ART (Div. I)

Chair, Professor PETER LOW

Professors: ALI, EPPING, FILIPCZAK, GLIER*, GOTLIEB, HAXTHAUSEN, HEDREEN, JANG**, E. J. JOHNSON, L. JOHNSON, LALEIAN***, LEVIN***, M. LEWIS, LOW, MCGOWAN, OCKMAN*, PODMORE, TAKENAGA, CHAVOYA, SOLUM. Assistant Professor: APOTSOS. Clark Visiting Professor: ROBERTS. Senior Lecturer: H. EDWARDS. Lecturers: B. BENEDICT, MURPHY. Lecturers in the Graduate Program in the History of Art: CLARKE, ENGLISH, P. PARK, SIMPSON. Visiting Lecturers: HOWE, PEREZ. Visiting Assistant Professor: JACKSON

The Department offers students different paths to explore the vital connection between visuality and creativity. With courses of study in the History of Art and the Practice of Studio Art (or a combination of History and Practice), the Major is designed to train students to develop the technical, conceptual, critical, and historical tools they need to engage the visual world.

ADVICING

Majors are expected to discuss their choice of courses and path through the major with their advisor or another professor in the department. Official departmental advisors for each route through the major (listed here below) are available to field general questions concerning curriculum, requirements, and planning to study away.

Art History Faculty Advisor: Mark Haxthausen (Fall), Stefanie Solum (Spring)
Art Studio Faculty Advisor: Ed Epping (Fall), Barbara Takenaga (Spring)
History and Practice Faculty Advisors: Ben Benedict, E. J. Johnson

ART HISTORY

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

Major Requirements (beginning with the Class of 2017)

ARTH 101-ARTH 102, and either ARTH 103 or ARTH 104
Any ARTS (studio) course
Any two courses in art history concerned with the following:

1) a period of art prior to 1600
2) a period of art after 1600
ARTH 301: Methods of Art History
One 400-level Seminar or 500-level Graduate Seminar (in addition this course may be used to satisfy the pre-1600 or post-1600 requirement)
One additional course, at any level

Major Requirements: (Class of 2016)

Any two of the following three foundational courses, ArtH 101, 102, or 103
Any studio class
Any three courses in art history concerned, respectively, with each of 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, or Africa
ArtH 301: Methods of Art History: (must be taken by the end of the junior year unless abroad for the entirety of the junior year)
One 400 level Seminar or 500 level Graduate Seminar (in addition this course may be used to satisfy the pre1400, pre-1800, or art of the Middle East, Asia, or Africa requirement)
Any additional course at the 300, 400, or 500 level (in addition this course may be used to satisfy the pre-1400, pre-1800 or the art of the Middle East, Asia, or Africa requirement)

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

100-LEVEL COURSES require no experience in the subject. They are introductions to the field that develop students’ skills in visual analysis, interpretation, and written expression and argumentation.
200-LEVEL COURSES are introductions to specific fields within art history, but normally open to students with no experience in art history. Often, there is a significant lecture component to the courses.
300-LEVEL COURSES focus more closely on specific art-historical problems, or present material in a tutorial format. The goal of these courses is to
build skills needed for independent research and sustained analytical writing. Generally, there is a higher expectation of student participation or initiative, and longer and/or more frequent writing assignments. In the 300 level, students learn to work with and evaluate different types of sources, research tools, historical perspectives, and methodological approaches.

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

**ART STUDIO**
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.

**Major Requirements**
- ArtS 100: Drawing I
- One art history course (preferably taken by the end of the junior year)
- Three courses in three different media (ArtS 100 and tutorials do not satisfy this requirement)
- One elected ArtS course
- ArtS 319: Junior Seminar
- Any two of the 300-level ArtS courses
- or
- One 300-level ArtS course and ArtS 418T: Senior Tutorial

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. An art history course provides 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: for example, 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 ArtS418 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**
This route allows students to study in depth both the history of art and the making of it. It offers considerable flexibility: students may propose courses of study that emphasize particular media, themes, or methodological issues. Students may take more courses in one wing of the department than the other, as long as the minimum requirements in each wing are satisfied. (Note that the Art History and Studio Art Practice routes are strongly recommended for any prospective Art major who is contemplating graduate study in Art History or Art Studio.)

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

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

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

**Major Requirements**
- ARTH 101 and one other 100 level ArtH course (class of 2016 only) Any two 100 –level ArtH courses
- ArtS 100: Drawing I
- One 200-level ArtS course
- ArtH 301 Methods or ArtS 319: Junior Seminar
- One ArtH seminar (400-level) or one 500-level graduate course except 508
- One 300-level ArtS course or (with permission) ArtS 418T: Senior Tutorial
- Any four additional Art Studio or Art History courses. At least one elective must be taken in each wing of the department. (Class of 2016 only) 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 art of the Middle East, Asia, and Africa).

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

**Art History**
To graduate with honors in art history, students are to enroll in the Senior Thesis Seminar (ArtH 494) during the Spring semester of their senior year, where they will develop an original research paper (completed in a prior course or an independent study). To be admitted to the seminar, students must submit their original research paper to the Art Department’s Administrative Assistant in Spencer no later than the end of the exam period of the Fall semester. The paper must be properly formatted and include both illustrations and bibliography. It must additionally include an abstract of not more than 250 words.
Students must also secure an academic advisor for their project and complete the advising Agreement Form (available from the Art Department’s Administrative Assistant) by the end of the exam period of the Fall semester. This form serves to verify: a) your advisor’s support of your project, and b) your advisor’s approval of your plans for Winter Study. Students should plan to dedicate Winter Study to work on their thesis project and, to this end, they should enroll in ArtH 31 immediately after (but not before) notification of admission into ArtH 494. (To avoid problems should they not be admitted to Arth 494, students should pre-register in another Winter Study course). Because faculty are not usually available during this period, it is very important for students to plan, together with their advisors, a work schedule for Winter Study with concrete goals. Admission to the Senior Thesis Seminar will be determined by the instructor of the seminar, in consultation with the Art Department faculty. The important criteria for admission are: 1) the quality, originality, and potential of the research paper on which the thesis project will be based; 2) the availability of a suitable advisor for the project, and the commitment of that advisor to supervise the work during the Spring term; 3) strong past performance in the art history route to the Major; 4) completion of ArtH 301 by the time of the application (exceptions to this rule must be granted beforehand by the chair of the Department).

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

Art Studio

Studio art concentrators who wish to be candidates for honors are required to take an extra studio course, of their choosing, for a total of ten courses. One of the ten courses must be the 400-level Senior Tutorial (ArtS 418T). Students must also take the Honors Independent Study course (ARTS 31) during Winter Study of their senior year. Studio faculty will provide feedback on the progress of the honors project at the beginning of the Spring semester.

Honors candidates enrolled in the Senior Tutorial must demonstrate prior experience in the media chosen for the honors work. This proof may consist of one or more 200-level courses in the medium, course work at the 300 level, and/or a portfolio demonstrating the student’s proficiency in the media chosen for the honors project. This work must be presented to the instructor of the Senior Tutorial at the start of the Spring semester. At the end of the Spring semester of senior year, honors candidates will orally defend their work in the senior exhibition at WCMA. The entire studio faculty will attend each defense. Based on the work and the oral defense, the studio faculty (as a whole) will designate honors, high honors or no honors.

History and Practice

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

STUDY ABROAD

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

a. Art History majors must take 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 (and should consider taking the course as a second-semester sophomore). The Department does not pre-approve courses for the art history major, but will offer provisional credit for courses that appear to satisfy requirements for the major. Art history majors may satisfy no more than 3 requirements abroad (the ARTS requirement may be satisfied abroad only if the student is away for the full academic year.

b. Studio Art Majors must take the required Junior Seminar (ArtS 319) in the fall semester of their junior year, unless they are planning to study abroad for a full year, or unless they have permission of the chair of the department (in these cases, they may take the required class in their sophomore or senior year). The Department does not grant pre-approval or provisional credit for study abroad courses; studio majors must submit their portfolios for review, and will receive credit only if the work completed abroad is deemed roughly equivalent in quality and quantity to coursework at the College (students should contact the Departmental advisor in studio for the portfolio review, and digital photographs are fine in the case that original work is not available). No more than 1 requirement for the major can be taken per semester abroad (2 if one of the courses is in art history). Courses must be in fine arts fields to qualify for major credit. ArtS 319 and ArtS 418 cannot be fulfilled abroad.

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

ART HISTORY CLASSES

ARTH 101(F) Art Through Time

A year-long, team-taught introduction to European and North American art and architecture, this course celebrates the glory of works of art as physical objects, to be viewed and contemplated, to be sure, but also often to be worshiped, exhibited, bought and sold, held, touched, worn, passed through or around, and lived in. To help students begin to appreciate how these works of art might have been understood by those who originally made and used them, the course set its objects of study within a number of revealing historical contexts, from the social and the political to the philosophical and the art historical. In the first semester (ArtH 101), we cover art and architecture from the beginning to approximately 1600. In the second semester (ArtH 102), we examine art and architecture from 1600 to today. To train students to look carefully at art, and to give them time with original works of art, we use the wealth of art resources in Williamstown: the Clark Art Institute, the buildings and sculpture of the Williams College Campus, the Williams College Museum of Art, and the Chapin Rare Book Library.

Class Format: lecture with discussion section

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

Extra Info: both semesters of ARTH 101-102, a hyphenated course, must be taken to receive course credit for either semester; students must take ARTH 101 before ARTH 102

Prerequisites: none
Enrollment Limit: none
Expected Class Size: 180
Distributional Requirements: Division 1

Fall 2015
LEC Section: 01 MWF 10:00 10:50  Instructors: Peter Low, Elizabeth McGowan, Stefanie Solum
LEC Section: 02 MWF 12:00 12:50  Instructors: Peter Low, Elizabeth McGowan, Stefanie Solum
CON Section: 03 T 09:55 11:10  Instructor: Elizabeth McGowan
CON Section: 04 T 11:20 12:35  Instructor: Stefanie Solum
CON Section: 05 T 01:10 02:25  Instructor: Stefanie Solum
CON Section: 06 T 02:35 03:50  Instructor: Peter Low
CON Section: 07 W 08:30 09:45  Instructor: Jason Mientkiewicz
CON Section: 08 W 01:10 02:25  Instructor: Jason Mientkiewicz
CON Section: 09 W 02:35 03:50  Instructor: Elizabeth McGowan
CON Section: 10 R 08:30 09:45  Instructor: Elizabeth McGowan
CON Section: 11 R 09:55 11:10  Instructor: Jason Mientkiewicz
CON Section: 12 R 11:20 12:35  Instructor: Stefanie Solum
CON Section: 13 R 01:10 02:25  Instructor: Peter Low
CON Section: 14 R 02:35 03:50  Instructor: Peter Low

ARTH 102(S)  Art Through Time
A year-long, team-taught introduction to European and North American art and architecture, this course celebrates the glory of works of art as physical objects, to be viewed and contemplated, to be sure, but also often to be worshiped, exhibited, bought and sold, held, touched, worn, passed through or around, and lived in. To help students begin to appreciate how these works of art might have been understood by those who originally made and used them, the course sets its objects of study within a number of revealing historical contexts, from the social and the political to the philosophical and the art historical. In the first semester (ArtH 101), we cover art and architecture from the beginning to approximately 1600. In the second semester (ArtH 102), we examine art and architecture from 1600 to today. To train students to look carefully at art, and to give them time with original works of art, we use the wealth of art resources in Williamstown: the Clark Art Institute, the buildings and sculpture of the Williams College Campus, the Williams College Museum of Art, and the Chapin Rare Book Library.
Class Format: lecture with discussion section
Requirements/Evaluation: quizzes, midterm, two papers and a final exam
Extra Info: both semesters of ARTH 101-102, a hyphenated course, must be taken to receive course credit for either semester; students must take ARTH 101 before ARTH 102
Prerequisites: none
Enrollment Limit: none
Expected Class Size: 180
Distributional Requirements: Division 1

Spring 2016
LEC Section: 01 MWF 10:00 10:50  Instructors: Zirka Filipczak, Marc Gotlieb, Catherine Howe, Michael Lewis
LEC Section: 02 MWF 12:00 12:50  Instructors: Zirka Filipczak, Marc Gotlieb, Catherine Howe, Michael Lewis
CON Section: 03 T 09:55 11:10
CON Section: 04 T 11:20 12:35
CON Section: 05 T 01:10 02:25
CON Section: 06 T 02:35 03:50
CON Section: 07 W 08:30 09:45
CON Section: 08 W 01:10 02:25
CON Section: 09 W 02:25 03:50
CON Section: 10 R 08:30 09:45
CON Section: 11 R 09:55 11:10
CON Section: 12 R 11:20 12:35
CON Section: 13 R 01:10 02:25
CON Section: 14 R 02:35 03:50

ARTH 103 Asian Art Survey: From the Land of the Buddha to the World of the Geisha (D)
Crosslistings: ARTH 103/ASST 103

Primary Crosslisting

This course introduces students some of the most enduring masterpieces 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. It also provides students with the vocabulary, techniques, and patterns of thinking needed for advanced art history courses.

Highlights include sexual symbolism in Hindu and Buddhist art; nature or landscape painting as moral and political rhetoric; the relationship between words and images; the sex industry and kabuki theater and their art in Edo Japan; and the meeting of the East and West. This course is one of the three foundational courses; art history majors may choose any two of the three courses Arth 101, Arth 102, and Arth 103 to fulfill the foundational requirements.

As an EDI course, its historical, visual, and thematic analyses will bear upon the interconnectedness not only among these three distinctively different cultures, but their respective interactions with the West.

Class Format: lecture
Requirements/Evaluation: evaluation will be based on three 30- to 40-minute quizzes, two short papers, film screening and class attendance
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none; highly recommended for first-year students
Enrollment Preferences: none
Enrollment Limit: 30
Dept. Notes: can be taken with either ARTH 101 or ARTH 102 as the foundational requirement for the Art History route to the major
Distributional Requirements: Division 1
Exploring Diversity
Other Attributes:
ARTH pre-1400 Courses
ARTH pre-1800 Courses
ARTH Middle East, Asia and Africa Courses
ASST Interdepartmental Electives
GBST East Asian Studies Electives

Not Offered Academic Year 2016
LEC Instructor: Ju-Yu Jang

ARTH 103(S) Asian Art Survey (D)

Crosslistings: ARTH 103/ASST 103

Primary Crosslisting

Moving chronologically and thematically, this course surveys the history of Asian art from the Bronze Age to the globalizing art worlds in the present day with particular emphasis on India, China, Japan, and Korea. We will analyze the developments in style, production technique, and subject matter in light of contemporary social and political factors. While each class session will explore unique and region-specific cultural formations, a strong emphasis will be also placed on broader, interregional connections through trade and the movement of objects, pilgrimage, diplomacy and war. Topics include architecture and urbanism, sculpture in various media, decorative arts, ceramics, illustrated manuscripts, scrolls and painting, ritual arts, colonialism and globalization, and contemporary art and artistic revivals. Students will have the opportunity to closely examine art objects through visits to the Williams College Museum of Art and the Clark Art Institute. No background in Asian art is necessary for the successful completion of this course.

Class Format: lecture
Requirements/Evaluation: two 3-4 page papers, one 6-8 page paper, two exams
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Preferences: none; recommended for first-years
Enrollment Limit: 30
Expected Class Size: 30
Dept. Notes: can be taken with either ARTH 101 or ARTH 102 as the foundational requirement for the Art History route to the major
Distributional Requirements: Division 1
Exploring Diversity
Other Attributes:
ARTH pre-1400 Courses
ARTH pre-1800 Courses
ARTH Middle East, Asia and Africa Courses
PHIL Nutrition, Food Security + Environmental Health

Spring 2016
LEC Section: 01 TR 11:20 12:35 Instructor: Heeryoon Shin

ARTH 104(F) Materials, Meanings, and Messages in the Arts of Africa and the Diaspora (D)

Crosslistings: ARTH 104/AFR 105

Primary Crosslisting

This course introduces students to the wealth, power, and diversity of expressive forms that have characterized the arts of Africa and its Diaspora from prehistory to the present. Pulling extensively from the collections at the Williams College Museum of Art and other campus resources, students will not only experience firsthand the wide array of objects that have been produced within this vast geography, but will also come to recognize how multiple senses including sight, sound, smell, and touch play a key role in understanding how these objects work within their respective contexts. As tools of political control, social protest, divine manifestation, and spiritual intervention, these objects and their associated performances also challenge what we might typically consider art in the Western tradition and as such students will be pushed to think beyond such terms in their examinations of these rich creative traditions. This course fulfills EDI requirements through its exploration of the differences between concepts of art in African and Western traditions, and its focus on renovating historical biases and assumptions about these objects that position them as 'primitive' or 'exotic' constructs.

Class Format: lecture
Requirements/Evaluation: four 2-page response papers, class journal, midterm exam, final exam or paper
Prerequisites: none
Enrollment Preferences: lottery
Expected Class Size: 25
Distribution Notes: meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under AFR
Distributional Requirements: Division 1
Exploring Diversity
ARTh 203 Chicana/o Film and Video (D)

Crosslistings: LATS 203/ARTH 203/WGSS 203/AMST 205

Secondary Crosslistings:

Hollywood cinema has long been fascinated with the border between the United States and Mexico. This course will examine representations of the U.S.-Mexico border, Mexican Americans, and Chicana/os in both Hollywood film and independent media. We will consider how positions on nationalism, race, gender, identity, and history are represented and negotiated through film. We will begin by analyzing Hollywood ".border" and gang films before approaching Chicana/o-produced features, independent narratives, and experimental work. This course will explore issues of film and ideology, genre and representation, national resistance and feminist critiques, queer theory and the performative aspects of identity. Through a focus on Chicana/o representation, the course explores a wide spectrum of film history (from the silent era to the present) and considers numerous genres. By introducing various interdisciplinary approaches and theoretical methods related to race, representation, and the media, the course fulfills the Exploring Diversity Initiative's themes of critical theorization and power and privilege.

Class Format: film screenings will be scheduled as a lab

Requirements/Evaluation: evaluation will be based on one short paper, mid-term exam, final exam and take home essays

Prerequisites: none

Enrollment Limit: 30

Expected Class Size: 20

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

Distributional Requirements:

Division 2
Exploring Diversity

Secondary

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

Not Offered Academic Year 2016

LEC Instructor: C. Ondine Chavoya

ARTh 205(S) Cinematography in the Digital Age (D)

Crosslistings: ENGL 203/CSCI 205/ARTH 205

Secondary Crosslistings:

In this course we study the language of modern cinema as shaped by two forces. The first is the aesthetics of cinematography, as contributed by many cultures. The second is digital film production, which has proved both empowering and constraining. The modern filmmaker succeeds only through understanding both forces.

The structure of the course is similar to a writing workshop. We begin with close reading of isolated scenes from influential films, which we compare and critique in writing and discussion. We augment this with cinematic and image processing theory, solidified through experiments in Photoshop and Premiere that reveal how digital technology shapes a director's choices. We then create our own short scenes using these tools and consumer video recorders. We refine our film fragments in the context of group critique.

Topics covered include: framing and composition, pace, storyboarding, blocking, lighting, transitions, perspective, sensors, quantization, compression, visual effects, Internet streaming, and color spaces. Studied films include those by Georges Méliès, Stanley Kubrick, Joris Ivens, Barbara Kopple, Martin Scorsese, Sarah Polley, Orson Welles, David Lynch, Fritz Lang, Michael Haneke, Hayao Miyazaki, Spike Lee, Sophia Coppola, and Ken Burns. This course explores diversity through comparative study of how different cultures variously render similar themes, and through a larger investigation of film's ability to make audiences identify with potentially alien points of view.

Class Format: studio

Requirements/Evaluation: video production activity, computational exercises in Photoshop, script and storyboarding exercises, participation in discussions, and essays

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

Prerequisites: a 100 level English course, or a score of 5 on the AP Exam in English Language or a 6 or 7 on the International Baccalaureate; or permission of instructor

Enrollment Preferences: sophomores; Computer Science and English majors

Enrollment Limit: 36

Expected Class Size: 30

Distribution Notes: meets Division 1 requirement if registration is under ENGL or ARTH; meets Division 3 requirement if registration is under CSCI

Distributional Requirements:

Division 1
Exploring Diversity

Spring 2016

STU Section: 01 TR 09:55 11:10 Instructors: Shawn Rosenheim, Morgan McGuire

ARTh 207 Introduction to Contemporary Art

This introduction to contemporary art looks at a selection of some of the key artists and seminal texts associated with major movements and themes in artistic practice over the past 50 years, with an emphasis on their impact on recent directions. We will consider the rise of installation art, as well as video, performance, participatory art, institutional critique, and social practice while examining the materials, forms, methods, means of production and display employed by a range of contemporary artists. The class will use MASS MoCA and its current and upcoming exhibitions and visiting artists as primary sources, with several classes to be held at the museum. We will start with Minimalism and Post-minimalism, focusing on the Richard Nonas project opening in February, and will hear directly from the artist about the early years of SoHo's influential 112 Greene Street. The Sol LeWitt Wall Drawing Retrospective will be a jumping off point for a consideration of conceptual art and its lingering legacy, while an upcoming James Turrell installation will provide an entry into the perceptual investigations of the Light and Space artists, and younger successors such as Spencer Finch. Other artists the class will look at include Bruce Nauman, Cindy Sherman, Felix Gonzalez Torres, and Kara walker, among others. The course will also take advantage of the Alex Da Corte exhibition taking over the museum's second floor to initiate discussions on appropriation, the legacy of Pop art, as well as influential artists who have inspired Da Corte, such as Mike Kelley and Robert Gober. A field trip to New York will give the class an added opportunity to see more art first hand.
ARTH 209 The Art and Archeology of Maya Civilization: A Marriage Made in Xibalba

Crosslistings: ANTH 219/ARTH 209

Secondary Crosslisting

The ancient Maya civilization was one of the most sophisticated and complex cultures of prehispanic Central America. Its complex calendrics, astronomy, mathematics and hieroglyphic writing system are well known worldwide. The course will examine the trajectory and nature of ancient Maya civilization from the combined perspectives of archaeology and art history. The origins and evolution of the Maya states during the Preclassic period (1000 B.C.-A.D. 250) will be explored by looking at the rich archaeological evidence and at Preclassic art styles. The Classic Maya civilization (A.D. 250-1000) will then be presented through a detailed survey of the archaeology, art and hieroglyphic texts of this period. Finally, the collapse of Classic Maya civilization and its transformation and endurance during the Postclassic period and under early Spanish rule (A.D. 1000-1600) will be critically evaluated through a detailed review of the archaeological and iconographic evidence.

Class Format: lecture/discussion
Requirements/Evaluation: midterm and final exams, hieroglyphic project, research paper
Prerequisites: none, but an introductory ARTH or ANTH course recommended
Enrollment Preferences: Anthropology/Sociology and Art History majors
Enrollment Limit: none
Expected Class Size: 16
Distribution Notes: meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under ANTH
Distributional Requirements:
Division 2
Other Attributes: ARTH pre-1400 Courses

Not Offered Academic Year 2016
LEC Instructor: Antonia Foias

ARTH 212 Distant Encounters: East Meets West in the Art of the European Middle Ages

This lecture course investigates the rich artistic consequences—in architecture, manuscript illumination, mosaic, sculpture, panel painting, fresco, metalwork, and other minor arts—of European contact with the Eastern Mediterranean between approximately 300 and 1450 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.

Class Format: lecture/discussion
Requirements/Evaluation: two to three short papers, midterm, and final exam
Prerequisites: none, but previous coursework in medieval art helpful (ARTH 101-102, 223, or 224)
Enrollment Limit: 25
Expected Class Size: 25
Distributional Requirements:
Division 1
Other Attributes: ARAB, Arabic Studies Electives
ARTH pre-1400 Courses
ARTH pre-1800 Courses

Not Offered Academic Year 2016
LEC Instructor: Peter Low

ARTH 213 Greek Art and Myth

Crosslistings: ARTH 213/CLAS 213

Primary Crosslisting

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 seventh through the first centuries B.C.E. Sophisticated narratives involving gods and heroes first appear in a variety forms and contexts. Myth informs the visual culture of the Greeks on many levels, from paintings on vases used in domestic contexts to the marble sculpture that decorated the monumental temples of great sanctuaries throughout the Greek world. The purpose of the course is two-fold: to familiarize students with the subjects and narratives of Greek myths and the underlying belief system that, in part, produced them, and also provide a comprehensive outline of developments in Greek art in the first millenium B.C.E. Of special interest will be the techniques developed by artists for representing narratives visually, as well as the conceptual issues that underlie certain myths, such as sacrifice, war, marriage, coming of age, specific festivals, and the relationships between men and women, and those between mortals and immortals. Reading will include ancient literature translated (Hesiod, Homer, Sappho, Aischylos, Sophokles, Euripides and Apollodorus) as well as secondary literature by contemporary authors that provides insights into the religious, social and historical developments that influenced artists in their choices of subject matter and style.

Class Format: lecture
Requirements/Evaluation: two short papers, quiz, hour test, final exam, required fieldtrip to The Metropolitan Museum in New York
Prerequisites: none
Enrollment Limit: 45
Expected Class Size: 45
**ARTH 216  Body of Evidence: Greek Sculpture and the Human Figure**

*Crosslistings: ARTH 216/CLAS 216*

**Primary Crosslisting**

From the beginnings of Greek sculpture in the eighth century B.C.E. until the end of the Hellenistic period in the first century B.C.E., the human figure remained the most prominent choice of subject for Greek artists. Introductory classes will cover sculpture in the Neolithic and Bronze Ages but the goal of this course is to study Greek sculpture in the first millennium B.C.E. with emphasis on ancient Greek attitudes toward the body. We will consider the function, surroundings and reception of male and female figures, both human and divine, from athletic, religious and funerary contexts, and look at dedications of individual figures as well as the complex mythological narratives found on Greek temples. Reading material includes ancient literature in translation as well as contemporary critical essays.

**Class Format:** lecture

**Requirements/Evaluation:** two short papers, midterm, final exam

**Prerequisites:** none

**Enrollment Limit:** 30

**Expected Class Size:** 25

**Distributional Requirements:**

**Division 1**

**Other Attributes:**

ARTH pre-1400 Courses
ARTH pre-1800 Courses
ARTH pre-1600 Courses

**Not Offered Academic Year 2016**

LEC  Instructor:  Elizabeth McGowan

**ARTH 217(S)  African Art Against the State (D)**

*Crosslistings: ARTH 217/AFR 219*

**Primary Crosslisting**

Presented in conjunction with its partner exhibition *African Art Against the State* (to be curated by the instructor, WCMA, Spring 2016), this course will take students through the history of mediation, activism, protest, and resistance as it has unfolded within the arts of Africa from prehistory to the present. As an established mode of providing checks and balances to governing authorities in many African contexts, artistic production has provided a mouthpiece for individuals and groups to create agency within the political, social, cultural, and spiritual infrastructures of society. Thus, through an exploration of African themes and issues ranging from more context-specific concerns such as witchcraft and social control to more broad-based crises including the AIDS epidemic and apartheid, this course will delve into how the different visual vocabularies deployed in each situation have created a variety of persuasive and volatile artistic statements in Africa that underscore the adage that sometimes images speak louder than words. This course fulfills EDI requirements through its exploration of artistic modes of communication in Africa that draw on not only local visual methods but also national and even international repertoires towards creating communicative statements that are not only Afro-centric in nature but also global in scope and resonance. The course also investigates how African art forms have used these local, national, and even global artistic styles and vocabularies to address and respond to unequal power relationships that have been created specifically by interactions between societies in Africa and those abroad.

**Class Format:** lecture

**Requirements/Evaluation:** two 2-page response papers, weekly object labs, a midterm exam, a creative project, and a final exam OR a term paper

**Prerequisites:** none

**Enrollment Preferences:** majors and concentrators

**Expected Class Size:** 20

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

**Distributional Requirements:**

**Division 1**

**Exploring Diversity**

**Other Attributes:**

ARTH post-1600 Courses

Spring 2016

LEC Section:  01 TF 02:35 03:50  Instructor:  Michelle Apotsos

**ARTH 221(F) History of Photography**

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

**Class Format:** lecture

**Requirements/Evaluation:** one short paper, a 6- to 8-page paper, mid-term, and final exam

**Extra Info:** not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 25

**Expected Class Size:** 25

**Distributional Requirements:**

**Division 1**

**Other Attributes:**

ARTH post-1600 Courses

Fall 2015
ARTh pre-1600 Courses

Division 1
Enrollment Limit: 40

ARTh pre-1800 Courses

Other Attributes:
Requirements/Evaluation: capable of reflecting, and even constructing, a uniquely Roman sense of power, time, and historical destiny.
Class Format: lecture/discussion
Extra Info: will study monuments such as Michelangelo's Sistine Chapel, then, not simply as touchstones for the history of European art, but also as images energizing the visual arts. The course will move toward the moment of the "High Renaissance" by examining its particularly Roman foundations. We will attend 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.

Class Format: lecture
Requirements/Evaluation: class participation, short papers, term project
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Preferences: permission of instructor
Enrollment Limit: 19
Expected Class Size: 19

ARTh Middle East, Asia and Africa Courses

Other Attributes:
Requirements/Evaluation: The magnetic visual power of Rome did not just occur naturally, however; it is a product of a temporally vast urban project first envisioned by Renaissance popes, and brought into being by the artists and architects they hired. During the fifteenth and sixteenth centuries, Rome was transformed from a shrinking and neglected medieval town into a thriving center of artistic energy and invention. This course focuses on the historical, geographic, and ideological forces behind this period of renovation and restoration: forces that reshaped the urban fabric of the city while energizing the visual arts. The course will move toward the moment of the "High Renaissance" by examining its particularly Roman foundations. We will study monuments such as Michelangelo's Sistine Chapel, then, not simply as touchstones for the history of European art, but also as images capable of reflecting, and even constructing, a uniquely Roman sense of power, some, and historical destiny.

Class Format: lecture/discussion
Requirements/Evaluation: midterm exam, final exam (or research paper), one short writing project, and one 7-page paper
Prerequisites: none; open to Art majors as well as non-majors
Enrollment Limit: 40

ARTh post-1600 Courses

Expected Class Size: 19
Enrollment Limit: 19

AMST Comp Studies in Race, Ethnicity, Diaspora

Distributional Requirements:
ARTH, COMP or ENGL
meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under ARTH, COMP or ENGL

Distribution Notes:
AFR Core Electives

Other Attributes:
AMST Arts in Context Electives
AMST Comp Studies in Race, Ethnicity, Diaspora

Not Offered Academic Year 2016

SEM Instructor: Rashida Braggs

ARTh 222(F) Photography in/of the Middle East (D)

Crosslistings:
ARTH 222/ARAB 222

Primary Crosslisting:
Since its inception, photography has been globally disseminated but locally inflected, serving disparate 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.

Class Format: lecture
Requirements/Evaluation: class participation, short papers, term project
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Preferences: permission of instructor
Enrollment Limit: 19
Expected Class Size: 19

ARTh 232(S) The Visual Culture of Renaissance Rome

Crosslistings: ARTH 232/COMP 322/ENGL 356

Secondary Crosslisting:
This course explores how the graphic novel has been an effective, provocative and at times controversial medium for representing racialized histories. Drawing on graphic novels such as Jeremy Love's Bayou and Ho Che Anderson's King: A Comic Biography, this course illustrates and critiques multiple ways the graphic novel commingles word and image to create more sensorial access into ethnic traumas, challenges and interventions in critical moments of resistance throughout history. Students will practice analyzing graphic novels and comic strips, with the help of critical essays, reviews and film; the chosen texts will center on Africana cultures, prompting students to consider how the graphic novel may act as a useful alternate history for marginalized peoples. During the course, students will keep a journal with images, themes and reflections and will use Comic Life software and ipads to create their own graphic short stories based on historical and/or autobiographical narratives.

Class Format: seminar
Requirements/Evaluation: evaluation will be based upon class participation, weekly written responses, student-led facilitation, one 3-page graphic analysis, one 6- to 8-page essay, and a final project (producing a graphic short story with Comic Life)
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Preferences: none
Enrollment Limit: 19
Expected Class Size: 19

Dept. Notes: this course is part of the Gaudino Danger Initiative

Distribution Notes: meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under ARTH, COMP or ENGL

Distributional Requirements:
Division 2

Other Attributes:
AFR Core Electives
AMST Arts in Context Electives
AMST Comp Studies in Race, Ethnicity, Diaspora

ARTh 235(S) Roman Archaeology and Material Culture

Crosslistings: ARTH Middle East, Asia and Africa Courses

Crosslistings:
ARTH Middle East, Asia and Africa Courses

Class Format: lecture/discussion
Requirements/Evaluation: one 6- to 8-page essay, and a final project (producing a graphic short story with Comic Life)
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Preferences: none
Enrollment Limit: 19
Expected Class Size: 19

Dept. Notes: this course is part of the Gaudino Danger Initiative

Distribution Notes: meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under ARTH, COMP or ENGL

Distributional Requirements:
Division 2

Other Attributes:
AFR Core Electives
AMST Arts in Context Electives
AMST Comp Studies in Race, Ethnicity, Diaspora

Not Offered Academic Year 2016

SEM Instructor: Rashida Braggs

ARTH 232(S) The Visual Culture of Renaissance Rome

George Eliot called Rome "the city of visible history"—a place with the power to bring "the past of a whole hemisphere" right before our eyes. The magnetic visual power of Rome did not just occur naturally, however; it is a product of a temporally vast urban project first envisioned by Renaissance popes, and brought into being by the artists and architects they hired. During the fifteenth and sixteenth centuries, Rome was transformed from a shrinking and neglected medieval town into a thriving center of artistic energy and invention. This course focuses on the historical, geographic, and ideological forces behind this period of renovation and restoration: forces that reshaped the urban fabric of the city while energizing the visual arts. The course will move toward the moment of the "High Renaissance" by examining its particularly Roman foundations. We will study monuments such as Michelangelo's Sistine Chapel, then, not simply as touchstones for the history of European art, but also as images capable of reflecting, and even constructing, a uniquely Roman sense of power, time, and historical destiny.

Class Format: lecture/discussion
Requirements/Evaluation: midterm exam, final exam (or research paper), one short writing project, and one 7-page paper
Prerequisites: none; open to Art majors as well as non-majors
Enrollment Limit: 40

Distributional Requirements:
Division 1

Other Attributes:
ARTH pre-1800 Courses
ARTH pre-1600 Courses

Spring 2016
LEC Section: 01 TR 11:20 12:35 Instructor: Stefanie Solum

ARTh 235(S) Roman Archaeology and Material Culture
Crosslistings: CLAS 224/HIST 224/ANTH 235/ARTH 235

Secondary Crosslisting
This course examines the development of Roman archaeology and material culture from the early Iron Age, ca. 1000 BCE, to the end of the reign of Constantine in 337 CE. The primary goal of the course is to help students understand the social and historical context in which Roman material culture was created and used. We will consider a variety of evidence from across the empire, including monumental and domestic architecture, wall painting, mosaics, sculpture, coins and inscriptions. Special emphasis will be placed on the city of Rome; however, we will also look at other important urban centers, such as Pompeii, Aphrodisias and Lepcis Magna. Roman art and architecture were not the product of any single people or culture, but rather the hybrid synthesis of complex cultural negotiations between the Romans and their colonial subjects (i.e., Greeks, Jews, Celts, etc.). Class discussions will focus on issues related to gender, ethnicity and cultural identity in the Roman Empire. For example, we will explore what it means to be "Roman" in terms of language, ethnicity and cultural institutions. We will also discuss how Roman elites used material culture to convey political messages and social status in the imperial hierarchy, as well as the legacy of Roman art and architecture in the modern world.

Class Format: lecture/discussion
Requirements/Evaluation: evaluation will be based on classroom performance, quizzes, one 8- to 10-page paper, a midterm, and a final exam
Prerequisites: none
Enrollment Preferences: majors or prospective majors in Classics, History, Art History, and Anthropology
Enrollment Limit: 40
Expected Class Size: 30
Distribution Notes: meets Division 1 requirement if registration is under CLAS or ARTH; meets Division 2 requirement if registration is under HIST or ANTH

Distributional Requirements:
Division 1

Other Attributes:
ARTH pre-1400 Courses
ARTH pre-1800 Courses
ARTH pre-1600 Courses
HIST Group C Electives - Europe and Russia
HIST Group P Electives - Premodern

Spring 2016
LEC Section: 01 TF 01:10 02:25 Instructor: Benjamin Rubin

ARTH 236(S) Demigods: Nature, Social Theory, and Visual Imagination in Art and Literature, Ancient to Modern
Crosslistings: ARTH 236/CLAS 236/ENVI 236

Primary Crosslisting
This course traces the obscure history of demigods (satyrs, centaurs, nymphs, Pan, etc.) from its origins in ancient Greek art and poetry until today. We pay special attention to three points: the relationship between the mythology of demigods and ancient political theory concerning primitive life; the relationship between the mythology and evolving conceptions of the environment, and the capacity of the visual arts to generate and transmit mythology that has a limited literary counterpart. Individual demigods occasionally interact with gods or heroes, and end up in the pages of a book. But animal-human hybrids are usually envisioned en masse and exist primarily in visual art, where they thrive to this day. The interpretation of demigods has changed over time, keeping up with developments in ethics and evolving hierarchies of genre and taste. Demigods have been subordinated to the status of decoration, or banished altogether. In antiquity, they are hardly ornamental. Embodied in satyrs, nymphs, Pan, and the others is a collective vision of an alternate evolutionary trajectory and cultural history. In this parallel world, humans and animals not only talk to each other, they live similar lives, intermarry, and create new species. The distinction between nature and culture is not meaningful. Male and female are more or less equal. The industrial revolution never happens. How much of the ancient conceptual framework informing the representation of demigods survives along with the visual imagery? We will examine the origins and mythology of the demigods in works of ancient art, including sculpture and painted vases, such as the François vase and the Parthenon, and ancient texts, such as Hesiod's Theogony and Ovid's Metamorphoses. We will contextualize the representations within ancient intellectual history via texts ranging in genre from Old Comedy and political theory to theology, religious history, philosophy, and ethics (e.g., Aristophanes, Demokritos, and Lucrelius). We will investigate the survival of the ancient myth of evolutionary alterity. This will include consideration of the imagery of fifteenth- and sixteenth-century Italian painters such as Piero di Cosimo, Dosso Dossi, and Titian, the reevaluation of nature by the Romantics, Nietzsche's Birth of Tragedy and twentieth-century artists such as Picasso. We will also explore the function of demigods in modern literature from C. S. Lewis and J. K. Rowling. Students who have some knowledge of the history of art (e.g., ARTH 101-102) will be well prepared to take this course. But it is designed to be comprehensible and meaningful to students with no background in art history.

The requirements of the course include: attendance; preparing and answering questions for discussion; one midterm, one final exam, and one final paper.

Class Format: lecture
Requirements/Evaluation: attendance, participation, midterm exam, final exam, final short research paper
Prerequisites: none
Enrollment Preferences: Art-History majors, Classics majors, sophomores, lottery
Enrollment Limit: 40
Expected Class Size: 30
Distributional Requirements:
Division 1

Other Attributes:
ARTH pre-1400 Courses
ARTH pre-1600 Courses

Spring 2016
LEC Section: 01 MR 01:10 02:25 Instructor: Guy Hedreen

ARTH 238 Greek Art and the Gods
Crosslistings: ARTH 238/CLAS 248/REL 216

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

Class Format: lecture and discussion
Requirements/Evaluation: midterm exam, final exam, final paper
Prerequisites: none
Enrollment Preferences: preference will be given to pre-registered Art-History majors needing to fulfill the pre-1400 requirement; otherwise, the course is open to any interested student
Enrollment Limit: 30
Expected Class Size: 30
Dept. Notes: satisfies the pre-1400 requirement
Distribution Notes: meets Division 1 requirement if registration is under ARTH and CLAS; meets Division 2 requirement if registration is under REL
Distributional Requirements:
Division 1
Other Attributes:
ARTH pre-1400 Courses
ARTH pre-1800 Courses
ARTH pre-1600 Courses

Not Offered Academic Year 2016
LEC Instructor: Guy Hedreen

ARTH 239 Envisioning Empire: Geography in the Graeco-Roman World (D)
Crosslistings: CLAS 341/HIST 341/ARTH 239
Secondary Crosslisting
During the first century BCE, successive civil wars divided the Roman Empire along ethnic, geographical and partisan lines. Octavian's victory at battle of Actium in 31 BCE officially brought an end to the Roman civil wars, but it did not in itself unify the empire. Out of this matrix of social fragmentation and uncertainty arose the geographical texts of the Augustan age. The genre of universal geography provided a convenient means to reconfigure identity boundaries in post-Actium world. By delineating stable borders between the peoples and provinces, geographical texts (whether written, sculptural or pictorial) literally mapped out identity boundaries and power relationships to create a new, unified image of the Roman Empire. This course examines the political and cosmological of implications geographical sources produced under the Roman Empire, including the Res Gestae of Augustus, Strabo's Geography and Tacitus' Germania. We will also look at maps and other visual representations of the Roman world, such as the personification groups depicted on the Roman imperial cult temples at Aphrodisias and Pisidian Antioch. Discussion will focus on such issues as the relationship between geography and ethnography and the differences between modern cartography and the geographical mapping techniques used in the ancient world.
Class Format: seminar/lecture/discussion
Requirements/Evaluation: evaluation will be based on classroom performance; a midterm and one 12-15 page paper
Prerequisites: none
Enrollment Preferences: majors or prospective majors in Classics, Anthropology, and History
Enrollment Limit: 25
Distribution Notes: meets Division 1 requirement if registration is under CLAS or ARTH; meets Division 2 requirement if registration is under HIST
Distributional Requirements:
Division 1
Exploring Diversity
Other Attributes:
HIST Group C Electives - Europe and Russia
HIST Group P Electives - Premodern

Not Offered Academic Year 2016
LEC Instructor: Benjamin Rubin

ARTH 244 City, Anti-City, and Utopia: Town Planning from 1500 to 1800
The Italian Renaissance gave us our modern conception of the ideal city, whose geometrically regular form was both symbol and instrument of a perfectly ordered society. This alluring notion has preoccupied artists and theorists from Michelangelo and Thomas More to Albrecht Dürer and Christopher Wren; it achieved tangible form in such new capitals as St. Petersburg and Washington, D.C. But the West has remained characteristically ambivalent about the city, especially in the United States, an ambivalence reflected in persistent attempts to decentralize the city (Frank Lloyd Wright), to beautify it (the City Beautiful Movement), reshape it (Urban Renewal) or abandon it (suburbanization). This course looks at the roots of those movements, and the development of urban and anti-urban thought from the Renaissance to the Industrial Revolution. Topics include Renaissance fortification design, the colonial cities of the New World, the picturesquely landscaped English garden, and the separatist societies that sought to create communal utopias in the wilderness.
Class Format: lecture
Requirements/Evaluation: one paper (10-20 pages) and a simple design project, weekly study questions and a final exam (weighted respectively at 30, 20, 20, and 30% of the grade)
Prerequisites: ARTH 101-102
Enrollment Preferences: Art majors
Enrollment Limit: 45
Expected Class Size: 30
Distributional Requirements:
Division 1
Other Attributes:
ARTH pre-1800 Courses

Not Offered Academic Year 2016
LEC Instructor: Michael Lewis

ARTH 246 Do You See What I See?!
We are all citizens of global visual culture, subject to a daily assault of images, artifacts, information and experiences. What we see and how we make meaning from it all depends on many variables—who we are, where we are and what we choose to look at. It also depends on what tools we bring to bear. This class is an opportunity to assemble a useful tool kit for the challenging visual environments of the 21st century. Image study will be central as we wander freely in space and time, but the goal is not to master a body of canonical examples. Rather, we will consider different ways of seeing, and practice transferable skills of viewing diverse materials. The approach will be comparative and interrogative; case studies will range from coinage to painting, from advertising to monumental sculpture. Along the way, we will consider what "art" is, what a visual culture is, and how
different visual cultures might overlap in the global arena. Students will look, sketch and write throughout the semester, thereby exploring the entire spectrum of visuality from production to reception.

Class Format: lecture/discussion

Requirements/Evaluation: short writing assignments and class presentations

Prerequisites: none

Enrollment Preferences: none

Enrollment Limit: 19

Expected Class Size: 19

Distributional Requirements: Division 1

Not Offered Academic Year 2016

LEC Instructor: Holly Edwards

ARTH 251(F) The Arts of South Asia (D)

Crosslistings: ARTH 251/ASST 252

Primary Crosslisting

This course is an introduction to the history of art in the Indian subcontinent from ca. 300 B.C. to the present. We will explore the wide range of artistic production in South Asia, including painting, manuscripts, sculpture, and architecture, and examine the developments in their style, production technique, and subject matter within specific social, historical, and cultural contexts. The Indian subcontinent has been home to multiple artistic, religious, and philosophical traditions, including Buddhism, Jainism, Hinduism, and Islam, and a special emphasis will be placed on the ways in which artists, patrons, and audiences have negotiated their encounters with the diverse cultural practices within and beyond South Asia. Topics include ritual and temple space; architectural reuse and appropriation; art as dynastic propaganda; miniature painting and courtly culture; trade and circulation of art objects. Students will learn the skills of visual analysis and interpretation, and become familiar with the different approaches art historians have taken to understand the development of South Asian art. In addition to lectures, the class will make use of the collections at the Williams College Museum of Art to provide firsthand experiences with South Asian art objects. No background in Asian or South Asian art is necessary for the successful completion of this course. This course fulfills EDI requirements through its exploration of the intercultural dialogues in South Asian art through the transmission of ideas, objects, and people, and the economic and political dynamics that facilitated such movements.

Class Format: lecture

Requirements/Evaluation: midterm and final exams, two short papers (3 pages), final paper(6-8 pages)

Prerequisites: none

Enrollment Preferences: juniors and sophomores

Enrollment Limit: 30

Expected Class Size: 30

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

Distributional Requirements: Division 1

Exploring Diversity

PHLI Nutrition, Food Security, Environmental Health

Fall 2015

LEC Section: 01 TF 02:35 03:50 Instructor: Heeryoon Shin

ARTH 253 Art in the Age of the Revolution, 1760-1860

Crosslistings: ARTH 253/WGSS 253

Primary Crosslisting

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

Class Format: lecture

Requirements/Evaluation: two-page position paper related to assigned readings, hour test, and final exam or research paper; a conference at the Clark Art Institute and a field trip to New York may also be required

Prerequisites: two semesters of ARTH 101-102, 103 or permission of instructor

Enrollment Limit: 30

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

Distributional Requirements: Division 1

Not Offered Academic Year 2016

LEC Instructor: Carol Ockman

ARTH 254(F) Manet to Matisse

Crosslistings: ARTH 254/WGSS 254

Primary Crosslisting

A history of French painting from 1860 to 1900, beginning with the origins of modernism in the work of Manet. The course addresses vanguard movements such as Impressionism and Post-Impressionism and the styles of individual artists in artistic, social, and cultural context. The course also explores parallel developments in European painting, and the work of rear-guard artists opposed the emerging modernist tradition

Class Format: lecture

Requirements/Evaluation: two page position paper related to assigned readings, hour test and final exam or research paper; a conference at the Clark Art Institute; a field trip to The Metropolitan Museum and MOMA may also be required

Enrollment Limit: 35

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

Distributional Requirements: Division 1

Other Attributes: ARTH post-1600 Courses

Fall 2015

LEC Section: 01 MW 11:00 12:15 Instructor: Marc Gotlieb

ARTH 257(F) Architecture 1700-1900
In the eighteenth and nineteenth centuries a new conception of architecture arose, based on archaeological discoveries, the development of new building materials, and convulsive social changes. This course looks at the major architectural movements of this period, and the theoretical ideas that shaped them. Topics include Neoclassicism, new building types, Victorian Architecture, the development of the architectural profession, and Art Nouveau. Major architects to be discussed include Piranesi, John Soane, Schinkel, Pugin, and H.H. Richardson. When possible, primary sources will be used. Students will be given experience in reading plans and writing about buildings.

**Class Format:** lecture

**Requirements/Evaluation:** one short paper and design project, midterm, final, and a field trip

**Prerequisites:** ARTH 101-102 or permission of instructor

**Enrollment Limit:** 60

**Distributional Requirements:**

Division 1

**Other Attributes:**

ARTH post-1600 Courses

SCST Related Courses

**Fall 2015**

LEC Section: 01 TR 08:30 09:45  Instructor: Michael Lewis

**ARTH 258  Latina/o Installation and Site-Specific Art**

**Crosslistings:** LATS 258/ARTH 258

**Secondary Crosslisting**

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

**Class Format:** lecture/discussion

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

**Prerequisites:** LATS 105 or ARTH 101-102 or permission of instructor

**Enrollment Preferences:** Latina/o Studies concentrators and Art majors

**Enrollment Limit:** 19

**Expected Class Size:** 12

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

**Distributional Requirements:**

Division 2

**Other Attributes:**

AMST Arts in Context Electives

AMST Space and Place Electives

LATS Core Electives

**Not Offered Academic Year 2016**

LEC  Instructor: C. Ondine Chavoya

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

**Crosslistings:** ARTH 259/AFR 259/ARAB 259

**Primary Crosslisting**

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

**Class Format:** lecture

**Requirements/Evaluation:** two reading response papers (2 pages each), a term paper (8-10 pages) with class presentation, a mid-term exam, and a final exam

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

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

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

**Enrollment Limit:** 25

**Expected Class Size:** 15

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

**Distributional Requirements:**

Division 1

Exploring Diversity

**Other Attributes:**

ARAB Arabic Studies Electives

ARTH Middle East, Asia and Africa Courses

GBST African Studies Electives

**Not Offered Academic Year 2016**

LEC  Instructor: Michelle Apotsos

**ARTH 260(S)  Beyond Tonto: American Indians in Film (D)**

**Crosslistings:** AMST 257/HIST 357/ARTH 260/ENGL 260/COMP 273

**Secondary Crosslisting**

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

**Class Format:** lecture

**Requirements/Evaluation:** two reading response papers (2 pages each), a term paper (8-10 pages) with class presentation, a mid-term exam, and a final exam

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

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

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

**Enrollment Limit:** 25

**Expected Class Size:** 15

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

**Distributional Requirements:**

Division 1

Exploring Diversity

**Other Attributes:**

ARAB Arabic Studies Electives

ARTH Middle East, Asia and Africa Courses

GBST African Studies Electives

**Not Offered Academic Year 2016**

LEC  Instructor: Michelle Apotsos

**ARTH 260(S)  Beyond Tonto: American Indians in Film (D)**

**Crosslistings:** AMST 257/HIST 357/ARTH 260/ENGL 260/COMP 273

**Secondary Crosslisting**
In 1893, Thomas Edison unveiled the kinetoscope and allowed audience members to glimpse the Hopi Snake Dance by peeking into the device's viewing window. Since the birth of the motion picture, films portraying Native Americans (often with non-Native actors in redface) have drawn upon earlier frontier mythology, art, literature, and Wild West performances. These depictions in film have embedded romanticized and stereotyped ideas about American Indians in the imaginations of audiences throughout the United States and around the world. In this course, we will critically examine representations of American Indians in film, ranging from the origins of the motion picture industry to the works of contemporary Native filmmakers who challenge earlier paradigms. We will reflect upon revisionist narratives, the use of film as a form of activism, Indigenous aesthetics and storytelling techniques, reflexivity, and parody. Throughout the semester, we will view and discuss ethnographic, documentary, and narrative films. This course will satisfy the Exploring Diversity Initiative (EDI) requirement as we will examine power relations, cross-cultural interaction, and Indigenous social experiences.

**Class Format:** seminar

**Requirements/Evaluation:**
- attend evening film screenings each week; two short papers; and a 10-page final
- Extra Info: may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Preferences:** American Studies majors

**Enrollment Limit:** 25

**Expected Class Size:** 20

**Distribution Notes:** meets Division 2 requirement if registration is under AMST or HIST; meets Division 1 requirement if registration is under ENGL, ARTH, or COMP

**Distributional Requirements:**

- Division 2
- Exploring Diversity

**Other Attributes:**
- AMST Arts in Context Electives
- AMST Comp Studies in Race, Ethnicity, Diaspora
- HIST Group F Electives - U.S. + Canada

**Spring 2016**

SEM Section: 01 MR 02:35 03:50  Instructor: Doug Kiel

**ARTH 262(F) 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, Koolhaus, Hadid.

**Class Format:** lecture

**Requirements/Evaluation:**
- two hour tests and a design project including drawings and a written statement
- Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** ARTH 101-102

**Enrollment Preferences:** juniors and sophomores

**Enrollment Limit:** 30

**Expected Class Size:** 30

**Distributional Requirements:**

- Division 1

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

**Fall 2015**

LEC Section: 01 MWF 11:00 12:15  Instructor: Eugene Johnson

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

Crosslistings: ARTH 264/AMST 264

**Primary Crosslisting**

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

**Class Format:** lecture

**Requirements/Evaluation:**
- 15-page research paper (divided into an annotated bibliography, first draft and revised draft); weekly study questions on the readings, final 15-minute oral exam
- Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** ARTH 101-102 or permission of instructor

**Enrollment Limit:** 60

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

**Distributional Requirements:**

- Division 1

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

**Fall 2015**

LEC Section: 01 TR 11:20 12:35  Instructor: Michael Lewis

**ARTH 265 Pop Art (W)**

Crosslistings: ARTH 265/AMST 265

**Primary Crosslisting**

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.

**Class Format:** lecture/discussion

**Requirements/Evaluation:**
- two short response papers, oral presentation, and one final research paper

**Prerequisites:** ARTH 102

**Enrollment Limit:** 16
Crosslistings:
and we will incorporate readings and discussions to establish context. This course meets two categories of the Exploring Diversity Initiative: we will define the strategies of this avant-garde and the deep cultural rifts it unleashed. No previous knowledge of art history or Brazilian history is required, the course to close analyses of these works so as to understand what has been at stake, historically and politically, when artists and critics distinguished particular ideas and practices as being at the forefront of Art. We will then focus on the explosive moment that was Brazil in the 1960s—one of economic prosperity, cultural exuberance and unique maneuvers of its avant-garde as it sought aesthetic and social renovation. The course also addresses Critical Theorization, using the Brazilian woodblock prints’ impact on Impressionist and Post-Impressionist paintings, for example). As an EDI course, this course also helps acquire skills in cultural critique, especially when considering the interconnectedness between Japan and other cultures, both Eastern and Western, throughout its history.

Class Format: lecture/discussion
Requirements/Evaluation: three 30- to 40-minute quizzes, two short papers, film screening, class attendance
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 35
Expected Class Size: 19
Distributional Requirements: Division 1

Expected Class Size: 19
Distributional Requirements: Division 1

Not Offered Academic Year 2016
LEC Instructor: Darra Goldstein

Class Format: lecture
Requirements/Evaluation: three 30- to 40-minute quizzes, two short papers, film screening, class attendance
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 35
Expected Class Size: 19
Distributional Requirements: Division 1

Not Offered Academic Year 2016
LEC Instructor: C. Ondine Chavoya

ARTH 270(S) Japanese Art and Culture (D)
Crosslistings: ARTH 270/JAPN 270

Primary Crosslisting:
This course is a survey of traditional Japanese painting, sculpture, architecture, woodblock prints, and decorative arts. Special attention will be paid to the developments in artistic style and subject matter in the contexts of contemporary cultural phenomena. Through visual analysis students learn the aesthetic, religious, and political ideals and cultural meanings conveyed in the works of art. Course highlights include the transmission of Buddhism and its art to Japan; Zen Buddhism and its art (dry gardens; temples; and tea ceremony related art forms) in the context of samurai culture; the sex industry and kabuki theater, their art, and censorship; and the Western influences on Japanese art and culture and vice versa, (Japanese woodblock prints' impact on Impressionist and Post-Impressionist paintings, for example). As an EDI course, this course also helps acquire skills in cultural critique, especially when considering the interconnectedness between Japan and other cultures, both Eastern and Western, throughout its history.

Class Format: lecture
Requirements/Evaluation: three 30- to 40-minute quizzes, two short papers, film screening, class attendance
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 35
Expected Class Size: 19
Distributional Requirements: Division 1

Not Offered Academic Year 2016
LEC Instructor: Darra Goldstein

ARTH 271(F) The Brazilian Avant-garde of the 1960s (D) (W)
Crosslistings: ARTH 271/COMP 272

Primary Crosslisting:
Experimental practices happening worldwide in the 1960s had extensive effects, sparking debates still relevant in contemporary art. This course centers on the case study of Brazil to analyze its distinct contribution to postwar cultural developments and to the notion of the "avant-garde." Focusing on Brazilian artworks and films from the 1960s, we will go beyond the United States and Europe to complicate the canonical histories of the avant-garde and of contemporary art. We will begin with an introductory overview of the history of the notion of "avant-garde," to better understand what has been at stake, historically and politically, when artists and critics distinguished particular ideas and practices as being at the forefront of Art. We will then focus on the explosive moment that was Brazil in the 1960s—one of economic prosperity, cultural exuberance and increasing political repression, as a military dictatorship seized control of the country in 1964. This was a period of radical experimentation in the visual arts and in film, generating subversive works that remain touchstones for contemporary artists in Brazil and beyond. We will devote much of the course to close analyses of these works so as to define the strategies of this avant-garde and the deep cultural rifts it unleashed. No previous knowledge of art history or Brazilian history is required, and we will incorporate readings and discussions to establish context. This course meets two categories of the Exploring Diversity Initiative: we will attend to Empathetic Understanding by situating ourselves within the cultural and political events that defined the volatile period of the 1960s in Brazil, so as to map the unique maneuvers of its avant-garde as it sought aesthetic and social renovation. The course also addresses Critical Theorization, using the Brazilian case to challenge the "map" created by the established histories and theories of the avant-garde and of artistic innovation after 1945, for it is crucial to look beyond Europe and the United States to have a richer understanding of the drastic shifts that permanently altered artistic practice in the postwar era.
Class Format: lecture
Requirements/Evaluation: three 3-page papers, two 5-page papers, weekly assignments
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Preferences: none
Enrollment Limit: 19
Expected Class Size: 10-15
Dept. Notes: meets post-1600 requisite for Art majors for class of 2017
Distributional Requirements:
Division 1
Exploring Diversity
Writing Intensive
Other Attributes:
ARTH post-1600 Courses
LATS Countries of Origin + Transnationalism Elect
PHLH Nutrition, Food Security + Environmental Health

Fall 2015
LEC Section: 01 MR 02:35 03:50  Instructor: Mari Rodriguez

ARTH 274  Chinese Calligraphy: Theory and Practice
Crosslistings: ARTH 274/ASST 274/ARTS 274
Primary Crosslisting
Beginning in the fourth century, Chinese calligraphy has remained one of the highest art forms in China and in East Asia generally, practiced by the literati, or highly erudite scholars. This course has two components: art history and studio practice. The first offers students an opportunity to acquire an understanding of theoretical and aesthetic principles of Chinese calligraphy. It also examines the religious, social, and political functions of Chinese calligraphy in ancient and contemporary China. Students will also have an opportunity to investigate contemporary artists, both Eastern and Western, whose works are either inspired or influenced by Chinese calligraphy, and those whose works are akin to Chinese calligraphy in their abstraction. Studio practice allows students to apply theories to creating beautiful writing, or calligraphy (from Greek kallos "beauty" + graphe "writing"). This course can be taken as either an Art History or a Studio Art course.
Class Format: lecture/studio instruction
Requirements/Evaluation: weekly assignments, a midterm, one short paper, oral presentations, participation in class discussion, a final project (artistic or scholarly), class attendance, film screening
Prerequisites: none
Enrollment Limit: 12
Dept. Notes: this course can count toward the Art History or Studio major
Materials/Lab Fee: lab fee TBD will be added to the student's term bill
Distributional Requirements:
Division 1
Other Attributes:
ARTH pre-1400 Courses
ARTH pre-1800 Courses
ASST Interdepartmental Electives
GBST East Asian Studies Electives

Not Offered Academic Year 2016
LEC  Instructor: Ju-Yu Jang

ARTH 276  Chinese Art and Culture
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 interactions 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.
Class Format: lecture
Requirements/Evaluation: 3 exams; 2 short papers; film screening; class attendance
Prerequisites: none
Enrollment Preferences: none
Enrollment Limit: 25
Expected Class Size: 25
Distributional Requirements:
Division 1
Other Attributes:
ARTH pre-1400 Courses
ARTH pre-1800 Courses
ARTH Middle East, Asia and Africa Courses

Not Offered Academic Year 2016
LEC

ARTH 277(F)  Twentieth Century Modern and Contemporary Art
This course will introduce students to modern and contemporary art from the turn of the twentieth century to the present. Though it will focus primarily on art in the United States and Europe, we will attend to more global concerns near the end of the semester. Organized more-or-less chronologically, we will explore the concept of the avant-garde, the development of different modes of abstraction, and the roles of photography, technology, and appropriation. We will explore the aesthetic, philosophical, and political motivations that shaped the crucial artistic movements of the twentieth century including Cubism, Dada, Surrealism, Abstract Expressionism, Pop Art, Minimalism, Conceptual Art, Performance Art and Postmodernism. By the end of the semester, students should be able to examine modern and contemporary works of art formally and critically, ground them firmly in cultural and political contexts, and have the intellectual tools to grapple confidently with even the most challenging works of modern and contemporary art.
Class Format: lecture
Requirements/Evaluation: two papers, midterm, final
Extra Info: not available for the fifth course option
Crosslistings:

**AR**

**Geography**

**Enrollment Preferences:** majors

**Enrollment Limit:** 30

**Expected Class Size:** 30

**Distributional Requirements:**
- Division 1
- PHLH Nutrition, Food Security + Environmental Health

**Fall 2015**

**LEC Section:** 01 MR 01:10 02:25  Instructor: Catherine Howe

**ARTH 278** The Golden Road to Samarkand

**Crosslistings:** ARTH 278/ARAB 278

**Primary Crosslisting**

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

**Class Format:** lecture/discussion

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

**Prerequisites:**
- none

**Enrollment Limit:** 20

**Distributional Requirements:**
- Division 1

**Other Attributes:**
- ARAB Arabic Studies Electives
- ARTH Middle East, Asia and Africa Courses
- GBST Middle Eastern Studies Electives

**Not Offered Academic Year 2016**

**LEC Instructor:** Holly Edwards

**ARTH 283** The Great Library of Alexandria: Collecting and Connoisseurship in the Ancient World

**Crosslistings:** CLAS 283/COMP 293/HIST 325/ARTH 283

**Secondary Crosslisting**

During the early third century BCE, the Ptolemaic kings of Egypt built the Great Library of Alexandria to serve as a repository for all human knowledge. Such an audacious project of collection has rarely been attempted either before or since. At its height, the Great Library was reputed to house over 700,000 books from across the Greek world, as well as many translations of texts originally written in Latin, Hebrew, Egyptian, and even Sanskrit. Attracted by the vast stores of knowledge, scholars, artists, and poets flocked to the Great Library to create one of the most vibrant intellectual communities the world has ever known. In this course, we will examine the development and influence of the Great Library and its sister institution, the Mouseion (or "Museum") from a variety of cultural and historical perspectives. We will begin by exploring the political motives of the Ptolemaic kings and their reception of earlier traditions of collecting in the Greek and Near Eastern worlds. We will then turn to the intellectual and artistic activity at the Library itself, with special attention to the development of notions of connoisseurship and canon across various disciplines. Although implicated in the Ptolemy's political agenda, the scholar's living and working in the Great Library were granted extraordinary freedom to pursue new ideas that transformed literature, science, and the arts forever. Readings will include selections from Theocritus' *Idylls*, Apollonius' *Argonautica* and Eratosthenes' *Geography*. Finally, we will examine the legacy of the Great Library from the Roman empire to the present day, focusing particularly on how the concept of a universal archive has shaped the collecting practices of everything from modern art museums and Google Books to such governmental entities as the NSA. *All readings are in translation.*

**Class Format:** lecture

**Requirements/Evaluation:** evaluation will be based on classroom performance, three response papers, one 12- to 15-page paper, and a midterm exam

**Prerequisites:**
- none

**Enrollment Preferences:** preference given to majors or prospective majors in Classics, History, and Comparative Literature

**Enrollment Limit:** 30

**Expected Class Size:** 20

**Distribution Notes:** meets Division 1 requirement if registration is under CLAS, COMP or ARTH; meets Division 2 requirement if registration is under HIST

**Distributional Requirements:**
- Division 1

**Other Attributes:**
- HIST Group C Electives - Europe and Russia
- HIST Group P Electives - Premodern

**Not Offered Academic Year 2016**

**LEC Instructor:** Benjamin Rubin

**ARTH 300T** Rembrandt Tutorial: Case Studies of Individual Works and Controversial Issues (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 quality, quantity, 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.

**Class Format:** tutorial; the semester will begin and end with a group meeting of everyone taking the tutorial

**Requirements/Evaluation:** each week write a short paper or respond to the tutorial partner's paper

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

**Enrollment Preferences:** preference to senior Art History majors

**Enrollment Limit:** 10

**Distributional Requirements:**
- Division 1

**Other Attributes:**
- Writing Intensive

**Not Offered Academic Year 2016**
ARTH 301(F,S) Methods of Art History
This course on the methods and historiography of art history offers art-history majors an overview of the discipline since the late 18th century. The course surveys influential definitions of the discipline, the evolving tasks it has set itself, and the methods it has developed for implementing and executing them. Works of art will inevitably enter into our discussions, but the main objects of study will be texts about art as well as texts about methods for an historical study of art. Topics include: style and periodization; iconography, narratology, and phenomenology; the social functions of images and the social history of art; art and the material world; art, gender, and sexuality; and art as a global phenomenon.

Class Format: lecture and discussion
Requirements/Evaluation: six short papers, one final paper, one short oral presentation, and class participation
Extra Info: may not be taken on a pass/fail basis
Prerequisites: ARTH 101-102 or equivalent
Enrollment Preferences: enrollment restricted to Art-History majors and required of them
Enrollment Limit: 25
Expected Class Size: 15-10
Dept. Notes: for spring: open to undergraduate Art majors only; graduate students may not enroll without permission of the department chair
Distributional Requirements:
Division 1

Fall 2015
LEC Section: 01 TR 09:55 11:10 Instructor: Guy Hedreen

Spring 2016
LEC Section: 01 MR 02:35 03:50 Instructor: Mark Haxthausen

ARTH 302T(S) Architecture in Venice (W)
Independent for more than a millennium and the crossroads of trade between Europe and Asia, Venice created a unique architecture. The aqueous environment permitted the construction of a medieval city without walls, and the civil control enforced by the oligarchic government allowed unfortified private dwellings. We will consider examples of the city's buildings, dating from the 1100s to the 1700s, such as Basilica of Saint Mark, Doge's Palace, Ca d'Oro, Libreria di San Marco and Il Redentore.

Class Format: tutorial
Requirements/Evaluation: weekly 3- to 5-page papers based on assigned readings
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: ARTH 101-102
Enrollment Preferences: Art majors
Enrollment Limit: 10
Expected Class Size: 10
Dept. Notes: fulfills pre-1800 requirement (under the old rules)
Distributional Requirements:
Division 1
Writing Intensive
Other Attributes: ARTH pre-1800 Courses

Spring 2016
TUT Section: T1 TBA Instructor: Eugene Johnson

ARTH 308T(S) African Art and the Western Museum (D) (W)
Presented in conjunction with the exhibition African Art Against the State (to be curated by the instructor, WCMA, Spring 2016), this tutorial will provide a focused study of the issues associated with the exhibition of African objects within Western institutions from the formative period of the practice in the early 19th century to the modern era. Covering topics ranging from early collection and display methodologies to exhibition-based practice in the contemporary digital era, this tutorial will provide an opportunity for robust discussion about the interactions that have occurred between the arts of Africa and the Western museum over the lengthy history of their engagement. Using the exhibition African Art Against the State as a case study, students will investigate the nature of the cross-cultural dialogues taking place and the politics of display at work in the space towards fleshing out how exhibitions function through the strategic organization and display of objects. In other words, students will explore how the dialogues created between objects and individuals often speak to the voices and agendas that collide, collaborate, and even compete with each other within the environment of the museum. This tutorial fulfills EDI requirements through its exploration of issues of so-called 'authentic' representation, cultural capital, rights of seeing, the politics of representation, and the meaning of art as it applies to African artifacts displayed within the context of a Western art museum.

Class Format: tutorial
Requirements/Evaluation: bi-monthly response papers (5 pages), bi-monthly peer response papers (2 pages), final presentation/exhibition critique (4 pages)
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Preferences: seniors and majors
Enrollment Limit: 10
Expected Class Size: 10
Distribution Notes: meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under AFR
Distributional Requirements:
Division 1
Exploring Diversity
Writing Intensive
Other Attributes: ARTH post-1600 Courses

Spring 2016
TUT Section: T1 TBA Instructor: Michelle Apotsos

ARTH 310(S) An American Family and "Reality" Television (W)
Crosslistings: ARTH 310/WGSS 312/AMST 333/COMP 316
Primary Crosslisting
**ARTH 321T Architecture of Louis I. Kahn (W)**
Louis Kahn (1905-74) was one of the most influential architects of the twentieth century. For some, his work has reached cult status. We will investigate critical writings about him, beginning with Vincent Scully's brief book of 1962 and ending with the most recent, a catalogue of the exhibition in 2012 of his work held at the Vitra Design Museum in Switzerland. We will study his own writings, some of his buildings (including a field trip to his two museums at Yale), and the film, *My Architect*, made by his son Nathaniel.

**Class Format:** tutorial

**Requirements/Evaluation:** weekly short papers, meetings of the whole class at the beginning and end of the semester, and a one-day field trip

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

**Prerequisites:** ARTH 101 and permission of instructor

**Enrollment Preferences:** senior and junior Art majors

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distributional Requirements:**
Division 1
Writing Intensive

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

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**Not Offered Academic Year 2016**

**TUT Instructor:** Eugene Johnson

**ARTH 324 Contemporary Art of the African Diaspora**

**Crosslistings:** AFR 324/ARTH 324/ANTH 314/ARAB 324/COMP 324

This course explores the visual arts of the contemporary African Diaspora from the Caribbean, Islamic Mediterranean, Europe, and the United States. The first half of the course examines art historical and anthropological theories utilized in analyses of global contemporary art. The second half of the course utilizes original works from WCMA's permanent collection and the exhibition Fathi Hassan: Migration of Signs to consider areas of convergence and divergence in the practices of artists from the Atlantic and Islamic worlds.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on class participation, response papers, and 10-12 page final paper

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distributional Notes:**
meets Division 1 requirement if registration is under ARTH or COMP; meets Division 2 requirement if registration is under AFR, ARAB or ANTH

**Distributional Requirements:**
Division 2

**Other Attributes:**
AMST Arts in Context Electives
ARTH Middle East, Asia and Africa Courses
ARTH post-1600 Courses
GBST African Studies Electives
GBST Borders, Exiles + Diaspora Studies Electives

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**Not Offered Academic Year 2016**

**SEM Instructor:** Maurita Poole

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

**Crosslistings:** ARTH 327/ECON 227/ARTH 557

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

Class Format: seminar
Requirements/Evaluation: three papers of 10-15 pages each and class participation; student teams will make proposals for objects; each student will be required to submit three papers, dealing with the objects, the likely cost, and the best strategy
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: ECON 110 or permission of instructor
Enrollment Preferences: senior majors in Art History, Economics and Political Economy; graduate students will be admitted only by permission of instructors
Enrollment Limit: 20
Expected Class Size: 20
Distribution Notes: meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under ECON
Distributional Requirements:  
Division 1

Fall 2015
SEM Section: 01 MR 02:35 03:50  Instructors: Kevin Murphy, Stephen Sheppard

ARTH 330T  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. Indeed, the modern notion of the visual artist as a brooding, even tortured genius of unstoppable creative force finds its 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 shaping 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, poetry, and biographies; art historical surveys, monographs, and studies; 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 persona for posterity? Is the myth of this artist distinguishable from his reality? And to what extent have all these issues shaped our own thinking about artists and the history of art?

Class Format: tutorial
Requirements/Evaluation: evaluation will be based on the quality and improvement of written work (5 weekly papers and 5 response papers, and a final written exercise addressing major themes of the tutorial), and oral dialogue
Extra Info: may not be taken on a pass/fail basis
Prerequisites: one ARTH course of any level; open to sophomores, juniors, and seniors
Enrollment Preferences: none
Enrollment Limit: 10
Expected Class Size: 10
Distributional Requirements:  
Division 1
Writing Intensive
Other Attributes:  
ARTH pre-1800 Courses
Not Offered Academic Year 2016
TUT Instructor: Stefanie Solum

ARTH 337  Visual Politics (W)

Crosslistings: PSCI 337/ARTH 337
Secondary Crosslistings

Even casual observers know that appearances matter politically and that the saturation of politics by visual technologies, media, and images has reached unprecedented levels. Yet the visual dimensions of political life are, at best, peripheral topics in contemporary political science and political theory. This seminar explores how our understanding of politics and political theory might change if visuality were made central to our inquiries. Treating the visual as a site of power and struggle, order and change, we will examine not only how political institutions and conflicts shape what images people see and how they make sense of them but also how the political field itself is visually constructed. Through these explorations, which will consider a wide variety of visual examples, we will also take up fundamental theoretical questions about the place of the senses in political life. Readings may include relevant excerpts from ancient and modern theorists, but our primary focus will be contemporary and will bring political theory into conversation with such fields as art history and criticism, film studies, psychoanalysis, affect theory, and cognitive science. Possible authors include Arendt, Azoulay, Bal, Barthes, Benjamin, Bruno, Buck-Morss, Butler, Clark, Connolly, Crimp, Deleuze, Elkins, Fanon, Foucault, Hobbes, Lacan, Merleau-Ponty, Mitchell, Mulvey, Noë, Plato, Rancière, Rogin, Scott, Sliwinski, Sontag.

Class Format: seminar
Requirements/Evaluation: regular, engaged class participation and three 7- to 8-page papers
Prerequisites: at least one prior course in political theory, cultural theory, visual studies, or art history; or permission of instructor
Enrollment Preferences: Political Science and Art History majors
Enrollment Limit: 19
Expected Class Size: 15
Distributional Requirements:  
Division 2
Writing Intensive
Other Attributes:  
AMST Critical and Cultural Theory Electives
PSCI Political Theory Courses
Not Offered Academic Year 2016
SEM Instructor: Mark Reinhardt

ARTH 361T  Writing about Bodies (W)
Crosslistings: ARTH 361/INTR 361/WGSS 361

Primary Crosslisting

The goal is to think about describing bodies from a variety of disciplinary approaches and genres of writing. Its focus is on living bodies, or bodies that were once alive, with an emphasis on bodies that move i.e., performing bodies—actors, dancers, singers—and what makes them unique. We will also consider objects associated with bodies, and the ways they are animated, including how they are animated when the person who had them dies. The course is open to juniors, seniors, and graduate students who wish to analyze bodies from different disciplinary formations—art, theatre, literature, anthropology, philosophy—and who have a particular interest in writing. We will read scholarly writing, fiction, New Yorker profiles, as well as memoir/autobiography, and take each as a model through which to write about a person or an object redolent of a person.

Possible readings: Roland Barthes on cultural theory and representation; Zine Magubane and Zadie Smith on othered bodies; Tamar Garb on portraiture; Eliade on the body in pain; Joan Acocella, Hilton Als, Judith Thurman and other writers on the arts; Judith Butler and Peggy Phelan on the performative body; Joseph Roach, Diana Taylor, and Michael Taussig on the body, memory, and ritual; Marvin Carlson and Terry Castle on haunting; and Bill Brown on things. These will be supplemented by selected tapes of live performances as well as films.

Class Format: tutorial

Requirements/Evaluation: alternating weekly essays (4-5 pages) and responses (2-4 pages) as well as discussion; a final paper that distills the writer’s own project from these cumulative exercises

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

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

Enrollment Limit: 10

Expected Class Size: 10

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

Distributional Requirements:
Division 1
Writing Intensive

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

Not Offered Academic Year 2016

TUT Instructor: Carol Ockman

ARTH 400(F) Clark Visiting Professor Seminar: Ottoman and Orientalist Visual Culture

Crosslistings: ARTH 500/ARTH 400

Secondary Crosslisting

Jean-Léon Gérôme's famous painting, The Snake Charmer, at the Clark Art Institute will be our starting point for examining the connections between Ottoman and Orientalist visual culture in the modern period. Artists who were fascinated by the Near East (Gérôme, Ingres, Delacroix, Lewis, Renoir and Matisse) will be studied alongside Orientalist photography, international exhibitions, travel literature and film. This course encompasses diverse regional orientalisms (in Poland, Russia, Denmark, America and Australia) and the distinctive contribution of women artists. Western engagement with the Islamic world will be examined alongside contemporaneous Ottoman art, patronage and the visual culture of statecraft. We will consider Ottoman modernization as a context through which alternative images of the region were generated. The cultural and political significance of Orientalist visual culture will be critically analyzed through comparative study of French-trained Ottoman artists and their Orientalist mentors Gérôme and Boulanger.

Class Format: seminar

Requirements/Evaluation: each student will write one short midterm paper and a longer concluding essay, as well as present a couple of readings to the class

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

Enrollment Preferences: Graduate Program students and then to senior Art History majors; places for 8 undergraduate [ARTH 400] and 8 graduate students [ARTH 500] assured; preference given to senior Art History majors and Graduate Program students

Enrollment Limit: 16

Expected Class Size: 16

Distributional Requirements:
Division 1

PHLH Nutrition, Food Security + Environmental Health

Fall 2015

SEM Section: 01 R 01:10 03:50 Instructor: Mary Roberts

ARTH 400(S) Clark Visiting Professor Seminar: Global Histories of Nineteenth-Century Visual Culture

Crosslistings: ARTH 500/ARTH 400

Secondary Crosslisting

In recent years there has been much debate about a global history of art, yet there is little consensus about what this would be. This course explores that conundrum through a focus on nineteenth-century visual culture. We will study diverse art forms, cultural agents and key terms by which this global visual history is to be conceptualized. Terms such as cosmopolitanism, transculturation and cultural exchange will be prioritized as a way to disrupt entrenched national frameworks by which visual culture of particular regions has often been circumscribed: The diverse roles the visual arts played in imperial and colonial networks will also be a focus for our inquiry. Despite renewed interest in nineteenth-century globalism the art historical conversation still tends to remain siloed within discrete geographic domains. In an effort to think across these divides our inquiry will range from the South Pacific, Australasia, the Americas, Europe, Africa to the near and far East.

Class Format: seminar

Requirements/Evaluation: each student will write one short midterm paper and a longer concluding essay, as well as present a couple of readings to the class

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

Enrollment Preferences: Graduate Program students and then to senior Art History majors; places for 8 undergraduate [ARTH 400] and 8 graduate students [ARTH 500] assured; preference given to senior Art History majors and Graduate Program students

Enrollment Limit: 16

Expected Class Size: 16

Distributional Requirements:
Division 1

PHLH Nutrition, Food Security + Environmental Health

Spring 2016

SEM Section: 01 R 01:10 03:50 Instructor: Mary Roberts

ARTH 402 Monuments and The Art of Memorial

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The urge to 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.

Class Format: seminar
Requirements/Evaluation: 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 instructor; students of History and Anthropology are also encouraged to enroll
Enrollment Limit: 14
Dept. Notes: satisfies pre-1400 or pre-1800 if the student pursues a research topic and term paper in those areas

Distributional Requirements:
Division 1
Other Attributes:
ARTH pre-1400 Courses
ARTH pre-1800 Courses
ARTH pre-1600 Courses

Not Offered Academic Year 2016
SEM Instructor: Elizabeth McGowan

ARTH 404(F) The Enemies of Impressionism, 1870-1900
Crosslistings: ARTH 552/ARTH 404

Secondary Crosslisting
This class explores French and European painting and sculpture of the last quarter of the nineteenth-century, particularly the work of artists once famous in their day but whose reputations collapsed with the rise of Impressionism and Modernism. Attention to aesthetic theory, pictorial narrative, and the formation of artistic taste. Artists include Gerome, Bouguereau, and Alma-Tadema.

Class Format: seminar
Requirements/Evaluation: readings and research paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Preferences: Graduate program students then to senior Art History majors
Enrollment Limit: 14
Expected Class Size: 12

Distributional Requirements:
Division 1

Fall 2015
SEM Section: 01 T 10:00 12:40 Instructor: Marc Gotlieb

ARTH 405 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 questions might be pertinent, or impertinent. This seminar explores architectural criticism, that curious genre between literature and architecture, and looks at its history, nature and function. We will read and discuss classic reviews by historical and contemporary critics as John Ruskin, Mariana van Rensselaer, Lewis Mumford, Ada Louise Huxtable and Herbert Muschamp. Insights gained from these discussions will be applied by students to writing their own reviews, which will likewise be discussed in class. Early assignments will concentrate on mechanics: how to describe a building vividly and accurately, how to balance description and interpretation judiciously, how to compare. Subsequent ones will be more synthetic, encouraging students to write bold, lively and critical essays. The ultimate goal is to develop a distinctive and effective voice, and to gain a better understanding of the nature of criticism in general.

Class Format: seminar
Requirements/Evaluation: students will write and revise six papers (5-7 pages) during the semester
Prerequisites: ARTH 101-102 and permission of instructor
Enrollment Preferences: junior Art History majors
Enrollment Limit: 11
Distributional Requirements:
Division 1
Writing Intensive
Other Attributes:
AMST Space and Place Electives

Not Offered Academic Year 2016
SEM Instructor: Michael Lewis

ARTH 416 Wright Writing (W)

Frank Lloyd Wright (1867-1959) was one of the most influential architects of the twentieth century. Chapin Library, thanks to a generous gift from an alumnus, possesses an extraordinary collection of Wright material, including everything he ever published. The seminar will focus on his copious writings, which date from the late nineteenth century to the year of his death. We will investigate the writings in the context of his hundreds of architectural designs.

Class Format: seminar
Requirements/Evaluation: class participation, three short papers presented orally and a final paper of approximately 20 pages
Extra Info: may not be taken on a pass/fail basis
Prerequisites: ARTH 101
Enrollment Preferences: senior and junior Art majors
Enrollment Limit: 12
Expected Class Size: 12
Distributional Requirements:
Division 1
Writing Intensive
**ARTH 417(S) Gender Construction in Chinese Art (D) (W)**

**Crosslistings:** ARTH 417/ASST 417/WGSS 318

**Primary Crosslisting**

"One 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 gendered space is constructed in Chinese painting; how landscape paintings can be decoded as masculine or feminine; and ways in which images of women help construct ideas of both femininity and masculinity. This course will also discuss Confucian literati's [ideals] [of] reclusion and homosociality; didactic art for women; images of concubines, courtisans; and lonely women's isolation and abandonment. For example, while nature is often seen as feminine, Chinese landscape painting may be coded as masculine due to its association with the Confucian scholar's ideals of eremitism, a means for the cultivation of the mind, and homosociality. On the other hand, the placement of a masculine landscape in feminine space may be seen as a rhetorical strategy, accentuating the lonely woman's isolation and abandonment, which are important tropes in Chinese erotic poetry as well. This course fulfills the EDI requirement in that it is designed to enable students to study the logic of gender and sexuality in a context different from their own; to see how both genders are 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.

**Class Format:** seminar/discussion

**Requirements/Evaluation:** a series of 2-3 page position papers; one 3-4 page 1st oral presentation write-up; one 4-5 page pre-focus/focus paper for exploring the final paper topic; 2 oral presentations; a 12-15 page final research paper; class discussions; class attendance

**Prerequisites:** none

**Enrollment Limit:** 10

**Expected Class Size:** 10

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

**Distributional Requirements:**
- Division 1
- Exploring Diversity
- Writing Intensive

**Other Attributes:**
- ARTH pre-1400 Courses
- ARTH pre-1800 Courses
- ARTH Middle East, Asia and Africa Courses

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**ARTH 419(F) Going to Ground: Considering Earth in the Arts of Africa (D) (W)**

**Crosslistings:** ARTH 419/AFR 419/ENVI 419

**Primary Crosslisting**

Drawing its inspiration from the landmark exhibition *Earth Matters: Land as Material and Metaphor in the Arts of Africa* (National Museum of African Art, 2013), this seminar explores how earth has been conceptualized and integrated into African artistic thought as material, metaphor, geography, environment, and intervention, and how this interpretive flexibility has allowed it to become a symbol of power and presence in African art-making from prehistory to the present. The seminar will also focus on the ways in which earth has been used in contemporary art towards addressing the growing problems of pollution, unsustainable development, and the widespread depletion of earth-based natural resources in Africa. Over the course of this seminar, students will develop a knowledge base of earth-related issues that have been addressed in African artistic production, and engage with various cross-disciplinary methodologies to critically analyze the conceptual and aesthetic strategies deployed in these works. Students will also have the opportunity to interact with specialists from diverse disciplines and fields towards fleshing out their knowledge base. This course fulfills EDI requirements through its exploration of the effects of globalization and modernization on the African natural environment, and its engagement with diverse cultural legacies, socio-political systems, and economic realities on the continent as contributors to art-making strategies deployed by contemporary African environmental artists. Students will also explore the ways in which African artists have internalized the various conditions and situations of their contexts as individuals defined by gender, sexual orientation, religious affiliation, etc. as well as members of distinctive cultures and communities.

**Class Format:** seminar

**Requirements/Evaluation:** four 2-page response papers, 2-page paper proposal, final paper (15 pages) with presentation

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

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

**Enrollment Preferences:** seniors and majors

**Enrollment Limit:** 19

**Expected Class Size:** 19

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

**Distributional Requirements:**
- Division 1
- Exploring Diversity
- Writing Intensive

**Other Attributes:**
- ARTH Middle East, Asia and Africa Courses
- ARTH post-1600 Courses
- GBST African Studies Electives

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**Fall 2015**

**SEM Section:** 01 T 01:10 03:50  Instructor: Michelle Apotsos

**ARTH 422 Heaven's Gate: The Romanesque Sculpted Portal in Critical Perspective**
During the course of the eleventh century, the designers of European churches fashioned a new architectural language that we now label "Romanesque." One of the most innovative and dramatic aspects of this new language was its assimilation of monumental sculpture, absent in Europe since the fifth century. The focus of attention in this regard was the portal, which marked the threshold between the profane realm of the outside world and the sacred space of the church. Often characterized as the "marquee of the Middle Ages," the Romanesque sculpted portal, with its startling juxtaposition of the spiritual and the physical, of ecstatic visions of the heavenly realm and writhing, biting monsters, constitutes one of the true high-points of medieval art. This seminar will investigate the antecedents and origins of the Romanesque sculpted portal and examine in detail its greatest manifestations. Emphasis will be placed on understanding these often complex sculptural schemes within their original functional and physical contexts. What role did this three-dimensional imagery play in structuring the medieval visitor's overall experience of the church? And what did it mean to have this imagery carved into the very fabric of "God's temple"?

**Class Format:** seminar

**Requirements/Evaluation:** class discussion, class presentation, 15- to 20-page research paper

**Prerequisites:** ARTH 101-102 or permission of instructor

**Enrollment Preferences:** Art majors

**Enrollment Limit:** 14

**Distributional Requirements:**

- Division 1

**Other Attributes:**

- ARTH pre-1400 Courses
- ARTH pre-1800 Courses

**Not Offered Academic Year 2016**

**SEM Instructor:** Peter Low

**ARTH 424(S) Movement, Memory, Sacred Bond: Pilgrimage and Art in South Asia (D)**

**Crosslistings:** ARTH 424/ASST 424

**Primary Crosslisting**

This seminar explores sacred places and pilgrimage practice in the diverse religious traditions of South Asia (Buddhism, Jainism, Hinduism, and Islam) and their intersection with artistic production. Pilgrimages to sacred sites are common practice in South Asia, understood as acts of devotion and piety — but how and why did the sites become sanctified in the first place? What roles did myth, landscape, and visual art play in creating or recreating sacred sites? How was sacred space represented? Beginning with these questions, we will examine architecture, painted maps, portable sculptures, ritual vessels, and miniature models of sacred sites, and the ways in which they celebrate and commemorate the sanctity of holy sites, and in some cases, serve as surrogates of faraway pilgrimage places for those who cannot make the physical journey. We will explore diverse aspects of pilgrimage along the way, including pilgrimage and politics, pilgrimage and commodity, virtual pilgrimage, and contested pilgrimage. Visits to the Williams College Museum of Art and sites of worship near Williamstown will provide firsthand encounters with art objects and sacred spaces.

**Class Format:** seminar

**Requirements/Evaluation:** one 4-5 page paper, one final research paper (12-15 pages), presentations

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

**Prerequisites:** some coursework in ARTH and/or ASST would be useful; or permission of instructor

**Enrollment Preferences:** majors

**Enrollment Limit:** 12

**Expected Class Size:** 12

**Distributional Requirements:**

- Division 1

**Exploring Diversity**

**Other Attributes:**

- ARTH Middle East, Asia and Africa Courses
- PHIL Nutrition, Food Security+Environmental Health

**Spring 2016**

**SEM Section:** 01 M 01:10 03:50  Instructor: Heeryoon Shin

**ARTH 426 Pictures That Rocked the Nation: Courbet and Manet in Second Empire France (D)**

**Crosslistings:** ARTH 426/WGSS 426

**Primary Crosslisting**

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 defines it has just as often been used to veil 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 (1851-1870) 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 ("il faut être de son temps") brought home subjects that heretofore had 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 racy and controversial subjects. This course will investigate polemical works by Gustave Courbet (i.e. Burial at Ornans, Origin of the World) and Edouard Manet (i.e. Olympia, The Execution of Emperor Maximilian) through the lens of critical writings of the 1850s and 1860s (i.e. Baudelaire, Proudhon, Zola) as well as revisionist writings from the 1970s to the present (Homi Bhabha, T.J. Clark, Richard Dyer, Michael Fried, Tamar Garb, Sander Gilman, Zine Magubane, Linda Nochlin, and Gayatri Spivak). We will consider the relationship of Manet's and Courbet's works to academic ones, including orientalist paintings by Ingres and Gérôme, and to vanguard pictures of the next generation (i.e. the homoerotic work of Caillebotte and Bazille, the "sex workers" of Degas's toilettte scenes). Finally, we will examine the legacy of Courbet and Manet during the period when difference began to be represented in the work of artists such as Judy Chicago, Yasumasa Morimura, Cindy Sherman, Samuel Fosso, and Carrie Mae Weems.

**Class Format:** seminar

**Requirements/Evaluation:** weekly 1- to 2-page position papers; oral presentation and final research paper, 10-15 pages

**Prerequisites:** ARTH 101-102 or permission of instructor

**Enrollment Preferences:** students with course work in French history or literature and/or Women's, Gender and Sexuality Studies

**Enrollment Limit:** 12

**Expected Class Size:** 12

**Distributional Notes:** meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under WGSS

**Distributional Requirements:**

- Division 1

**Exploring Diversity**

**Other Attributes:**

- ARTH post-1600 Courses
Not Offered Academic Year 2016

ARTH 431(F) Visual Cultures of Colonial South Asia (D)
Crosslistings: ARTH 431/ASST 431
Primary Crosslisting

This course explores the visual and material cultures — architecture, sculpture, painting, photography, craft, print culture, and film — that rose from the impact of British colonial activity in the Indian subcontinent since c.1650. We will trace how this encounter transformed art making in South Asia, from the development of new genres to the establishment of new artistic networks and institutions. Drawing from a range of theoretical positions and historical perspectives, we will also examine the dynamics of colonial encounters in both directions. How did the visual cultures of colonial South Asia articulate the ideologies of the British Empire on one hand, and provide strategies of resistance and identity formation for the indigenous groups on the other? How did the movements of objects from the colony transform British visual culture? Topics include representing the Indian landscape, the East India Company and trade, photography and ethnography, collecting and displaying Indian objects, indigenous modernity, and art and nationalism. This course fulfills EDI requirements through its exploration of the cross-cultural encounters between Britain and South Asia and the role of visual culture in reinforcing or disrupting difference and power relations.

Class Format: seminar

Requirements/Evaluation: weekly response papers (1 page), one midterm paper (3-4 pages), final paper (12-15 pages) and presentation

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

Enrollment Preferences: some coursework in ARTH and/or ASST; or permission of instructor

Enrollment Limit: 12

Enrollment Preferences: majors

Enrollment Limit: 12

Expected Class Size: 12

Dept. Notes: meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under ASST

Distributional Requirements:

Division 1

Exploring Diversity

Other Attributes:

ARTH post-1600 Courses

PHLH Nutrition, Food Security + Environmental Health

Fall 2015

SEM Section: 01 W 01:10 03:50 Instructor: Heeryoon Shin

ARTH 433(S) Michelangelo: Biography, Mythology, and the History of Art
Crosslistings: ARTH 433/ARTH 533
Primary Crosslisting

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

Class Format: seminar

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

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

Enrollment Limit: 18

Distributional Requirements:

Division 1

Other Attributes:

ARTH pre-1800 Courses

ARTH pre-1600 Courses

Spring 2016

SEM Section: 01 F 01:10 03:50 Instructor: Stefanie Solum

ARTH 451 Ideal Bodies: The Modern Nude and Its Dilemmas
Crosslistings: ARTH 451/WGSS 451
Primary Crosslisting

Since the nineteenth century, the female nude has been so dominant that the very term "nude" has come to stand for the female body. This course looks at both male and female nudes from the time of the French revolution to the present in order to order how and why this gendering occurred. We will explore the ways in which certain types of bodies have been defined in opposition to the white western ideal, and thereby exoticized and documented than those of any western artist to precede him, Michelangelo provides the foundations for a triangulation of person-persona-artistic production that has a modern. But what are the limits of our knowledge, or the boundaries of interpretation? How might we approach the study of an artistic self when that self is, also, a work of art? In this course, students will become well-acquainted with the life and work of Michelangelo, giving critical attention to the connection between the man and his work. We will investigate, in particular, the practice of interpreting his work according to his philosophical outlook, political convictions, religious beliefs, sexual desire, and more. While this course will bring us deep into the life and work of a single artist, one of its goals is to generate ideas about the very act of biographically-based art historical interpretation. How can thinking carefully about Michelangelo reshape our own thinking about art historical practice?

Class Format: seminar

Requirements/Evaluation: evaluation will be based on biweekly 1-page papers, short reports, an oral presentation and a 10- to 20-page paper

Prerequisites: two semesters of ARTH 101-102-103; permission of instructor required

Enrollment Limit: 12

Distributional Requirements:

meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under WGSS

Distributional Requirements:

Division 1

Not Offered Academic Year 2016

SEM Instructor: Carol Ockman

ARTH 462(F) Art of California: Pacific Standard Time (D) (W)
**Crosslistings:** ARTH 462/AMST 462/LATS 462/ARTH 562

**Primary Crosslisting**

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

**Class Format:** seminar

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

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

**Prerequisites:** ARTH 102

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

**Enrollment Limit:** 15

**Expected Class Size:** 15

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

**Distributional Requirements:**

Division 1

Exploring Diversity

Writing Intensive

**Other Attributes:**

AMST Arts in Context Electives

AMST Space and Place Electives

ARTH post-1600 Courses

LATS Comparative Race + Ethnic Studies Electives

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**Fall 2015**

**SEM Section:** 01 W 01:10 03:50  Instructor: C. Ondine Chavoya

**ARTH 464** Latina/o Visual Culture: Histories, Identities, and Representation (D) (W)

**Crosslistings:** ARTH 464/LATS 464

**Primary Crosslisting**

This course examines the contemporary history of Latina/o visual culture and explores the various relations 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 representations by Latina/o artists in film and 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.

**Class Format:** seminar

**Requirements/Evaluation:** 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 Preferences:** Latina/o Studies and Art History seniors and juniors

**Enrollment Limit:** 12

**Expected Class Size:** 12

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

**Distributional Requirements:**

Division 1

Exploring Diversity

Writing Intensive

**Other Attributes:**

AMST Arts in Context Electives

LATS 400-level Seminars

**Not Offered Academic Year 2016**

**SEM Instructor:** C. Ondine Chavoya

**ARTH 469(F)** Sol LeWitt: On the Wall

**Crosslistings:** ARTH 569/ARTH 469

**Secondary Crosslisting**

Over a span of four decades Sol LeWitt conceived nearly 1300 wall drawings, of which a representative survey of ninety-two can be seen at MassMoCA in an exhibition curated and designed by the artist himself. The very concept of the wall drawing was partly inspired by LeWitt's encounter with Italian Renaissance fresco painting, and he once remarked that he "would like to produce something that I would not be ashamed to show Giotto." Yet, while LeWitt's wall drawings are a triumphant extension of the millennia-old tradition of mural art, they also constitute a radical intervention in that genre and in art-making itself, challenging conventional notions of authorship, medium, composition, and execution as well as venerable assumptions about the very nature of mural art. This seminar, with classes taking place in the galleries, will explore these issues in depth. Coinciding with the seminar and serving it as a teaching and research resource will be an exhibition at WCMA on LeWitt's use of the grid as a generative matrix for works across media.

**Class Format:** seminar

**Requirements/Evaluation:** each student will be responsible for leading one class discussion, plus oral presentation of a research paper, to be submitted in revised, written form at semester's end, and a ten-minute critical commentary on another student's oral presentation

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

**Prerequisites:** permission of the instructor

**Enrollment Preferences:** senior Art History majors and Art History M.A. students

**Enrollment Limit:** 14

**Expected Class Size:** 14

**Distributional Requirements:**

Division 1

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**26**
**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, supplicant—and travel freely across political, religious and cultural boundaries. This course is about three regions—United States, France and the Persian sphere—and the images that mediate and document their interactions. Along the way, we will address important issues like iconoclasm and aniconism, common types like veiled women and pious men, and asymmetrical relationships like Orientalism. The peculiar nature of portraiture will be a prominent theme. 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.

**Class Format:** seminar  
**Requirements/Evaluation:** students will give oral presentations and complete a semester-long project.  
**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option  
**Prerequisites:** one ARTH class or permission of instructor  
**Enrollment Preferences:** Art majors  
**Enrollment Limit:** 12

**Distributional Requirements:**  
Division 1  
Exploring Diversity

**Other Attributes:**  
AMST Arts in Context Electives  
ARTH Middle East, Asia and Africa Courses  
ASST Interdepartmental Electives

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**ARTH 472(S) Timelines**

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

**Class Format:** seminar  
**Requirements/Evaluation:** regular presentations and term project  
**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option  
**Prerequisites:** 100-level art history course  
**Enrollment Preferences:** majors, seniors  
**Enrollment Limit:** 15

**Expected Class Size:** 15

**Distributional Requirements:**  
Division 1

**Other Attributes:**  
ARTH Middle East, Asia and Africa Courses  
PHLH Nutrition, Food Security + Environmental Health

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**ARTH 494(S) Thesis Seminar**

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

**Class Format:** seminar  
**Requirements/Evaluation:** once in the seminar, students will revise, refine and expand on previous research and produce a paper of approximately 25 pages and present a shortened version of the paper to the faculty and public at the Williams College Museum of Art  
**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option  
**Prerequisites:** for requirements of entry into the course, please see "The Degree with Honors in Art, Art History"  
**Enrollment Preferences:** permission of instructor required  
**Enrollment Limit:** 10

**Expected Class Size:** 6

**Dept. Notes:** does not satisfy the Art History seminar requirement

**Distributional Requirements:**  
Division 1

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**ARTH 497(F) Independent Study: Art History**

Art History independent study.

**Class Format:** independent study  
**Distributional Requirements:**  
Division 1

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**ARTH 498(S) Independent Study: Art History**

Art History independent study.

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*27*
ARTS 100 Drawing I
Looking closely at the world is one of the great pleasures of living and drawing is an 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.

Class Format: studio
Requirements/Evaluation: evaluation is based on the following: successful application of new skills, participation in class, effort, development of concept, timeliness and attendance
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 18
Expected Class Size: 18
Materials/Lab Fee: lab fee TBD will be added to the student's term bill
Distributional Requirements: Division 1

Not Offered Academic Year 2016
STU Instructor: Michael Glier

ARTS 100(F) Drawing I
Drawing extends your observational skills and, when combined with your intuitive and intellectual qualities, offers you an excellent means of communicating how, what, when and where you engage your experiences. As in any language, the descriptions of those observations begin with basic details and, with extensive practice, become more articulate. This requires of you the ability to focus, to frequently repeat the mundane in order to achieve the eloquent and to put aside judgment in favor of developing a self-critical awareness. The course features basic skill sets that rely on close scrutiny of our primary subjects: still life and landscape. The materials used will permit you to better understand their manipulation in describing form, shape, light and texture composed in illusionistic and abstract space. As your work matures during the term, we will begin a more careful examination of the rich, complex and challenging relationships between form and content.

Class Format: studio
Requirements/Evaluation: evaluation will be based on the quality of work produced, successful completion of all assignments and attendance
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Preferences: Art Majors (declared); students who have previously enrolled but have been dropped from the course, first-year and sophomore students
Enrollment Limit: 18
Expected Class Size: 18
Materials/Lab Fee: lab fee TBD will be added to the student's term bill
Distributional Requirements: Division 1

Fall 2015
STU Section: 01 TR 09:55-12:35 Instructor: Ed Epping

ARTS 100(F) Drawing I
The purpose of this course in beginning drawing is to advance 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 visual form to your own observations, and will develop an enhanced ability to understand the images created by others. The development of appropriate technical skills, strengthening of observational skills, and a basic understanding of the interrelationship between form and content in drawing are the key aims of this course.

Class Format: studio
Requirements/Evaluation: evaluation will be based primarily on the quality of work produced as well as some attention to the student's progress
Prerequisites: none
Enrollment Preferences: Art Majors (declared); students who have previously enrolled but have been dropped from the course, first-year and sophomore students
Enrollment Limit: 18
Expected Class Size: 18
Materials/Lab Fee: lab fee TBD will be added to the student's term bill
Distributional Requirements:
Division 1

Fall 2015
STU Section: 02 M 07:00 09:40 Instructor: Steven Levin

ARTS 100(F) Drawing I
This course is designed to introduce students to perceptual, experiential and analytical moments associated with the language of drawing, and to do so in ways that offer the opportunity to see the world with greater clarity, and with a broader understanding of art and the visual language. This course provides technical skills associated with observational drawing, experiential moments with a variety of materials, and the opportunity for self expression and the communication of ideas. Each studio class blends drawing practices and exercises designed to further one's understanding of the language of drawing, and more broadly, offers a foundation for further study in the visual arts.

Class Format: studio
Requirements/Evaluation: evaluation is based on individual critiques, a mid-term critique, a final portfolio submission, attendance, effort and participation.
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Preferences: Art Majors (declared); students who have previously enrolled but have been dropped from the course, first-year and sophomore students
Enrollment Limit: 18
Expected Class Size: 18
Materials/Lab Fee: lab fee TBD will be added to the student's term bill Distribution
Divisional Requirements:
Division 1

Distributional Requirements:
PHLH Nutrition, Food Security + Environmental Health

Fall 2015
STU Section: 03 W 01:10 03:50 Instructor: Frank Jackson

ARTS 100(S) Drawing I
This course will heighten your awareness of the visual world, teach basic drawing skills, and demonstrate how drawing operates as a form of visual exchange. Each class session introduces you to a specific drawing technique, concept or media. The homework assignments involve practicing the skills presented in class while encouraging personal expression by incorporating your own ideas into the art work. This course also promotes the understanding of artists and their work. It requires that you attend at least one Visiting Artist presentation to gain a deeper knowledge of artist's aspirations and practices. To allow for more practice with working directly from life, you are also required to attend at least two evening life drawing sessions.

Class Format: studio
Requirements/Evaluation: evaluation will be based on the quality and quantity of work produced, depth and quality of investigative process, participation in critiques, and attendance
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Preferences: Art Majors (declared); students who have previously enrolled but have been dropped from the course, first-year and sophomore students
Enrollment Limit: 18
Expected Class Size: 18
Materials/Lab Fee: lab fee TBD will be added to the student's term bill Distribution
Divisional Requirements:
Division 1

Spring 2016
STU Section: 01 W 01:10 03:50 Instructor: Amy Podmore

Spring 2016
STU Section: 02 M 10:00 12:50 Instructor: Frank Jackson

ARTS 101(F) Artists Respond to Dangerous Times (D)
Crosslistings: ARTS 101/AMST 102

Primary Crosslisting
This introductory studio art course focuses on how contemporary time-based artists engage their historical moment. We will look at ways in which language, performance, and the moving image can be used to reckon with the forces that historical events and conditions press upon us as citizens, art makers, and living beings, and think about art-making as a dialogical social force that has the potential to press back. Students will develop their own video, performance, or written work in this vein. 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 a variety of work, including: Fiona Banner, Catherine Bigelow, Wafaa Bilal, Nao Bustamante, Paul Chan, Adam Curtis, Jean-Luc Godard, Danny Glover, Dara Greenwald, Sharon Hayes, Spike Lee, Zoe Leonard, Chris Marker, Alain Resnais, Anna Deveare Smith, Lisa Steele, Agnes Varda, The Yes Men, Haskell Wexler, and collectives including ACT UP, Pink Bloque, TVTV, and Occupy Wall Street. Readings will include work by Margaret Atwood, Jerome Bruner, Judith Butler, Gregg Bordowitz, Joan Didion, George Lipsitz, Chantal Mouffe, Paul Virilio, David Foster Wallace, among others.

Class Format: studio
Requirements/Evaluation: students will produce three short videos, essayistic or fictional non-academic written works, or action/performance works; evaluation will be based primarily on these works and class participation
Prerequisites: none
Enrollment Preferences: first-year and sophomore students
Enrollment Limit: 12
Expected Class Size: 12
Materials/Lab Fee: lab fee TBD will be added to the student's term bill
Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ARTS
Distributional Requirements:
Division 1
Exploring Diversity
Other Attributes:
AMST Arts in Context Electives

Fall 2015
The game is unique as the only broadly-successful interactive art form. Games communicate the experience of embodying a role by manipulating the player's own decisions, abstraction, and discrete planning. Those three elements are the essence of computation, which makes computer science theory integral to game design. Video games also co-opt programming and computer graphics as new tools for the modern artist. As a result, games are collaborative interdisciplinary constructs that use computation as a medium for creative expression. Students analyze and extend contemporary video and board games using the methodology of science and the language of the arts. They explore how computational concepts like recursion, state, and complexity apply to interactive experiences. They then synthesize new game elements using mathematics, programming and both digital and traditional art tools. Emphasis is on the theory of design in modern European board games. Topics covered include experiment design, gameplay balance, minmax, color theory, pathfinding, game theory, composition, and computability.

Class Format: studio
Requirements/Evaluation: evaluation will be based on participation, studio work, and quizzes
Prerequisites: none; no programming or game experience is assumed
Enrollment Preferences: first-year students
Enrollment Limit: 19

Expected Class Size: 19

Department Notes: not open to students who completed a Computer Science course numbered 136 or above; does not count toward the Art Major
Materials/Lab Fee: lab fee of $25 will be added to the student's term bill
Distribution Notes: meets Division 3 requirement if registration is under CSCI; meets Division 1 requirement if registration is under ARTS
Distributional Requirements:
Division 3
Quantitative/Formal Reasoning

Not Offered Academic Year 2016

LEC Instructor: Morgan McGuire

ARTS 110 Skills
Crosslistings: DANC 102/ARTS 110

Skills is a physical training lab for dancers, actors, performance artists, and anyone interested in expanding their kinesthetic awareness, physical range, perceptual sensitivity, and ability to communicate and work with others in an embodied way. The course proposes that developing these skills has the potential to ignite, inform and/or complicate one's creative practice, social perspectives, and citizenship. The class provides students with the opportunity to move and vocalizing on our own, with partners, and as a group. Combining these approaches allows us to examine how the attention, freedom, play, and curiosity of improvisation can illuminate set exercises, and how the specifications and limits of set work might inform and clarify our more open-ended practice. Skills draws from a variety of approaches including Yoga, Body Weather Laboratory, Contact Improvisation, Jazz Dance, Authentic Movement, Mindfulness Meditation, and the work of La Pocha Nostra, Deborah Hay, and d. Sabela Grimes. We will experiment with repetitive tasks, acts of physical and mental endurance, touch and trust, blind walks, heightening one's senses, and composing still and moving bodies in a variety of environments. Some reading will be given in order to contextualize our practices, and students will complete regular informal writing and a final collaborative project.

Class Format: studio
Requirements/Evaluation: class participation, a weekly written response, and final experiential project
Prerequisites: previous experience with movement, performance art, theater, and meditation may be useful, but no performing or dance experience is necessary
Enrollment Preferences: juniors and seniors; if over enrolled instructor may ask for statement of interest
Enrollment Limit: 20
Expected Class Size: 15
Distributional Requirements:
Division 1

Not Offered Academic Year 2016

STU Instructor: Hana van der Kolk

ARTS 114(S) Art into Activism

This introductory studio art class will examine how art has been and can be engaged with activist and political causes. Can art be created from social or political ideas? Is all political art merely propaganda? What makes a work "political"? What does artistic work that is topical, informed, and critical look like? In addition to looking at various works by contemporary artists and used in political movements, we will be working on weekly assignments that will introduce students to 2-D image making, video, and performance. This class is a hands-on studio class which will require hours outside the class working on projects.

Class Format: studio
Requirements/Evaluation: evaluation based on projects, assignments, class participation, attendance
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Preferences: first-years and sophomores
Enrollment Limit: 14
Expected Class Size: 14
Distributional Requirements:
Division 1

Spring 2016
STU Section: 01 M 07:00:09:40 Instructor: Laylah Ali

ARTS 200(S) Costume Design
Crosslistings: THEA 305/ARTS 200

This course is both an introductory and an intensive study of the art of costume design. The course focuses on the designer's process: script analysis, collaboration, research, color theory, basic design principles, rendering techniques, fabric research, organizational skills and presentation of designs.

Class Format: studio
Requirements/Evaluation: evaluation will be based on multiple design assignments including a detailed final design project, costume labs, image and research files, costume sketchbook, short papers, committed participation, and attendance
This course is concerned with the unique way that black and white photography informs an understanding of the formal underpinnings of art.

**ARTS 207(S)  Black and White Digital Photography**

**Class Format:**
- Winogrand, Diane Arbus, Claude Cahun, Katy Grannan, and Latoya Ruby Fraizer.
- Lectures will provide historical context and an overview of traditional and contemporary artists working in black and white such as Gary Winogrand, Diane Arbus, Claude Cahun, Katy Grannan, and Latoya Ruby Fraizer.
- Technical topics such as camera operation, proper exposure, digital workflow (including Photoshop) and digital inkjet printing techniques will be covered.
- Demonstrations and hands-on sessions will cover technical topics such as camera operation, proper image exposure, additive and subtractive color, digital workflow (including RAW files and Photoshop) and digital inkjet printing techniques.
- Regular critiques will discuss student work and progress.

**Requirements/Evaluation:**
- Students will create black and white photographs using digital cameras. Weekly assignments will guide the making of photographs that are unique to the SLR format while also exploring the benefits of digital technology on picture making.
- Students will be introduced to questions and considerations of the use of color in photography, and new questions surrounding the use of digital color.
- Successful completion of any 200-level course in any of the fine or performing arts or permission of instructor
- Prerequisites: majors, seniors
- Expected Class Size: 8
- Materials/Lab Fee: $75.00
- Class Format: studio
- Requirements/Evaluation: evaluation will be based on photographic assignments, regular critiques, and a final portfolio of prints
- Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
- Prerequisites: majors, seniors
- Expected Class Size: 12
- Distributional Requirements: Division 1
- Materials/Lab Fee: lab fee of $75.00 will be added to the student's term bill

Fall 2015
- STU Section: 01 MR 01:10 03:50  Instructor: Deborah Brothers
- LAB Section: 02 W 01:10 03:50  Instructor: David Gurcay-Morris

**ARTS 206(F)  Color Digital Photography**

This course explores both the technical, aesthetic, and conceptual possibilities of color photography using digital cameras. This course is designed to introduce students to questions and considerations of the use of color in photography, and new questions surrounding the use of digital color.

**Requirements/Evaluation:**
- Students will create color photographs using digital cameras. Weekly assignments. Regular critiques will discuss student work and progress.
- Students will be introduced to questions and considerations of the use of color in photography, and new questions surrounding the use of digital color.
- Successful completion of any 200-level course in any of the fine or performing arts or permission of instructor
- Prerequisites: majors, seniors
- Expected Class Size: 12
- Materials/Lab Fee: materials and copying $125 to be added to the students' term bill
- Class Format: studio
- Requirements/Evaluation: evaluation will be based on photographic assignments, regular critiques, and a final portfolio of prints
- Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
- Prerequisites: majors, seniors
- Expected Class Size: 12
- Distributional Requirements: Division 1
- Materials/Lab Fee: estimated to be $150, however lab fee subject to change

Fall 2015
- STU Section: 01 TR 09:55 12:35  Instructor: Elle Perez
ARTS 210(S) Figure in Place Studio
Figure in Place is a studio that utilizes art and design tools to develop projects considering the architectural subject, and the relationship of environments to spaces that have evolved into complex engines, advanced 'machines for living'. Studio production in Figure in Place emphasizes visual research strategies that can be applied to an array of practices and objectives, compressing research, field work and representation into an active mode of artistic production. Students will use the studio as a laboratory for creative problem-solving experiments. Beginning by looking at Architectural Historian, Raynor Banham's Architecture of the Well-Tempered Environment, as well as such projects as the interdisciplinary architectural research of Cedric Price's Fun Palace, students will make projects while looking at many examples of art, architecture and other spatial practices that examine and respond to the state of being, in an apparatus of environmental technologies.

Class Format: studio
Requirements/Evaluation: participation in all weekly studio projects, midterm and final project critiques
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: at least one past studio arts course experience is recommended
Enrollment Preferences: course is open to all, but preference to concentrators
Enrollment Limit: 15
Expected Class Size: 12
Distributional Requirements:
Division 1
PHLH Nutrition, Food Security + Environmental Health

ARTS 211T Photographic Montage and Collage
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 unashamedly reveals itself. In this course, students will learn basic photographic techniques as well as use found photographs to make both collages and montages. These combinations will be made with razor blades and glue as well as in Photoshop.

Class Format: tutorial
Requirements/Evaluation: portfolio, tutorial preparedness and participation
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Preferences: Art majors
Enrollment Limit: 10
Expected Class Size: 10
Materials/Lab Fee: TBA
Distributional Requirements:
Division 1

Not Offered Academic Year 2016
TUT Instructor: Aida Laleian

ARTS 215 Sustainabuilding (verb)
Sustainability considerations figure prominently (and always have) in good building design. This architectural design studio will include instruction, research, and reading about current design and energy strategies. These lessons will be applied in two or more design problems. Drawings and models will be critiqued in class reviews with outside critics.

Class Format: studio
Requirements/Evaluation: based on quality of design and presentation
Prerequisites: none but ARTS 220 and/or ENVI 108 are recommended; permission of instructor is required; preregistration does not guarantee admission to the course
Enrollment Limit: 12
Expected Class Size: 12
Materials/Lab Fee: lab fee TBD will be added to the student's term bill
Distributional Requirements:
Division 1

Not Offered Academic Year 2016
STU Instructor: Ben Benedict

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/model and will be critiqued in a class review with outside critics.

Class Format: studio
Requirements/Evaluation: evaluation will be based on quality of design, with improvement taken into account
Prerequisites: ARTS 100; ARTH 101-102 strongly suggested; permission of instructor is required; registration does not guarantee admission to the course
Enrollment Limit: 15
Expected Class Size: 15
Materials/Lab Fee: lab fee TBD will be added to the student's term bill
Distributional Requirements:
Division 1

Spring 2016
STU Section: 01 F 01:10 03:50 Instructor: Ben Benedict

ARTS 221T Scenic Design and Experimental Performance
Crosslistings: THEA 302/ARTS 221
Secondary Crosslisting
The artistic, intellectual, and practical roles of a set designer vary widely, from the spectacle of Broadway to the do-it-yourself ingenuity of downtown theater. In contemporary experimental theater designers are essential parts of the ensemble, contributing equally to devised work alongside directors, writers, performers and dramaturgs. Design is not viewed as a response to the script, but rather an initial condition: a world whose creation describes the limits of the play while also providing the necessary components for that play to exist. In this way the act of designing and the act of devising can be seen as inextricably intertwined—even interchangeable.

This course explores a range of techniques and methodologies utilized to create stage environments in traditional and experimental modes. Grounded in textual analysis and research, and emphasizing process, critique, and revision, we will create theoretical stage designs in response to a variety of performance texts. These may include plays, musicals, operas, physical- and dance-theater, and other work that is deeply grounded in the physicality of performer, spectator and performance environment. Emphasis will be on sketching and model-making as the primary means for developing and communicating design ideas. Drafting and digital tools will also be factors in course work, which will include training and mentorship in all materials and craft.

Class Format: tutorial
Requirements/Evaluation: evaluation will be based upon committed class participation in discussion and critique, as well as thoughtful, timely completion of all assignments and projects
Extra Info: may not be taken on a pass/fail basis
Prerequisites: THEA 201 or permission of instructor
Enrollment Preferences: Theatre and Art majors
Enrollment Limit: 10
Expected Class Size: 6
Dept. Notes: this course does not count toward the Art major
Materials/Lab Fee: lab fee of $125 to be added to the student's term bill
Distributional Requirements:
Division 1

Not Offered Academic Year 2016
TUT Instructor: David Gurcay-Morris

ARTS 230 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.

Class Format: studio
Requirements/Evaluation: evaluation will be based on the quality of work produced, participation in class discussions and critiques, successful completion of all assignments and attendance
Extra Info: may not be taken on a pass/fail basis
Prerequisites: ARTS 100
Enrollment Limit: 15
Materials/Lab Fee: lab fee TBD will be added to the student's term bill
Distributional Requirements:
Division 1

Not Offered Academic Year 2016
STU Instructor: Laylah Ali

ARTS 232(F) on:Location
This is a second-level drawing course that will select various locations in the Williamstown area as the subject matter. Our work will borrow from plein-air traditions, including work begun on-site that will then continue in the studio. The course is offered as encouragement to continue the student's drawing practice and may be taken for credit in addition to ARTS 230, Drawing II.

Class Format: studio
Requirements/Evaluation: we meet 12-3:50 each Wednesday; the 12-12:50 conference presents resources + travel time; 1-3:50 working on location; additional work (on location/studio) required each week
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: ARTS 100
Enrollment Preferences: sophomores, majors
Enrollment Limit: 12
Expected Class Size: 12
Distributional Requirements:
Division 1
Other Attributes:
AMST Space and Place Electives

Fall 2015
STU Section: 01 W 12:00 12:50 Instructor: Ed Epping

CON Section: 02 W 01:00 03:50 Instructor: Ed Epping

ARTS 241 Painting
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.

Class Format: workshop
Requirements/Evaluation: weekly assignments
Prerequisites: ARTS 100; ARTS 230 recommended
Enrollment Preferences: majors, sophomores, juniors, seniors
Enrollment Limit: 15
Expected Class Size: 15
Materials/Lab Fee: a lab fee of approximately $375 to be added to the student's term bill
Distributional Requirements:
Division 1

Not Offered Academic Year 2016
ARTS 241 Painting
This is a beginning course focused on the development of sound working methods for oil painting. In addition, the course begins the study of the relationship between formal and technical choices in painting and the resulting expressive content of the work. The primary course activities will be exercises in painting, technical demonstrations, and critiques. Assigned work for the class will consist of paintings to be done almost entirely outside of class meetings, requiring a commitment of at least eight hours of work each week outside of class times.

Class Format: studio
Requirements/Evaluation: based largely on fulfillment of objectives, primarily technical, for each of the assigned work, some consideration will be given to attendance and to participation in critique
Prerequisites: ARTS 100
Enrollment Preferences: majors, sophomores, juniors, seniors
Enrollment Limit: 15
Expected Class Size: 15
Distributional Requirements:
Division 1

Not Offered Academic Year 2016
STU Instructor: Steven Levin

ARTS 241(F) Painting
This course will offer an introduction to the concepts, materials, and techniques of painting in oil. Primarily through observational study, students will develop essential technical skills with an emphasis on color, value, surface, and space. Various ways of image-making will be explored and we will begin to consider issues of content and representation. Museum visits, slide presentations, and occasional readings will give us access to the conceptual and historical issues central to the language of painting.

Class Format: studio
Requirements/Evaluation: evaluation will be based on attendance, participation in discussion and critiques, and the quality of work produced
Prerequisites: Arts 100
Enrollment Limit: 15
Materials/Lab Fee: lab fee TBD will be added to student's term bill
Distributional Requirements:
Division 1

PHLH Nutrition, Food Security + Environmental Health

Fall 2015
STU Section: 01 W 10:00 12:50  Instructor: Beverly Acha

ARTS 241(S) 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.

Class Format: studio
Requirements/Evaluation: evaluation will be based on the quality of work, investment of time, participation in critiques, and attendance
Prerequisites: ARTS 100
Enrollment Preferences: Art majors
Enrollment Limit: 14
Expected Class Size: 14
Materials/Lab Fee: lab fee TBD will be added to student's term bill
Distributional Requirements:
Division 1

Spring 2016
STU Section: 01 M 01:10 03:50  Instructor: Barbara Takenaga

ARTS 250(S) Devised Performance Studio
Crosslistings: THEA 350/ARTS 250
Secondary Crosslisting
This course offers students a hands-on experience of devising new performance work as an ensemble. Through an examination of innovative, non-traditional models for performance creation used by contemporary theater and art collectives (including Théâtre du Soleil, Complicite, Nature Theatre of Oklahoma, Elevator Repair Service, Big Art Group, The Civilians, The T.E.A.M., and National Theater of the United States of America), this class will form its own unique structure for developing and producing a new theatrical performance. A major emphasis of the course will be on experiential education, which provides an invaluable opportunity to encounter firsthand the highly complex relationships present in collaborative creation. The course will also include guest classes with practitioners from the profession and other members of the Departments of Theater, Music, and Art, who can provide a fuller range of skills for the student ensemble to utilize during the devising process. Work-in-progress presentations spaced regularly throughout the semester will provide opportunities to receive feedback from small, invited audiences, as well as the opportunity to learn how to process and apply that critique to an ongoing creative process. At the end of the semester the accumulated work will have a public presentation in a workshop format.

Class Format: studio
Requirements/Evaluation: participation, indiv. presentations, contribution to group work, self-evaluation
Extra Info: students will contribute to the creation and presentation, by the group as a whole, of a newly devised performance piece
Prerequisites: none
Enrollment Preferences: the instructors will balance the course by level of prior theatrical experience
Enrollment Limit: 14
Expected Class Size: 14
Distributional Requirements:
Division 1

Spring 2016
STU Section: 01 TF 01:10 03:50  Instructor: David Gurcay-Morris

ARTS 252 The Human Image: Photographing People and Their Stories
Crosslistings: INTR 252/ARTS 252

Secondary Crosslisting

The single most photographed subject is the human form. The motivations and strategies for imaging faces and bodies, both individual and aggregate, are as varied as the subjects themselves. In this course, we will examine some of the many approaches used to photograph people. We'll start by exploring self-portraiture, and progress to photographing others—both familiar and strangers, in the studio and in less controlled environments. We'll end with a consideration of “documentary” photography and other visual narratives. In each case, we'll examine our reasons for making an image, and the methods available for achieving these goals. Thus, the class will have a significant technical component, dealing with the creative use of camera controls, the properties and uses of light, and digital capture and processing. We will also examine the conceptual and scientific bases for how we perceive and evaluate images. Students will initially use school-supplied digital cameras, and later have the option of using film.

Class Format: studio/lecture

Requirements/Evaluation: students will be expected a) to photograph extensively outside of scheduled class hours b) to participate in class discussion and in both oral and written critique, c) to present one paper, and d) to exhibit their work at the end of the semester.

Prerequisites: 200 level; students from all disciplines are welcome; previous photography experience is desirable, but not essential; permission of instructor is required.

Enrollment Preferences: portfolio review; permission of the instructor.

Enrollment Limit: 10

Expected Class Size: 10

Materials/Lab Fee: lab fee of $250 to be added to the student's term bill

Distributional Requirements:
Division 1

Not Offered Academic Year 2016

STU Instructor: Barry Goldstein

ARTS 253(F) Film Photography

Taught in the context of the art dept, the primary purpose of the course is to help students find an individual vision. An Introduction to B/W, still, film photography using both 35mm SLR cameras and 4x5 view cameras, provided by the art department. Students will learn how to process film and make silver 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 amounts of work will be done outside of class, and in the Spencer Art darkroom.

Class Format: studio

Requirements/Evaluation: based primarily on the quality of the photographic portfolio produced; technical & conceptual sophistication, demonstrated comprehension of the ideas contained in the assignments, and individual progress will determine the final grade.

Prerequisites: none

Enrollment Preferences: none

Enrollment Limit: 12

Expected Class Size: 12

Distributional Requirements:
Division 1

Fall 2015

STU Section: 01 F 12:00 12:50 Instructor: Aida Laleian

CON Section: 02 TF 01:10 02:25 Instructor: Aida Laleian

CON Section: 03 TF 02:35 03:50 Instructor: Aida Laleian

ARTS 254 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.

Class Format: studio

Requirements/Evaluation: based primarily on the quality of the photographic portfolio produced. Technical and conceptual sophistication, as demonstrated by the comprehension of the ideas contained in the assignments, as well as individual progress will determine the final grade.

Extra Info: students need NOT take both Arts 253 and 254

Prerequisites: none

Enrollment Preferences: none

Enrollment Limit: 12

Expected Class Size: 12

Distributional Requirements:
Division 1

Not Offered Academic Year 2016

STU Instructor: Aida Laleian

ARTS 263(F) Printmaking: Intaglio and Relief

An introduction to printmaking through the process of intaglio and relief. Techniques will include drypoint, etching, and collagraphy. Monotypes, some color work, collage, 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.

Class Format: studio

Requirements/Evaluation: evaluation will be based on attendance, participation in class, and the quality of work produced.

Prerequisites: ARTS 100 or ARTS 103

Enrollment Limit: 15

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

Distributional Requirements:
Division 1

Fall 2015
ARTS 264 Printmaking: Lithography
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 monotyping, 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.

Class Format: studio work, demonstrations, lectures, critiques, and field trips
Requirements/Evaluation: evaluation will be based on attendance, participation in class, and quality of work produced
Extra Info: may not be taken on a pass/fail basis
Prerequisites: ARTS 100
Enrollment Limit: 12
Materials/Lab Fee: lab fee TBD will be added to the student's term bill
Distributional Requirements:
Division 1

Not Offered Academic Year 2016

ARTS 266(S) Low Tech Printmaking
This course will cover a variety of easy techniques to make multiple images, including xeroxing, linoleum plates, stenciling, 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 reproduction and serial nature of printmaking has 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.

Class Format: studio
Requirements/Evaluation: evaluation will be based primarily on the quality of the finished work, as well as attendance in class and participation in critiques
Extra Info: may not be taken on a pass/fail basis
Prerequisites: ARTS 100
Enrollment Preferences: Art majors
Enrollment Limit: 12
Expected Class Size: 12
Distributional Requirements:
Division 1

Spring 2016

ARTS 267T Artists' Books
To celebrate Williams' year-long initiative of the "Book Unbound," Artists' Books (normally ARTS 364) will be offered as a 200 level tutorial for the first time. This course will investigate the processes and ideas associated with the making of works that are fine art books/objects, generally using visual images and/or text. For example, individual projects could include visual diaries, three-dimensional pop-up books, solely visual narratives, literary text/image collaborations, animated "flip" books, or sculptural books. Media options include painting, drawing, etching, lithography, relief printing, and photography as well as 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 small groups for critique of individual projects in the tutorial format—students are expected to give 20 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.

Class Format: tutorial
Requirements/Evaluation: evaluation will be based on student participation and the conceptual and technical quality of the work
Extra Info: may not be taken on a pass/fail basis
Prerequisites: any one of the following: ARTS 230, 241, 242, 257, 263, 266, or 264
Enrollment Preferences: Art majors
Enrollment Limit: 9
Materials/Lab Fee: lab fee TBD will be added to the student's term bill
Distributional Requirements:
Division 1

Not Offered Academic Year 2016

TUT Instructor: Barbara Takenaga

ARTS 273(F) Sound Art, Public Music
Crosslistings: MUS 175/ARTS 273
Secondary Crosslisting
Western music performance traditionally occurs within contained spaces in which "performer" and "audience" adhere to designated locations and follow tacit scripts: seats/stage; applause/bows, etc. In recent years, traditional boundaries and scripts of performance and reception have moved into public spaces—from sound art installations to ambient music, from interactive sound sculpture to radio art to social media driven flash mobs. This course studies the work of pioneers in public music and sound art including Alvin Lucier, Bill Fontana, John Cage, Trimpin, Brian Eno and Gregory Whitehead, among others. The course will alternate between study and analysis of particular artistic strategies and the creation of site-specific works on and around the Williams campus.

Class Format: seminar
Requirements/Evaluation: class participation, three short (2-4 page) essays, a response journal and the creation of four public music works
Prerequisites: none
Enrollment Preferences: upperclass students
Enrollment Limit: 12
Expected Class Size: 8
Distributional Requirements:
Division 1

Fall 2015

SEM Section: 01 MR 02:35 03:50 Instructor: Brad Wells

ARTS 274 Chinese Calligraphy: Theory and Practice
Crosslistings: ARTH 274/ASST 274/ARTS 274

Secondary Crosslisting

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

Class Format: lecture/studio instruction

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

Prerequisites: none

Enrollment Limit: 12

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

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

Distributional Requirements:
Division 1

Other Attributes:

ARTh Pre-1400 Courses

ARTh Pre-1800 Courses

ARTh Middle East, Asia and Africa Courses

ASST Interdepartmental Electives

GBST East Asian Studies Electives

Not Offered Academic Year 2016

LEC Instructor: Ju-Yu Jang

ARTS 275(F) Introduction to Sculpture

This course is an introduction to the media and processes of sculpture. The focus will be on the development of technical and analytical skills as they relate to the interplay of form, content, and materials. This section will introduce students to a variety of techniques and processes associated with the making of sculpture, including, but not limited to, woodworking and welding. Sculpture encompasses a broad scope of approaches and materials, therefore a wide variety of media exploration is encouraged and expected. This course is structured on a series of sculpture projects, which investigate formal and conceptual practices, with the ultimate goal being visual fluency and successful expression of ideas. A substantial amount of time outside of class is expected to complete these projects.

Class Format: studio

Requirements/Evaluation: evaluation will be based on the quality of work produced, depth and quality of the investigative process, participation in critiques, and attendance

Prerequisites: any ARTS 100 class

Enrollment Limit: 12

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

Distributional Requirements:
Division 1

Fall 2015

STU Section: 01 R 01:10 03:50 Instructor: Amy Podmore

ARTS 276 Sculpture: Metal and Plaster Plus

This course is an introduction to the media and processes of sculpture. The focus will be on developing technical and analytical skills as they relate to the interplay of form, content, and materials of sculpture. 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 processes will include modeling 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. A substantial amount of time outside class is necessary to complete these projects.

Class Format: studio

Requirements/Evaluation: evaluation will be based on the quality of work produced, depth and quality of investigative process, participation in critiques, and attendance

Prerequisites: ARTS 100

Enrollment Limit: 12

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

Distributional Requirements:
Division 1

Not Offered Academic Year 2016

STU Instructor: Amy Podmore

ARTS 284 Writing for Film, Video, and Performance (W)

Crosslistings: ARTS 284/THEA 284

Primary Crosslisting

This is a writing workshop for the time-based arts. 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, essay films, and explore the use of language and syntax of these forms in relation to, and in contrast with, popular cultural forms. The second half of the course will focus primarily on narrative screenwriting. The main goal of this course is to identify and generate a thematic, tonal, and narrative sensibility that is specific to each student. Students will create monologues, voiceovers, screenplays and avant-garde forms, and will also write several response papers about the use of language in film, video, and performance.

Class Format: studio

Requirements/Evaluation: grades will be based on in-class writing, weekly assignments, participation in workshop discussion and critiques, and video-sketches that visually demonstrate ideas generated through writing

Enrollment Preferences: students will be asked for writing samples

Enrollment Limit: 19

Expected Class Size: 10

Distributional Requirements:
Division 1
ARTS 388(S) 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.

**Class Format:** studio  
**Requirements/Evaluation:** evaluation will be based on the technical and conceptual strength of the tapes, with consideration given to individual development  
**Enrollment Limit:** 10  
**Materials/Lab Fee:** $100-150 to be added to the student's term bill  
**Distributional Requirements:**  
Division 1

**Spring 2016**  
STU Section: 01 T 01:10 03:50 Instructor: Liza Johnson

ARTS 302 Experimental Choreography/Ways of Working  
*Secondary Crosslisting:* DANC 302/ARTS 302

Conceptual and visual artists in Europe and the U.S. have long borrowed techniques and aesthetics from their contemporaries in dance and theater. In the 1960s the Judson Dance Theater and other dance makers often took cues from their colleagues in visual art and music. Today there is a renewed interest in the body and performance in gallery and museum contexts while at the same time the contemporary dance world is re-visiting interdisciplinary sensibilities and techniques, newly challenging how "dance" can be defined. Stillness and quotidian action are again being framed as choreography, dancers are using technology and materials to create visual and sonic products from their movements, obsessively repetitive actions and physical exhaustion and endurance, trends long popular in live art/performance, are being re-contextualized by choreographers and/or in traditional theatrical settings, dance and dancers are regularly performing outside of traditional theaters, and projects featuring humans moving in collaboration with urban and natural environments are commonplace.

Dismissing the need to determine weather or not a given performance is in fact dance, this course proposes the reclamation of the word choreography to include any movement (or stillness) of bodies in space and time. Expanding definitions of choreography, the class calls on compositional techniques from dance as well as strategies not traditionally considered for application to choreography. Through in-class experiential exercises, readings, video and performance viewing (of contemporary and historical work by well-known and lesser-known artists), discussion, and individual performance-making, the class will employ several interdisciplinary ways of inventing and organizing movement, a handful of approaches to how a maker transmits ideas to a performer, and a variety of examples of how and for what purpose an artist frames these particular actions and inactions in a given context. We will look at a number of works categorized within the field of dance, while also considering examples from live/performance art, conceptual practice, music/sound, installation and sculpture. Students will make several performances, working on their own as solo performers, as directors of group projects, and as a collaborative team of makers.

**Class Format:** studio  
**Requirements/Evaluation:** class participation, regular written and choreographic assignments, and final research/performance project  
**Prerequisites:** experience in dance, theater, performance, video or literary arts  
**Enrollment Preferences:** juniors and seniors; if over enrolled instructor may ask for statement of interest  
**Enrollment Limit:** 10  
**Expected Class Size:** 10  
**Distributional Requirements:**  
Division 1

**Not Offered Academic Year 2016**  
STU Instructor: Hana van der Kolk

ARTS 303(F,S) Contemporary Photography  
This course is an introduction to the issues and concerns of contemporary photography from 1975 to the present day. Recent advances in digital technology have created both new possibilities and challenges for photographers. With photography quickly becoming the most accessible mode of art-making, what does this mean for the future of the medium? What is a photograph in 2015? And where does Instagram fit in to all of this?

In this course, students will be asked to use a wide variety of interpretive lenses to analyze the work of a diverse range of contemporary photographers, such as Lorna Simpson, Gregory Crewdson, Catherine Opie, Roe Ethridge, and more. Students will be required to respond to the content of the course both in writing and in photographs. The first half of the course will be spent making photographs that respond to assignments tailored to issues and themes presented. The second half of the semester will be devoted to the development of an individual project that culminates in a final portfolio of photographs.

**Class Format:** studio  
**Requirements/Evaluation:** evaluation will be based on short written assignments, multiple photographic assignments, and a final portfolio project  
**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option  
**Prerequisites:** Arts 206, 253, 254  
**Enrollment Preferences:** majors, seniors  
**Enrollment Limit:** 10  
**Expected Class Size:** 10  
**Materials/Lab Fee:** estimated to be $150, however lab fee is subject to change  
**Distributional Requirements:**  
Division 1  
PHLH Nutrition, Food Security + Environmental Health  

**Fall 2015**  
STU Section: 01 M 01:10 03:50 Instructor: Elle Perez

**Spring 2016**  
STU Section: 01 R 09:55 12:35 Instructor: Elle Perez

ARTS 310T Appearance/Disappearance
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 (ephemeral or material). The particular array of relationships between subject and ground constructs diverse kinds of evidence. 

Intellectual inquiries have consistently determined, through different arguments and for different conclusions, the specificity and reliability of visible or invisible evidence. In any aggregate analysis, the sciences, art, philosophy, religion and social sciences have repeatedly encountered the significance of the subject as it appears or disappears. 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 use of camouflage to the drone-recorded sightings of friend and foe; 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 evidences of our actions, beliefs and identities. 

This image-based studio examination 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. 

**Class Format:** tutorial

**Requirements/Evaluation:** the work of the term will be evaluated 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

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

**Prerequisites:** any one of the following: ARTS 230, 241, 242, 257, 263, or 264

**Enrollment Preferences:** Studio Art majors who have completed in previous semesters the larger number of the prerequisites

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Materials/Lab Fee:** lab fee TBD and automatically applied to student's term bill

**Distributional Requirements:**

Division 1

Not Offered Academic Year 2016

**TUT Instructor:** Ed Epping

**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, 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 and technique related to traditions of narrative realism. This thematic seminar will help students develop basic skills in screenwriting, 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 focus of the seminar will be 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 Kiarostami, 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, Moyra Davey, and many others.

This course is appropriate for art majors who may be beginning students in the medium of video, or for students who have taken a previous video production course or Writing for Film Video and Performance.

**Class Format:** seminar

**Requirements/Evaluation:** based on three short videos and occasional brief writing exercises

**Prerequisites:** students that have taken a video course

**Enrollment Preferences:** open to Art majors and students who have taken another video course

**Enrollment Limit:** 12

**Expected Class Size:** 12

**Distributional Requirements:**

Division 1

Spring 2016

**SEM Section:** 01 W 01:10 03:50 Instructor: Liza Johnson

**ARTS 319(F) Junior Seminar**

The objectives of this intensive seminar for studio majors are, through weekly studio projects, to strengthen both creative and technical skills as well as analytical and critical abilities.

**Class Format:** seminar and studio workshop

**Requirements/Evaluation:** 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, or permission of instructor

**Enrollment Preferences:** enrollment is limited to studio art majors (or permission of instructor)

**Dept. Notes:** Studio Art and Art History and Practice majors are required to take this course in the junior year unless studying abroad during the fall semester

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

**Distributional Requirements:**

Division 1

Fall 2015

**STU Section:** 01 W 01:10 03:50 Instructor: Stephen Winter

**ARTS 322T(F) The Empowered Object**

The development of "found object" in the language of art has 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. They will have the freedom to choose which medium will convey their ideas most effectively. They include, but are not limited to: sculpture, painting, drawing, photography, printmaking and video. For example, within the investigation of the "found object", projects could include: still life painting with a focus on the objects, 2-dimensional work depicting or incorporating real objects, collage, assemblage, etc. The "found object" in art will be examined through: art practice, readings and presentations. As a tutorial, the course is designed to meet individual needs and to stress student participation and responsibility for learning. Students will meet weekly with a peer and the professor to review work.

**Class Format:** tutorial

**Requirements/Evaluation:** evaluation is based on the conceptual and technical quality of the work, as well as the level of participation in the tutorial meetings

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option
Crosslistings:
ARTS 333T(S) Narrative Strategies
STU Section: 01 F 01:10 03:50   Instructor: Ben Benedict
Fall 2015
Distributional Requirements:
Materials/Lab Fee: lab fee TBD will be added to the student's term bill
Enrollment Preference:
Division 1

ARTS 324(F) The Documentary Photography Project
Crosslistings: ARTS 324/INTR 324
Primary Crosslisting
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, 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 and production of a print-on-demand book. Acceptance into the class requires strong technical competence, and a demonstrated ability to work independently and to commit to a long-term project. Participants should expect to spend significant time working off campus.
Class Format: studio
Requirements/Evaluation: class attendance is mandatory; participation in class discussion and critiques 20 %; aesthetic and technical strengths of shooting exercises 20 %; aesthetic and technical strength of final project 60 %
Prerequisites: ARTS/INTR 252 and permission of instructor
Enrollment Preferences: base on portfolio review
Enrollment Limit: 8
Expected Class Size: 8
Materials/Lab Fee: $200
Distribution Notes: meets Division 1 requirement if registration is under ARTS; meets Division 2 requirement if registration is under INTR
Distributional Requirements:
Division 1

ARTS 324(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.
Class Format: design studio, site visits, lectures, readings
Requirements/Evaluation: evaluation will be based on quality of designs during the term
Prerequisites: ARTS 220 or ARTS 215
Enrollment Limit: 15
Expected Class Size: 15
Materials/Lab Fee: lab fee TBD will be added to the student's term bill
Distributional Requirements:
Division 1
Other Attributes:
ENVI Humanities, Arts + Social Science Electives

ARTS 333T(S) Narrative Strategies
Crosslistings: ARTS 333/COMP 333
Primary Crosslisting
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 referencing 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 Huma Bhabha, Lorna Simpson, Joe Sacco, Lydia Davis, Raymond Pettibon, Todd Solondz, Sophie Calle, Jenny Holzer, and Omer Fast 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 arts context?
This is a studio tutorial with an emphasis on demanding, weekly 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.
Class Format: studio tutorial with an emphasis on demanding, weekly 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
Requirements/Evaluation: evaluation based on assignments, studio performance, class participation, and attendance
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: students are required to have taken at least two ARTS 200-level classes in any medium, or permission of instructor
Enrollment Preferences: Art Studio majors
Enrollment Limit: 10
Expected Class Size: 10
Distributional Requirements:
Division 1

Spring 2016
TUT Section: T1 M 01:10 03:50   Instructor: Laylah Ali
ARTS 344 Abstraction
40
The Clark Art Institute will open its new galleries with "Make It New", an exhibition of post-war, American abstract art. This exhibition will include 35 works by a diverse selection of artists including Jo Baer, Lynda Benglis, Sam Gilliam, Yayoi Kusama, Joan Mitchell, Barnett Newman, Jackson Pollock, Mark Rothko and Alma Thomas. This studio workshop for intermediate and advanced drawing, painting and sculpture students will use the exhibition as a source for studying the content and design principles that define the genre. Among the concepts to be explored are color theory, field composition, gestural painting and minimalism. Weekly assignments, including an oral presentation on an artist in the Clark exhibition, will be given over the first eight weeks of class. The final four weeks will be dedicated to independent projects. Short, informal responses to weekly readings are also required.

**Class Format:** studio
**Requirements/Evaluation:** evaluation will be based on the quality of the visual projects, the oral presentation, the reading responses and the student's participation in class discussion
**Extra Info:** may not be taken on a pass/fail basis
**Prerequisites:** ARTS 230, or a 200-level painting class or a 200-level sculpture class, or permission of instructor
**Enrollment Preferences:** Studio Art majors, seniors, juniors, sophomores
**Enrollment Limit:** 12
**Expected Class Size:** 12
**Materials/Lab Fee:** a lab fee of approximately $275 to be added to the student's term bill
**Distributional Requirements:**
- Division 1

*Not Offered Academic Year 2016*
**STU Instructor:** Michael Glier

**ARTS 376(S) Sculpture Expanded**
This course is designed to expand the definitions of sculpture by adding interdisciplinary solutions to the artistic ideas at hand. The class will be using a wide array of artistic practices towards developing three-dimensional spaces and emphasizing environmental or performative outcomes. Media such as video, drawing, painting, photography, architecture, as well as other artistic practices may be incorporated to create visual solutions to the projects. This is an upper level course focusing on developing one's artistic voice while simultaneously strengthening technical and analytical skills. A substantial amount of time outside of class is expected to complete these projects.

**Class Format:** studio
**Requirements/Evaluation:** evaluation will be based on the quality of work produced, depth and quality of the investigative process, participation in critiques, and attendance
**Prerequisites:** ARTS 275 or any 200 level course in the media that will be incorporated or permission of instructor
**Enrollment Limit:** 10
**Materials/Lab Fee:** lab fee TBD will be added to the student's term bill
**Distributional Requirements:**
- Division 1

**Spring 2016**
**STU Section:** 01 R 01:10 03:50 **Instructor:** Amy Podmore

**ARTS 418(S) Senior Seminar**
The purpose of the Senior Seminar is to strengthen ideas, develop formal skills and practice critical analysis while creating a body of artwork, the best of which will be exhibited at WCMA. Students may work in any medium in which they have developed a high degree of proficiency. The class will meet in large and small groups throughout the semester for critique and discussion and also have assigned readings and films. This course is for students who have the ideas and discipline to work independently; participants are expected to be highly motivated and to be exceptionally engaged in the class discourse. Senior Art 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. Evaluation is based on the following: attendance, class participation, completion of all assignments, the quality of the portfolio at midterm and of the final portfolio.

Students need to schedule a meeting with the instructor to occur by the end of Winter Study. Any student who is off campus during WS, should schedule the meeting for the end of the fall semester. Students will receive a reminder about the meetings but should a student fail to schedule a meeting, s/he jeopardizes admission to the seminar.

**Class Format:** intensive studio art class
**Requirements/Evaluation:** evaluation is based on the following: consistency of effort, the quality of analysis in critique, the quality of the portfolio at midterm and the quality of the final portfolio
**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option
**Prerequisites:** Studio Art major; permission of instructor is required for History and Practice majors
**Enrollment Limit:** none
**Dept. Notes:** 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
**Materials/Lab Fee:** no lab fee, students are responsible for purchasing supplies
**Distributional Requirements:**
- Division 1

**Spring 2016**
**SEM Section:** 01 T 01:10 03:50 **Instructor:** Laylah Ali

**ARTS 497(F) Independent Study: Art Studio**
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.

**Class Format:** independent study

**ARTS 498(S) Independent Study: Art Studio**
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.

**Class Format:** independent study
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

Distributional Requirements:
Division 1

Spring 2016
IND Section: 01 TBA  Instructor: Stefanie Solum

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 twelve courses for graduate credit plus two winter study periods, the latter comprising an international Study Trip in the first year (normally in January) (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 them German (for more specific information on the language requirements, 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 eight of the twelve courses must be graduate seminars. Included among them are four required of all students: ARTH 504, “Methods of Art History,” to be taken during the first semester; ARTH 506, “Graduate Art History Writing Workshop” and ARTH 507, “Object 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
3. Early Christian, Byzantine, and Western Medieval art to 1400
4. Western art, 1400 to 1780
5. Western art, 1780 to present
6. Arts of Africa, Oceania, and the Americas (Pre-Hispanic or Native American cultures)

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.

In addition to regularly offered seminars and classes, students may arrange to take 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 their 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 the Post-Doctoral Teaching Fellow). 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 student has an ad hoc committee to give advice 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 sessions for each student. Speakers present the first and third of these run-throughs to the ad hoc committee, the second to the other second-year students in a workshop scheduled by the Director.

Grades and Academic Standing

The Program uses the following grading system:

A+ = truly exceptional (4.33)  B = satisfactory (3.00)
A  = outstanding (4.00)       B- = barely adequate (2.67)
A- = excellent (3.67)        C = inadequate (0)
B+ = good (3.33)             E = 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 507 and 509. These 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, requires students to live in Williamstown or its vicinity, and does not normally admit students on a part-time basis.

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 or passed out of GERM 512 may, with the prior approval of the Director and in consultation with German language faculty, satisfy the requirement of GERM 513 by one of two alternative means: earning at least a B-, or the equivalent, in a pre-approved intensive German-language summer course; or, through self-study, perhaps augmented by a less-rigorous summer course, successfully passing a translation exam administered by the German faculty at the beginning of their second fall semester.

ARTH 500(F) Clark Visiting Professor Seminar: Ottoman and Orientalist Visual Culture
Crosslistings: ARTH 500/ARTH 400
Primary Crosslisting
Jean-Léon Gérôme’s famous painting, The Snake Charmer, at the Clark Art Institute will be our starting point for examining the connections between Ottoman and Orientalist visual culture in the modern period. Artists who were fascinated by the Near East (Gérôme, Ingres, Delacroix, Lewis, Renoir and Matiss) will be studied alongside Orientalist photography, international exhibitions, travel literature and film. This course encompasses diverse regional orientalisms (in Poland, Russia, Denmark, America and Australia) and the distinctive contribution of women artists. Western engagement with the Islamic world will be examined alongside contemporaneous Ottoman art, patronage and the visual culture of statecraft. We will consider Ottoman modernization as a context through which alternative images of the region were generated. The cultural and political significance of Orientalist visual culture will be critically analyzed through comparative study of French-trained Ottoman artists and their Orientalist mentors Gérôme and Boulanger.
Class Format: seminar
Requirements/Evaluation: each student will write one short midterm paper and a longer concluding essay, as well as present a couple of readings to the class
Extra Info: may not be taken on a pass/fail basis
Enrollment Preferences: Graduate Program students and then to senior Art History majors; places for 8 undergraduate [ARTH 400] and 8 graduate students [ARTH 500] assured; preference given to senior Art History majors and Graduate Program students
Enrollment Limit: 16
Expected Class Size: 16
Distributional Requirements:
Division 1
PHLH Nutrition, Food Security + Environmental Health

Fall 2015
SEM Section: 01 R 01:10 03:50 Instructor: Mary Roberts

ARTH 500(S) Clark Visiting Professor Seminar: Global Histories of Nineteenth-Century Visual Culture
Crosslistings: ARTH 500/ARTH 400
Primary Crosslisting
In recent years there has been much debate about a global history of art, yet there is little consensus about what this would be. This course explores that conundrum through a focus on nineteenth-century visual culture. We will study diverse art forms, cultural agents and key terms by which this global visual history is to be conceptualized. Terms such as cosmopolitanism, transculturation and cultural exchange will be prioritized as a way to disrupt entrenched national frameworks by which visual culture of particular regions has often been circumscribed. The diverse roles the visual arts played in imperial and colonial networks will also be a focus for our inquiry. Despite renewed interest in nineteenth-century globalization the art historical conversation still tends to remain siloed within discrete geographic domains. In an effort to think across these divides our inquiry will range from the South Pacific, Australasia, the Americas, Europe, Africa to the near and far East.
Class Format: seminar
Requirements/Evaluation: each student will write one short midterm paper and a longer concluding essay, as well as present a couple of readings to the class
Extra Info: may not be taken on a pass/fail basis
Enrollment Preferences: Graduate Program students and then to senior Art History majors; places for 8 undergraduate [ARTH 400] and 8 graduate students [ARTH 500] assured; preference given to senior Art History majors and Graduate Program students
Enrollment Limit: 16
Expected Class Size: 16
Distributional Requirements:
Division 1
PHLH Nutrition, Food Security + Environmental Health

Spring 2016
SEM Section: 01 R 01:10 03:50 Instructor: Mary Roberts

ARTH 501(S) Museums: History and Practice
Crosslistings: ARTH 501/LEAD 301
Primary Crosslisting
This course will examine the history of museums in Europe and America, focusing on historical traditions and current expectations affecting institutional operations today. Historical tradition and current practice as they relate to museum governance and administration, architecture and installation, acquisitions and collections, and cultural property issues as well as the many roles of exhibitions in museum programming will be addressed, along with museums' social responsibility as scholarly and public institutions in an increasingly market-driven, nonprofit environment.
Class Format: seminar
Requirements/Evaluation: evaluation will be based on oral presentations as well as two research papers
Extra Info: may not be taken on a pass/fail basis
Enrollment Preferences: Graduate Program students then to senior Art History majors
Enrollment Limit: 14

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

Class Format: seminar

Requirements/Evaluation: each student will write one short midterm paper and a longer concluding essay, as well as present a couple of the readings to the class

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

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

Enrollment Limit: 12

Distributional Requirements: Division 1

Spring 2016
SEM Section: 01 T 01:30 04:30 Instructor: Jay Clarke

ARTH 504(F) Methods of Art History and Criticism

This is a seminar in the intellectual history of the history of art, with some concentration on the ways in which this disciplinary tradition has been challenged by recent critical theory. It will begin its study with the "founders" of the field and end with issues and problems that generated the "new art history" twenty years ago and "visual studies" in the last couple of decades. Topics to be covered include: style, iconography/iconology, semiotics, identity politics, formalism, deconstruction, phenomenology, psychoanalysis, feminism, Marxism, gender studies, post-colonialism, and thing theory. Resident Clark Fellows will occasionally talk to us on perspectives of their choice.

Class Format: seminar

Requirements/Evaluation: each student will write one short midterm paper and a longer concluding essay, as well as present a couple of the readings to the class

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

Enrollment Preferences: none

Enrollment Limit: 12

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

Fall 2015
SEM Section: 01 T 01:10 03:50 Instructor: Michael Holly

ARTH 505(F) Shadows of Plato's Cave: Image, Screen, and Spectacle

Crosslistings: PSCI 374/COMP 374/ARTH 505

Secondary Crosslisting

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

Class Format: seminar

Requirements/Evaluation: regular glow posts and three 7-8 page essays or one 20 page final paper

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

Prerequisites: one prior course in political theory, art history, cultural/literary theory, or philosophy or permission of the instructor

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

Enrollment Limit: 19

Expected Class Size: 12

Dept. Notes: meets Division 2 requirement if registration is under PSCI; meets Division 1 requirement if registration is under COMP

Distributional Requirements: Division 2

Other Attributes: PSCI Political Theory Courses

PHLH Nutrition, Food Security + Environmental Health

Fall 2015
SEM Section: 01 M 07:00 09:40 Instructor: Mark Reinhardt
ARTh 506(S)  An Expository Writing Workshop
A common and depressing consequence of too much education is how our writing tends to devolve, as the task of saying what we mean is complicated by new anxieties: trying to impress our potential employers, intimidate our competition, claim our place in an intellectual community, and generally avoid looking like fools. In many professions, bad prose tends to proliferate like some disgusting disease, as scholars, trying above all to avoid mistakes, become tentative, obscurantist, addicted to jargon, and desperate to imitate other bad writers. In this course we will try to relearn the basic skills of effective communication and adapt them to new and complicated purposes. In class we will go over weekly or bi-weekly writing assignments, but we will also look at the essays you are writing for your other courses, to give them an outward form that will best display their inner braininess. Among other things, I am a fiction writer, and part of my intention is to borrow the techniques of storytelling to dramatize your ideas successfully.

Class Format: seminar
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Enrollment Preferences: limited to and required of first-year students in the Graduate Program in the History of Art
Enrollment Limit: 14
Distributional Requirements:
Division 1

Spring 2016
SEM Section: 01 M 01:10 03:50 Instructor: Paul Park

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

Class Format: seminar
Requirements/Evaluation: participation
Prerequisites: none
Enrollment Preferences: limited to and required of first-year students in the Graduate Program in the History of Art
Distributional Requirements:
Division 1

Fall 2015
SEM Section: 01 T 04:00 06:00 Instructor: Marc Gotlieb

Spring 2016
SEM Section: 01 T 04:00 06:00 Instructor: Marc Gotlieb

ARTh 508(S)  Art and Conservation: An Inquiry into History, Methods, and Materials
This course is designed to acquaint students with observation and examination techniques for works of art, artifacts, and decorative arts objects; give them an understanding of the history of artist materials and methods; and familiarize them with the ethics and procedures of conservation. This is not a conservation training course but is structured to provide a broader awareness for those who are planning careers involving work with cultural objects. Sessions will be held at the Williamsstown Art Conservation Center, Williams College, the Clark Art Institute, and the Governor Nelson A. Rockefeller Empire State Plaza Art Collection in Albany. Examination questions may be formulated from exhibitions at these locations. Six exams will be given. Exam scores will be weighed in proportion to the number of sessions covered by the exam (e.g., the paintings exam, derived from six sessions of the course, will count as 25% of the final grade).

Class Format: slide presentations, lectures, gallery talks, hands-on opportunities, technical examinations, and group discussions
Requirements/Evaluation: attendance is required at all sessions; the course grade is based on exams given throughout the semester; there is no final exam
Enrollment Preferences: Graduate Program students, then students in art history or studio art
Enrollment Limit: 14
Distributional Requirements:
Division 1
Other Attributes: EXPE Experiential Education Courses

Spring 2016
SEM Section: 01 MR 06:30 08:30 Instructor: Thomas Branchick

ARTh 509(S)  Graduate Symposium
This course is designed to assist qualified fourth-semester graduate students in preparing a scholarly paper to be presented at the annual Graduate Symposium. Working closely with a student and faculty ad hoc advisory committee, each student will prepare a twenty-minute presentation based on the Qualifying Paper. Special emphasis is placed on the development of effective oral presentation skills.

Class Format: symposium
Requirements/Evaluation: each student will present three practice runs and a final oral presentation at the symposium
Prerequisites: successful completion and acceptance of the Qualifying Paper
Dept. Notes: limited to and required of second-year students in the Graduate Program in the History of Art
Distributional Requirements:
Division 1

Spring 2016
SEM Section: 01 TBA Instructor: Marc Gotlieb

ARTh 533(S)  Michelangelo: Biography, Mythology, and the History of Art Crosslistings: ARTh 433/ARTh 533
Secondary Crosslisting
One might argue that Michelangelo's enduring fame, and his preeminence in the European art historical canon, is as much a product of his artistic persona as his artistic achievement. Indeed, the classic image of the artist as a brooding, tortured genius of unstoppable creative force finds its roots in the Italian Renaissance, and specifically in the fascinating biography - and mythology - of Michelangelo. With a life and career more fully documented than those of any western artist to precede him, Michelangelo provides the foundations for a triangulation of person-persona-artistic production that has a modern . But what are the limits of our knowledge, or the boundaries of interpretation? How might we approach the study of an artistic self when that self is, also, a work of art? In this course, students will become well-acquainted with the life and work of Michelangelo, giving critical attention to the connection between the man and his work. We will investigate, in particular, the practice of interpreting his work according to his philosophical outlook, political convictions, religious beliefs, sexual desire, and more. While this course will bring us deep into the life and work
of a single artist, one of its goals is to generate ideas about the very act of biographically-based art historical interpretation. How can thinking carefully about Michelangelo reshape our own thinking about art historical practice?

**Class Format:** seminar

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

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

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

**Enrollment Limit:** 18

**Distributional Requirements:**
- Division 1
- Other Attributes: ARTH pre-1800 Courses
- ARTH pre-1600 Courses

**Spring 2016**
- SEM Section: 01 F 01:10 03:50 Instructor: Stefanie Solum

**ARTH 537(F) Renaissance Matter**

The imagined cleave between "scientific" and "theoretical" art history has never seemed plausible to even the most extreme of art historians. In late medieval and Renaissance North Europe, artworks incorporated materials from all over the human and natural world — azurite, gold, paper, blood, ivory, ash, bone. This "stuff" — rather than any forms it might be fashioned into — held its own auratic charge. How are we to think about these various species of matter, about their various processes of transformation? How did changing philosophies and concepts of matter alter the concept of the artwork, particularly in globally-connected North Europe? What role (if any) was played by rediscovered antique texts about matter (Lucretius, etc.)? This seminar pivots on two questions: first, how did Renaissance artists and audiences understand the material constituents of their craft? And second, can we imagine an art-history of material today outside a rubric of blunt materialism? Material art history shouldn't mean shucking hermeneutics or criticality. After all, going back to Heraclitus, what could be more "philosophical" than matter itself?

At the same time, the "scientific" scrutiny of artworks — using X-rays, infrared scanning, radiographic photography, chemical analyses, and dendrochronology — has long been a particular fetish of the study of Northern Renaissance art. The insights onto the artistic process these methods offer are indisputable. Yet aside from verifying (or undermining) claims to age, authorship, or condition of old artworks, it remains extremely unclear to many scholars what motives scientific examination — in many respects a solution without a clear problem — are addressing. Worse, such investigations often seem like advocacy for inferences of artistic intention — a concept viewed with skepticism by many historians today. Theory's "return to the object" turn in art history (a maneuver, since the 1980s, often rooted in Northern artworks) has showed possibilities, but also limitations. Durability — the reigning dictate of many early objects — poses specific challenges to narratives privileging stories of rupture. Topics include: alchemy, the studio, early atomistic theories, restoration, animation, authenticity, faktura, and "science."

**Class Format:** seminar

**Requirements/Evaluation:** active participation, short presentations; final paper

**Enrollment Limit:** 14

**Expected Class Size:** 14

**Distributional Requirements:**
- Division 1

**PHLH Nutrition, Food Security + Environmental Health**

**Fall 2015**
- SEM Section: 01 R 10:00 12:40 Instructor: Christopher Heuer

**ARTH 551(S) Winslow Homer**

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

**Class Format:** seminar

**Requirements/Evaluation:** class discussion, weekly précis of the readings, two short papers, an oral presentation (and response to someone else's), and a final research paper (20-25 pages)

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

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

**Enrollment Limit:** 14

**Expected Class Size:** 8-12

**Dept. Notes:** satisfies the seminar requirement for the undergraduate Art History major

**Distributional Requirements:**
- Division 1

**Spring 2016**
- SEM Section: 01 F 10:00 12:40 Instructor: Marc Simpson

**ARTH 552(F) The Enemies of Impressionism, 1870-1900**

This class explores French and European painting and sculpture of the last quarter of the nineteenth-century, particularly the work of artists once famous in their day but whose reputations collapsed with the rise of Impressionism and Modernism. Attention to aesthetic theory, pictorial narrative, and the formation of artistic taste. Artists include Gerome, Bouguereau, and Alma-Tadema.

**Class Format:** seminar

**Requirements/Evaluation:** readings and research paper

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

**Prerequisites:** none

**Enrollment Preferences:** Graduate program students then to senior Art History majors

**Enrollment Limit:** 14

**Expected Class Size:** 12

**Distributional Requirements:**
- Division 1

**Fall 2015**
- SEM Section: 01 T 10:00 12:40 Instructor: Marc Gotlieb

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ARTH 557(F) Acquiring Art: Selecting and Purchasing Objects For WCMA
Crosslistings: ARTH 327/ECON 227/ARTH 557
Secondary Crosslisting
How do museums acquire art? Factors considered in selecting objects include: the museum's existing collection, its mission, the availability of suitable objects, evaluation of the art historical importance of potential purchases, and the available budget. How can objects be identified and obtained at the most reasonable cost? How do auctions work and what strategies are best for purchasing works at auction? Is it more economical to purchase art at auction or to work with dealers or (for contemporary works) directly with artists? Do museums consider value in the same way as private collectors? What role does an object's history and condition play in the evaluation process? In this course students will work as teams to identify and propose objects for addition to the collection of the Williams College Museum of Art (WCMA). A significant budget will be made available for the acquisition. We will discuss approaches for identification, acquisition and evaluation of objects. Student teams will be responsible for identifying a set of objects that would make appropriate additions to the WCMA collection, and a strategy for acquiring one or more of those objects. Working with the advice of WCMA curatorial staff, one or more of these objects will be acquired using the agreed strategy, and the object will become part of the WCMA permanent collection. Graduate students will participate in all aspects of the class but may be required to undertake different assignments.

Class Format: seminar
Requirements/Evaluation: three papers of 10-15 pages each and class participation; student teams will make proposals for objects; each student will be required to submit three papers, dealing with the objects, the likely cost, and the best strategy
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: ECON 110 or permission of instructor
Enrollment Preferences: senior majors in Art History, Economics and Political Economy; graduate students will be admitted only by permission of instructors
Enrollment Limit: 20
Expected Class Size: 20
Distribution Notes: meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under ECON

Distributional Requirements:
Division 1

Fall 2015
SEM Section: 01 MR 02:35 03:50  Instructors: Kevin Murphy, Stephen Sheppard

ARTH 562(F) Art of California: Pacific Standard Time (D) (W)
Crosslistings: ARTH 462/AMST 462/LATS 462/ARTH 562
Secondary Crosslisting
In this course, we will study the visual arts and culture of California after 1960 and consider the region's place in modern art history. We will focus on a series of recent exhibitions organized as part of a Getty initiative entitled Pacific Standard Time. Diverse in scope, these shows explored important developments in postwar art in California, including feminist art, African American assemblage, Chicano collectives, Modernist architecture, craft, and queer activism. In this seminar, we will pursue research projects directly related to the art exhibitions we study, and examine southern California conceptualism, photography, performance, painting, sculpture (including assemblage and installation), and video by artists both canonical and lesser known. Student projects will analyze the critical responses to the exhibitions, while also exploring the roles of archives, art criticism, and curatorial practice in contemporary art history. This course fulfills the Exploring Diversity Initiative requirement as it offers students a comparative study of cultures and societies and provides various interdisciplinary perspectives on the art and visual culture of a specific region.

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

Distributional Requirements:
Division 1
Exploring Diversity
Writing Intensive
Other Attributes:
AMST Arts in Context Electives
AMST Space and Place Electives
ARTH post-1600 Courses
LATS Comparative Race + Ethnic Studies Electives

Fall 2015
SEM Section: 01 W 01:10 03:50  Instructor: C. Ondine Chavoya

ARTH 563(F,S) Contemporary Curatorial Workshop
Bi-weekly workshop for graduate students working on contemporary art and curatorial projects. Under the direction of the chair, students will present on-going curatorial projects, undertake studio and site visits, host local and visiting curators for presentations, and explore key topics in modern and contemporary art and curatorial practice.

Class Format: workshop, meets all year; graded on a pass/fail basis
Prerequisites: graduate art students
Enrollment Preferences: only open to graduate students
Enrollment Limit: 25

Distributional Requirements:
Division 1

Fall 2015
SEM Section: 01 TBA  Instructor: Marc Gotlieb

Spring 2016
SEM Section: 01 TBA  Instructor: Marc Gotlieb

ARTH 567(F) Time/Space/Place: Durational Art and Photography in Modern and Contemporary Art
How does durational media (film, photography, performance, etc.) conceptualize time? This seminar sets out to examine and discuss temporality in artistic production, focusing on duration, happening, ephemerality, memory, event, and contemporaneity. Organized as a series of case studies, this class will examine select performances, films, installation pieces, video, sculptures, and photographic practices that foreground issues of temporality and duration in modern and contemporary art. We will also consider practices that deliberately subvert these categories. What theoretical frameworks allow us to meaningfully engage questions of temporality in artistic practice? Key readings that will help us address this question are drawn from a diverse array of theorists, art historians, philosophers, and writers, including Marcel Proust, Henri Bergson, Gaston Bachelard, Claire Bishop, Miwon Kwon, Jacques Rancière, Rosalind Krauss, Chrissie Iles, and Pamela M. Lee.

**Class Format:** seminar

**Requirements/Evaluation:** assignments will include short reader response essays that will be used as platforms for in-class discussions, and a longer, more thoroughly researched final paper

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

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

**Enrollment Limit:** 14

**Expected Class Size:** 14

**Distributional Requirements:**

Division 1

PHLH Nutrition, Food Security + Environmental Health

**Fall 2015**

SEM Section: 01 W 10:00 12:40  Instructor: Kristen Oehlrich

**ARTH 569(F) Sol LeWitt: On the Wall**

**Crosslistings:** ARTH 569/ARTH 469

**Primary Crosslisting**

Over a span of four decades Sol LeWitt conceived nearly 1300 wall drawings, of which a representative survey of ninety-two can be seen at MassMoCA in an exhibition curated and designed by the artist himself. The very concept of the wall drawing was partly inspired by LeWitt's encounter with Italian Renaissance fresco painting, and he once remarked that he "would like to produce something that I would not be ashamed to show Giotto." Yet, while LeWitt's wall drawings are a triumphant extension of the millennia-old tradition of mural art, they also constitute a radical intervention in that genre and in art-making itself, challenging conventional notions of authorship, medium, composition, and execution as well as venerable assumptions about the very nature of mural art. This seminar, with classes taking place in the galleries, will explore these issues in depth. Coinciding with the seminar and serving it as a teaching and research resource will be an exhibition at WCMA on LeWitt's use of the grid as a generative matrix for works across media.

**Class Format:** seminar

**Requirements/Evaluation:** each student will be responsible for leading one class discussion, plus oral presentation of a research paper, to be submitted in revised, written form at semester's end, and a ten-minute critical commentary on another student's oral presentation

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

**Prerequisites:** permission of the instructor

**Enrollment Preferences:** senior Art History majors and Art History M.A. students

**Enrollment Limit:** 14

**Expected Class Size:** 14

**Distributional Requirements:**

Division 1

**Fall 2015**

SEM Section: 01 F 01:10 03:50  Instructor: Mark Haxthausen

**ARTH 595(F) Private Tutorial**

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

**Class Format:** tutorial

**Distributional Requirements:**

Division 1

**Spring 2016**

IND Section: 01 TBA  Instructor: Marc Gotlieb

**ARTH 596(S) Private Tutorial**

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

**Class Format:** tutorial

**Distributional Requirements:**

Division 1

**Spring 2016**

IND Section: 01 TBA  Instructor: Marc Gotlieb

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

Undergraduate Lecture Course Taken for Graduate Credit

**Class Format:** independent study

**Distributional Requirements:**

Division 1

**Spring 2016**

IND Section: 01 TBA  Instructor: Marc Gotlieb

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

Undergraduate Lecture Course Taken for Graduate Credit

**Class Format:** independent study

**Distributional Requirements:**

Division 1

**Spring 2016**

IND Section: 01 TBA  Instructor: Marc Gotlieb

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