

ART (Div I)

GRAD ART

Director: Professor Marc Gottlieb

- Hilton Als, Robert Sterling Clark Visiting Professor of Art History
- Michael Conforti, Lecturer in the Graduate Program in Art History; affiliated with: Art Department
- Ezra D. Feldman, Visiting Assistant Professor of English; affiliated with: Science & Technology Studies, Graduate Program-Art History
- Caroline O. Fowler, Lecturer in the Graduate Program in Art History
- Marc Gottlieb, Halvorsen Director of the Graduate Program in Art History; affiliated with: Art Department; on leave Fall 2022
- Anne R. Leonard, Lecturer in the Graduate Program in Art History
- Kobena Mercer, Robert Sterling Clark Visiting Professor of Art History
- Robert Wiesenberger, 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: Blackness and Abstraction

Cross-listings: ARTH 500 ARTH 400

Primary Cross-listing

This seminar sets out to investigate the multiple meanings of blackness--as racial identity, perceptual phenomenon, sociocultural tradition, philosophical limit-condition--in modern and contemporary abstraction. Taking a thematic approach that begins with African American artists in the 1950s and expands to Caribbean, Black British, and African artists from the 1960s onward, we examine tensions between formalist and contextualist approaches to practices that challenged narrow notions of "black art" while also questioning canonical values of "universality." With identity as a significant factor in the institutional conditions surrounding the exhibition and reception of black artists, we grapple with the theoretical limitations of current scholarship with regards to Black Atlantic models of diaspora that foreground cross-cultural questions of hybridity and syncretism across the post-Civil Rights era and postcolonial experiences of globalization. Vernacular practices further broaden the scope of inquiry, which will weigh up the interdisciplinary insights contemporary curators have introduced to debates on the aesthetics and politics of black abstraction that alter the way we understand the entire narrative of modernism and modernity.

Requirements/Evaluation: writing assignments, participation

Prerequisites: none

Enrollment Limit: 16

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

Expected Class Size: 16

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

Distributions: (D1)

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

ARTH 500 (D1) ARTH 400 (D1)

Fall 2022

SEM Section: 01 M 1:00 pm - 3:50 pm Kobena Mercer

ARTH 501 (S) Museums: History and Practice

Cross-listings: LEAD 301 ARTH 501 ARTH 401

Primary Cross-listing

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

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

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

Distributions: (D1)

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

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

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

Spring 2023

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

ARTH 503 (S) Clark Visiting Professor Seminar: Afro-Cosmopolitans 1935-1955

Cross-listings: ARTH 503 ARTH 403

Primary Cross-listing

Black modernism became a transnational formation during the 1940s in an era of anticolonial upheaval that witnessed the demise of the imperial world order. Reframing the midcentury period, which is often seen as a mere transition from Social Realism to Abstract Expressionism, we delve into the aesthetic innovations of African American, Caribbean, and African artists whose critical positionality on the politics of race aligned with the intellectual outlook of the Black Radical Tradition expressed by such thinkers as W.E.B DuBois and Richard Wright. As we track the choices by which Romare Bearden, Jacob Lawrence, Elizabeth Catlett and others challenged the category of "folk art" in the Depression era, we explore how the vernacular Africanisms that Zora Neale Hurston and Katherine Dunham discovered in West Indian religions resonated with the cross-cultural concerns of Wifredo Lam in Cuba and Edna Manley in Jamaica. With Pierre Verger's photographs of Afro-Brazilian rituals adding to our scope of inquiry, the seminar seeks to assemble a synthesis of interpretive approaches toward a deeper understanding of the abstraction produced by Ernest Mancoba in South Africa and by Aubrey Williams in post-war London.

Requirements/Evaluation: research paper, class presentations

Prerequisites: none

Enrollment Limit: 16

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

Expected Class Size: 16

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

Distributions: (D1)

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

ARTH 503 (D1) ARTH 403 (D1)

Spring 2023

SEM Section: 01 M 1:00 pm - 3:50 pm Kobena Mercer

ARTH 504 (F) Proseminar in Research and Method

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

Requirements/Evaluation: class participation, writing assignments

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D1)

Fall 2022

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 2023

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 2022

SEM Section: 01 TBA Emmelyn Butterfield-Rosen

Spring 2023

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 2023

SEM Section: 01 MR 6:30 pm - 8:30 pm Emmelyn Butterfield-Rosen

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 2023

SEM Section: 01 TBA Emmelyn Butterfield-Rosen

ARTH 512 (F) Why Look at Animals? Some Contemporary Positions

This seminar, named for a 1977 essay by the art critic John Berger, considers a recent tendency in contemporary art to see nonhuman animals less as objects for human delectation-to be owned, eaten, or symbolized with-than as subjects, endowed with specific forms of intelligence, agency, and/or cross-species kinship. We will take as case studies the work of artists such as Francis Alÿs, Xu Bing, Sue Coe, Coco Fusco, Pierre Huyghe, Jochen Lempert, Chris Marker, and Lin May Saeed, among others. Readings will come in part from the rapidly growing, multidisciplinary field of animal studies. In the process, we will consider concepts such as animacy; animal ethics; animalization; the anthropocene; biopolitics; and posthumanism. This seminar anticipates two exhibitions concerning animals at the Clark in Summer 2020.

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: MA students, then advanced Art History undergraduates

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

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

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 10

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

Distributions: (D1)

Attributes: ARTH post-1800 Courses

Not offered current academic year

ARTH 519 (S) Architectural Theory and Modernity, 1750-1968

Why do buildings need words, or do they? For most of the world and most of history, buildings are made without the benefit of formal architectural thought. But at various times, ideas about the aesthetics of buildings, their cultural and philosophical meaning, and their underlying principles, have been matters of great public interest. And architectural theory--in the form of treatises, manifestos, and critical reviews--has exercised an enormous effect on building. This theory can be prescriptive, presenting categorical rules for making good buildings; it can be descriptive, looking at how buildings perform in the real world; and it can be radical, seeking to change the essence and definition of architecture. Theory seemed very important to architects twenty years ago, but no longer. Why is that? We will investigate. Students will give short presentations on key theorists, such as Vitruvius, Alberti, Palladio, Laugier, Boullée, A. W. N. Pugin, Viollet-le-Duc, Gottfried Semper, Le Corbusier, and Robert Venturi. The semester will conclude with a 15- to 20-page seminar paper, based on comments and discussion following a classroom presentation.

Requirements/Evaluation: class participation, writing assignments

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: MA students, then advanced undergraduates

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

ARTH 521 (S) Islam and the Image in Indian Painting, c.1450-c.1750

This seminar will explore Indian painting made for Muslim patrons from the medieval period to the early modern era. The course considers how paintings produced for an elite Indo-Muslim audience can be situated within the frameworks of "Islamic art," a loaded historiographical term that has been questioned in recent times. The seminar will also address some of the major problems that continue to haunt Indian art scholarship. For most of

its history, the academic study of Indian painting has seldom considered contemporaneous literary voices that shed light on the motivations behind artworks. Furthermore, the historiography, deeply entrenched in its colonial and orientalist roots, has largely isolated images from their supporting texts—a curious oversight in light of the fact that miniature painting is primarily an art of the book. These biases have affected the way museums have collected, displayed and interpreted miniature paintings. Western museums continue to place paintings made for books and albums in their "South Asian" collections while textual manuscripts and calligraphic specimens made for the same Muslim audiences—even at times bound in the same albums—are categorized as "Islamic art." What does this isolation of text from image imply about prevailing views of Islamic art? In order to understand the various intended functions of miniature painting and its possible role as an "Islamic" art, the seminar will explore ways to conceptually reintegrate images and texts belonging to key manuscripts and albums that were dispersed during the colonial and post-colonial periods. To better understand the cultural, historical and religious context surrounding artworks students will read primary literature ranging from autobiography to devotional poetry, often written by the very patrons and subjects of the paintings to be discussed.

Requirements/Evaluation: class participation, writing assignments

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: MA students, then advanced undergraduates

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

ARTH 523 (S) Heaven's Gate: The Romanesque Sculpted Portal and the Creation of Sacred Space Through Art

Cross-listings: ARTH 523 ARTH 424

Secondary Cross-listing

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

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

Prerequisites: permission of instructor

Enrollment Limit: 14

Enrollment Preferences: Art majors and graduate students

Expected Class Size: 8

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

Distributions: (D1)

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

ARTH 523 (D1) ARTH 424 (D1)

Attributes: ARTH pre-1800 Courses

Not offered current academic year

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

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

Secondary Cross-listing

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

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

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

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

Fall 2022

TUT Section: T1 TBA Christopher A. Bolton

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

Cross-listings: ARTH 527 ECON 227 ARTH 327

Secondary Cross-listing

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

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

Prerequisites: ECON 110 or permission of instructor

Enrollment Limit: 20

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

Expected Class Size: 20

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

Distributions: (D1)

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

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

Not offered current academic year

ARTH 532 (F) Creative Life: The Visual Economy of Work

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

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: MA students, then undergraduate art history majors

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

ARTH 536 (S) Charles and Maurice Prendergrast in WCMA Collections

This seminar will investigate the careers of Maurice and Charles Prendergast, who occupy curious positions in American art. Students will work closely with the art and archival collections of the Prendergasts at WCMA, which is the largest repository of their work in the world. Maurice's Post-Impressionism placed him at the forefront of American modernism in the first decades of the twentieth century, culminating with his inclusion in the infamous Armory Show of 1913. Charles, a leading frame maker before adapting techniques of his craft to create incised panels, intersects with the Arts & Crafts Movement, Symbolism, and vernacular material culture. While the brothers are firmly canonical, they are often regarded as isolated from major formal and iconographic concerns of their peers. Scholarship, much of it produced at WCMA, has often focused on their subject matter. Participants in this class will consider new material and theoretical approaches to the brothers' work that may (or may not) prove productive in resituating their place in American art.

Requirements/Evaluation: class participation and writing assignments

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: MA students, then advanced art history undergraduates

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

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

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

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

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

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

Difference, Power, and Equity Notes: This course explores an epidemic that had devastating effects on LGBTQ+ people, and has disproportionately affected communities of color. Questions of difference, power, and equity are absolutely central to the course.

Attributes: ARTH post-1800 Courses

Not offered current academic year

ARTH 538 (F) Realms of Earth and Sky: Indian Painting, ca. 600-1857 (WS)

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

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

Prerequisites: none, open to all students

Enrollment Limit: 19

Enrollment Preferences: graduate students, undergraduate art majors

Expected Class Size: 8

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

Distributions: (D1) (WS)

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

Not offered current academic year

ARTH 540 (F) In Vinculus Invictus: Portraits in Prison

Among all the portraits produced during the modern period, some have been painted or, more recently, photographed in prison. Portraits in prison exist at a crossroad of politics, law, and identity; they offer a great opportunity to think about art and society. Artists themselves have made self-portraits during their own imprisonments, or sometimes a portrait of one of their fellow prisoners. More often it was the prisoners or their relatives who commissioned an artistic record of their detention. The idea of commemorating such a moment, or to evoke it as a claim to fame, seems surprising at best, outrageous and provocative at worst. But there has been, since the 16th century, an enduring tradition of portraiture in prison with its masterpieces and its pantheon, a tradition that fits into the wider pictorial attention to the prison itself. With the French Revolution, the nature of prison changed. It became a tragic symbol of political "debates." Within a few years, a terrifying series of portraits appeared that would nurture Western political thought and visual culture until now. Since the 18th century, these portraits have become more concerned with ideas that stretch beyond the individual and into the realm of social justice, mass incarceration, and the prison-industrialization complex.

Requirements/Evaluation: oral and written assignments

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: graduate students, then upper level undergraduate Art History majors

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

ARTH 543 (F) Color, High and Low

Why should color in prints be controversial? For most of the nineteenth century—even as technical advances encouraged a flowering of color in woodcut, intaglio, and especially lithographic production—entrenched voices in the art establishment continued to insist on printmaking as an art of black and white. Drawing upon a wide variety of examples from the Clark's collection, this course will explore the range of associations that attached to color prints, along a broad spectrum from highbrow preciousness and subtlety to lowbrow commercialism and bad taste. Color lithography was a particular lightning rod for controversy: although chromatic experiments in this medium enabled striking aesthetic innovations, the extreme complexity of the process also meant that the designer of a print became farther and farther removed from its actual production. This was just as true for the delicate and exquisite suites produced in limited editions by Pierre Bonnard, Edouard Vuillard, and Maurice Denis as it was for the large-scale, brightly-colored lithographic posters of Jules Chéret and Henri de Toulouse-Lautrec, used to advertise popular urban entertainments. Alongside the close examination of original works of art, a set of critical and theoretical readings will help us navigate the paradoxes of printed color. Apart from the standard requirements, including a research paper and class presentation, students will have an option to participate in a summer 2020 exhibition based on the course findings. This course will take place in the Manton Study Center for Works on Paper at the Clark.

Requirements/Evaluation: class participation and writing assignments

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: MA students, then advanced Art History undergraduates

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

ARTH 545 Architectural Theory in Crisis

Why do buildings need words, or do they? For most of the world and most of history, buildings are made without the benefit of formal architectural thought. But at various times, ideas about the aesthetics of buildings, their cultural and philosophical meaning, and their underlying principles, have been matters of great public interest. And architectural theory—in the form of treatises, manifestos, and critical reviews—has exercised an enormous effect on building. This theory can be prescriptive, presenting categorical rules for making good buildings; it can be descriptive, looking at how buildings perform in the real world; and it can be radical, seeking to change the essence and definition of architecture. Theory seemed very important to architects twenty years ago, but that is not the case today. Why? We will investigate. Students will give short presentations on key theorists, such as

Vitruvius, Alberti, Palladio, Laugier, Boullée, A. W. N. Pugin, Viollet-le-Duc, Gottfried Semper, Le Corbusier, and Robert Venturi. The semester will conclude with a 20-page seminar paper, based on comments and discussion following a classroom presentation.

Class Format: presentations

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

Prerequisites: permission of instructor

Enrollment Limit: 11

Enrollment Preferences: Graduate students

Expected Class Size: 10

Grading:

Distributions: (D1)

Not offered current academic year

ARTH 546 (F) *Texere: The Material Philosophy of Print and Textile, ca. 1500-1900*

It is a commonplace in the literature on textiles that the words for both text and textile derive from the Latin *texere*: to weave. As this etymological root indicates, the action of making cloth provides the metaphoric structure by which we conceive of language from the threading of thought to the weaving of prose and poetry. In the recent theoretical writings of Tim Ingold, among others, the processes of weaving-textility-offer a model against which to conceive of the dominant hylomorphic conception of matter and form as a process of imprint. Instead, textiles illustrate a world that is created through forces in motion, never imprinting, but moving against and within one another. This seminar will use these questions as the starting point to examine the interaction between printed matter (embodying a hylomorphic process) and textile (a material challenge to hylomorphism). The Clark Art Library contains a preeminent collection of textile material, and this seminar will dive into the Mary Ann Beinecke collection to examine histories of gender and labor, figuration and ornament, mobility and place, and finally, form and matter. The case studies will range from sixteenth-century needlepoint model books to twentieth-century kimono design.

Requirements/Evaluation: class participation, writing assignments

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: MA students, then advanced Art History major undergraduates

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

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

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

Requirements/Evaluation: presentations, research paper

Prerequisites: none

Enrollment Limit: 16

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

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

ARTH 548 (S) Landscape, Theory, Ideology

To use the term "landscape" is to imply and assume a subject position. Unlike the categories of "nature," "wilderness," "vista," or "ecology," a landscape is something invented and experienced (or observed, or represented, or cultivated) solely by human agents. The term "landscape" is variously deployed in the service of a range of political and philosophical positions. This seminar explores "landscape" as a fruitful agitation in critical theory and aesthetic discourse over the past thirty years. The course will interact with the artists and photographic works on view in the exhibition, Landmarks, a 150-year survey of landscape photography in WCMA's collection. We will examine i) how landscape as medium and as genre moves from literature to painting to photography; ii) how to read and employ contemporary theory in the service of artwork from bygone eras; and iii) we will ask who exercises the agency and privilege to name, to invent, to denote a space or a view as worthy of sight.

Requirements/Evaluation: class participation, writing assignments

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: MA students, then advanced art history undergraduates

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

ARTH 549 (F) Art, Biology, Beauty

This interdisciplinary seminar is offered in conjunction with the upcoming RAP Colloquium scheduled for March 2020, "Beauty, Sexuality, Selection: Darwinian Revolutions in Aesthetics." (Seminar participants will be expected to attend.) Our theme will be Charles Darwin's controversial theory of "sexual selection" as both a historical idea of aesthetic response and beauty, and as a theoretical concept that is back in play in current evolutionary thinking. Readings will be drawn from ancient philosophy, current science, art history, the history of science, and other fields, to engage the following questions: how did the existence of difference in the organic world--gender difference broadly but also more specifically racial difference in the human species--motivate Darwin's theory of an "aesthetic evolution" driven by animal and human perception of visual beauty? How did philosophical aesthetics contribute to Darwin's biological theory of beauty, and how did Darwin's biological theory of beauty unsettle the discipline of philosophical aesthetics? In which ways did the arts and visual cultures of Europe and elsewhere shape Darwin's aesthetic assumptions? How did, and how does, the concept of sexual selection destabilize the concept of "art" as a human cultural activity? How might "sexual selection" complicate historical and current delineations drawn between nature and culture, between the innate and the arbitrary?

Requirements/Evaluation: seminar participation, presentations, research paper

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: MA students, then advanced Art History major undergraduates

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

ARTH 550 (S) The History, Theory, and Problem of Connoisseurship

The museum and market have long relied upon the "talent" of a chosen few "connoisseurs," whose abilities (i.e. "the expert eye")-shrouded in mythology and vaguery-have profoundly influenced the interpretation of objects. This seminar will interrogate the problematic construct of connoisseurship in the market (Duveen), in the museum (Pope-Hennessy), and in the academy (Berenson). Through readings about the history and theory of the practice from the sixteenth century to the modern day, we will reassess the meaning, and validity, of connoisseurship in visual culture. And, through conversations about authorship, working methods, and artistic intent, we will question what we learn from close looking. This seminar will include case studies using objects in the Clark's permanent collection, focusing on in-depth discussions of materials, techniques, attribution, quality, and the burgeoning field of conservation science. Students will be asked to conduct their own rigorous object-based research.

Requirements/Evaluation: class participation, writing assignments

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: MA students, then advanced art history major undergraduates

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

ARTH 552 (F) Art and Enlightenment in Europe

Cross-listings: ARTH 552 ARTH 242

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 50

Enrollment Preferences: art history majors

Expected Class Size: 50

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

Distributions: (D1)

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

ARTH 552 (D1) ARTH 242 (D1)

Attributes: ARTH pre-1800 Courses

Fall 2022

LEC Section: 01 TR 9:55 am - 11:10 am Emmelyn Butterfield-Rosen, Caroline O. Fowler

ARTH 553 (F) New Ecologies in Contemporary Art

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

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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ARTH post-1800 Courses

Fall 2022

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

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

Fall 2022

SEM Section: 01 R 1:00 pm - 3:50 pm Hilton Als

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

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

Secondary Cross-listing

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

housing inequity, gender identity and broken transmission of memory. We will dive into the work of individual artists as well as collectives while reading theoretical texts about broken-world thinking, reparative epistemology, alternative archives, and material reparations.

Class Format: 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:

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

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

Spring 2023

SEM Section: 01 TR 11:20 am - 12:35 pm Katarzyna M. Pieprzak

SEM Section: 02 TF 1:10 pm - 2:25 pm Katarzyna M. Pieprzak

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

Cross-listings: ARTH 561 HIST 454

Primary Cross-listing

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

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

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

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

Enrollment Limit: 16

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

Expected Class Size: 16

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

Distributions: (D1) (DPE)

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

ARTH 561 (D1) HIST 454 (D2)

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

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

Spring 2023

SEM Section: 01 T 10:00 am - 12:50 pm Christine DeLucia

ARTH 562 (F) Art of California: Pacific Standard Time (DPE) (WS)

Cross-listings: AMST 462 ARTH 462 ARTH 562 LATS 462

Secondary Cross-listing

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

Requirements/Evaluation: Several short writing and research assignments, oral presentations, class participation, and a final research paper of 16-20 pages written in stages over the course of the semester.

Prerequisites: ARTH 102 - Grad Art exempt from ARTH 102 prerequisite

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D1) (DPE) (WS)

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

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

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

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

Attributes: AMST Arts in Context Electives AMST Space and Place Electives ARTH post-1800 Courses LATS Comparative Race + Ethnic Studies Electives

Not offered current academic year

ARTH 563 (F)(S) Contemporary Curatorial Workshop

Bi-weekly 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 who are working on contemporary curatorial projects have the opportunity to

workshop their ideas with their peers and guests. Under the direction of the chair, students will present projects, host local and visiting curators, travel to visit exhibitions regionally and in NY or Boston as the schedule allows, and explore key topics in modern and contemporary art and curatorial practice.

Class Format: workshop, meets all year

Requirements/Evaluation: no requirements except participation and attendance

Prerequisites: graduate art students

Enrollment Limit: 25

Enrollment Preferences: only open to graduate students

Expected Class Size: 25

Grading: pass/fail option only

Distributions: (D1)

Attributes: ARTH post-1800 Courses

Fall 2022

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

Spring 2023

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

ARTH 569 (F) Gérôme

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

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

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: MA students, then art history majors

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

ARTH 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' reception and perceptions, and in turn, how religious, cultural, political, and economical forces shape their format, decoration, and paratext. While it will primarily deal with Western books, we will also consider early ones from around the world. Students will 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

Fall 2022

SEM Section: 01 W 10:00 am - 12:50 pm Elizabeth M. Sandoval

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

Requirements/Evaluation: presentations, writing assignments

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: If over-enrolled, by application

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

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

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

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

Grading: pass/fail option only

Distributions: (D1)

Attributes: ARTH post-1800 Courses

Not offered current academic year

ARTH 586 (F) Japanese Popular Visual Culture

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

Secondary Cross-listing

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

Class Format: discussion

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

Prerequisites: none

Enrollment Limit: 35

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

Expected Class Size: 20

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

Distributions: (D1)

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

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

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

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

Spring 2023

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

ARTH 589 (S) Imitation, Copy, Reproduction

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

Spring 2023

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

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

Fall 2022

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 chance and causality mediated modern Europe's relation to other parts of the world.

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

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: grad students, then art history major undergrads

Expected Class Size: 10

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

Distributions: (D1)

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 DeLue, Leo Mazow, and Asma Naeem), delve into the politics and poetics of European avant-garde performance, the cross-pollination of musical and artistic experimentation in 1960s New York and elsewhere (John Cage and Pauline Oliveros in connection with the worlds of dance, performance, and Black Mountain College), and consider more contemporary practices, particularly by artists working in Asia, Brazil, and artists engaging in Deaf studies and critiques of ableist hearing ideologies (such as Christine Sun Kim). We will also draw heavily on writings on sound, sensation, art (and film) by twentieth-century continental philosophy (Roland Barthes, Jean-Luc Nancy, Gilles Deleuze) as well as recent work by contemporary theorists probing the intersections of the sonic with race, gender, and politics (among them Salomé Voegelin and Robin James), as well as other topics from sound studies such as the mediation of technology, social and historical frameworks (such as Alain Corbin's study of the culture of the senses in the 19th-century French countryside), and the "ontological" turn and focus on materiality (Christoph Cox, Steve Goodman).

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

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: MA students, then art history major undergrads

Expected Class Size: 16

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

Distributions: (D1)

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)

Fall 2022

IND Section: 01 TBA Kerry A. Christensen

ARTH 596 (S) Private Tutorial

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

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

Distributions: (D1)

Not offered current academic year

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

Undergraduate Lecture Course Taken for Graduate Credit

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

Distributions: (D1)

Not offered current academic year

ARTH 598 (S) Undergraduate Lecture Course Taken for Graduate Credit

Undergraduate Lecture Course Taken for Graduate Credit

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

Distributions: (D1)

Not offered current academic year