The information presented here is as of 11/1/2011.

**ART (Div. I)**

Chair, Associate Professor PETER LOW


**MAJOR**

Three routes are offered: the emphasis of the first is on the history of art, and that of the second is on creative work in studio. The third route through the major allows students to take courses in both halves of the department in more or less equal numbers.

Note: The Art History and Art Studio routes are strongly recommended for any prospective Art major who is contemplating graduate study in Art History or Art Studio.

**Requirements beginning with the class of 2013:**

**Art History Route**

**Sequence courses**

**Any two of the following three foundational courses, ArtH 101, 102, or 103**

Any 100-level studio class without prerequisites; preferably taken by the end of the junior year

ArtH 301 Methods of Art History

One 400-level Seminar or Graduate Course (cannot be used to satisfy any other requirement for the art-history major)

**Parallel courses**

Any five additional semester courses of art history including three concerned with the following:

1) a period of art prior to 1800
2) a period of art prior to 1400
3) art of the Middle East, Asia, and Africa

Of the five parallel courses, at least one must be a 300-level tutorial or 400-level seminar or graduate course.

Although the structure of the art history route allows for flexible scheduling, the faculty strongly recommends that students proceed through the major in the recommended sequence. Introductory 100- and 200-level courses should be taken in the first or second year. So that they are prepared for the research requirements of the seminar classes that cap the sequence, majors are required to take the required Junior major class, ArtH 301 during their junior year. If the student is studying abroad for the entire junior year, this requirement may be filled in the senior year (see STUDY ABROAD policy of the Art Department for more information.)

**Art Studio Route**

**Sequence courses**

ArtS 100 Drawing I

ArtS 230 Drawing II

ArtH 101-102 or any two art history classes for which students are eligible; preferably taken by the end of the junior year

Any three of the 200-level ArtS courses in three different media or

any one 100-level course (except Arts 100, Drawing) and any two 200-level courses in three different media

ArtS 519 Junior Seminar

Any two of the 300-level ArtS courses or

One of the 300-level ArtS course and ArtS 418T Senior Tutorial

**History and Practice Route**

**Sequence courses**

ArtH 101-102 Aspects of Western Art

ArtH 100 Drawing I

One 200-level ArtS course

ArtH 301 Methods of Art History or ArtS 319 Junior Seminar

One ArtH seminar (400-level) or one 500-level graduate course except 508

One 300-level ArtS course or (with permission) ArtS 418T Senior Tutorial

**Parallel courses**

Any four additional Art Studio or Art History courses. At least one elective must be taken in each wing of the department. At least one of the electives must be an Art History course concerned with a period of art prior to 1800 (either of Europe, North America, and South America OR the Middle East, Asia, and Africa).

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

ArtH 101-102 and ArtH 103 introduce students to a series of critical studies of important works selected from the history of European, North American, and Asian art from antiquity to the present. The critical approach of the introductory courses is maintained in all further courses, often by assigned study of original works in the Williams College Museum of Art, Chapin Library, the Clark Art Institute, and Mass MoCA.

An introductory studio course, at the 100 level, in which no artistic talent or prior experience are assumed, provides vital training in what is a visual as well as a verbal discipline. The requirement of a course in the art of the Middle East, Asia, and Africa (a second course if students have chosen ArtH 103 as one of their foundational courses) expands majors’ geographic as well as cultural horizons, and the requirement of two courses in art from periods prior to 1800 provides a necessary concentration on earlier moments in culture. (As the late contemporary architect, Philip Johnson, said, “You cannot know history.”) The Junior course (ArtH 301) develops awareness of the theoretical implications, as well as the possibilities and limitations of different art-historical methods. The requirement of two additional upper level courses (one 300-level tutorial or 400-level parallel course, the other a 400-level seminar or 500-level graduate course as the final sequence course) enables students to apply that knowledge of methodology to their most specialized work in the Art History route.

**Art Studio Route:** The studio division of the Art major has been structured to foster the development of a critical understanding of making art; to support creative interests and to develop students’ perceptions and imaginations as they investigate a variety of visual media. Drawing I, ArtS 100 serves as an introduction to the basic drawing and design principles which establish the foundation for the development of visual expression. ArtH 101-102, Aspects of Western Art or any other art history classes, provide part of the necessary background in the critical analysis of art. The 200-level ArtS courses provide opportunities to learn the elements of some of the principal visual arts media: architecture, painting, photography, printmaking, sculpture, and video. These courses combine technical foundations in the medium with analysis of the interrelation of visual form and content. The 300- and 400-level courses place a greater emphasis on the application of appropriate visual skills and strategies to particular thematic concerns, and to the development of the student’s individual vision. All students taking Arts418T are required to exhibit in the spring of their senior year at the Williams College Museum of Art or other appropriate venues. Students who choose to take two 300-level classes do not exhibit at WCMA in the spring of the senior year.

**History and Practice Route:** This route allows students to study in depth both the history of art and the making of it. It offers considerable flexibility: students may propose courses of study that emphasize particular media, themes or methodological issues. To mention just three examples, students may design sequences of courses that focus on architecture, gender, or narration in both the history of art and contemporary practice. Students may take more courses in one wing of the department than the other, as long as the minimum requirements in each wing are satisfied. The History and Practice route is especially well-suited to students interested in arts-related careers outside of higher education, including work in art galleries, art museums, and primary or secondary school education.
Unlike the history or studio routes, acceptance into the History and Practice route is not automatic. The student must first submit a written application in two copies, one for each advisor from the two wings of the department, as well as a list of proposed courses; this application and list of proposed courses must be given to the department secretary before registering for the major.

The application must provide a narrative statement of the theme of the major, and why it cannot be accommodated in either history or studio. It is not enough to submit a list of courses; the student needs to show the coherence and integrity of the plan of study, and how it develops the theme of the proposed major.

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

History and Practice majors do not participate in the senior studio exhibition at the end of the year.

**History and Practice Faculty Advisors:** Michael Glier, Ann McCallum, and Ben Benedict in studio; E. J. Johnson, Peter Low and Michael Lewis in history.

**STUDY ABROAD**

Although the Art Department encourages students to study and travel abroad, we feel that it is very important for students to begin their major with a required seminar in their Junior year. ARTH 301 and ARTS 319, prepare students for independent research and/or independent artistic production which is the focus of the semester.

a. Studio Art Majors must take the required Junior Seminar (ARTS 319) in their junior year unless they are planning to study abroad for a full year; in that case they may take the required class in their senior year.

b. History and Practice students must include their Study Abroad plans in their application to the major and discuss them with their advisor.

c. Art History students must take the required Junior Seminar (ARTH 301) in their junior year unless they are planning to study abroad for a full year; in that case they may take the required class in their senior year.

**ART HISTORY COURSES**

**ARTH 101(F)-102(S)** Aspect of Western Art

A year-long introduction to a history of some European and North American art, this course concentrates on three-dimensional media in the fall (ARTH 101–architecture and sculpture) and two-dimensional media in the spring (ARTH 102–painting, drawing, prints and photography). Even though the course focuses on Western art, it also explores interchanges among other cultures and the west, particularly in more recent times. Both semesters cover the same chronological span, from Ancient Greeks to computer geeks. We organize the course in this unusual way not only to give students the grasp of history, but also to heighten their ability to understand visual objects by coping with fifth only one artistic medium at a time. To train students to look carefully at art, we use the wealth of art resources in Williamstown: the Clark Art Institute, the Williams College Museum of Art and the Chapin Rare Book Library.

Students spend time with original works of art. For the study of architecture we have a unique set of Virtual Buildings made expressly for this course, that approximate the experience of being in structures thousands of miles away.

Format: lecture and weekday discussion section. Requirements: quizzes, midterm, two papers and a final exam.

ARTH 101-102 may not be taken on a pass/fail basis; however, the course may be audited. Students who have audited ARTH 101-102 lectures on a registered basis may enroll in any Art History course at the 200 or 300 level. Although students may begin the course in either the fall or spring semester, both semesters of ARTH 101-102, a byprerequisite course, must be taken to receive course credit for each semester. The only exception is for art history majors who may take ARTH 103 in place of either 101 or 102. Students should petition the chair of the Department of History to accommodate this change.

**ARTH 103(F)** Asian Art Survey: From the Land of the Buddha to the World of the Geisha (Same as Asian Studies 103)

This course introduces some of the main monuments of Asian art, with an emphasis on the art of India, China, and Japan. Its contextual approach helps students gain insight into the aesthetic, religious, and political ideas and cultural meanings conveyed by the works of art. Visual analyses and thematic discussions will be used on the interconnectedness among these three cultures, and their respective interactions with the West. The course also provides students with the vocabulary, techniques, and patterns of thinking needed for advanced art history courses.

Format: lecture, Evaluation will be based on three 30- to 40-minute quizzes, two short papers, film screening and class attendance.

No prerequisites. Enroll limit: 35. Highly recommended for first-year students. May not be taken on a pass/fail basis.

Satisfies the pre-1400, pre-1800 or Art of Middle East, Asia and Africa requirement OR can be taken with either ARTH 101 or ARTH 102 as the foundational requirement for the art history route to the major. Students should petition the Chair of the Art Department for this exception to be made.

**ARTH 108 Creating Bodies (Same as ARTH 108)** (Not offered 2011-2012) (See under ARTH 108 for full description.)

**ARTH 201(F)** American Landscape History (Same as Environmental Studies 201) (W)

A course survey stressing the visual attributes and historical geography of regional, vernacular (that is, ordinary or pervasive) American settings, with the goal of discerning a national style of spatial or landscape organization. Among the human-altered environments to be studied, from an evolutionary or diachronic perspective, are: forests, rangelands, crop- lands, outdoor recreational sites, mines and quarries; power and utilities; small towns, mill towns, central business districts, and suburbs; housing, industry, commerce, and institution-
al uses such as the American college campus; water, road, and rail corridors as examples of circulation nets. Given the course’s breadth of topics and, by contrast, other courses (see ArtH 304 and 308 during this academic year) concentrating on specific land uses. An aim of this survey course will lie in discerning generic stylistic continuities and discontinuities, or changes, which the landscape activities or sites express. One outdoor, afternoon meeting each week provides discussion opportunities in situ, and enables class members to obtain a deeper understanding of the role of landscape in the development of cities and of the human environment and occupants of the Hoosic-Hudson watershed and Taconic upland region surrounding Williamstown, as well as practitioners in interviewing and field study methodologies.

Format: lecture/discussion. Requirements: two short papers, quiz, hour test, final exam. Required fieldtrip to The Metropolitan Museum in New York City—especially of the works of a current practitioner, Nancy Shapero ’81.

No prerequisites. Enrollment limit: 45 (expected: 45). The course satisfies the pre-1400 or pre-1800 requirement.

Enrollment limit: 30 (expected 25.) The course satisfies the pre-1400 or pre-1800 requirement.

Enrollment limit: 15

Enrollment limit: 19. Hour: TBA SATTERTHWAITE

ART 212 Distant Encounters: East Meets West in the Art of the European Middle Ages (Not offered 2011-2012) This lecture course investigates the rich artistic consequences—in architecture, manuscript illumination, mosaic, sculpture, panel painting, fresco, metalwork, and other media—of European contacts with the Mediterranean between approximately 300 and 1450 AD. From the beginnings of Christianity, pilgrims from Europe made the long journey to sacred sites in the Holy Land (extending across parts of present-day Egypt, Israel, Syria, and Turkey). When these sites became less accessible with the spread of Islam in the seventh century, Europeans sought to recreate the sites at home. Later, from 1095 onward, Christian Europeans attempted to reclaim and hold the Holy Land from non-Christians by force, through an ill-fated series of five major and several lesser “crusades.” Over the centuries, before, during, and after the Crusades, exposure to the peoples, ideas, and cultures of the Eastern Mediterranean also came through trade and through the travel and settlement of non-Europeans in Europe itself, particularly in Spain, Sicily, and Venice. The course aims to survey artistic production within each of these different contexts of East-West encounter.


ART 213 Greek Art and Myth (Same as Classics 213) (Not offered 2011-2012) Classical myth provides rich subject matter for painters and sculptors throughout the history of western art. This course investigates the earliest representation of myth in Greek art of the first millennium B.C.E. Sophisticated narrations involving gods and heroes first appear in the art of this era, with the creation myth, Orphic myths, and the legend of the Argonauts. The narrative role of myth in Greek art is emphasized in the course, with the emphasis on the myths of Zeus and Hera, Poseidon and Amphitrite, and Herakles and his labors. The vocabulary and themes of myth are compared to their later mythographic counterparts. The course ends with a consideration of Greek art in the fifth century B.C.E. and the role of myth in that period.


No prerequisites. Enrollment limit: 45 (expected: 45). The course satisfies the pre-1400 or pre-1800 requirement.

Enrollment limit: 30 (expected 25.) The course satisfies the pre-1400 or pre-1800 requirement.

Hour: 1:10-2:25 MR

ART 220 The Mosque (Not offered 2011-2012) A clear place oriented towards Mecca is enough for daily prayer, but the communal practices of Islam entail more than basic rituals and these activities often transpose in formal architectural and urban settings around the world. The course will examine some traditional Arab architectural settings ranging from traditional domed halls of brick and timber to modernist ensembles of reinforced concrete and plate glass; prayer halls may be open to the elements, flat-roofed or domed; surfaces may be enhanced with carved marble, inlaid wood or glazed tile. Elaborate inscriptions often play an important role in these buildings. By exploring the communalities and variations of mosque architecture from Delhi to New York, this course fulfills the terms of the Exploring Diversity Initiative by offering students an opportunity to see how Islam shapes the built environment in diverse cultural settings and then apply that knowledge with empathy, close to home. Ultimately, our test case will be the sacred spaces of the campus we seek to understand how architectural form can foster community, manifest belief, activate conviction and sometimes exacerbate religious differences.

Format: lecture/discussion. Requirements: midterm, final, term project.

No prerequisites. Enrollment limit: 15.

ART 222 Photography in/of the Middle East (Same as Arabic Studies 222) This course will explore photographic practices in different zones of the Middle East—since its inception, photography has been globally disseminated but locally inflected, serving diverse documentary needs and expressive purposes in different cultural contexts. In the Middle East, the powers and pleasures of the medium have been valued by colonial forces, indigenous populations, photojournalists and artists; the resulting images merit aesthetic appreciation even as they grant visual access to the past and present in complicated places. The course will explore photographic practices in different zones of the Middle East—
e.g., the Holy Land, Egypt or the Persian sphere—by attending to individual photographers and case studies. This tightly focused approach will support, in turn, a consideration of the burdens and risks of representation in particular circumstances—what work do photographs do? Who resists and who benefits? The general goal will be to appreciate the diversity of perspectives that underlie renderings of the Middle East.

Format: lecture. Requirements: class participation, short papers, term project.

No prerequisites. Enrollment limit: 19 (expected: 19). Permission of instructor required.

This course satisfies the Art of Middle East, Asian and Africa requirement.

Hour: 1:10-2:25 TP

H. EDWARDS

ARTH 224(S) Romanesque and Gothic Art and Architecture: The Medieval Church in Context

The goal of this course is to survey the major works of ecclesiastical architecture, sculpture and stained glass produced in France between approximately 1050 and 1400. These works were not created in isolation from their surroundings; thus we will attempt to understand them not only stylistically, but also in their original functional, social, and sometimes even political settings. The course will emphasize the abbey church and the cathedral, the two major ecclesiastical buildings of this period, as heterogeneous entities that used architecture, sculpture, stained glass and other media, in conjunction with church ritual, to render their sacred spaces distinct from, and elevated above, the world outside. We will furthermore try to appreciate the general centrality of the abbey church and the cathedral in high medieval society. Sites for contact with God and for the development of advanced learning, they could also serve as critical determinants of local economic and political life, and as focuses of pilgrimage, trade, and international cultural exchange.

Format: lecture. Requirements: midterm, final, quiz, paper.

No prerequisites. Enrollment limit: 25. Satisfies the pre-1400 or pre-1800 requirement.

Hour: 2:35-5:0 TF

ARTH 232(F) The Visual Culture of Renaissance Rome

During the fifteenth and sixteenth centuries, the city of Rome saw itself transformed from a shrinking and neglected medieval town into a thriving center of artistic achievement. This lecture course covers the historical, geographic and ideological forces behind this period of renovation and restoration forces that reworked the urban fabric of the city while shaping the character of the visual arts from Filarete and Fra Angelico to Bramante, Michelangelo, and Raphael. We will examine monuments such as Michelangelo’s Sistine Chapel, then, not only as touchstones for the history of western art, but also as images capable of reflecting, and even constructing, a uniquely Roman sense of power, time, and historical destiny.

Format: lecture/discussion. Requirements: midterm, final, and two papers.

No prerequisites. Enrollment limit: 40. Open to Art majors as well as non-majors. Satisfies the pre-1800 requirement.

Hour: 11:00-12:15 MF

ARTH 235(S) Roman Archaeology and Material Culture (Same as Anthropology 235, Classics 224 and History 224)

(See under CLAS 224 for full description.) RUBIN

ARTH 238 The Image of God in Greek Art (Same as Classics 248) (Not offered 2011-2012)

The representation of the divine poses special problems for artists and art historians in any cultural context in which the divine is believed to be not visible in the ordinary sense yet powerfully present. Visual representations of gods and goddesses in ancient Greek art pose especially interesting interpretive questions because of the importance of naturalism in Greek theories and practices of visual representation. This course will cover the basic stylistic, iconographical, mythological, and ritual features of the individual gods and goddesses, and how they are depicted in Greek sculpture and painting. The course will also examine influential art monuments, literary forms, and social phenomena, such as the sculptures of Delphi, Olympia, and the Parthenon; divine corporeality in poetry; the theology of mortal-immortal relations; the practice of statue-rite, and the functions of visual representations of gods. The overall aim of the course is to acquire an understanding of the interrelations of art, mythology, and religion in ancient Greece.

Format: lecture and discussion. Requirements: short papers, final exam.

No prerequisites. Enrollment limit: 30 (expected: 20-30). Preference will be given to Art-History majors needing to fulfill the pre-1400 requirement; otherwise, the course is open; students who have taken ARTH 216 may take this course only with permission of instructor. Satisfies the pre-1400 or pre-1800 requirement.

HIBRENN

ARTH 239 Envisioning Empire: Geography in the Graeco-Roman World (Same as Classics 341 and History 341) (Not offered 2011-2012) (D)

(See under CLAS 341 for full description.) RUBIN

ARTH 240(S) Romanticism in North America and Europe

We examine a particularly wide variety of pictures from different places (ranging from post-Revolutionary Paris and Jacksonian New York to Royalist Spain). All of the artists discussed were born between 1746 and 1801; all of them have been called Romantic. But their approaches to painting seem to share few common features: while lonely Gothic nuns attracted the German painter Caspar David Friedrich, the English-born, Caskill-settled Thomas Cole elevated the “impetuous rivers” and “tangled woods” of the United States over Europe’s “palaces of princes” and “venerated nuns.” Contrasts such as these enable us to ask if “Romanticism” is an old-fashioned label incapable of summarizing myriad cultural expressions, or should we describe it as a valuable term drawing together essential aspects of otherwise diverse styles? To be kept in mind throughout are the remarkable and often tragic developments (imperial expansion; the slave trade; ecological destruction) through which life on both sides of the Atlantic was transformed in the nineteenth century’s first four decades.

Format: lecture. Requirements: three short book reviews or analyses of individual paintings (2 to 3 pages in length). Final research paper (12 to 15 pages). Visits to the Clark Art Institute are part of this course. A field trip to the Museum of Fine Arts in Boston may also be required.

Prerequisites: Arth 101-102 or permission of instructor. Enrollment limit: 30 (expected: 25). Preference given to sophomores and juniors.

Hour: 2:35-3:50 MR

MacNAMIDHE

ARTH 241(S) Dutch Art of the 1600s: Hals to Vermeer

Rembrandt van Rijn, Frans Hals, Jan Vermeer are only the best-known of the many artists who were active in the northern Netherlands during the seventeenth century. The variety of their subjects was unprecedented, but the degree of symbolic content in their work is disputed: to what extent was Dutch painting an art of description or of hidden allegory? We will consider this problem and also give special attention to the ongoing reinterpretations of Rembrandt’s oeuvre and life.

Format: lecture, midterm, short paper, and a final exam.

No prerequisites. Enrollment limit: 25. Satisfies the pre-1800 requirement.

Hour: 11:20-12:35 TR

FILIPCZAK

ARTH 247 Flemish Art: Bruegel to Rubens (Not offered 2011-2012)

The most admired art in northern Europe during the sixteenth and early seventeenth centuries was produced in Antwerp (in present day Belgium). This city served as home to the best-known Flemish artists, such as Pieter Bruegel and his sons, Rubens, and Van Dyck. In this lecture course, we will examine studio practices, especially the collaboration of artists on a single work, different narrative approaches, and the religious, political, and social messages conveyed by the works. We will also discuss official and popular religious practices and the images produced for different locations, including pilgrimage sites associated with miracle-working images.

Evaluation based on midterms, 3-page paper, and final (with a prepared essay).


FILIPCZAK

ARTH 253 Art in the Age of the Revolution, 1760-1860 (Same as Women’s, Gender and Sexuality Studies 253) (Not offered 2011-2012)

A social history beginning with art of the pre-Revolutionary period and ending with realism. Major topics include changing definitions of neoclassicism and romanticism, the impact of the revolutions of 1789, 1830, and 1848, the Napoleonic Empire, the shift from history painting to scenes of everyday life, landscape painting as an autonomous art form and attitudes toward race and sexuality. The course stresses French artists such as Greuze, Vigée-Lebrun, David, Ingres, Delacroix, Géricault, Corot, and Courbet, but also includes Goya, Constable, Turner, and Friedrich.

Format: lecture. Requirements: two quizzes, hour test, and final exam or research paper; a conference at the Clark Art Institute and a field trip to New York may also be required.

Prerequisites: Arth 101-102 or permission of instructor. Enrollment limit: 30. 

OCKMAN

ARTH 254(F) Manet to Matisse (Same as Women’s, Gender and Sexuality Studies 254)

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

Format: lecture. Requirements: hour test and final exam or research paper; a conference at the Clark Art Institute and field trip to The Metropolitan Museum and MOMA and/or The MFA in Boston may also be required.

Prerequisites: Arth 101-102. Enrollment limit: 30.

Hour: 11:20-12:35 TR

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

Format: lecture. Requirements: one short paper and design project, midterm, final, and a field trip.

Prerequisites: ArtH 101-102 or permission of instructor. Enrollment limit: 60.

This course does not satisfy the pre-1800 requirement.

Hour: 9:55-11:10 TR

ARTH 258(S) Latino/o Installation and Site-Specific Art (Same as Latino/a Studies 258)

(See under LATS 258 for full description.)

M. LEWIS

ARTH 260(S) Architecture Since 1900

An exploration of major developments in Western architecture from 1900 to the present, including the relationship of architecture of this period to developments in other artistic fields. Concentration on major figures: Wright, Gropius, Mies van der Rohe, Le Corbusier, Aalto, Kahn, Venturi, Gehry, Koolhaas, Hadid.

Format: lecture. Requirements: bi-weekly quizzes and an architectural design project for which no previous training is expected.

Prerequisites: ARTH 101-102, or ARTH 101 if 102 taken at the same time. Enrollment limit: 50 (expected: 50). Preference given to juniors and seniors.

Hour: 11:00-12:15 MWF

E. JOHNSON

ARTH 263(F) European Painting and Sculpture, 1900-1945

A survey of the major artists and tendencies, including Fauvism, Expressionism, Cubism, Futurism, Dada, Surrealism, the Bauhaus, and the Russian avant-garde. Lectures will focus on selected artists, with others to be covered through readings. Issues will include theoretical rationales for abstraction, varieties of avant-gardism, and relations between art, criticism and the art market.

Format: lecture. Requirements: one quiz, a midterm, a short paper, a field trip to New York, and a final.

Prerequisites: ArtH 101-102. Enrollment limit: 30.

Hour: 2:35-3:50 MR

FERANDO

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

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

Format: lecture. Requirements: three 5-page papers, midterm, final, and a field trip.

Prerequisites: ArtH 101-102 or permission of instructor. Enrollment limit: 60.

Hour: 11:20-12:35 TR

M. LEWIS

ARTH 265(S) Pop Art (W)

The use of commercial and mass media imagery in art became recognized as an international phenomenon in the early 1960s. Items such as comic strips, advertising, movie stills, television programs, soup cans, "superstars" and a variety of other accessible and commonplace objects inspired the subject matter, form and technique. This course will critically examine the history and legacy of Pop Art by focusing on its social and aesthetic contexts. An important component of the course involves developing skills in analyzing visual images, comparing them with other forms, and relating them to their historical context.

Format: lecture/discussion. Requirements: two short response papers, oral presentation, and one final research paper.

Prerequisites: ArtH 101-102. Enrollment limit: 16.

Hour: 11:00-12:15 MWF

GOLDSTEIN

ARTH 266(S) Twentieth-Century Russian Art and the Birth of Abstraction (Same as Russian 208)

(See under RUSS 208 for full description.)

ARTH 270(S) Japanese Art and Culture (Same as Japanese 270)

This course is a survey of traditional Japanese painting, sculpture, architecture, woodblock prints, and decorative arts. Special attention will be paid to the developments in artistic style and subject matter over the last 400 years of contemporary cultural phenomena. Through visual analysis students learn the aesthetic, religious, and political ideals and cultural meanings conveyed in the works of art. This course offers students a solid grasp of the social, cultural, and art histories of Japan.

Format: lecture. Requirements: three 30- to 40-minute exams, two short papers, film screening, class attendance.

No prerequisites. Enrollment limit: 35. This course satisfies the pre-1400, pre-1800 or Art of Middle East, Asia and Africa requirement.

Hour: 11:00-12:15 MWF

JANG

ARTH 274(F) Chinese Calligraphy: Theory and Practice (Same as Chinese 274)

This course has two components: art history and studio practice. The first offers students an opportunity to acquire an understanding of theoretical and aesthetic principles of Chinese calligraphy, one of the highest art forms in China practiced by the literati. It also investigates the social and political functions of Chinese calligraphy in ancient and contemporary China. Studio practice allows students to apply theories to creating artworks. The semester is evenly divided between technical instruction and the art history part of the course.

Format: lecture; class discussions and studio practice. Requirements: weekly assignments, a midterm, short paper, oral presentations, a final project (artistic or scholarly), class attendance, film screening.

No prerequisites. Enrollment limit: 12. This course satisfies the pre-1400, pre-1800 or Art of Middle East, Asia and Africa requirement.

Hour: 10:00 a.m.-1:00 p.m. F

JANG

ARTH 276 Chinese Art and Culture (Not offered 2011-2012)

This course surveys the arts of China, including painting, sculpture, ceramics, gardens, and other decorative arts. Topics covered will include the rise and development of Buddhist art; meanings and functions of landscape painting; gender construction in Chinese art; Western influence in Chinese art; and more. Its contextual approach helps students gain insight into the aesthetic, religious, and political ideas and cultural meanings conveyed by the works of art. Visual analyses and thematic discussions will bear upon the intersections and interconnectedness between China and the West. This course also provides students with the vocabulary, techniques, and patterns of thinking needed for advanced art history courses.

Format: lecture. Requirements: 3 exams; 2 short papers; film screening; class attendance.

No prerequisites. Enrollment limit: 25 (expected: 25). This course satisfies the pre-1400, pre-1800 or Art of Middle East, Asia and Africa requirement.

JANG

ARTH 278 The Golden Road to Samarkand (Not offered 2011-2012)

The region comprising present-day Iran, Afghanistan, Central Asia, Pakistan and India has a rich and complex history. Home to Genghis Khan and Tamerlane, Akbar the Great and Shah Jahan, it has generated some of the most spectacular monuments (e.g. the Taj Mahal and the blue tiled mosques of Isfahan) and refined manuscript painting ever known. We will look at these art forms from the tenth to the twentieth centuries, highlighting the patronage of key dynasties, including the Timurids of Samarkand and the Mughals of India. An important issue throughout the course will be the impact that Islam has had on the artistic traditions of this region.

Format: lecture/discussion. Evaluation will be based on class participation, a short paper, a midterm and a final.

No prerequisites. Enrollment limit: 20. Satisfies the Art of Middle East, Asia and Africa requirement.

H. EDWARDS

ARTH 300(T) Rembrandt Tutorial: Case Studies of Individual Works and Controversial Issues (Not offered 2011-2012) (W)

Currently Rembrandt ranks as the best known but also the most controversial Dutch artist of the 17th century. Dispute surrounds his character as well as the quantity, quality, and significance of his art. At each meeting we will focus on a specific painting, print, or drawing by Rembrandt or on an issue concerning him and his work in order to compare the strengths and weaknesses of the various approaches. The semester will begin and end with a group meeting of everyone taking the tutorial.

Format: tutorial. Requirements: each week write a short paper or respond to the tutorial partner's paper.

Preference to non-majors. Satisfies the pre-1800 requirement. First Semester: HEDREEN Second Semester: SOLUM
**ARTH 302(F)** When Art Needs Room to Breathe: Public Art Beyond the White Cube

This course will consider the history, controversies, emerging issues, and evolving aesthetic approaches to publicly sited art from Richard Serra’s Tilted Arc, removed from its downtown NYC site by court order, to Christo and Jeanne-Claude’s Gates for Central Park, to Mark Dion’s Seattle Vivarium, a 60-foot nurse log housed in a monumental urban greenhouse connected to community gardens, scientists, ecologists, and botanical illustrators, and Rick Lowe’s community-based Project Rowhouse in Houston. Through lectures and guided readings, it will provide an overview of landmark projects involving “plonk” art in corporate plazas, site-specific commissions, and new-genre public works. The course will consider questions including: What is the public? What is the difference between space and place? How do different kinds of art define place? What is the responsibility of the artist to his/her public(s)? The course will provide opportunities for students to consider these issues from the points of view of critics, curators, and representatives from architecture, government, and non-profit public art commissioning organizations. An important component of the learning experience is a practicum in which students work together in teams to research, create/curate, and problem-solve actual public art projects for the Williams campus and beyond.

Field trips will include study of publicly sited works on campus including the new Jenny Holzer installation in the Science Quad and at MASS MoCA, and a trip to Storm King, a sculpture park located in upstate New York. Final grades will be determined by mid-term paper, presentation of the group project and completion of associated essays synthesizing the thematic research. The instructor is the Director of the Williams College Museum of Art and has served as project manager for two public art works on campus. She was also the artistic lead for the new Olympic Sculpture Park on the Seattle waterfront.

Format: seminar. Requirements: mid-term critical thinking paper, group project with presentation and individual paper, participation in class discussion. 
Prerequisites: any 100-ARTS or ARTH, and any 200-level course in ARTS, ARTH, Theatre, Sociology, Environmental Studies, History, Psychology, Philosophy, or permission of the instructor; this course is open to graduate art history students. 
Enrollment limit: 12 (expected: 14). Preference given to undergraduate art history and studio art majors/graduate art history students.
Hour: 1:10-3:50 T

**ARTH 306T Inventing Christian Art (W) (Not offered 2011-2012)**

Soon after the year 200 CE, the first Christian pictures appeared—in the form of quick, enigmatic sketches—scribbled on the walls of a few underground burial chambers. By 450 CE, dazzlingly beautiful Christian works of art—complex in content, sophisticated in visual expression, and made of the most sacred materials—had begun to cover the vast interior surfaces of gigantic churches. By 600 CE, not only had this tradition of monumental public religious art around the Mediterranean, but a new tradition of Christian devotional art had emerged, centered on the sacred portrait, known as the icon, an object often deemed capable of performing miracles. Why did Christians begin to make art? Why did it take them nearly two centuries to do so? After its initial appearance, why did Christian art evolve in the particular ways that it did, in terms of both its forms and functions? By addressing such questions, this course will aim to inventory and understand the origin of Christian art—an issue essential to understanding the entire history of Western European art—but also the new worlds (religious, political, cultural) that this new art helped to invent. At the same time, the course will trace another story of invention: the shifting interpretations of this art by art historians.

What sense have modern scholars made of Early Christian (often also termed “Late Antique”) art? How have the questions asked of this art by scholars changed over time? What can these changes tell us about the evolution of the discipline of art history itself?

Format: tutorial. Requirements: several papers of 5-7 pages, several written responses to the work of the tutorial partner, and one final paper evaluation will be based on written work and critical conversation. 
Prerequisites: at least one course in art history preferred. 
Enrollment limit: 10 (expected: 10). Preference given to sophomores and then art majors.
Satisfies the pre-1400 or pre-1800 requirement.

**ARTH 309 Art about Art: 1400-2000 (Not offered 2011-2012)**

This thematic lecture course will focus on depictions through which artists referred to their own profession and its products. Images to be discussed include legends of the origin of the art, self-portraits and other portraits of artists, scenes of contemporary and historical artists in their studios, finished art on display, and appropriation art. We will analyze specific images, comparing their implications with the social conditions as well as the theoretical positions then current in order to track major changes from the end of the Middle Ages through the twentieth century.

The course will also acquaint students with the diversity of art-historical approaches that can be used to study these works.

Format: lecture. Requirements: Two 10 page papers. Those majors taking the course for Art H 301 credit would have to write methodologically explicit papers.

**ARTH 311(S) Infrastructure (Same as Environmental Studies 311) (W)**

A seminar responding to the futurist Buckminster Fuller’s often observing that when he flew into metropolitan airports at night, all the twinkling lights he saw were but the above-ground protuberances, or expressions, of the underground systems sustaining urban life. And it was this larger design of interconnectivity, the buried and above-ground arteries, that has brought the public works “inventing” the new city as a container for the infrastructure projects of public works; their design and planning, from the college pump in Harvard Yard to New York City’s Croton, Catskill, and Delaware systems for supplying potable water, including the Third Tunnel now in construction. We will study pipelines, water (including irrigation) and sewer systems, dams, gas and electric transmission or distribution lines (in their above- and below-ground guises), telephone and telegraph lines, radio, cell, and other communications towers, and maybe some transport linkages as well—and their accompanying buildings or architecture. Could manhole covers and what they cover be one essence of our studies? And, another, cartography? And yet another, the depiction of these works by artists or documentarians? Some seminal figures and institutions in the history of public works will be given prominence: like Rensselaer Polytechnic Institute and the Tennessee Valley Authority, George Waring and Thomas Edison, Robert Moses and Fuller himself. And we will be attential to infrastructure monuments: the Schuykill water works, the Chicago pump house, Hoover dam, the early long-distance transmission of electricity from a dam on the American River at Folsom, California into the city of Sacramento eighteen miles away.

Format: seminar. Requirements: weekly essays, field session, and obligatory late April overnight weekend field session in Montreal with the urban geographer David Hanna of the Universite du Quebec a Montreal.

**ARTH 317 Topics in Chinese Art (Not offered 2011-2012) (W) (D)**

This course is an in-depth thematic study of Chinese art in the context of its contemporary cultural phenomena. Topics of interest include “Picturing Power: From Ritual Bronze Vessels to the Socialist Posters of the Mao Era; “Chinese Landscape Painting: Meanings and Functions;” “Gender Construction in Chinese Art;” “Chinese Art in the Age of Exploration and Beyond: Western Influence in Chinese Art;” and “The Bold and Outrageous: Contemporary Chinese Art,” among other topics. Investigation of these topics offers students an understanding of the important development in style and subject matter in Chinese art, as well as the aesthetic, theoretical, and cultural issues that underpinned this development. This course will also draw upon parallel topics that are discussed and debated in other cultures so as to address the question of how the same human concerns expressed in art operate differently in different cultures. This class helps students acquire critical reasoning and analytical skills in interpreting art and other cultural constructs.

Format: lecture/discussion. Requirements: a series of short papers, including response papers, a final research paper, oral presentations, class attendance, class discussions.

Prerequisites. Enrollment limit: 16 (expected: 16). Satisfies the pre-1400 or pre-1800 or Art of Middle East, Asia and Africa requirement. Preference: none.

**ARTH 329(F) Visual Politics (Same as Political Science 430)**

(See under PSCI 430 for full description.)

**ARTH 330(T) Michelangelo: Biography, Mythology, and the History of Art (W)**

One might argue that Michelangelo’s enduring fame, and his preeminence in the western art historical canon, is as much a product of his artistic persona as his artistic achievement. In this course, we will consider the visual force field of his roots in the Italian Renaissance. This is largely due to the singular figure of Michelangelo, whose life and career are more fully documented than those of any western artist to precede him. And Michelangelo’s mythic individuality, alongside his artistic innovations and contributions, have made him a fundamental force in the shape of the history of art as we understand and study it today. Students of this tutorial will become well-acquainted with the life and work of Michelangelo through the examination of a wide variety of primary and secondary sources: contemporary Renaissance documents, letters, memoirs, and autobiographies; art historical surveys, monographs, and documentary and popular film. They will give their critical attention, however, to the intersection between this artist’s biography and his artistic production. We will focus on a number of important questions arising from this connection. What, for example, is the nature and reliability of the evidence used to reconstruct Michelangelo’s life and personality? What are the grounds for interpreting his work according to his philosophical outlook, religious beliefs, and even sexuality? To what extent was Michelangelo responsible for shaping his own person for posterity? Is the myth of this artist distinguishable from his “reality”? And to what extent have these ideas shaped our own thinking about artists and the history of art?

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

Prerequisite: one Art History course of any level. 
Satisfies the pre-1800 requirement.
Hour: 7:00-9:40 p.m.

**ARTH 365(F) Non-Fiction and Experimental Film**

This course examines the evolution—from the Lumiere brothers in 1895—of non-fiction filmmaking by historical period and national school, with emphasis on the work of such masters as Flaherty, Ivens, Grierson, and Wiseman, and on such “schools” as the National Film Board of Canada. Special attention to the documentary mode, its relationship to photography, the analysis of cinematic form, and the influence of anthropology, war, propaganda, and television upon the medium of film as an art form. Secondary consideration of
experimentar, avant-garde, or independent film, especially the work of Canadian animators like Norman McLaren.

Format: screenings in addition to class meetings. Requirements: lectures, discussions, obligatory overnight field trip to Film Board in Montreal, oral reports, occasional formal exercises, and essays. No prerequisites, though ARTH 201 recommended. Enrollment limit: 20 (expected: 20). Preference to senior American Studies or Art majors.

Hour: 11:20-12:35 TR

SATTERTHWAITE

ARTH 376(S) The Path to Enlightenment: Zen and Art In China and Japan (Same as Asian Studies 376 and Religion 252) (W)

This undergraduate seminar emphasizes writing, critical reasoning, and analytical skills. It explores a variety of Zen art forms (painting, sculpture, architecture, ceramics, tea ceremony, and gardens) as expressions or visualizations of the ideals and doctrines of Zen Buddhism in the context of Chinese and Japanese cultures. Attention will be paid to the study of Zen as a philosophy and art form as well as a religion, Zen's aesthetic principles and iconographic development in Zen paintings, and the political functions of Zen gardens and the tea ceremony in Japan's samurai culture.

Format: seminar. Requirements: one quiz; oral presentations; 4-5 short essays 2-3 pages, including position papers and oral presentation write-ups; a final paper 10-12 pages; contribution to discussion; class attendance.

No prerequisites. Enrollment limit: 19 (expected: 12) No preference. Students who do not show up in the first class will not be admitted.

Hour: 1:10-3:50 W

JANG

SEMINARS

ARTH 400(F) Clark Visiting Professor Seminar: Rewriting Visual Studies (Same as ARTH 500)

(See under ARTH 500 for full description.)

ELKINS

ARTH 400(S) Clark Visiting Professor Seminar: Issues Raised by Art Since 1900 (Same as ARTH 500)

(See under ARTH 500 for full description.)

ELKINS

ARTH 402 Monuments and The Art of Memorial (Not offered 2011-2012)

This seminar explores how we commemorate individuals, heroic acts or historic events whether unspeakable or splendid is both human and timeless. This seminar will document and explore the concepts behind and the nature of monuments, both commemorative ones, and those that admonish or inform without commemorating a specific event or individual. Students will study and analyze monuments and memorials from the ancient Mediterranean (Egypt; Mycenae; Greece of the Archaic, Classical and Hellenistic periods; Imperial Rome) and chart their influence on monuments in later history, especially those of the nineteenth and twentieth centuries. The current trend towards countermonuments, or anti-monuments, such as Maya Lin’s Vietnam Veterans Memorial or the Gerzes’ vanishing “Monument Against Fascism, War and Violence and For Peace and Human Rights” in Hamburg/Harburg will be discussed in light of the monumental tradition of combining word, image, and architecture to create memorials that will endure in both spatial and temporal terms. Ongoing discussions of Holocaust memorials and the problems inherent in the design of the monument for the WTC will also be addressed. More humble memorials, such as ephemeral installations, roadside shrines, and photographic assemblages will be included in the discourse concerning the concept of “monument” alongside topics such as historic buildings and National parks.

Format: seminar. Requirements: participation in discussions, short response papers, two in-class presentations that provide material for a major term paper of 20-25 pages due at the end of the semester.

Prerequisites: ARTH 101-102 or permission of the instructor; students of History and Anthropology are also encouraged to enroll. Enrollment limit: 14. Satisfies the pre-1400 requirement.

MCGOWAN

ARTH 405(S) Seminar in Architectural Criticism (W)

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

Format: seminar. Requirements: Students will write and revise six papers (5-7 pages) during the semester.

Prerequisites: ARTH 101-102 and consent of instructor. Enrollment limit: 11. Preference given to junior Art History majors.

Hour: 1:10-3:50 W

M. LEWIS

ARTH 411 The Artist’s Studio in the 19th Century, Real and Imagined (Not offered 2011-2012) (W)

This course explores depictions of the artist in his or her studio in European art of the nineteenth century, including paintings, illustration, and fiction. Works by Courbet, Manet, and Seurat, but also lesser known artists, across the century, who treated the studio as a site for self-fashioning and artistic self-invention. Attention will also fall on the “erotics” of the studio, namely, the presumed relationships between artists and models. Readings by 19th-century authors such as Zola and Balzac, as well as modern art historical texts.

Format: seminar/training. Requirements: weekly readings, annotated bibliography, oral presentation, and research paper.


GOTLIEB

ARTH 417 Gender Construction in Chinese Art (Not offered 2011-2012) (W/D)

"Woman is not born, but rather becomes a woman—Simone de Beauvoir"

This course will investigate how gender as a cultural and social construction is visualized in Chinese art. Issues of interest include how gender is constructed in relation to each other, and how they interact in the context of class, ideology, politics, and ideals, as well as how we may compare their representation in China with those of other cultures, notably Japan and the West. Using both visual art and literature, this course also challenges the gender stereotyping that still exists in current scholarship. Students will submit five to six 1- to 2-page position papers about readings for the class; one 3- to 4-page midterm paper (draft and revision); two 2- to 3-page respondent’s written critiques; one 3- to 4-page pre-focus/focus paper (for final research paper proposal), and one 12- to 15-page final research paper (draft and revision).

Format: seminar/discussion.

No prerequisites. Enrollment limit: 10 (expected: 10). Satisfies Art of Middle East and African requirement.

JAE/G

ARTH 421 Contemporary Art, Contemporary Methods (Not offered 2011-2012) (W)

This course focuses on major developments in contemporary art practice over the last two decades and key methods that have developed to elucidate these practices. The seminar is designed for both art history and studio art majors. As we explore various critical frameworks used to interpret and analyze contemporary art, both studio and history majors will focus on expanding critical vocabularies and developing analytical skills in a manner that takes into account both theory and practice. Throughout this process we will also critically examine the structure and role of art, critic, curator, and audience. Topics will include: installation, appropriation and the remix, globalization and hybridity, archival practices, and forms of participation and collaboration that generate new audiences and/or sites of encounter.

Format: seminar. Evaluation will be based on class presentations, two short papers, one research paper, and presentations. Approximately 30 pages of writing.

Prerequisites: ARTH 101-102 or permission of instructor. Enrollment limit: 14 (expected:12). Preference to junior and senior Art majors.

CHA/YOYA

ARTH 422(F) Making the Stones Speak: The Emergence and Development Of the Romanesque Sculpted Portal

Beginning around the year 1000, European Christendom experienced a great ecclesiastical building boom. According to a contemporary chronicler, “it was as if the whole earth, having cast off the old by shaking itself, were clothing itself everywhere in the white robe of the church.” During the course of the eleventh century, the designers of these structures focussed on expanding critical vocabularies and developing analytical skills in a manner that takes into account both theory and practice. Throughout this process we will also critically examine the structure and role of art, critic, curator, and audience. Topics will include: installation, appropriation and the remix, globalization and hybridity, archival practices, and forms of participation and collaboration that generate new audiences and/or sites of encounter.

Format: seminar. Evaluation will be based on class presentations, two short papers, one research paper, and presentations. Approximately 30 pages of writing.

Prerequisites: ARTH 101-102 or permission of instructor. Enrollment limit: 14. Preference given to Art majors.

Satisfies the pre-1400 or pre-1800 requirement.

Hour: 1:10-3:50 F

LOW
ARTH 426 Pictures That Rocked the Nation: Courbet and Manet in Second Empire France (Same as Women’s, Gender and Sexuality Studies 426) (Not offered 2011-2012) (D)

How do we recognize or see diversity in the works of canonical artists? If modernist painting has often been understood to put pressure on existing power relations, the stylistic innovation that marked this period has not just as often been used to and its controversial subject matter. The aim of this course is two-fold: 1) to call attention to difference through comparative analysis and to consider how and why identifying it is meaningful; 2) to detail the changes in historiography since the 1970s that have enabled discussions of difference (sex, class, race, ethnicity, sexuality) and the challenges they present. The course demonstrates that the Second Empire (1852-1870) in France was an especially fertile period for innovations in style and subject matter that generated both outrage and incomprehension. In the wake of the revolution of 1848, realism and its rallying cry (“I’ll faut être de son temps!”) brought home subjects that had up to then been safely displaced to the classical or exotic worlds as they were imagined by the West. The Second Empire coincided with the birth of mass culture so that artists had access to new types of imagery and increasing contact with rac"
search paper; no exams; fieldtrip to the Holocaust Museum in Washington, D.C. (estimated cost: $260).

No prerequisites; not open to auditors or first-year students. Enrollment limit: 12. This course is part of the Jewish Studies concentration. E. GRUDIN

ARTH 464 Latina/o Visual Culture: Histories, Identities, and Representation (Same as Latina/o Studies 464) (Not offered 2011-2012) (W) (D)

This course examines the contemporary history of Latina/o visual culture and explores the various relationships between cultural expression, identity formation, and public representation. We will begin by considering the critical and aesthetic practices that emerged in the context of civil rights actions and nationalist movements, which often focused on issues of visibility, self-representation, and autonomy. The topics of immigration, transnationalism, and the "Latinization" of the United States will then be analyzed in depth as we examine representations of and by Latin/as in film, television, the visual arts, advertising, and other forms of popular media. Throughout the course, we will investigate the role of visual culture in determining taste and trends as well as shaping notions of belonging and cultural citizenship.

Format: seminar. Evaluation will be based on class participation, a research presentation, several short writing assignments (1-2 pages), and a final research paper.

Prerequisites: LATS 105 or ArtH 101-102 or permission of instructor. Enrollment limit: 12 (expected: 12). Preference given to Latina/o Studies and Art History seniors and juniors. CHAYOA

ARTH 465 Mining the Museum: Critical Revisions of Museum History and Practice (Same as ArtH 564) (Not offered 2011-2012)

(See under ARTH 564 for full description.) CORRIN

ARTH 470(S) Image-making, Orientalism and Visual Culture (D)

Images enjoy extraordinary power in the spaces between self and other, human and divine. They play myriad roles—witness, surrogate, instigator, suppliant—and travel freely across politico-religious and cultural boundaries. This course is about three regions—United States, France and the Persian sphere—and the images that mediate and document their interactions. Along the way, we will address important issues like iconoclasm and aniconism, common types like veiled women and pious men, and peculiar relationships like orientalism and Islamicelmic. The peculiar nature of porrtuirale will be a prominent theme. This course fulfills the Exploring Diversity Initiative in its emphasis on comparative cultures and its effort to promote understanding of contextualized meanings in diverse settings.

Format: seminar. Requirements: Oral presentations and complete a semester-long project.

Prerequisites: one Art History class. Enrollment limit: 12. Preference given to majors, permission of instructor.

Satisfies the Art of Middle East, Asia and Africa requirement.

Hour: 1:10-3:50 R H. EDWARDS

ARTH 472 Forbidden Images? (Not offered 2011-2012)

Islam forbids the depiction of the human figure, right? Wrong. There is actually a long and rich tradition of figural imagery, particularly in Iran, Afghanistan and India. Many of those images occur in the context of Persian manuscripts, but the introduction of photography generated new possibilities and controversies. This seminar will explore the history of Muslim image making and related questions about representation, iconoclasm, and power in the Islamic world.

Format: seminar. Requirements: students will have access to original materials and will be expected to produce a major term project.

Enrollment limit: 12. Satisfies the Art of Middle East, Asia and Africa requirement.

H. EDWARDS

ARTH 494(S) Honor’s Thesis Seminar

To graduate with honors in art history, you must be pre-registered for four classes and, if invited, add the Honors Seminar during drop-add period. The Honors Seminar is to be taken in addition to the required courses for the major. Admission to the seminar is by invitation only. Notification of admission to the seminar will be sent to students by early January. Since enrollment is by invitation only, students should pre-register for four classes and, if invited, add the Honors Seminar during drop-add period. The Honors Seminar is to be taken in addition to the required courses for the major. Enrollment limit: 10 (expected: 6). Permission of instructor required.

Does not satisfy the seminar requirement.

Hour: 7:00-9:40 p.m. M SOLUM

ARTH 497(F), 498(S) Independent Study

ARTS STUDIO COURSES

ARTS 100 Drawing I (Not offered 2011-2012)

Looking closely at the world is one of the great pleasures of living and drawing is a excellent way to find this happiness. In class and in weekly assignments, we will use a variety of media to describe objects, landscape, architecture and the human figure. Divided into sections on line, composition, proportion, value and space, the course is designed for those with no previous experience in drawing, but it is flexible enough to challenge experienced students.

Format: studio. Evaluation is based on the following: successful application of new skills, participation in class, effort, development of concept, timeliness and attendance. Lab fee.

No prerequisites. Enrollment limit: 15 (expected 15). This course may not be taken on a pass/fail basis.

ARTS 100(F) Drawing I

The process of drawing helps to develop a heightened awareness of the visual world. Your subjective experiences and your objective experiences combine to form a larger perceptual understanding of the environment in which you live. Drawing allows you an alternative use of these processes and provides a format for stating what you know about the world. Drawing is an excellent means for improving your skills in observing, seeing distinctions, and creating new meanings from your perceptions. This is an introductory course which will investigate the properties of making an image on the two-dimensional page. While drawing is an essential basis for much of the artmaking process, its use is not limited to artists. Drawing is an excellent means for improving your skills in observing, seeing distinctions, and creating new meanings from your perceptions. This is an introductory course which will investigate the properties of making an image on the two-dimensional page. While drawing is an essential basis for much of the artmaking process, its use is not limited to artists.

No prerequisites. Enrollment limit: 20. Preference given to Art majors and first-year students. This course cannot be taken on a pass/fail basis.

Hour: 1:10-3:50 M 1:10-3:50 T

First Semester: SOUTH Second Semester: JACKSON

ARTS 100(FS) Drawing I

The purpose of this course is to improve your understanding of fundamental aspects of the language of visual communication and expression. Through the development of greater visual acuity, an examination of the structure of the two-dimensional image, and the study of appropriate working methods, you will work to give coherent composition, and value. Acquiring technical skill is an important goal of this class, and intensive weekly assignments are a significant part of that process.

Format: studio. Evaluation will be based primarily on the quality of work produced, successful completion of all assignments, and attendance. Lab fee.

No prerequisites. Enrollment limit: 18 (expected: 18). This course may be taken on a pass/fail basis.

Hour: 7:00-9:40 p.m. M 7:00-9:40 p.m. M

First Semester: LEVIN Second Semester: LEVIN

ARTS 100(ES) Drawing I

This course is designed to introduce the fundamentals of drawing. A significant portion of class time will be devoted to learning some of the basics of drawing, such as line, gesture, composition, and value. Acquiring technical skill is an important goal of this class, and intensive weekly assignments are a significant part of that process.

Format: studio. Evaluation will be based primarily on the quality of work produced, successful completion of all assignments, and attendance. Lab fee.

No prerequisites. Enrollment limit: 18 (expected: 18). This course may be taken on a pass/fail basis.

Hour: 9:00-11:30 T 1:10-3:50 M

ALI TAKENAGA
ARTS 101(S) Artists Respond to Contemporary Events (Same as American Studies 101) (D)

This introductory video production course focuses on how contemporary artists engage the high stakes of living in this historical moment. We will look ways in which the moving image can be recontexted with the force that historical events and conditions have on us as artmakers, and the ways in which we might hope to have force on historical events. We will focus on U.S. makers and events, with comparative attention to international and transnational work.

The course will give special consideration to particular forms of artist-made film and video: the essay film, activist/grassroots/social media, and performance-based and narrative media that reflect on historical events and the ongoing present. We will look at work by Adam Curtis, Adele Horne, The Yes Men, Anna Deveare Smith, Patty Chang, Spike Lee, Alex Rivera, and Katherine Bigelow, and collectives including TVTV, ACT UP, and Occupy Wall Street. Readings will include work by Meg McLagen, Gregg Bordowitz, Trevor Schultze, Mark Reinstein, Jennifer Lintz, Kimberle Crenshaw and Gary Feller, and many others.

Format: studio. Students will complete three video production assignments. Evaluation will be based primarily on these works and class participation.


Hour: 1:10-3:50 W

L. JOHNSON

ARTS 107(S) Creating Games (Same as Computer Science 107)

(See under CSCI 107 for full description.)

Does not satisfy any requirement for the Art major.

MCGUIRE

ARTS 108 Creating Bodies (Same as ArtH 108) (Not offered 2011-2012)

This course looks at the human body, clothed and nude, from many perspectives, including that of the visual artist, the art historian, the performer and the creative writer. It is intended to introduce students to the experimental and conceptual dimensions of the body and to develop skills in critical thinking. Students will meet for lecture and discussion once a week. Twice a week students will attend a figure drawing workshop to study basic drawing skills like line, proportion, composition, light and space. Studio sessions will be coordinated with the lecture and the readings to explore topics such as naked vs. nude, movement, spectatorship, the construction of identity, and portraiture. Possible texts for purchase: Roland Barthes’ Camera Lucida, John Berger’s Ways of Seeing, and Mark Dotti’s Still Life with Oysters and Lemon. All of the drawing will be done in class. Drawing supplies will be provided and charged to the term bill. The studio and scholarly components of the course will be weighted equally in the final evaluation of student achievement.

Additional Info: this course may be taken for Art History or Studio Art credit and students should choose the appropriate course number when enrolling. Art History majors may take the class to fulfill the studio art requirement for the major; if they wish to do so, they should register for the course as ARTS 108.

Format: lecture, discussion and studio workshop; two class meetings and viewing time in the Clark Art Institute and/or Williams College Museum of Art are also required. Requirements: assignments are limited to weekly readings and one short paper; participation in class discussion is expected and will be evaluated.

No prerequisites; students who have no previous drawing experience are encouraged to enroll. Enrollment limit: 32 (drawing sections limited to 16); expected enrollment: 32. Preference given to first-year students, art majors, sophomores.

Material and Lab Fees: $150.00-200.00.

GLIER and OCKMAN

ARTS 111T Photographic Montage and Collage (Not offered 2011-2012)

It is all about the edge. Montage is the seamless combination of photographs which begs the viewer to suspend disbelief and embrace the new composite reality. Collage also yields an alternate reality by combining multiple photographs but here the process unabashedly reveals itself. In this course, students will learn basic photographic techniques as well as use found photographs to make collages and montages. The course will be made with razor blades and glue as well as in Photoshop.

Format: course activities will include demonstrations, slide lectures and meetings with a tutorial partner to critique the assignments.

Requirements: evaluation will be based on the level of formal and technical competence of the portfolio as well as the conceptual strength and sophistication of the work completed.

Enrollment limit: 12 (expected: 12). Preference given to first-year students and sophomores.

LALIEAN

ARTS 200(S) Costume Design (Same as Theatre 305)

(See under THEA 305 for full description.)

This course does not satisfy any requirements for the Art major.

BROTHERS

ARTS 201(S) Theatrical Staging and Design: Process of Collaboration (Same as Theatre 201)

(See under THEA 201 for full description.)

BAKER-WHITE

ARTS 202 Movement and Art Making (Not offered 2011-2012)

This course will investigate the connections between dance and visual art. Students will learn and use techniques from dance that can apply to the representation of action in drawing, painting, photography, video and other forms. Artists noted for the visuality of dance that we will examine include Edward Muybridge, Barbara Morgan, Picasso, Walkowitz and Jacob Lawrence. Dancers with a history of collaboration with visual artists we will study include Martha Graham/Isamu Noguchi, Martha Graham/Barbara Morgan and Lucinda Childs/Sol Le Witt.

The class will visit designated exhibitions at WCMA, MASS MoCA and other museums or galleries throughout the semester and attend dance concerts at the ’62 Center and MASS MoCA. We will also view media, discuss selected readings and participate in special sessions with guest artists and curators. Requirements: a journal documenting process with readings, discussions, field trips, media etc. (journals are submitted three times for instructor review and comments), midterm project that is presented and discussed in class, final project that is a synthesis of their learning for presentation and discussion.

Format: studio/seminar. Evaluation based on class participation, quality of midterm and final projects, attendance and journal.

Prerequisites: experience in a visual art medium (painting, drawing, photography, film) or experience in dance (Modern, African, Ballet, Hip-Hop, etc) preferred.

Does not satisfy any requirements for the Art major.

BURTON

ARTS 204(S) Perceptual Intelligence (Same as Dance 204)

(See under DANC 204 for full description.)

VAN DER KOLK

ARTS 205(F) “New” Choreography (Same as Dance 302)

(See under DANC 302 for full description.)

VAN DER KOLK

ARTS 220(S) Architectural Design I

Instruction in design with an introduction to architectural theory. Five simple design problems will explore form and meaning in architecture. Each problem will require drawings and models and will be critiqued in a class review with outside critics.

Evaluation will be based on quality of design, with improvement taken into account. Lab fee.

Prerequisites: ArtS 100; ArtH 101-102 strongly suggested. Enrollment limit: 15 (expected: 15). Permission of instructor is required. Registration does not guarantee admission to the course.

Hour: 1:10-3:50 F

BENEDICT

ARTS 221 Scenic Design (Same as Theatre 302) (Not offered 2011-2012)

(See under THEA 302 for full description.)

MORRIS

ARTS 230(F) Drawing II

This advanced drawing course will continue to investigate the techniques, principles of organization, and ideas which were introduced in the Drawing I course. Having become more familiar with the drawing process, students will be encouraged through intensive weekly assignments to expand and challenge the conventions of markmaking. As with any discipline, familiarity with the rules allows the users to seek alternatives and develop definitions of how the drawing process can best be suited to their own visual vocabulary. The range of exercises could include traditional materials on paper as well as non-traditional methods and exercises.

Evaluation will be based on evidence of each student’s progress, as shown by the weekly assignments and final portfolio. Attendance and participation in class discussions are also considered part of the course evaluation, Lab fee.

Prerequisites: ArtS 100. Enrollment limit: 15. This course may not be taken on a pass/fail basis.

Hour: 9:55-12:35 T

SOUTH

ARTS 241 Painting (Not offered 2011-2012)

In this course, we will begin to explore the options that painting with oils has to offer. The class will be focused on developing necessary technical skills, such as the manipulation of color, value, surface, and texture. We will also begin to consider issues of content and representation by looking at a diverse range of paintings, both in the museums that we have on campus as well as in regular slide presentations.

Evaluation will be based on fulfillment of assignment objectives, technical execution/craftsmanship, conceptual and physical investment of time, participation in critiques, and attendance. Lab fee.

Prerequisites: ArtS 100. Enrollment limit: 15.

EPPLING

ARTS 241 Painting (Not offered 2011-2012)

The variables of oil painting are so numerous that the permutations are endless. As an introduction to basic variables like color, brushwork, surface, form and light, this course is the beginning of what may be a life long, creative adventure through the medium of paint. Most assignments are done from direct observation of the human figure, the landscape and objects. Museum visits and slide presentations are an important part of the class.
ARTS 241(S) Painting
In this course, we will begin to explore the intellectual possibilities and physical permutations associated with the act of painting. The class will be focused on developing necessary technical skills, such as the manipulation of color, value, surface, and texture primarily through direct observation of objects, as well as, the figure. We will begin to consider issues of content and representation, and support this, by studying a diverse range of artists in slide format, through local sources such as WCMA, and in regular readings and homework assignments.
Evaluation will be based on fulfillment of assignment objectives, technical execution/craftsmanship, conceptual and physical investment of time, participation in critiques, and attendance.
Lab fee.
Prerequisites: Arts 100. Enrollment limit: 15 (expected: 15). Preference given to majors, sophomores, juniors, seniors.
Lab fee: $375.
GLIER

ARTS 243(F) Acrylic Painting
In this course, we will explore the options that painting with acrylic can offer. The class will focus on developing necessary technical skills, such as the manipulation of color, value, surface, and texture. We will also consider issues of content in a diverse range of approaches, including painting from life (still life and portraits), abstraction, and some mixed media.
The particular characteristics of acrylic paint will be explored in a variety of processes. There will be visits to the museum, critiques, and slide presentations.
Format: studio. Evaluation will be based on the quality of work, investment of time, participation in critiques, and attendance.
Prerequisites: ARTS 100. Enrollment limit: 14 (expected: 14). Preference given to art majors.
Hour: 1:10-3:50 M

ARTS 252 The Human Image: Photographing People and Their Stories (Same as INTR 252) (Not offered 2010-2011)
(See under INTR 252 for full description.)

ARTS 253(F) Film Photography
An introduction to black and white film photography. Students will shoot with cameras provided by the art department; both 35mm single lens reflex cameras and 4x5 inch monumental view cameras. Students will learn how to process film and make prints. The assignments will guide students through the ideas and aesthetics related to these particular cameras, primarily in the 19th and 20th centuries. Some thought and discussion of what role, if any, film photography has in the 21st century, after the advent of digital. Meant as a companion course to Arts 254, (Digital Photography) the assignments in this course will allow students to engage with the aspects of photography which are best done with film and silver printing. Substantial amount of work will be done outside of class, and in the Spencer Art darkroom.
Format: studio. Evaluation is based primarily on the quality of the photographic portfolio produced; technical and conceptual sophistication, demonstrated comprehension of the ideas contained in the assignments, and individual progress will determine the final grade.
Hour: 3:10-4 W

ARTS 254(S) Digital Photography
Cell phones and scanners, along with Digital SLR cameras, will be used as image capture devices. Instruction in Photoshop software on the Macintosh platform and printing on a variety of digital media will be taught. Assignments will investigate the influence of these digital technologies on art photography. Meant as a companion course to Arts 253, (Film Photography) the assignments in this course will allow students to engage with the aspects of photography, which are best achieved digitally. Substantial amounts of work will be done outside of class, in the Mac lab in Jesup and in the digital printing lab in Spencer Art. With the exception of camera phones, the college will provide all other equipment necessary to complete coursework.
Format: studio. Evaluation is based primarily on the quality of the photographic portfolio produced; technical and conceptual sophistication, as well as individual progress will determine the final grade.
Hour: 1:10-3:50 W

ARTS 255 Photographic Time and Space (Not offered 2011-2012)
An introduction to the practice of photography with an emphasis on the vision that is unique to the camera: the particular manner in which three-dimensional reality is rendered on the two dimensional, light-sensitive plane. The course will concentrate on the study and creation of imagery which is dependent on the specificity of photographic vision. Students will receive instruction in both film and digital cameras (provided by the department), development of black and white film, digital color and basic printing techniques. Students will be asked to respond to a series of assignments. A substantial amount of lab time, in addition to the class meetings, is necessary to complete these assignments. Students' works are evaluated individually and in class critiques throughout the semester.
Evaluation will be based on the level of formal and technical competence of the portfolio as well as the conceptual strength and sophistication of the work completed. Lab fee.
Prerequisites: Arts 100. Enrollment limit: 12. Preference given to Art majors and to those non-majors who have been bumped from Arts 253, 256 in the past.
LALEIAN

ARTS 256 Fabricated and Manipulated Photography (Not offered 2011-2012)
Fabricated and Manipulated Photography A directorial approach to photography in which events are staged for the camera and images are manipulated. Photographs are preconceived yet simultaneously altered by the alchemy inherent to chemical photography. Students will learn to use 4x5 film cameras and SLR digital cameras (both provided by the department). A series of assignments will be completed using Photoshop software, basic color digital printing as well as the development of black and white film. Lab time, in addition to the class meetings, is necessary to complete these assignments. Students' works are evaluated individually and in class critiques throughout the semester.
Evaluation will be based on the level of formal and technical competence of the portfolio as well as the conceptual strength and sophistication of the work completed. Lab fee.
Prerequisites: Arts 100. Enrollment limit: 12. Preference given to Art majors.
LALEIAN

ARTS 263(S) Printmaking: Intaglio and Relief
An introduction to printmaking through the process of intaglio and relief. Techniques will include drypoint, etching, and aquatint. Monotypes, some color work, collages, and hand tinting will also be covered. Both technical skill and a strong conceptual basis will be emphasized in order to create finished fine art prints. Experimentation is encouraged. Class time will consist of studio work, demonstrations, lectures, critiques, and field trips.
Format: studio. Evaluation will be based on attendance, participation in class, and the quality of work produced. Lab fee.
Prerequisites: Arts 100. Enrollment limit: 12.
Hour: 9:55-12:35 T

ARTS 264 Printmaking: Lithography (Not offered 2011-2012)
An introduction to printmaking through the process of lithography. Students will work on both stones and aluminum plates. Techniques will include traditional lithographic processes as well as monotypes, multiple plates, collage, and hand tinting. Both technical skill and a strong conceptual basis will be emphasized in order to create good, finished, fine art prints.
Format: studio work, demonstrations, lectures, critiques, and field trips. Evaluation will be based on attendance, participation in class, and the quality of work produced. Lab fee.
Prerequisites: Arts 100 or Arts 103. Enrollment limit: 12.
Hour: 9:55-12:35 T

ARTS 266(F) Low Tech Printmaking
This course will cover a variety of easy techniques to make multiple images, including xeroxing, linoleum plates, stencilling, cardboard plates, collagraphics, and monotyping. Students will be encouraged to hand-color or add to the prints, incorporating drawing, painting, photography, bookmaking and collage. With less emphasis on complicated techniques, the focus of the course will be more upon form and content, investigating how the reproductive and serial nature of printmaking have an impact upon artmaking. There will be a minimum of five assignments during the semester and students are expected to work substantial hours outside of class.
Format: lecture. Evaluation will be based on the quality of the finished work, attendance in class and participation in critiques.
Prerequisites: Arts 100. Enrollment limit: 12.
Hour: 9:55-12:35 T

ARTS 275(S) Sculpture: Cardboard and Wood...Plus
This course is an introduction to the media and processes of sculpture. The focus will be on the interplay of form, concept, and material. Incorporating a variety of materials is encouraged, yet there will be an emphasis on learning the techniques and processes of woodworking as they relate to sculpture. This course is based on a series of sculpture projects which will have you investigating both the formal and the conceptual aspects involved in creating personal statements in a visual format. A substantial amount of time outside of class is necessary to complete these projects.
Evaluation will be based on the quality of work produced, depth and quality of investigative process, participation in critiques, and attendance. Lab fee.
Prerequisites: Arts 100 or Arts 103. Enrollment limit: 12.
Hour: 1:10-3:50 W

PODMORE

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ARTS 276(S) Sculpture: Metal and Plaster Plus
This course is an introduction to the media and processes of sculpture. The focus will be on the interplay of form, concept, and material. A variety of materials will be explored; however, the emphasis will be on techniques and processes associated with metal and plaster and how they relate to sculpture. Metal techniques will include gas welding, arc welding, and MIG welding. Plaster techniques will include molding and casting. This course is based on a series of sculpture projects which will investigate both the formal and the conceptual aspects involved in creating personal statements in a visual format. An substantial amount of time outside class is necessary to complete these projects. Evaluation will be based on the quality of work produced, depth and quality of investigative process, participation in critiques, and attendance. Lab fee.
Prerequisites: ArtS 100. Enrollment limit: 12.

ARTS 284(F) Writing for Film, Video, and Performance (Same as Theatre 284) (W)
This is a writing workshop for the time-based arts. The course will focus more on the process of writing and artmaking than on the final product of a film or video. We will study the use of language in a variety of kinds of film, video, and performance-based artworks. We will study examples in avant garde film, video art, performance art, narrative cinema, and essay films. Students will generate monologues, voiceovers, screenplays and avant garde forms, and will also write several response papers about the use of language in film, video, and performance.
Format: studio. Grades will be based on in-class writing, weekly assignments, and workshop discussion, and on several sketch-like video-based assignments.
Enrollment limit: 12 (expected 10).
Hour: 1:10-3:50 W

ARTS 288(F) Video
Video is an introduction to the moving image as a fine arts medium. The course will involve hands-on production as well as contemporary screenings and readings that demonstrate elements of the medium. The course will look specifically at performance, sound, exhibition context, documentary, high and low production values, appropriation, writing, and analysis. The course will introduce shooting and editing skills, including preproduction skills such as storyboarding and scripting, production skills such as directing, shot composition, lighting, and sound recording, and postproduction editing skills in a range of styles.
Evaluation will be based on the technical and conceptual strength of the tapes, with consideration given to individual development. Lab fee: $100-150.
No prerequisites. Enrollment limit: 10.
Hour: 1:10-3:50 R

ARTS 310T Appearance/Disappearance (Not offered 2011-2012)
Appearance and disappearance are conditions that intuitively and intellectually link a subject to its surrounding environment. We are made aware of things appearing (or disappearing) by the degrees and kinds of contrasts exhibited by the subject (ideas or objects) in relation to its ground (epithematic or material). The particular array of relationships between subject and ground constructs diverse kinds of evidence. From medical research in the imaging processes of the internal body to the forensic cues offered by the “black box” in-flight recording; from the military use of camouflage to the video taped “appearances” of Osama bin Laden; from the inability of an eating disorder patient to recognize a self image to the masquerades we willingly wear-appearance and disappearance have governed the ethics of our actions, beliefs and identities.
The image-based studio exploration of the subject will look at material that has been shaped by its link with our central theme. Each of five studio projects will successively build a cumulative view of how appearance and/or disappearance might shift a viewer’s ability to render any point of view. While work in a variety of media will be encouraged, most of the studio exercises will be two-dimensional or low-relief in their final presentation.
Format: tutorial. Evaluation will be on the basis of the technical and conceptual strengths of the portfolio, the weekly paired-student format and full class studio discussions, and regular written analysis of work produced during this term. Lab fee.
Prerequisites: any one of the following: Arts 230, 241, 242, 257, 263, or 264. Enrollment limit: 12 (expected: 12). Preference given to Art majors. (Note: Students only need to be available one hour during the stated time. Students who have time-conflicts with another course should contact the instructor)

ARTS 315(S) Realisms: Courbet to Mumblecore
This 300-level video production seminar will look at traditions in realism and historical styles of representing everyday life. Students will consider pre-cinematic realisms in painting and literature, classical formations of Hollywood realism, Italian Neorealism, critical and New Wave relationships to realist practice, recent forms of neorealism from Iran, China, and the U.S., and the everyday aesthetics of mumblecore. Students will produce three short videos in relation to screenings and readings in different realist traditions, and will develop skills in video and text that are related to traditions of narrative realism. This seminar will help students develop basic skills in shooting, writing, performance, and cinematography, at the same time as raising questions about realism’s place in relation to the legacies of formalist modernism in the visual arts, contemporary critical art practice, and the realist expectations of American “mainstream” cinema. While the seminar will be focused on students’ own production, coursework will be informed by engaging with work by John Ford, Mike Leigh, Roberto Rossellini, Jean-Luc Godard, Chantal Ackerman, Andy Warhol, Abbas Kiarastami, Jia Zhangke, Kelly Reichardt, and Aaron Katz, and will also involve critical studies that position realism in relation to traditions in art history, cinema, and theater, including readings by Clement Greenberg, Bertolt Brecht, Andre Bazin, Augusto Boal, Rosalind Krauss, Hal Foster, Moya Davey, and many others.
This course is appropriate for art majors who may be beginning students in any video production, or for students who have taken a previous video production course or Writing for Film Video and Performance.
Format: seminar. Evaluation will be based on three short videos and occasional brief writing exercises.
Prerequisites: open to art majors and students who have taken another video production or writing course. Enrollment limit: 12 (expected: 12). Preference given to art majors.
Hour: 1:10-3:50 R

ARTS 317T The Miniature (Not offered 2011-2012)
This course will involve the critical analysis and production of works of art done on a small scale. If art on the largest scale is inherently public in nature, what is the nature of the miniature? The miniature has fulfilled many functions: images of remembrance, the portrait of a beloved, devotional objects, art made as an object of contemplation and wonder. The language of the miniature is private, intimate, and bears the authority of understatement. Our involvement with many works of art is likely to be distanced, in time and in space. Our involvement with the miniature is close, highly personal, and frequent. Course assignments will examine the inherent qualities of the work in miniature, and ask students to create work to fulfill historically defined and innovative qualities. The assigned work can be executed in any medium in which the student has completed an introductory course. Students will meet in small groups and the instructor will guide students to the works in progress and upon completion. Readings will be assigned to focus this critical analysis. In addition to the production of miniatures, each student will research and deliver critical presentations on related contemporary or historical works.
Format: tutorial. Evaluation will be based on the quality of the assigned work, the engagement in the critique process, and quality of presentations.
Prerequisites: any Arts 200-level course. Enrollment limit: 10 (expected: 10). Preference given to Art majors.

ARTS 319(F) Junior Seminar
The objectives of this intensive seminar for studio majors are to strengthen both creative and technical skills (through weekly studio projects) and analytical and critical abilities. Students are also assigned readings and film/video viewing and are required to visit local museum exhibits as part of the assignments. Lab fee.
Format: seminar and studio workshop. Evaluation will be based on the quality of work produced, participation in class discussions and critiques, successful completion of all assignments and attendance.
Prerequisites: three studio courses required for the major, including at least two which are 200 level or higher; enrollment is limited to studio art majors (or permission of instructor). Studio and History and Practice majors are required to take this course in the junior year unless studying abroad during the fall semester. Preference to Studio Art and History and Practice majors, Art History majors. Not available for the Gaudino option.
Hour: 1:10-3:50 M

ARTS 322(F) The Empowered Object
The development of “found objects” in the language of art have played a significant role in constructing meaning in the consciousness of the twenty-first century. This tutorial will have students explore that tradition further through their own creative endeavors. They will be asked to add to the lineage of art that uses “found objects” in a creative and meaningful way.
Prerequisites: three studio courses required for the major, including at least two which are 200 level or higher; enrollment is limited to studio art majors (or permission of instructor). Studio and History and Practice majors are required to take this course in the junior year unless studying abroad during the fall semester. Preference to Studio Art and History and Practice majors, Art History majors. Not available for the Gaudino option.
Hour: 11:00-1:00 M

ARTS 324(F) The Documentary Photography Project (Same as INTR 324)
While every image documents something, the field of documentary photography traditionally uses still images to relate a story about the events and people that shape our world.
Students will learn skills required to produce an effective visual narrative. Technical aspects of image acquisition that are particularly useful in conveying information will be reviewed, including manipulation of exposure controls, wide angle composition, and location lighting. Conceptual topics will include myths about “truth” and “objectivity” in photography, and the responsibilities of the documentarian to his/her subjects. Students will practice different types of documentation, from news photography to photo-essays, and consider...
techniques for approaching, photographing and interviewing subjects. The practical aspects of developing a story, gaining access, working in unfamiliar environments and editing both individual images and series will be examined. Students will work throughout the semester on planning and executing a documentary project, culminating in an exhibition of their work. Participants will use college-supplied digital cameras, and should expect to spend significant time working outside of class.

Format: study and presentations; class attendance is mandatory; 30% participation in class discussion and critiques, 30% aesthetic and technical strengths of shooting exercises, 40% aesthetic and technical strength of final project.

Prerequisites: any full semester photography course or any full semester video course, or portfolio review. Enrollment limit: 10 (expected: 10). Preference based on portfolio review. Hour: 7:00-9:40 p.m. M GOLDSTEIN

ARTS 329(F) Architectural Design II
A continuation and expansion of ideas and skills learned in Architectural Design I. There will be four to six design projects requiring drawings and models, each of which will emphasize particular aspects of architectural theory and design. Visiting critics will discuss student work. The course is useful for students thinking of applying to graduate school in architecture.

Evaluation will be based on quality of designs during the term. Lab fee. Prerequisites: ArTS 220 is highly recommended. Enrollment limit: 15 (expected: 15).
Hour: 1:10-3:50 P M

ARTS 333(F) Ancient Near Eastern, Egyptian, Greek, and Roman art
East Asian, Indian, Islamic art

With current staffing limitations, it is difficult for studio faculty to supervise more than a very few independent studies projects. We feel our curriculum includes rich and varied offerings and believe that the need for most independent work can be met through those regular offerings.

Prerequisites: Completion of ARTH 201 (Introduction to Art History). Format: seminar. Evaluation will be based on the quality of work produced, depth and quality of investigative process and participation in critiques and tutorials. Majors who wish to pursue a more structured course are encouraged to take a second 300–level tutorial instead of 418. Students are responsible for buying their own materials.

ARTS 344 Abstraction (Not offered 2011-2012)
Abstraction has been a persistent and defining visual idea of the twentieth and twenty-first century. This workshop for intermediate and advanced drawing, painting, and sculpture students will investigate the principles of abstract design as well as some of the artists that helped to develop the genre. Among the concepts to be explored are cubism, field composition, and gestural painting. Students will work from a variety of sources, including the human body, still life, and found photography. Although the majority of assignments are in drawing and painting, the final multi-week independent project may be realized in multi-media.

Format: studio; the final four weeks will be dedicated to independent projects. Requirements: weekly studio assignments. Evaluation will be based on the quality of visual projects, and class participation. Prerequisites: ArTS 230 or a 200-level painting course or permission of the instructor. Enrollment limit: 15. Preference: studio art majors, seniors, juniors, sophomores.

ARTS 350T Narrative Strategies (Same as Comparative Literature 333)

In this tutorial, we will examine the use of narrative in a range of fine art practices, which could include painting, drawing, video, sculpture, installation, public art, and sound art. Students who are interested in telling or relating stories in their work in some way will be given the opportunity to develop their ideas and skills in a challenging studio class. In addition to intensive projects, we will look at and discuss the work of artists such as Harumi Bhabha, Kara Walker, Joe Sacco, Lydia Davis, Matthew Barney, Raymond Pettibon, Todd Solondz, Jenny Holzer, and Jessica Stockholder among others. One of the aims of this course is to challenge traditional notions and expectations of narrative. For instance, what could minimally constitute a narrative piece? How do different mediums allow for time to unfold in unexpected ways? How does omission play a powerful role in a narrative? How might the role of the narrator (often so powerful and present in novels and short stories) change in a visual art context? Preference given to studio majors.

This is a studio tutorial with an emphasis on expression, development, and independent projects. Students will work both in mediums of their choice and be asked to experiment with new, unfamiliar formats. Readings and screenings will be required in addition to tutorial hours. Students are required to have taken two 200-level classes in any medium (or by permission of the instructor).
Format: tutorial. Evaluation based on assignments, studio performance, class participation, and attendance.

ARTS 364T Artists’ Books (Not offered 2011-2012)
This course will investigate the processes and ideas associated with the making of artists’ books, works that are fine art objects that generally use visual images and/or text. For example, individual projects could include visual diaries, three-dimensional pop-up books, solely visual narratives, autobiography, literary text/image collaborations, animated “clip” books, or sculptural books. Limited-editions as well as one-of-a-kind work will be encouraged. Media options include painting, drawing, etching, lithography, relief printing, photography, and bookbinding techniques (from sewn bindings to boxes). As a tutorial, this course is designed to support individual directions, to stress student participation and responsibility for learning, and to examine different points of view. Students will meet in groups of two for critique of individual projects in the tutorial format each week—students are expected to give 20- to 30-minute presentations about their work and to respond to questions and criticism. Students will also meet once a week as a group for demonstrations, lectures, and discussion of readings.

Format: tutorial. Evaluation will be based on student participation and the conceptual and technical quality of the work. There will be required field trips during the semester to the Chopin Library, the Clark Art Institute, and WCMA. Lab fee. Prerequisites: any ONE of the following: Arts 230, 241, 257, 263, 264, or 266. Enrollment limit: 9. TAKENAGA

ARTS 418(S) Senior Seminar
The primary emphasis of the senior tutorial is on strengthening the individual student's ideas, formal skills, and critical analysis for the creation of visual objects and/or events. At the beginning of the term, studio art majors, in consultation with the tutor, will determine the individual projects that will serve as the focus of their work for the semester. During the course, students are expected to refine their creative directions in a coherent and structured body of work which will be exhibited at the Williams College Museum of Art. Students are responsible for buying their own materials. Lab fee.

The primary emphasis of the senior tutorial is on strengthening each student’s individual voice as an artist, with regards to their ideas, formal skills, and critical analysis. At the beginning of the term, studio art majors, in consultation with the tutor, will determine the individual projects that will serve as the focus of their art work for the semester. During the course, students are expected to refine their creative directions in a coherent and structured body of work which will be exhibited at the Williams College Museum of Art. Senior Art majors who are interested in taking an intensive study of visual arts are responsible for buying their own materials.

Format: seminar. Evaluation will be based on the quality of work produced, depth and quality of investigative process and participation in critiques and tutorials. Prerequisites: completion of all other studio courses required for the art studio route. Permission of the instructor is required for the history and practice route to the major. Enrollment limit: 18. No student will be accepted into an independent study project unless he/she has completed two 200-level ArtS courses and one 300-level ArtS tutorial. With current staffing limitations, it is difficult for studio faculty to supervise more than a very few independent studies projects. We feel our curriculum includes rich and varied offerings and believe that the need for most independent work can be met through those regular offerings.

Hour: 1:10-3:50 W PODMORE

ARTS 479(F), 489(S) Independent Study
With current staffing limitations, it is difficult for studio faculty to supervise more than a very few independent studies projects. We feel our curriculum includes rich and varied offerings and believe that the need for most independent work can be met through those regular offerings. Prerequisites: no student will be accepted into an independent study project unless he/she has completed two 200-level ArtS courses and one 300-level ArtS tutorial. Permission of instructor is required.

GRADUATE COURSES IN ART HISTORY

Requirements for the Degree of Master of Arts in Art History
To qualify for the Master of Arts degree in art history, candidates complete a minimum of eleven courses for graduate credit plus two winter study periods, the latter comprising a Study Trip for the first year (ARTH 51) and preparation of a Draft Qualifying Paper in the second (ARTH 52). Students must also demonstrate reading proficiency in two foreign languages, one of which must be a non-European language (see below, after the listing for ARTH 597/598). 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 eleven courses must be graduate seminars. Included among them are three required of all students: ARTH 504, “Methods of Art History and Criticism,” to be taken during the first semester; ARTH 506, “An Expository Writing Workshop,” to be taken in the second; and ARTH 509, “Graduate Student Symposium,” to be taken in the fourth.

Students must also fulfill a distribution requirement by undertaking coursework in three of six areas:

(1) East Asian, Indian, Islamic art
(2) Ancient Near Eastern, Egyptian, Greek, and Roman art

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

Undergraduate Courses and Private Tutorials

With permission from the Director and the individual instructors, students may take up to four 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. Students who wish to take undergraduate courses for graduate credit must receive permission of the instructor.

In addition to regularly offered seminars and classes, students may arrange up to two private tutorials (ARTH 595/596) by submitting petitions to the Director describing the substance of their projects, including bibliography, and the nature of the work they will submit for evaluation. The petitions must be co-signed in advance by both the students and their faculty supervisors.

Of the minimum requirement of twelve courses, the combined number of private tutorials and undergraduate courses applied to the degree may not exceed four.

The Qualifying Paper

The Qualifying Paper is normally a revision of a seminar or private tutorial paper produced 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 to the Director by the final day of exams of their third semester. Before this, students must obtain the original faculty supervisor’s agreement to be engaged in the Qualifying Paper process.

On the first Friday of their fourth semester, students submit drafts of their Qualifying Paper, including illustrations, to three faculty readers (generally the original faculty supervisor, the Director, and an after-field director). Although a draft, this version of the paper should be brought to a high level of completion.

Early in the fourth semester, students and their readers meet together to discuss the drafts. Within six weeks of these discussions (at a date determined by the Director), students submit their Qualifying Papers. Qualifying Papers should not exceed 8,000 words, including footnotes and bibliography.

The Graduate Symposium

All second-year students speak in the Symposium, presenting 20-minute talks developed from their Qualifying Papers. Each has an ad hoc committee to advise them in preparing these presentations (ad hoc committees comprise, but are not limited to, the Director, one additional faculty mentor, one first-year graduate student, and one second-year graduate student). Preparations include at least three practice runs 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.

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 (2.00)
- D = failing (0)

Courses in which students receive a grade below B- do not receive graduate credit.

Letter grades are used in all seminars except ARTH 509. It and the Winter Study courses (ARTH 51 and 52) are Pass/Fail. Grades in language courses are converted to Pass/Fail on the Williams transcript and are not calculated in the GPA. The Director reviews students' records at the end of the first year; those with GPAs of 3.00 or lower may be asked to resign from the Program.

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 resign 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 and does not normally admit students on a part-time basis.

ARTH 500(F) Clark Visiting Professor Seminar: Rewriting Visual Studies (Same as ARTH 400(F))

In 2008, graduate students at the School of the Art Institute in Chicago initiated an unusual project: a next-generation anthology of visual studies, to be written entirely by graduate students. By 2010, the project had 80 chapters written by graduate students from several dozen countries. The book is now in its final stages; it will be published in 2012 by Routledge.

The book is intended to question the conceptual foundations of visual studies, and to enlarge the field's range of theoretical and artistic references. There is room in the manuscript for 16 more essays, 1,500 words each. We will read several existing anthologies of visual studies (Nicholas Mirzoeff, Lisa Cartwright and Marita Sturken), and several theoretical texts that bear on the field (Susan Buck-Morss, Whitney Davis, Sunil Manghani, Gustav Frank), and consider the optimal form of the Reader. Students will then read and analyze the manuscript, and contribute, as credited authors, in the editing and writing of the final essays.

Format: seminar. Evaluation will be based on class participation and written work.

Enrollment limit: 16, with places for 8 undergraduate [ARTH 400] and 8 graduate students [ARTH 500] assured. Preference given to senior Art History majors and Graduate Program students.

Hour: 1:10-3:50 R

ELKINS

ARTH 500(S) Clark Visiting Professor Seminar: Issues Raised by Art Since 1900 (Same as ARTH 400(S))

A survey course in twentieth-century art and history, with a focus on the historic development of the field, and of art itself. This course will pursue several themes: the role of art and artists in the development of modern society, the evolution of art as a discipline, and the changing role of art in society. The course will also explore the relationship between art and other cultural forms, such as literature, music, and film.

Students will engage in a variety of activities, including lectures, discussions, and guest presentations. They will also be expected to complete a final project, which may take the form of a research paper or a public presentation.

Format: seminar. Each student will write one short midterm paper and a longer concluding essay, as well as present a couple of the readings to the class.

Limited to and required of first-year students in the Graduate Program in the History of Art.

Hour: 1:10-3:50 T

HOLLY
ARTH 506(S) An Expository Writing Workshop
A common and depressing consequence of too much education is how our writing tends to devolve, as the task of saying what we mean is complicated by new anxieties: trying to impress our potential employers, intimidate our competition, and claim our place in an intellectual community. In many professions, bad prose tends to proliferate as scholars, trying above all to define their discipline, attempt to jargon. In this course we will try to reclaim the basic skills of effective communication and adapt them to new and complicated purposes. In class we will go over weekly or bi-weekly writing assignments, but we will also look at the essays you are writing for your other courses, to give them an outward form that will best display their inner coherence. Among many things, I am a fiction writer, and part of my intention is to borrow the techniques of storytelling to dramatize your ideas successfully.
Limited to and required of first-year students in the Graduate Program in the History of Art.
Hour: 1:10-3:50 M
PARK

ARTH 507(F) Universal Expositions and the Empire of Spectacle
This course will examine a number of universal expositions that took place in France, England, and America in the late 19th and early 20th centuries. These exhibitions—art public display, art trade show, part art exhibition, part demonstration of national strength—drew crowds from all over the world to participate in what was often a spectacular display of imperial power. The course will treat the architectural, artistic, and engineering innovations produced in and around the exhibitions, keeping in mind in keeping in mind the theme of globalization (in its economic, cultural, and political aspects). We will treat topics such as: the Crystal Palace, one of the first examples of a monumental iron and glass architecture, designed by Joseph Paxton at the 1851 expo in England; Courtet’s and Manet’s independent exhibitions held in conjunction with the 1885 and 1867 Paris exhibitions, respectively; Mary Cassatt’s murals for the Woman’s Pavilion at the World Columbian Exhibition in Chicago in 1893; the pavilions designed to show off European colonial holdings at the 1900 exhibition, which housed the British Empire, the British Empire, the British Empire, and the British Empire. We will also consider the use of expositions as a space for political and cultural experimentation, such as Melnikov’s Soviet Pavilion and Le Corbusier’s Pavillon de l’Esprit Nouveau at the 1925 Exposition des arts décoratifs.
Format: seminar. Evaluation will be based on class participation, presentation of research, and a term paper of 20-25 pages.
Enrollment limit: 14. Preference given to Graduate Program students and then to senior Art History majors.
Hour: 10:00-12:30 R
D’SOUZA

ARTH 508(S) Art and Conservation: An Inquiry into History, Methods, and Materials
This course is designed to acquaint students with observation and examination techniques for works of art, artifacts, and decorative arts objects; give them an understanding of the history of artist methods and materials; and familiarize them with the ethics and procedures of conservation. This is not a conservation-training course but is structured to provide a broader awareness for those who are planning careers involving work with art objects.
Classes are held at the WACC in the Stone Hill Center on the Clark campus. Field trips this semester will include the Governor A. Nelson Rockefeller Empire State Plaza Art Collection in Albany, New York, and two others to be announced. Students receive a syllabus with session outlines and required reading lists. Required reading is mainly from books on the Clark Library. No book purchases are required.
Format: slide presentations, lectures, gallery talks, hands-on opportunities, technical examinations, and group discussions.
Attendance is required at all sessions. The course grade is based on exams given throughout the semester; there is no final exam.
Enrollment limit: 14. Preference given to Graduate Program students and then to senior Art History majors.
Hour: 6:30-8:30 MR
BRANCHICK and WACC staff

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 advisor, each symposium 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.
Requirements: each student will present three dry runs and a final oral presentation at the symposium.
Enrollment limit: 14. Preference given to Graduate Program students and then to senior Art History majors.
Hour: 1:10-3:50 M
GOTLIBE

ARTH 510(S) Approaches to Drawing from Connoisseurship to Conceptualism
This course will consider the art of drawing as a pedagogical tool and cultural practice from the 16th to the 20th century. Creative and commercial forces over four centuries have fostered different types of and reasons for production: presentation drawings in 16th-century Italy, an increased market for drawings in 17th-century Holland, a fashion for powder paintings in 18th-century France, and the commercialization of drawing as a form of autograph thinking in the 19th century. Minimalism and Conceptualism have pushed the medium’s boundaries. Equal consideration will be given to the history of collecting and to materials from the invention of the Conté crayon to the deteriorating effects of acidic paper. The class will be held in the Manton Study Center for Prints, Drawings, and Photographs with visits to the Williams College Museum of Art and other area museums.
Format: seminar. Evaluation will be based on involvement in class participation, several short presentations, one short paper, and a term paper of 20 pages.
Enrollment limit: 14. Preference given to Graduate Program students and then to senior Art History majors.
Hour: 1:30-4:00 W
CLARKE

ARTH 512(F) Hellenistic Sculpture and the Beginning of Art History
The Hellenistic period begins with Alexander the Great’s extension of the borders of the Greek world from the central Mediterranean to the banks of the Indus River. Kingdoms rose and fell in cities and states that were centers for production of individual works of art. This course will consider the art of drawing as a pedagogical tool and cultural practice from the 16th to the 20th century. Creative and commercial forces over four centuries have fostered different types of and reasons for production: presentation drawings in 16th-century Italy, an increased market for drawings in 17th-century Holland, a fashion for powder paintings in 18th-century France, and the commercialization of drawing as a form of autograph thinking in the 19th century. Minimalism and Conceptualism have pushed the medium’s boundaries. Equal consideration will be given to the history of collecting and to materials from the invention of the Conté crayon to the deteriorating effects of acidic paper. The class will be held in the Manton Study Center for Prints, Drawings, and Photographs with visits to the Williams College Museum of Art and other area museums.
Format: seminar. Evaluation will be based on involvement in class participation, several short presentations, one short paper, and a term paper of 20 pages.
Enrollment limit: 14. Preference given to Graduate Program students and then to senior Art History majors.
Hour: 1:30-4:00 W
GOWAN

ARTH 555(F) John Singer Sargent
In this seminar we will consider the life and art of John Singer Sargent (1856–1925). Paintings in the collection of the Sterling and Francine Clark Art Institute will focus our discussions and provide the basis for exploring his art-making and his place within the art-culture of his day. Sargent—born in Italy, trained in France, active in England—epitomized the cosmopolitanism of American artists in the late 19th century. Consideration of his career will encourage us to think about questions of national identity and the role of the artist. We will see a historical self-consciousness and self-referentiality in the development of sculpture as well as a new interest in theatricality and the diversity of human nature and experience. This course will treat Hellenistic sculpture through the close study of individual works of art, focusing on the works of artists like Bocchi, Canova, and their contemporaries. In this interdisciplinarian seminar, we will explore the relationship between modern artists, scholars, and scientists to describe, comprehend, and sometimes create what makes the human face so special. We will look at images of faces and masks in modern art and literature (including works by Francis Bacon, Nancy Baron, Chuck Close, Don DeLillo, Orlan, Tony Oursler, Gerhard Richter, August Sanders, Cindy Sherman, Fiona Tan, and Andy Warhol); art historical writings about the face and portraiture (Bal, Elkins, Fried, Gombrich, Koerner); close-ups of the face in films (Dreyer, Bergman, Balazs); historical accounts of physiognomy (Gray, Pearl); philosophical reflections on the meaning of faces (Wittgenstein, Levinas, Deleuze); and psychological research on face perception and recognition (Baron-Cohen, Ekman, 78
GERM 511(F)-512(S) Reading German for Beginners (Same as German 111(F)-112(S))

German 511-512 is for students whose principal reason for acquiring German is to work with written materials. It is particularly appropriate for students majoring in fields in which the ability to read primary and secondary texts in German can be crucial, such as Art History, Comparative Literature, History, Music, Philosophy, Political Science, and Theatre. In the first semester students learn the elements of grammar and acquire a core vocabulary. In the second semester, while covering advanced grammatical topics, they practice reading in a variety of textual genres in the humanities and social sciences. They also learn how to work with dictionaries, encyclopedias, and other reference works, in both printed and online formats. By the end of the course they will have a solid foundation for building proficiency in German, whether through self-study or further coursework in that language. With a score between 500 and 700, they are placed into the appropriate introductory course (French 511 or German 511/512). In the case of a second language other than French, arrangements will be made on an individual basis.

Returnsing students who have completed GERM 512 may, with the prior approval of the Director, satisfy the requirement of GERM 513 by successfully completing an intensive German-language summer course.

Enrollment limit: 14. Preference given to Graduate Program students and then to senior Art History majors.

Hour: 10:00-12:30 R  RHE

ARTH 564 Mining the Museum: Critical Revisions of Museum History and Practice (Same as ArtH 465) (Not offered 2011-2012)

This course will engage the evolving field of museumology, the critical study of the museum—its history, its ideology, its practices, and its policies. In considering “the museum” as the object of our inquiry, we will think about the impossibility of separating art and artifact from their institutional context. We will also reflect on how the museum shapes the perception and reception of objects. Our readings will cover historical, theoretical, and critical positions from across the disciplines. We will study modern and contemporary works by artists that appropriate the museum’s unique visual “language” and that have also engaged in an institutional critique. Artists to be considered include: Marcel Duchamp, Piero Manzoni, Andy Warhol, Hans Haacke, Fred Wilson and Mark Dion. Finally, we will examine how museums have responded to issues raised by these critical revisions—for example, by changing approaches to the presentation of collections. Several class meetings will involve field trips to area museums to create opportunities to integrate class discussions with conversations among students, curators, and museum directors.

Format: seminar. Evaluation: students will prepare for and lead class discussions related to readings; they will complete two short critical analysis assignments focusing on museum visits and one research paper that will be presented to the class in its preliminary stage prior to completion by the end of the course.

Enrollment limit: 14, with places for 7 undergraduate [ARTH 465] students (Juniors and Seniors only; preference will be given to declared majors in art history and art studio practice) and 7 graduate students [ARTH 564] assured.

The instructor is the former director of the Williams College Museum of Art.

CORRIN

ARTH 595(F), 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.

ARTH 597(F), 598(S) Undergraduate Lecture Course Taken for Graduate Credit

LANGUAGE COURSES

The Graduate Program's degree requirements include reading competence in two languages (other than English) of scholarly and academic relevance to the history of art. One of the two languages must be German. Many students select French as the second although, with permission of the Director, other languages may serve. The Program offers dedicated courses in reading French and German for art history. Other language classes at Williams are listed in the course catalog, although the coordination of undergraduate and graduate schedules can be challenging.

Incoming students’ language preparation is assessed through exams administered at the outset of the semester. In French and German, scores attained on SAT II reading examinations determine placement within the two–semester French/three–semester German sequence. If students attain a minimum score of 700 on the placement exam, they are exempted from further coursework in that language. With a score between 500 and 700, they are placed into the graduate course of readings in art history, French 512 or German 513. With a score below 500, they enroll in the appropriate introductory course (French 511 or German 511/512). In the case of a second language other than French, arrangements will be made on an individual basis.

Returning students who have completed GERM 512 may, with the prior approval of the Director, satisfy the requirement of GERM 513 by successfully completing an intensive German-language summer course.

GERM 511(F)-512(S) Reading German for Beginners (Same as German 111(F)-112(S))

German 511-512 is for students whose principal reason for acquiring German is to work with written materials. It is particularly appropriate for students majoring in fields in which the ability to read primary and secondary texts in German can be crucial, such as Art History, Comparative Literature, History, Music, Philosophy, Political Science, and Theatre. In the first semester students learn the elements of grammar and acquire a core vocabulary. In the second semester, while covering advanced grammatical topics, they practice reading in a variety of textual genres in the humanities and social sciences. They also learn how to work with dictionaries, encyclopedias, and other reference works, in both printed and online forms. By the end of the course they will have a solid foundation for building proficiency in German, whether through self-study or further coursework. Credit granted only on successful completion of 512.

Format: lecture and discussion. Principal requirements: written homework, quizzes, tests, active class participation.


Hour: 9:00-9:50 MWF  B. KIEFFER

GERM 513(F) Readings in German Art History and Criticism

This is an advanced course in German reading, focused on the literature of art history. Texts are selected from fundamental works of art history and criticism and from the writings related to concurrent seminars in the Graduate Program. The course includes a grammar review.

Format: seminar. Evaluation will be based on written homework, quizzes, tests, and class participation.

Prerequisites: German 511-512 or equivalent preparation (a score of 500 or higher on SAT II German Reading Test).

Enrollment open to Graduate Program students; others by permission of the instructor.

Enrollment limit: 9:00-9:50 MWF  E. KIEFFER

RLFR 511(F) Intensive French Grammar and Translation

This course is designed to offer students a thorough and systematic review of sentence structures and grammar. Through this intensive study, students will learn to decipher the subtleties of the written language, and as they become more confident they will start translating a variety of short excerpts. Students are also expected to learn and develop a wide lexical range centered on art history and criticism, but not limited to it.

Format: Classes meet twice weekly and are conducted in English. Evaluation will be based on class participation, papers, a midterm, and a final examination.

Prerequisites: a strong interest and need to learn French.

Enrollment: although this course is to serve the needs of students enrolled in the Graduate Program in the History of Art, undergraduates may enroll by permission of the instructor.

Enrollment: 8:30-9:45 TR  DESROSIESERS

RLFR 512(S) Readings in French Art History and Criticism

This course is designed to provide Graduate Program students and interested others with knowledge of French acquired through translation and interpretation. The core of this course is based on the reading and translating of a variety of critical works covering different periods and genres in the field of art history. The material read (excerpts from museum catalogues, the Gazette des Beaux-Arts and other publications; Salons by Diderot, Baudelaire, and Thore; artists on their works; and critics such as Francais, Ch. Sterling, M. Faré, Valléry, Pocillon will be analyzed in form and content, translated or summarized, in order to develop the skills and understand the techniques necessary for reading French accurately. Grammar will be reviewed in context.

Format: seminar. Evaluation is based on class participation, papers, a midterm, and a final examination.

Prerequisite: French 511 or permission of instructor.

Enrollment: 8:30-9:45 TR  DESROSIESERS