&Beyond

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

Requirements/Evaluation: presentations, research paper

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: graduate students, then advanced Art History major undergrads

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

ARTH 552 (F) Art and Enlightenment in Europe

Cross-listings: ARTH 242 ARTH 552

Secondary Cross-listing

This lecture course traces the emergence of new modes of art- and image-making during two momentous centuries of European history that
established the paradoxical foundations of our modern world. In this period, modern democracy was founded and determined by exploitative labor, the
extraction of natural resources, and the rise of the trans-Atlantic slave trade. Over two centuries from the founding of the French Academy in 1648 to
the 1839 invention of photography, this course traces these tensions in art and intellectual thought, examining beauty and the sublime, rationality and
madness, personhood and enslavement, natural history and extraction, democracy and tyranny. Often defined in terms of the "Enlightenment," this
intellectual and artistic period engaged with freedom of religious thought, scientific experiment, and a belief that humanity was guided by reason and
rationality. Yet these same discourses also laid the foundation for the invention of race, nationalism, and the expansion of European colonialism.

Isolating a series of pivotal moments and emblematic figures in visual culture of this period, this course asks students to consider how art was
implicated in Enlightenment, and, in turn, how Enlightenment was implicated in both newly liberatory and newly oppressive concepts of subjectivity and
personhood. Particular emphasis will be placed on the history of science, and, relatedly, on the increasing global circulation of ideas, people, and
goods. Artists in our purview include well-known figures like Velázquez, Rembrandt, Watteau, Hogarth, Goya, and Blake, as well as makers until
recently left out of the art-historical canon, such as the Frankfurt-born botanical illustrator Maria Sibylla Merian, the Polynesian navigator and
draftsman Tupaia, and the Guadeloupean neoclassical painter Guillaume Guillon-Lethière, the subject of a major upcoming exhibition at the Clark Art
Institute. Designed for students with no prior experience studying art history, the course will work directly from objects in local collections, prioritizing
methods of close looking and formal analysis. At the same time, the questions and methods of our inquiry will be fundamentally interdisciplinary.

Readings will emphasize primary sources and recent scholarship. A separate discussion section will be offered for MA students.

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

Prerequisites: none

Enrollment Limit: 50

Enrollment Preferences: art history majors

Expected Class Size: 50

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

Distributions: (D1)

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

ARTH 242(D1) ARTH 552(D1)

Attributes: ARTH pre-1800 Courses

Not offered current academic year

ARTH 553 (F) New Ecologies in Contemporary Art

This seminar will consider a range of current artistic approaches to environmental questions, especially through the relational, systemic terms implied
by ecology. As scholars have argued, where "nature" connotes that which is monolithic, ahistorical, and apart from humans, ecology reveals a situated

Not offered current academic year
and specific web of relationships, interdependencies, and power in which we are all implicated. Our seminar will pay particular attention to intersectional practices that acknowledge the ways extraction, exploitation, and dispossession have produced the environmental crises of the present, which also affect the most vulnerable and least responsible—both human and nonhuman—with greatest force. In addition to studying the work of emerging and established artists, we will read texts by the academics and activists with whom they are in dialogue, and welcome some of them as guests to our class. This seminar anticipates a group show on the subject at the Clark in summer 2023.

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

**Prerequisites:** none

**Enrollment Limit:** 12

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

**Expected Class Size:** 12

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

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Not offered current academic year

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

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

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

**Prerequisites:** None

**Enrollment Limit:** 16

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

**Expected Class Size:** 12

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

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

Spring 2024

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

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

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

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

**Prerequisites:** none

**Enrollment Limit:** 12

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

**Expected Class Size:** 12

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

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

**Not offered current academic year**

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

**Cross-listings:** COMP 361 ARAB 360 ARTH 460 RLFR 360 ARTH 560

**Secondary Cross-listing**

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

**Class Format:** Section 1 is conducted entirely in French. Section 2 is conducted in English (with the option of selected reading in French). Students are welcome to sign up for either section but students taking the course for RLFR credit must register for section 1.

**Requirements/Evaluation:** For undergrads: Active participation, weekly glow posts, 5-page mid-term paper, 10-12 page final paper and presentation. For grad students: Active participation, weekly glow posts, 5-page mid-term paper, and 20-page final paper and presentation.

**Prerequisites:** For RLFR students, any RLFR 200-level course or above, or by permission of instructor.

**Enrollment Limit:** 18/sec

**Enrollment Preferences:** If over-enrolled, preference will be given to RLFR, ARAB, ARTH and COMP majors, and only 4 spots will be offered to Grad Art students.

**Expected Class Size:** 15/sec

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

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

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

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

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

**Not offered current academic year**

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

**Cross-listings:** HIST 454 ARTH 561

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

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

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

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

Enrollment Limit: 16

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

Expected Class Size: 16

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

Distributions: (D1) (DPE)

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

HIST 454(D2) ARTH 561(D1)

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

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

Not offered current academic year

ARTH 563 (F)(S) Contemporary Curatorial Workshop

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

Class Format: workshop, meets all year

Requirements/Evaluation: Attendance and participation

Prerequisites: Graduate art history

Enrollment Limit: 25

Enrollment Preferences: Open to graduate students in art history, and undergraduates with prior approval of the instructors and as space allows.

Expected Class Size: 25

Grading: pass/fail option only

Distributions: (D1)
ARTH 565  (F)  Sonic Ecologies: Queer Listening, Orientations, and Objects

This seminar considers sound, the aural imagination, and practices of listening in visual art and time-based media. Focusing on work produced in the 20th and 21st centuries, we will explore theoretical, media, aesthetic, and reception issues through an intersectional lens. While we will focus on queer theory and related artworks and art historical accounts, the course will also draw heavily on recent writings on and artistic practices that take up other related aspects of "ecology" broadly understood: interspecies relationality, the environment, the climate crisis, and scholarship grounded in the specificity of critical race theory, Latinx, Caribbean, and diasporic studies. Readings will tend toward the theoretical—from Sara Ahmed and José Esteban Muñoz to Tina Campt and Ren Ellis Neyra, among many others—but will be accompanied by art historical accounts and each class meeting will be grounded in in-depth discussion of several specific works of art. When resonant, we will take advantage of access to relevant exhibitions, performances, or events at the Clark, Williams College Museum of Art, MASS MoCA, or Bennington College. The course will prioritize student-facilitated discussion, and student work will be focused on producing a substantial research paper (with an option to produce a hybrid research/creative project, developed in conversation with the instructor). Undergraduates welcome with permission of the course instructor.

Requirements/Evaluation:  Reading and writing requirements, class participation
Prerequisites:  None
Enrollment Limit:  18
Enrollment Preferences:  Grad students first, then music majors and art majors, but undergraduates must seek approval from Professor Woolsey
Expected Class Size:  12
Grading:  no pass/fail option,  no fifth course option
Distributions:  (D1)
Attributes:  ARTH post-1800 Courses

ARTH 569  (F)  Gérôme

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

Requirements/Evaluation:  class participation, presentations in seminar, research paper (approximately 20 pp)
Prerequisites:  none
Enrollment Limit:  16
Enrollment Preferences:  MA students, then art history majors
Expected Class Size: 12
Grading: no pass/fail option, no fifth course option
Distributions: (D1)

Fall 2023
SEM Section: 01 R 1:00 pm - 3:50 pm Marc Gotlieb

ARTH 570 (S) Image-making, Orientalism and Visual Culture
Images enjoy extraordinary power in the spaces between self and other, human and divine. They play myriad roles—witness, surrogate, instigator, supplicant—and travel freely across political, religious and cultural boundaries. They are also subject to reproduction, alteration and destruction as disparate visual cultures interact and globalizing processes ensue. This course will focus on various regions—e.g. United States, France, Turkey, and the Perso-Islamic sphere—and the images that factor in the intervening spaces, from 1800 to the present. We will begin with the theme of self-fashioning and the peculiar nature of portraiture. Thereafter, the entanglement of religious beliefs and visual traditions will broaden our inquiry, leading us to contested dynamics like iconoclasm and aniconism, and reductionist types like veiled women and pious men. Along the way, proliferating and palimpsestic forms of Orientalism will oblige us to consider the very concept of global visual culture. Students will submit weekly GLOW posts to foster class discussion and undertake a major research project over the course of the semester.
Requirements/Evaluation: Class participation, weekly oral presentations, 15-20 page term research project.
Prerequisites: None
Enrollment Limit: 12
Enrollment Preferences: Graduate students
Expected Class Size: 8
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
Attributes: ARTH post-1800 Courses
Not offered current academic year

ARTH 576 (F) Paper, Process, Practice
Works on paper, particularly multiples, confound many of the received ideas around artistic invention and originality. This course will address the varied functions of printmaking in Europe over four centuries (1500-1900), giving special attention to the following questions: What is the relationship between prints and other artistic media? How do the material constraints involved in printmaking lead to a particular set of practices, and how in turn do those marry with technological advances to produce new aesthetic possibilities? To what extent did Old Masters such as Dürer and Rembrandt define the terms for later printmakers, and how did their example enable and/or discourage innovation in printed subject matter and style? What was the role of prints in creating both new forums for public discourse and new collecting publics? Arranged thematically rather than chronologically, this course will cover a wide array of printmakers and types of printed media.
Requirements/Evaluation: class participation, class presentation, research paper
Prerequisites: none
Enrollment Limit: 16
Enrollment Preferences: Art history MA students, then advanced undergraduates
Expected Class Size: 16
Grading: pass/fail option only
Distributions: (D1)
Attributes: ARTH pre-1800 Courses
Not offered current academic year

ARTH 578 (F) The Idea and Materiality of Medieval and Early Modern European Books
How did medieval and Renaissance "books" work, when the codex was only one form of the book, which continually evolved, and when they weren't
only used for reading? This course will explore the book as object and the book as concept. Drawing on the collection of manuscripts, incunables, and later printed books at WCMA, Chapin, and surrounding university museums, the course will consider how the forms and materiality of books could have affected readers’ perception and reception, and in turn, how religious, cultural, political, and economical forces shape their format, decoration, and paratext. While it will primarily deal with Western books, we will also consider early ones from around the world. Students will have the opportunity to engage with Embodied Words: Reading in Medieval Christian Culture, contribute to the exhibition's StoryMaps on medieval reading, and develop some codicological skills. Coming to the study of the book from the theory of thingness and cognitive linguistics, we will study our changing uses and relationships with and to books as instruments of doctrine and devotion, power and identity.

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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH pre-1800 Courses

Not offered current academic year

ARTH 580  (S)  Picturing God in the Middle Ages

ARTH 5- Spring 2022 Peter Low How did medieval Europeans imagine their God and how did they give what they imagined pictorial form? How were these pictures used, both in public and in private life, and why? Paying particular attention as well to the materiality, experience, and manifold audiences of medieval works of art, this seminar will examine the evolution of images of God, in both the Eastern and Western halves of Europe, and the problems these images often generated. Through readings and class discussion, the course will investigate, among other specific topics: the varied attitudes toward the representability of God in Judaism, Islam, and Christianity; the tensions manifest in or evoked by this art, including picture vs. text, symbolism vs. mimesis, and asceticism vs. splendor; the impact of the Roman cult of the emperor and of images of the pagan deities on the earliest portraits of Christ; the cult of the icon, concerns over idolatry, and the destruction of images; ideas about the relationship between spiritual and physical vision and their influence on the making and viewing of pictures; the relationship of sacred images to the Eucharist and other aspects of Christian ritual; the role of the senses beyond vision in engaging with sacred art especially in the later Middle Ages; and the pictorial exploration of both the torture and sexuality of Christ. Students will also pursue an individual research project, in which they will examine in greater depth a specific depiction of God of their choosing, from any place and any time, in light of what we have considered together in the seminar.

Requirements/Evaluation: Evaluation will be based on class participation, oral presentations, and a final research paper (15-25 pages).

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: MA students, then senior art history majors

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

ARTH 581  Creative Life: The Visual Economy of Work

This course is a seminar on life and work focusing on methodologies of production—art, creative writing, history, theory, and criticism. With an initial focus on the pivotal period from the invention of photography until the onset of World War II, the course will examine the economy of work within modern visual culture. What were the considerations at stake in capturing the "facts" of industrial production? We will examine historical definitions of work, and practices and activities from life that have typically qualified or have the potential to qualify as work (in addition to critiques of these equivalencies). The latter half of the course will be driven by considerations of these themes in relation to student and workers movements of 1968, and contemporary forms of globalization and pluralist subjectivities. One related concern will be the consideration of intersubjective relations—professional and personal partnerships, friendships, and networks—which not only influence the trajectory of one's life, but also the research one chooses to undertake. With the awareness that a range of drives and investments inhabit one's production, participants will be asked to reflect upon their own working practices as a means of critically engaging the affective relations governing artistic and intellectual labor. There will be an
emphasis on cross-disciplinary ideas and influences—ranging from art history, film and media studies, the history of science, literature, and political history as a means of integrating theoretical approaches with a range of materials, including photography, cinema, illustrated magazines, advertisements, archives, world exhibitions, and product showrooms.

**Requirements/Evaluation:** Active discussion participation; rough draft (mid semester) and final research paper (20-25 pages)

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** MA students, then art history majors

**Expected Class Size:** 12

**Grading:**

**Distributions:** (D1)

Not offered current academic year

**ARTH 582 (F) On Race, Art, and Property**

In her seminal article "Whiteness as Property," critical race theorist and professor Cheryl Harris contends that the legal system in the United States "has come to embody and legitimate benefits that accrue to citizens who are white." The legacy of our legal system, which has dehumanized people by rendering them as property and legalized the theft of land by colonizers from Native Americans, is not confined to the past, but has shaped our world and thrives within our present moment. How has this legacy and Harris' theory been explored in contemporary art? How might it allow us to revisit artworks and practices by canonical artists from alternative perspectives? This course aims to study aspects of this complicated history through a broad range of texts from legal and literary theory to art history to Black and Native American studies to more immediately authored texts published on social media platforms. Students are encouraged to think dexterously as we study works by Gordon Matta-Clark, Michael Heizer, Sondra Perry, Cameron Rowland, and Cauleen Smith—among others.

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

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** If over-enrolled, by application

**Expected Class Size:** 12

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

**Distributions:** (D1)

Not offered current academic year

**ARTH 583 (F) Graphic Content: Typography and the Book between Art and Design**

This seminar considers the entangled histories of fine art and graphic design by focusing on creative practices surrounding the letterform and the book form from 1900 to the present. We will study historical avant-garde movements active in publishing and making-public; the development of the graphic design discipline, in print and on screen; and logocentric artistic tendencies from concrete poetry and pop art to conceptualism and artists' books. We will also consider diverse literary practices, graphic visualization, and political agitation. The seminar will make use of the Clark library's outstanding collection of artists' books and the holdings of the Chapin library at Williams. We will welcome several guests, including art historians, artist-designers, designer-artists, editors, publishers, and bookmakers.

**Requirements/Evaluation:** class participation, class presentation, research paper/project

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Art History MA students, then advanced undergraduates. Course will be by application if overenrolled.

**Expected Class Size:** 10

**Grading:** pass/fail option only

**Distributions:** (D1)

**Attributes:** ARTH post-1800 Courses

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

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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 12

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

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

Distributions: (D1)

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

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

Attributes: ARTH pre-1800 Courses
This course will fulfill the ARTH temporal requirement in post-1800 as long as the seminar project addresses the post-1800 period. This course will fulfill the ARTH geographical requirement in the Americas as long as the seminar project addresses the Americas.

**Attributes:** ARTH post-1800 Courses

### ARTH 586 (F) Japanese Popular Visual Culture

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

**Secondary Cross-listing**

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

**Class Format:** discussion

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

**Prerequisites:** none

**Enrollment Limit:** 35

**Expected Class Size:** 20

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

**Distributions:** (D1)

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

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

Not offered current academic year

### ARTH 588 (S) The Scene of Decapitation in European Art (1600-1900)

From Goliath to Medusa, from Judith to Salome, from the invention of the guillotine to the mythology of the executioner under "Oriental despotism," the "scene" of decapitation has long stood as a central focus of European art, visual culture, and letters. This course examines that scene as an artistic, psychological, and intellectual problematic across painting, sculpture, and other media, with particular although not exclusive attention to the nineteenth-century. Although part and parcel of the larger spectacle of juridical punishment, the scene of decapitation arguably constitutes its own series, and for this reason has attracted numerous artists and a prestigious, multi-disciplinary literature. Artists include (but limited to) Caravaggio, Artemisia Gentileschi, Théodore Géricault, Gustave Moreau, and Henri Regnault. Readings by Freud, Kristeva, Bersani, and many others, including a large body of art historical literature. Weekly readings, discussion, oral presentation, and research paper on a relevant topic from 1600 to 1900.

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

**Prerequisites:** none

**Enrollment Limit:** 16

**Expected Class Size:** 12

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

**Distributions:** (D1)

**Attributes:** ARTH pre-1800 Courses
Not offered current academic year

ARTH 589 (S) Imitation, Copy, Reproduction
Focusing primarily on European and American art before 1900, this course addresses the related categories of imitation, copy, and reproduction with particular attention to prints and other works of art on paper. We will consider the status of the multiple, the role of imitation in classical art theory and pedagogy, the motivations for (and protections against) different kinds of copying, the emergence of photomechanical processes, and the centrality of reproducible images to the art-historical enterprise, among other topics. The basis of our investigations will be works from the Clark's own collection, to be studied with a close eye to their medium and materiality. We will explore concepts of originality, fidelity, authenticity, and value in the light of critical and theoretical texts, while also examining the historical conditions that underlie distinct instances of image reproduction. This course will take place in the Manton Study Center for Works on Paper. Each session will offer direct engagement with works in the Clark's permanent collection. The course will also benefit from the exhibition Promenades on Paper: French Eighteenth-Century Drawings from the Bibliothèque nationale de France, which will be on view from December 17, 2022 through March 12, 2023 in the Clark Center.

Requirements/Evaluation: seminar presentation; research paper (approx 20pp)
Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: MA students, then advanced art history major undergrads
Expected Class Size: 12
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)
Attributes: ARTH pre-1800 Courses

Not offered current academic year

ARTH 590 (S) Guillaume Lethière (1760-1832) and Caribbean Networks in France during the 18th and 19th centuries
Born in the colony of Guadeloupe to a French father and a formerly enslaved woman, Guillaume Lethière (1760-1832) would become a key figure in the Neoclassical movement, a well-respected pedagogue with a sizeable workshop populated by notable students, an ambitious collector, director of the Académie de France in Rome from 1807 to 1816, a favorite artist of Lucien Bonaparte, and a member of the Institut de France. Despite his many accomplishments and sizeable corpus of paintings and drawings, Lethière has notably disappeared from the "canon" of art history. Such a lacunae begs many questions about the circles of sociability in which he traveled, the reception of Caribbean artists in France in the eighteenth and early nineteenth centuries, and the lack of widespread knowledge on these topics today. This seminar will be timed with the planning of a major monographic exhibition to take place at the Clark Art Institute in the summer of 2024, and students will work alongside the curators on various aspects of the exhibition's organization. The course will also provide an opportunity for close examination of objects in the Clark's permanent collection, including Lethière masterpiece Brutus condemning his sons to death (1788), as well an album of approximately one hundred drawings by the artist.

Requirements/Evaluation: class participation, presentations, research paper (approximately 20 pages)
Prerequisites: none
Enrollment Limit: 16
Enrollment Preferences: MA students, then art history major undergrads
Expected Class Size: 12
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
Attributes: ARTH pre-1800 Courses

Not offered current academic year

ARTH 591 (F) Borders/Walls: Liminality and Politics in Documentary Cinema
Despite increased potentialities for mobility and exchange, borders and walls persist within contemporary culture. This research-based seminar examines where the foreclosure of these potentialities appears within global documentary cinema. It does so with the knowledge that walls have also played a significant role in cinema's ongoing reinvention. Auguste and Louis Lumière's first film featured not only the routine departure of the factory's workers at the end of the working day, but also the built structure of the factory wall separating spheres of labor and leisure. Examining the intersection
of concrete reality with the moving image, this seminar considers the implications of these spaces of liminality for the possibilities or limitations of the cinematic medium. It considers the way these mental, physical, and geopolitical constructs emerge both theoretically and materially as spaces that are tangibly felt, negotiated, and experienced. Given that site-specific works, institutional and civic contexts, as well as museums, serve as spaces of liminality and knowledge production, attention in this course will also be directed towards the (im)materiality of cinematic practice with respect to projection and the screen.

Requirements/Evaluation: Requirements/Evaluation: Active discussion participation; rough draft (mid semester) and final research paper (20-25 pages)

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: Graduate students, senior-level majors in art history

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH post-1800 Courses

Not offered current academic year

ARTH 592 (F) Chance and Design: Ideas and Iconographies of Causality in Europe before 1900

The idea of the work of art has a long history in Western philosophy and religious thought as the model for the idea of intentionality at the broadest scale; the relation of the artist to their artifact mirrored, in microcosm, the relation of an "intelligent designer" to a designed universe. The collapse of such models for thinking about both art and the natural and social world are characterized, typically, as intrinsic to the epoch of modernity. Within art history of the past half century, a significant amount of attention has been devoted to theorizing how many now-canonical artists (eg. the proto-conceptual artist Marcel Duchamp, the composer John Cage and choreographer Merce Cunningham) harnessed chance procedures with the aim of vacating their agency from the process of creation and with the "purpose to remove purposes." This course attempts to look before and beyond these well-trodden histories. Probing the visual dimension inherent in the concept of design and its absence (a visuality epitomized by blindfolded allegorical figure of Fortuna), we will seek to trace a more capacious genealogy for the efflorescence of chance, accident, and randomness as aestheticized objects of fascination in the twentieth century. We will trace the prehistory of these concepts in relation to both the abstraction of numbers and the concreteness of organisms, situating ideas of chance in relation to both the rise of a globalization and racial capitalism grounded in risk, financial speculation, and probability, as well as the eventual emergence in the nineteenth century, of an evolutionary theory capable of producing statements such as, "what a chance it has been... that has made a man," and recognizing "blind chance" as the originary driver of change in the organic world. The class will include presentations by invited guest scholars and focus on a number of case studies spanning the early modern period through the late nineteenth century, including topics such as: the concept of disegno and art as a model of intentionality, the iconography of fortune, gambling, and accidents, the association of chance and seafaring, the iconography of falling and gravity, the incorporation of chance into the material processes of image-making (for instance, in the invention of photography), and the visual culture and visual metaphors of Darwin's evolution. In association with our historical inquiries, the course will also meditate methodologically upon models of causality in art-historical explanation, as well on broader questions of how chance and ideas of causality mediated modern Europe's relation to other parts of the world.

Requirements/Evaluation: class presentation, research paper of approximately 20 pages

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: grad students, then art history major undergrads

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

ARTH 593 (S) Sound/Image: Theories and Practices in Art History

This seminar serves as an introduction and deep dive into issues of sound in the visual arts. While we will examine modern and contemporary examples of sound art and multimedia work, this course considers sound, the aural imagination, and practices of listening much more expansively to probe the theoretical, conceptual, as well as technological, aesthetic, and reception issues surrounding sound in visual art. Course readings will
combine art historical accounts with texts from philosophy and sound studies. We will read Michael Gaudio on representations of "the New World" in colonial America, consider recent attention paid to sound and the infiltration of sound recording media in nineteenth- and early-twentieth century America (by Rachel DelLue, Leo Mazow, and Asma Naeem), delve into the politics and poetics of European avant-garde performance, the cross-pollination of musical and artistic experimentation in 1960s New York and elsewhere (John Cage and Pauline Oliveros in connection with the worlds of dance, performance, and Black Mountain College), and consider more contemporary practices, particularly by artists working in Asia, Brazil, and artists engaging in Deaf studies and critiques of ableist hearing ideologies (such as Christine Sun Kim). We will also draw heavily on writings on sound, sensation, art (and film) by twentieth-century continental philosophy (Roland Barthes, Jean-Luc Nancy, Gilles Deleuze) as well as recent work by contemporary theorists probing the intersections of the sonic with race, gender, and politics (among them Salomé Voegelin and Robin James), as well as other topics from sound studies such as the mediation of technology, social and historical frameworks (such as Alain Corbin's study of the culture of the senses in the 19th-century French countryside), and the "ontological" turn and focus on materiality (Christoph Cox, Steve Goodman).

Requirements/Evaluation: Students will each be responsible for introducing key themes or questions from the readings in one class session. They will also complete a short paper focused on experimenting with sound/image ekphrasis (how do we write histories of sound?). The final project will be a research paper (approximately 20 pages), on which they will give a presentation in class near the end of term while the project is in its development stage.

Prerequisites: none
Enrollment Limit: 16
Enrollment Preferences: MA students, then art history major undergrads
Expected Class Size: 16
Grading: no pass/fail option, no fifth course option
Distributions: (D1)

Not offered current academic year

ARTH 594 (S) Traveling Seminar: Slavery and the Dutch Golden Age

This course takes as its starting point the exhibition at the Rijksmuseum opening in September 2019: Slavery, an exhibition. With this installation, the curators of the Rijksmuseum seek to correct dominant narratives of seventeenth and eighteenth-century Dutch history, which have absented the role of slavery in determining the economic, social, and visual history of the Netherlands. With a Travel Grant awarded by the College Art Association, the students in this seminar will travel to the Netherlands to visit this exhibition and other relevant cultural institutions in order to examine the possibilities and limits for 'decolonizing' the museum. This course will study how slavery is imbricated within the mythic construction of a 'Dutch Golden Age' while also examining what happens when the history of enslaved peoples becomes translated into the space of a museum and exhibition. We will consider a revisionist history of Dutch artistic production, accounting for slavery in determining the Dutch economy and visual production while also asking what happens when slavery becomes narrated in the space of one of the nation's history museums. We will read contemporary black feminist theory such as Sylvia Wynter, Saidiya Hartman, Hortense Spillers, and Christina Sharpe as a means to struggle with how the space of the exhibition chooses to activate and write those missing histories, and we will examine if it is even possible to responsibly tell the story of slavery over two centuries when the majority of the subjects have been completely defaced, removed, and excised from the historical record, and their voices are often the ones still absent. In the words of Saidiya Hartman, we will ask: "Is it possible to construct a story from the 'locus of impossible speech' or resurrect lives from the ruins?"

Requirements/Evaluation: participation in class travel, class participation and presentation, research paper
Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: MA art history students, by application if overenrolled
Expected Class Size: 12
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
Attributes: ARTH pre-1800 Courses
Not offered current academic year

ARTH 595 (F) Private Tutorial

Students may petition to take a private tutorial by arrangement with the instructor and with permission of the Graduate Program Director.
Requirements/Evaluation: per discretion of instructor
Prerequisites: permission from GradArt Director
Enrollment Limit: none
Enrollment Preferences: none
Expected Class Size: none
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)

Not offered current academic year

ARTH 596 (S) Private Tutorial
Students may petition to take a private tutorial by arrangement with the instructor and with permission of the Graduate Program Director.
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)

Not offered current academic year

ARTH 597 (F) Undergraduate Lecture Course Taken for Graduate Credit
Undergraduate Lecture Course Taken for Graduate Credit
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)

Fall 2023
IND Section: 01 TBA Soledad Fox

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

Not offered current academic year