

ART (DIV I)

Chair: Professor PETER LOW

Professors: L. ALI, C. CHAVOYA, E. EPPING, Z. FILIPCZAK, M. GLIER, M. GOTLIEB, G. HEDREEN, J. JANG, E. JOHNSON, L. JOHNSON, S. LEVIN, M. LEWIS***, P. LOW, E. MCGOWAN, C. OCKMAN, A. PODMORE, S. SOLUM, B. TAKENAGA. Assistant Professor: M. APOTSOS. Clark Visiting Professor: M. ROBERTS, A. SHALEM. Senior Lecturer: H. EDWARDS. Lecturers: B. BENEDICT, L. DORIN. Lecturers in the Graduate Program in the History of Art: V. BROOKS, E. BUTTERFIELD-ROSEN, J. CLARKE, M. CONFORTI, C. HEUER, P. PARK, K. PIEPRZAK. Visiting Lecturers: S. AMOS, C. HOWE, E. PEREZ. Visiting Assistant Professors: C. GIRARD, B. HATTON, F. JACKSON, H. SHIN. Gaius Charles Bolin Fellow in Art History: M. RODRIGUEZ. Croghan Bicentennial Visiting Professor: BASSETT. C3 Postdoctoral Fellow in the History of Art: K. POLZAK. Arthur J. Levitt '52 Artist in Residence: JEMISON. W. Fold Schumann Visiting Professor in Democratic Studies: ALMADA.

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

ADVISING

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

Art History Faculty Advisor: Guy Hedreen (Fall), Stefanie Solum (Spring)

Art Studio Faculty Advisor: Ed Epping (Fall), Amy Podmore (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

The Art History major requires a minimum of nine courses:

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:

One course in art history concerned with a period prior to 1600

One course in art history concerned with post 1600

ARTH 301 Methods of Art History

One 400-level Seminar or 500-level Graduate Seminar (in addition this course may be used to satisfy the pre-1600 or post-1600 requirement).

One additional course, at any level

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

100-LEVEL COURSES require no experience in the subject. They are introductions to the field that develop students' skills in visual analysis, interpretation, and written expression and argumentation.

200-LEVEL COURSES are introductions to specific fields within art history, but normally open to students with no experience in art history. Often, there is a significant lecture component to the courses.

300-LEVEL COURSES focus more closely on specific art-historical problems, or present material in a tutorial format. The goal of these courses is to build skills needed for independent research and sustained analytical writing. Generally, there is a higher expectation of student participation or initiative, and longer and/or more frequent writing assignments. In the 300 level, students learn to work with and evaluate different types of sources, research tools, historical perspectives, and methodological approaches.

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

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 101-102 *and* one other 100 level ARTH course

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. At least one of the electives must be an Art History course concerned with a period of art prior to 1600.

THE DEGREE WITH HONORS IN ART

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

ART HISTORY

To graduate with honors in art history, students are to enroll in the Senior Thesis Seminar (ARTH 494) during the Spring semester of their senior year, where they will develop an original research paper (completed in a prior course, a travel research project, or an independent study). To be admitted to the seminar, students must submit their original research paper to the Art Department's Administrative Assistant in 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.

Art History majors must take ARTH 301 in their junior year unless they are planning to study abroad for a full year or unless there is only one section of 301 offered; 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. Student may not receive credit for 400-level work while abroad). Art history students should be aware that in many programs course selection is limited and is not known before one commits to the program. It may happen that none of the art history courses offered during the semester abroad satisfy distribution requirements for the major.

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.

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 2016

LEC Section: 01MWF 10:00 AM 10:50 AM Instructors: Peter Low, Stefanie Solum, Elizabeth McGowan

LEC Section: 02MWF 12:00 PM 12:50 PM Instructors: Peter Low, Stefanie Solum, Elizabeth McGowan

CON Section: 03 T 09:55 AM 11:10 AM

CON Section: 04 T 11:20 AM 12:35 PM

CON Section: 05 T 01:10 PM 02:25 PM

CON Section: 06 T 02:35 PM 03:50 PM

CON Section: 08 W 01:10 PM 02:25 PM

CON Section: 09 W 02:35 PM 03:50 PM

CON Section: 10 R 09:55 AM 11:10 AM

CON Section: 11 R 11:20 AM 12:35 PM

CON Section: 12 R 01:10 PM 02:25 PM

CON Section: 13 R 02:35 PM 03:50 PM

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: ARTH 101

Enrollment Limit: none

Expected Class Size: 180

Distributional Requirements: Division 1

Spring 2017

LEC Section: 01MWF 10:00 AM 10:50 AM Instructors:Kailani Polzak, Carol Ockman, Catherine Howe

LEC Section: 02MWF 12:00 PM 12:50 PM Instructors:Kailani Polzak, Carol Ockman, Catherine Howe

CON Section: 03 T 09:55 AM 11:10 AM

CON Section: 04 T 11:20 AM 12:35 PM

CON Section: 05 T 01:10 PM 02:25 PM

CON Section: 06 T 02:35 PM 03:50 PM

CON Section: 07 W 08:30 AM 09:45 AM

CON Section: 08 W 01:10 PM 02:25 PM

CON Section: 09 W 02:35 PM 03:50 PM

CON Section: 10 R 08:30 AM 09:45 AM

CON Section: 11 R 09:55 AM 11:10 AM

CON Section: 12 R 11:20 AM 12:35 PM

CON Section: 13 R 01:10 PM 02:25 PM

CON Section: 14 R 02:35 PM 03:50 PM

ARTH 103(S) 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 to 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 sex industry and kabuki theater and their art in Edo Japan; and the meeting of the Eastern and Western art. 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 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: 35

Dept. Notes: can be taken with either ARTH 101 or ARTH 102 as the foundational requirement for the Art History route to the major

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

Distributional Requirements: Division 1, Exploring Diversity

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

Spring 2017

LEC Section: 01TR 09:55 AM 11:10 AM Instructor: Ju-Yu Jang

ARTH 104(F) Materials, Meanings, and Messages in the Arts of Africa (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: three 2-page response papers, class journal, midterm exam and final exam

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

Fall 2016

LEC Section: 01TR 09:55 AM 11:10 AM Instructor: Michelle Apotsos

ARTH 203 Chicana/o Film and Video (D)

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

Secondary Crosslisting

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

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

Not Offered Academic Year 2017

LEC Instructor:C. Ondine Chavoya

ARTH 205 Cinematography in the Digital Age (D)

Crosslistings: ENGL 203/CSCI 205/ARTH 205

Secondary Crosslisting

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 Literature 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

Other Attributes: FMST Core Courses

Not Offered Academic Year 2017

STU Instructor:Shawn Rosenheim

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

Not Offered Academic Year 2017

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-1600 Courses

Not Offered Academic Year 2017

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 of 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 millennium 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 in translation (Hesiod, Homer, Sappho, Aeschylus, Sophocles, 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

Distributional Requirements: Division 1

Not Offered Academic Year 2017

LEC Instructor: Elizabeth McGowan

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

Not Offered Academic Year 2017

LEC Instructor: Elizabeth McGowan

ARTH 218(F) Dutch Art: History and Studio Combined

Crosslistings: ARTS 117/ARTH 218

Secondary Crosslisting

By the seventeenth century, the Northern Netherlands succeeded in throwing off Spanish Hapsburg rule and becoming a locally governed republic. More than other European artists, Dutch artists based images on their land and its people. This course considers works by Rembrandt, Vermeer, and other artists from a studio as well as an art historical perspective. Lectures, readings, and

discussions will examine what the artists depicted, how they worked, and the degree to which they both reflected and shaped their social context. Twice a week students will attend studio sessions during which they will do related introductory level exercises in drawing, leading up to the production of drawings in the styles of Rembrandt and his Dutch contemporaries. No prior experience in drawing is expected; students will learn basic methods for working with a range of media including ink wash, pen, and watercolor. The close study of these Dutch artists will offer insights into large issues of representation, and the studio component will complement those insights with a sense of how that representation was achieved.

Class Format: lecture/studio

Requirements/Evaluation: evaluation based on 2 short papers, questions submitted about readings, weekly drawing assignments, and class participation

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

Prerequisites: none; no prior experience in drawing is expected

Enrollment Limit: 16

Expected Class Size: 16

Materials/Lab Fee: drawing supplies will be provided and charged to the student's term bill

Distributional Requirements: Division 1

Fall 2016

LEC Section: 01W 11:00 AM 12:15 PM Instructors:Zirka Filipczak, Steven Levin

LAB Section: 02MF 11:00 AM 12:15 PM Instructors:Zirka Filipczak, Steven Levin

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, FMST Related Courses

Fall 2016

LEC Section: 01TR 08:30 AM 09:45 AM Instructor:Catherine Howe

ARTH 222 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

Distributional Requirements: Division 1, Exploring Diversity

Other Attributes: ARTH post-1600 Courses, FMST Related Courses

Not Offered Academic Year 2017

LEC Instructor:Holly Edwards

ARTH 223(F) Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora

Crosslistings: AFR 323/AMST 323/ARTH 223/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, not available for the fifth course option

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

Fall 2016

SEM Section: 01 TR 09:55 AM 11:10 AM Instructor: Rashida Braggs

ARTH 226(S) Renaissance Architecture

The revival in fifteenth-century Italy of ancient architectural forms for new purposes, begun by Brunelleschi and Alberti, has influenced the course of architecture to the present time. The focus will be on major Italian architects, including Bramante, Michelangelo and Palladio, with excursions into England, France and Spain. Parallel developments in painting and sculpture will be considered.

Class Format: lecture

Requirements/Evaluation: mid-term test, final exam

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

Prerequisites: ARTH 101

Enrollment Limit: none

Expected Class Size: 30

Distributional Requirements: Division 1

Other Attributes: ARTH pre-1600 Courses

Spring 2017

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

ARTH 230(S) The Temple in South Asia (D)

Crosslistings: ARTH 230/ASST 230

Primary Crosslisting

Towering over urban expansions and secluded forests, or turning up on roadside corners and in narrow back alleys, temples occupy a crucial place in the physical and sacred landscape of South Asia. At once meeting places for diverse communities, markers of piety and power, and architectural and sculptural wonders, temples are where artistic practice, devotion, and political and social aspirations come together. This lecture course explores the history, forms, and meanings of South Asian temples both as important works of architecture and centers of religious and social activity. Through topics such as ritual and sacred space, pilgrimage, architecture and symbolic cosmology, and the politics of architectural reuse, we will develop a multifaceted understanding of the temple in South Asia.

Class Format: lecture

Requirements/Evaluation: midterm and final exams; one 4- to 5-page paper, and one longer final paper (8-10 pages)

Prerequisites: none

Enrollment Limit: 30

Expected Class Size: 10

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

Distributional Requirements: Division 1, Exploring Diversity

Spring 2017

LEC Section: 01MR 02:35 PM 03:50 PM Instructor: Heeryoon Shin

ARTH 232(S) Renaissance Rome: Renovating the Eternal City

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

Class Format: lecture/discussion

Requirements/Evaluation: midterm exam, final exam, 6- to 8-page research paper, short ungraded assignments

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

Enrollment Limit: 30

Distributional Requirements: Division 1

Other Attributes: ARTH pre-1600 Courses

Spring 2017

LEC Section: 01TF 01:10 PM 02:25 PM Instructor: Stefanie Solum

ARTH 235 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 meant 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-1600 Courses, HIST Group C Electives - Europe and Russia, HIST Group P Electives - Premodern

Not Offered Academic Year 2017

LEC Instructor: Benjamin Rubin

ARTH 236 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 Lucretius). 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, Nietzsches' *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-1600 Courses

Not Offered Academic Year 2017

LEC Instructor: Guy Hedreen

ARTH 238(S) 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 Olympus, 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, Aeschylus, Euripides, Plato, Walter Burkert, Jean-Pierre Vernant, Nikolaus Himmelmann, Erika Simon, and Friedrich Nietzsche.

Class Format: lecture and discussion

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

Prerequisites: none

Enrollment 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: 40

Expected Class Size: 30

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

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-1600 Courses

Spring 2017

LEC Section: 01TF 02:35 PM 03:50 PM 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 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 2017

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 post-1600 Courses

Not Offered Academic Year 2017

LEC Instructor: Michael Lewis

ARTH 245(S) Visual Arts and Natural History

Scientists and artists of the early modern period were faced with a natural world in expansion, which they endeavored to describe in detail. While scientific publication projects challenged existing ideas about classification, visual expertise, and collecting and display, new fields of study, such as ornithology, were forming into distinct scientific disciplines. From the emergence of cabinets of curiosity in the Renaissance to the creation of museums of natural history at the end of the Enlightenment, this course will examine the relation between visual arts and natural history in the early modern world. Topics such as women artists and collectors, the representation of life versus death, geographic exploration, teratology, taxonomy, imperialism, and fetishism will be studied. Students are expected to engage critically with the literature on the history of art and of natural history, to study thoroughly a set of primary sources, and to think creatively about questions of epistemology by observing the natural world around them.

Class Format: lecture

Requirements/Evaluation: three field assignments (e.g., herbal, snowflake observation), three response papers, 6- to 8-page research paper, midterm exam, final exam

Prerequisites: none

Enrollment Limit: 30

Expected Class Size: 20

Distributional Requirements: Division 1

Spring 2017

LEC Section: 01TBA Instructor: Catherine Girard

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 2017
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

Fall 2016

LEC Section: 01TR 11:20 AM 12:35 PM 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

Other Attributes: ARTH post-1600 Courses

Not Offered Academic Year 2017

LEC Instructor:Carol Ockman

ARTH 254(F) Manet to Matisse

Crosslistings: ARTH 254/WGSS 254

Primary Crosslisting

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

Class Format: lecture

Requirements/Evaluation: 2-page position paper related to assigned readings, hour test and final exam or research paper; a conference at the Clark Art Institute; a field trip to New York may also be required

Enrollment Limit: 30

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

Distributional Requirements: Division 1

Fall 2016

LEC Section: 01MW 11:00 AM 12:15 PM Instructor:Carol Ockman

ARTH 257 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

Not Offered Academic Year 2017

LEC 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 2017

LEC Instructor:C. Ondine Chavoya

ARTH 259(S) 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: three reading response papers (2 pages each), class journal, a mid-term exam, and a final exam

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

Enrollment 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, GBST African Studies Electives

Spring 2017

LEC Section: 01MR 01:10 PM 02:25 PM Instructor:Michelle Apotsos

ARTH 260 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, FMST Core Courses, HIST Group F Electives - U.S. + Canada

Not Offered Academic Year 2017

SEM Instructor:Doug Kiel

ARTH 261(F) Augustan Rome

Crosslistings: CLAS 260/HIST 260/ARTH 261

Secondary Crosslisting

In 31 BCE, Octavian defeated Marc Antony at Actium, the culminating battle in a bloody civil war that had wracked the Roman state for years. As victor, Octavian found himself in a complex position: he was sole ruler over a society that traditionally abhorred monarchy, he had defeated a charismatic Roman citizen whose supporters might now pose resistance, and he had promised to re-establish a governmental system that seemed hopelessly broken. Octavian, soon given the honorific name Augustus, set about repairing the war-torn state while simultaneously solidifying his power. He announced that he had "restored the Republic," yet we regard him as Rome's first emperor. How did those living through this transition and subsequent ancient authors interpret it? How do works of art from Augustus' time contribute to, or resist, the idea that he ushered in a Roman "golden age"? In this course we will consider these questions using a range of sources including monuments and visual art, ancient historiography, biography, and poetry (Dio, Suetonius, Tacitus, Horace, Propertius, Vergil, Ovid), and selections from contemporary scholarship. In the process, we will gain a better understanding of a pivotal period of ancient history, as well as tools for thinking comparatively about power, rhetoric, and propaganda in our own day. *All readings are in translation.*

Class Format: lecture/discussion

Requirements/Evaluation: class discussion, student presentations, quizzes, two papers, and a final exam

Extra Info: meets Division 1 requirement if registration is under CLAS or ARTH; meets Division 2 requirement if registration is under HIST

Prerequisites: none

Enrollment Preferences: majors and intending majors in Classics and History

Enrollment Limit: 40

Expected Class Size: 25

Distributional Requirements: Division 1

Fall 2016

LEC Section: 01TR 09:55 AM 11:10 AM Instructor:Kenneth Draper

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

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 2016

LEC Section: 01TR 08:30 AM 09:45 AM 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

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

Distributional Requirements: Division 1, Writing Intensive

Other Attributes: AMST Arts in Context Electives, ARTH post-1600 Courses

Not Offered Academic Year 2017

LEC Instructor:C. Ondine Chavoya

ARTH 268(F) Chinese Art and Culture: From Imperial Treasures to Contemporary Visions (D)

Crosslistings: ARTH 268/ASST 268

Primary Crosslisting

This course introduces to students some of the major artistic traditions and trends from the dawn of Chinese civilization to the present. Highlights include ancient bronze vessels commissioned by the royal house and the mysteries and scholarly debates surrounding their fantastic surface décor; how the teachings of different Buddhist schools and sects are visualized for the attainment of Nirvana; how nature or landscape painting was used as religious, moral, and political rhetoric; the relationship between words and images; the way in which Chinese artists represent space and the external world in contrast to the European approaches that use the one-point perspective technique in picture making; how China's encounters with foreign cultures and their arts in different times in history have contributed to the development of Chinese culture and artistic trends, including 20th social realism made during Communist China's Cultural Revolution; and how some contemporary Chinese artists show their defiance against tradition, using traditional Chinese visual imagery, while some try to achieve shock value in their art, forcing the viewer to confront the positive and negative influences of Western art theories on contemporary Chinese artworks. The course's 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. This course fulfills the EDI initiative in that its historical, visual, and thematic analyses will bear upon not only the interconnectedness between Chinese culture and the distinctively different cultures of India, Korea, and Japan, but China's respective interactions with other cultures in the Middle East and West.

Class Format: lecture/discussion

Requirements/Evaluation: 3 quizzes; 3 short essay assignments, film screening, class attendance

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

Prerequisites: none

Enrollment Limit: 35

Expected Class Size: 20

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

Fall 2016

LEC Section: 01MR 02:35 PM 03:50 PM Instructor: Ju-Yu Jang

ARTH 270 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

Distributional Requirements: Division 1, Exploring Diversity

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

Not Offered Academic Year 2017

LEC Instructor: Ju-Yu Jang

ARTH 274(F) 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

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

Distributional Requirements: Division 1

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

Fall 2016

LEC Section: 01T 01:10 PM 03:50 PM 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-1600 Courses

Not Offered Academic Year 2017

LEC

ARTH 277 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

Prerequisites: none

Enrollment Preferences: majors

Enrollment Limit: 30

Expected Class Size: 30

Distributional Requirements: Division 1

Other Attributes: ARTH post-1600 Courses

Not Offered Academic Year 2017

LEC Instructor:Catherine Howe

ARTH 278(F) The Golden Road to Samarqand (D)

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 Jahanit 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

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

Distributional Requirements: Division 1, Exploring Diversity

Other Attributes: ARAB Arabic Studies Electives, GBST Middle Eastern Studies Electives

Fall 2016

LEC Section: 01TF 01:10 PM 02:25 PMInstructor:Holly Edwards

ARTH 280 Art of the Commons: Social Practice, Participatory Art and Performing Publics (D)

Crosslistings: THEA 280/ARTH 280

Secondary Crosslisting

What responsibility does art have to its public? How is art a "social practice"? What is the model of the "cultural commons" and how might it be reshaping the way we make art today? This combined seminar and studio course will begin by exploring the concept of the "commons" as a cultural resource belonging to all members of a community. Drawing from recent scholarship, theory and debates across disparate fields (law, economics, history, theatre and performance studies, and art), we will first define the "cultural commons" of Williams College and Williamstown. We will then design and implement a series of art and performance projects involving participation, collective labor and ownership, community building, utopianism, active spectatorship, and public space. Students will also conduct and present to the class independent research on contemporary artists (Theaster Gates, Mierle Laderman Ukeles, Santiago Sierra, Francis Alÿs, Tino Sehgal, Paul Chan), collectives (The TEAM, The Civilians, Gorilla Girls, Sojourn Theatre, The Neofuturists, Ghana Think Tank), and community-based initiatives in our local art institutions (WCMA, Mass MoCA, The Clark). Readings on participatory art, happenings, relational aesthetics, social works, and utopia may be drawn from such authors as: Allan Kaprow, Theodor Adorno, Augusto Boal, Nicolas Bourriaud, Jacques Rancière, Peggy Phelan, Shannon Jackson, Claire Bishop, Grant Kester, Nicholas Ridout, Jill Dolan, José E. Muñoz, Guillermo Gomez-Peña, and Rebecca Schneider. This course fulfills the Exploring Diversity Initiative by engaging directly with questions of how diversities of gender, race, class, and sexuality may be embraced rather than negated by communal forms of art making.

Class Format: seminar

Requirements/Evaluation: weekly writing; two "workshop" showings; public art or performance project; one 15-minute oral presentation; one 10- to 12-page paper; active participation

Prerequisites: none

Enrollment Preferences: Art Majors, Theatre Majors

Enrollment Limit: 14

Expected Class Size: 10

Dept. Notes: this is both a studio and seminar course, with both a workshop/lab and discussion

Distributional Requirements: Division 1, Exploring Diversity

Not Offered Academic Year 2017

ARTH 300T(S) 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 quantity, quality, and significance of his art. At each meeting we will focus on a specific painting, print, or drawing by Rembrandt or on an issue concerning him and his work in order to compare the strengths and weaknesses of the various approaches.

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

Expected Class Size: 10

Distributional Requirements: Division 1, Writing Intensive

Other Attributes: ARTH post-1600 Courses

Spring 2017

TUT Section: T1 T 11:20 AM 12:35 PM Instructor:Zirka Filipczak

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 2016

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

Spring 2017

LEC Section: 01TR 11:20 AM 12:35 PM

ARTH 302T(F) Architecture in Venice (W)

Independent for more than a millenium 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

Distributional Requirements: Division 1, Writing Intensive

Other Attributes: ARTH pre-1600 Courses

Fall 2016

TUT Section: T1 TBA Instructor:Eugene Johnson

ARTH 308T(S) African Art and the Western Museum (D) (W)

Crosslistings: ARTH 308/AFR 369

Primary Crosslisting

Provides a focused study of the issues associated with the exhibition of African objects within Western institutions from the formative period of the practice in the early 19th century to the modern era. Covering topics ranging from early collection and display methodologies to exhibition-based practice in the contemporary digital era, this tutorial will provide an opportunity for robust discussion about the interactions that have occurred between the arts of Africa and the Western museum over the lengthy history of their engagement. Students will investigate the nature of the cross-cultural dialogues taking place and the politics of display at work in regional museum spaces that display African art towards fleshing out how exhibitions function through the strategic organization and display of objects. In other words, students will explore how the dialogues created between objects and individuals often speak to the voices and agendas that collide, collaborate, and even compete with each other within the environment of the museum. 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: field trips to area museums, bi-monthly response papers (5 pages), bi-monthly peer response papers (2 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 2017

TUT Section: T1 TBA Instructor:Michelle Apotsos

ARTH 310 An American Family and "Reality" Television (W)

Crosslistings: ARTH 310/WGSS 312/AMST 333/COMP 316

Primary Crosslisting

An American Family was a popular documentary series that featured the Loud family from Santa Barbara, California, whose everyday lives were broadcast on national television. The series generated an enormous amount of media attention, commentary, and controversy when it premiered on PBS in 1973. Today, it is regarded as the origin of so-called "Reality TV." In addition to challenging standard rules for television programming, the show challenged social conventions and asked viewers to think seriously about family relations, sexuality, domesticity, and the "American dream." Documenting the family's life over the course of eight months, the series chronicled the dissolution of the Louds' marriage and broadcast the "coming out" of eldest son Lance Loud, the first star of reality television.

In this class, we will view the *An American Family* series in its entirety, research the program's historical reception, and analyze its influence on broadcast and film media, particularly on "reality" television. A final 16- to 20-page research paper will be prepared in stages, including a 6- to 8-page midterm essay that will be revised and expanded over the course of the semester.

Class Format: seminar

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

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

Prerequisites: none

Enrollment Preferences: junior majors, followed by senior majors

Enrollment Limit: 19

Expected Class Size: 14

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

Distributional Requirements: Division 1, Writing Intensive

Other Attributes: AMST Arts in Context Electives, ARTH post-1600 Courses, FMST Core Courses

Not Offered Academic Year 2017

SEM Instructor: C. Ondine Chavoya

ARTH 317 Gender Construction in Chinese Art (D) (W)

Crosslistings: ARTH 317/ASST 317/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, courtesans; 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 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

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

Prerequisites: none

Enrollment Limit: 14

Expected Class Size: 10

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

Distributional Requirements: Division 1, Exploring Diversity, Writing Intensive

Other Attributes: ARTH pre-1600 Courses

ARTH 319(F) Robert Rauschenberg: Art, Archives, and Exhibitions

Robert Rauschenberg (1925-2008) was a leading figure in postwar American art whose work is considered an important bridge between Abstract Expressionism and Pop art. Throughout his career he worked in a wide range of media, collaborated frequently with dancers and performers, and was dedicated to promoting awareness of causes he cared about, including world peace, the environment and humanitarian issues. The Robert Rauschenberg Foundation archives have recently been processed and opened to scholars for the first time. This course will make use of the archives with the aim of shedding new light on Rauschenberg's art and collaborations in the form of an exhibition that will open at the Williams College Museum of Art in the spring 2017 semester. Students will have hands-on access to archival materials and will collaborate on the development of the exhibition through both individual and group activities and assignments. As a class we will critically explore the role and possibilities of research and archives in curatorial practices and museum exhibitions. Course readings will be drawn from the major monographs on Rauschenberg's art, texts that highlight various historical, theoretical, and methodological approaches to the archive, and primary source material from the Rauschenberg archive.

Class Format: seminar

Requirements/Evaluation: oral presentations and object-based research assignments, two writing assignments: one 5-6 pages and one 10-12 pages; and one final written project of 6-8 pages and final presentation; one required field trip to New York City

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

Prerequisites: ARTH 102 or permission of instructors

Enrollment Preferences: Art History majors

Enrollment Limit: 16

Expected Class Size: 12

Distributional Requirements: Division 1

Other Attributes: AMST Arts in Context Electives

Fall 2016

ARTH 327 Acquiring Art: Selecting and Purchasing Objects For WCMA

Crosslistings: ARTH 327/ECON 227/ARTH 527

Primary Crosslisting

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

Class Format: seminar

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

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

Prerequisites: ECON 110 or permission of instructor

Enrollment 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

Not Offered Academic Year 2017

SEM Instructor: Kevin Murphy

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

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

Class Format: tutorial

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

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

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

Enrollment Preferences: none

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements: Division 1, Writing Intensive

Spring 2017

TUT Section: T1 M 01:10 PM 03:50 PM Instructor: Stefanie Solum

ARTH 335(F) Uncovering Williams

Crosslistings: AMST 335/ARTH 335

Secondary Crosslisting

Sparked by current controversies around visual representations at Williams, this course—a joint effort of the Williams College Museum of Art and the American Studies Program—interrogates the history of the college and its relationship to land, people, architecture, and artifacts. Students in this course will examine the visual and material culture of Williams and the land it occupies to uncover how the long and complex history of the college reverberates in the spaces and places students, faculty, and staff traverse daily. We take

seriously that objects and environments are not neutral nor are the atmospheres that they reflect and produce. Our interdisciplinary approach draws from the methods and theories of American studies, art history, material culture studies, critical race theory, gender studies, and eco-criticism. Topics of discussion may include: the foundation of the college and displacement of native populations; buildings, objects, and monuments linked to Williams' evangelical history and the role of missionaries in American imperialism; the symbolic meaning of the varied architectural styles at the college; and the visibility/invisibility of the college's relationship to slavery and Abolitionism.

Class Format: seminar

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

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

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

Enrollment Preferences: AMST majors

Enrollment Limit: 19

Expected Class Size: 19

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

Fall 2016

SEM Section: 01 Cancelled

(S)

Spring 2017

SEM Section: 01 W 01:10 PM 03:50 PM Instructors:Dorothy Wang, Kevin Murphy

ARTH 337 Visual Politics (W)

Crosslistings: PSCI 337/ARTH 337

Secondary Crosslisting

Even casual observers know that appearances matter politically and that the saturation of politics by visual technologies, media, and images has reached unprecedented levels. Yet the visual dimensions of political life are, at best, peripheral topics in contemporary political science and political theory. This seminar explores how our understanding of politics and political theory might change if visibility 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

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

Distributional Requirements: Division 2, Writing Intensive

Other Attributes: AMST Critical and Cultural Theory Electives, FMST Related Courses, PSCI Political Theory Courses

Not Offered Academic Year 2017

SEM Instructor:Mark Reinhardt

ARTH 361T(F) Writing about Bodies (W)

Crosslistings: ARTH 361/INTR 361/WGSS 361/THEA 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 meant for juniors, seniors, and graduate students who wish to analyze bodies from different disciplinary formations—art, theatre, literature, anthropology, philosophy—and who have a particular interest in writing. We will read scholarly writing, fiction, New Yorker profiles, as well as memoir/autobiography, and take each as a model through which to write about a person or an object redolent of a person.

Among possible readings: Roland Barthes on cultural theory and representation; Claudia Rankine and Robin Coste Lewis on black bodies; Tamar Garb on portraiture; Elaine Scarry on the body in pain; Joan Acocella, Hilton Als, Judith Thurman and other writers on the arts; Judith Butler and Peggy Phelan on the performative body; Marvin Carlson and Terry Castle on haunting; and Bill Brown and Mark Doty on things. In addition to readings, assignments include performances at the '62 Center and works on view at WCMA, as well as selected tapes of live performances as well as films.

Class Format: tutorial

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

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

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

Enrollment Limit: 10

Expected Class Size: 10

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

Fall 2016

TUT Section: T1 TBA Instructor:Carol Ockman

ARTH 367(S) Documentary Fictions

Crosslistings: ENGL 367/ARTH 367

Secondary Crosslisting

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

Class Format: seminar

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

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

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

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

Enrollment Limit: 20

Expected Class Size: 20

Distributional Requirements: Division 1

Other Attributes: ENGL Literary Histories C, FMST Core Courses

Spring 2017

SEM Section: 01 TF 01:10 PM 02:25 PM Instructor:Shawn Rosenheim

ARTH 376(F) Zen Buddhist Visual Culture: The Path to Nirvana (W)

Crosslistings: ARTH 376/ASST 376/REL 252

Primary Crosslisting

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

Class Format: lecture/class discussion

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

Enrollment Preferences: sophomores, juniors and seniors

Enrollment Limit: 10

Expected Class Size: 8

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

Distributional Requirements: Division 1, Writing Intensive

Other Attributes: ARTH pre-1600 Courses

Fall 2016

LEC Section: 01M 01:10 PM 03:50 PM Instructor:Ju-Yu Jang

ARTH 400(F) MEDieval MEDiterranean: Artistic interactions across water

Crosslistings: ARTH 500/ARTH 400

Secondary Crosslisting

The constant contacts, in peace and war times, between the Latin West and the world of Islam, especially during the Middle Ages, formed and shaped the identities of both Christian and Muslim worlds. Moreover, these cultural clashes and artistic exchanges seemed on the one hand to consolidate identities and maintain barriers of differences but on the other hand to contribute to dynamic aesthetic conversations, enriching the visual cultures of both. In several moments in history, which, sometimes, can hardly be defined as convivencia, a new amalgamated aesthetic language was born. Trade with luxury goods and even the sack of works of art 'sponsored' and enhances visual dialogues between different religious cultures of the Mediterranean. In this seminar the routes and the 'ambassadors' of these exchange moments are discerned. The Mediterranean basin (between 800 to 1500 AD) is in focus. The mobile world around the shores of the Mediterranean Sea—from the far west district of al-Andalus and the city of Cordoba to the near Eastern metropolises of Cairo and Damascus—will be highlighted. Port cities such as Salerno, Amalfi, Genua, Mahdiyya, Venice, Palermo and Acre will be jointly discussed in order to draw a full and complete picture of the particular medieval art, which developed across the Mediterranean basin.

Enrollment Preferences: places for 8 undergraduates and 8 graduate students assured

Enrollment Limit: 16

Distributional Requirements: Division 1

Fall 2016

SEM Section: 01 R 01:10 PM 03:50 PM Instructor:Avinoam Shalem

ARTH 400(S) CVPS: Jerusalem: The Making of the Holy

Crosslistings: ARTH 500/ARTH 400

Secondary Crosslisting

What are the reasons for declaring a particular space holy? How are the borders of this holy space made visible? What practices and rituals are employed in holy spaces? Can the sanctity of the holy be transferred?

The city of Jerusalem is the case study through which these questions will be critically examined. The city, sacred to three monotheistic religions, has been made and remade throughout history as a sacred space to Judaism, Christianity and Islam. The course will examine Jerusalem's changing architectural program over circa one thousand years, as well as its representation in images and texts from Jewish, Christian and Muslim sources. The main focus will be the Haram al-Sharif, the temple mount in Jerusalem as well as other spaces in the old city of Jerusalem and its vicinity, in which further sacred spaces were built and designed for pilgrims. Aspects of different rituals and even oral traditions will be brought into discussion to illustrate the varied methods and politics of the space and the continuous contestations over Jerusalem's sacredness up to the present day. At the same time, modern, mainly nationalistic, methods for reconstructing past narratives for Jerusalem will be critically discussed, focusing mainly on archaeology, urban architectural developments and museum display

Class Format: seminar

Enrollment Preferences: places for 8 undergraduates and 8 graduate students assured

Enrollment Limit: 16

Expected Class Size: 16

Distributional Requirements: Division 1

Spring 2017

SEM Section: 01 R 01:10 PM 03:50 PM Instructor:Avinoam Shalem

ARTH 402 Monuments and The Art of Memorial

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 paper, 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-1600 Courses

Not Offered Academic Year 2017

SEM Instructor:Elizabeth McGowan

ARTH 404 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

Not Offered Academic Year 2017

SEM Instructor:Marc Gotlieb

ARTH 405(F) 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

Fall 2016

SEM Section: 01 W 07:00 PM 09:40 PM Instructor:Michael Lewis

ARTH 412(S) The Politics of Aesthetics: Collaboration and Participation in Contemporary Art

The social turn is a hallmark of contemporary art, as artists since the 1960s turned from the art object toward dynamic exchanges with the public, from sole author to collaborative engagement. This seminar provides a theoretical framework to historicize as well as to critically analyze the promise and pitfalls of this emphasis on collaborative works, on active participants rather than passive spectators, and on the meteoric rise of community-based artistic practices. A wide range of case studies will also allow us to delve into the intersections and productive tensions between aesthetics and politics, or between art and life.

Class Format: seminar

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

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

Prerequisites: none

Enrollment Preferences: Senior Art History majors and Art History MA students

Enrollment Limit: 14

Expected Class Size: 14

Distributional Requirements: Division 1

Other Attributes: ARTH post-1600 Courses

Spring 2017

SEM Section: 01 T 01:10 PM 03:50 PM Instructor:Mari Binnie

ARTH 418(S) Visual Cultures of Modern South Asia (D)

Crosslistings: ARTH 418/ASST 418

Primary Crosslisting

This seminar explores the visual and material cultures of modern South Asia. Beginning in the late eighteenth century and moving chronologically to the present, we will examine the rise and spread of new visual technologies and spaces of display, including

museums, craft practices, photography, print, and film, and their role in the formation of South Asia's colonial, national, and global identities. Topics include colonial landscapes, politics of display, craft and nationalism, and alternative modernities. An emphasis will be also placed on popular culture — posters, calendar art, tourist souvenirs, and Bollywood movies and paraphernalia — and its social and performative lives, as well as its tension and engagement with "high art."

Class Format: seminar

Requirements/Evaluation: presentations, weekly response papers, one short paper (4-5 pages), and one longer final paper (15-20 pages)

Prerequisites: none; however, students are encouraged to take the Arts of South Asia, offered in the fall

Enrollment Preferences: majors

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 ASST

Distributional Requirements: Division 1, Exploring Diversity

Spring 2017

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

ARTH 419 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: 2-page reading response papers, 2-page paper proposal, draft and final paper (15 pages) with presentation

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

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

Enrollment 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 post-1600 Courses, GBST African Studies Electives

Not Offered Academic Year 2017

SEM Instructor:Michelle Apotsos

ARTH 420(F) Architecture and Sustainability in a Global World (W)

Crosslistings: ARTH 420/ENVI 420/GBST 420/EXPR 420

Primary Crosslisting

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

Class Format: seminar

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

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

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

Enrollment Preferences: Art History majors, Environmental Studies majors

Enrollment Limit: 19

Expected Class Size: 19

Materials/Lab Fee: \$100

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

Distributional Requirements: Division 1, Writing Intensive

Fall 2016

SEM Section: 01 M 01:10 PM 03:50 PM Instructor:Michelle Apotsos

ARTH 422 Heaven's Gate: The Romanesque Sculpted Portal in Critical Perspective

During the eleventh century, the designers of European churches fashioned a new architectural language that historians from the early nineteenth century onward have labelled "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 conceptual and technical high-points of medieval art. This seminar will investigate a number of contexts pertinent to the Romanesque sculpted portal - from the cult of relics to the antecedents and origins of the Romanesque sculpted portal and examine in detail some of its most fascinating manifestations. Emphasis will be placed on understanding these often complex sculptural schemes within their original functional and physical contexts and on the history of their interpretation. What role did the three-dimensional imagery of the portal 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: undergraduate/graduate 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 and graduate students

Enrollment Limit: 16

Distributional Requirements: Division 1

Other Attributes: ARTH pre-1600 Courses

Not Offered Academic Year 2017

SEM Instructor:Peter Low

ARTH 426(F) Envisioning the South Asian City, 1700-1900 (D) (W)

Crosslistings: ARTH 426/ASST 426

Primary Crosslisting

This seminar explores cities in South Asia as sites of cross-cultural encounters and power negotiations through its visual production — urban planning and landscaping, architecture, ritual performance, and the representations of cities in maps, panoramas, topographic paintings, and photography albums. What was the relationship between a new urban identity and the city's past layers of history? How did the visual representations reinforce and disseminate a city's image by selectively promoting or erasing certain characteristics? How did cultural encounters create a hybrid urban space? With these questions in mind, we will look at some of the major South Asian cities that went through significant transformations in their urban forms between 1700-1900, such as Delhi, Jaipur, Lucknow, Banaras, and Calcutta. We will consider not only the distinctive visual production of each city, but also the ways in which these cities were linked to each other through the larger political, social, and cultural networks.

Class Format: seminar

Requirements/Evaluation: presentations, one short midterm paper (3-4 pages), and one final paper (15-20 pages)

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 ASST would be useful; or permission of instructor

Enrollment Preferences: majors

Enrollment Limit: 12

Expected Class Size: 12

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

Distributional Requirements: Division 1, Exploring Diversity, Writing Intensive

Other Attributes: ARTH post-1600 Courses

Fall 2016

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

ARTH 428(S) Icons

Crosslistings: ARTH 428/ARTH 528

Primary Crosslisting

This seminar will explore the appearance and use of icons, the sacred images of the early Christian church, between the first century and the eighth century. Materials include panel paintings, ivories and mosaics. The aim of the inquiry is to examine the surviving corpus of icons (about 75, consider how they functioned and the ways in which the artists who created them manipulated such formal elements as line, color and composition to create an image of the sacred.

Class Format: seminar

Requirements/Evaluation: preparation of readings, class participation, research paper (c. 20 pages), seminar report (c. 30 minutes)

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

Prerequisites: none

Enrollment Preferences: priority will be given to Art History majors, advanced students of Religion and graduate students in Art History

Enrollment Limit: 16

Expected Class Size: 12

Distributional Requirements: Division 1

Spring 2017

SEM Section: 01 W 01:10 PM 03:50 PM Instructor: Sarah Bassett

ARTH 430(F) Aesthetics and Human Variety: European Representations of Oceania 1755-

Crosslistings: ARTH 430/ARTH 530

Primary Crosslisting

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

Class Format: undergraduate/graduate seminar

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

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

Prerequisites: ARTH 101-102 (for undergraduates) or permission of instructor

Enrollment Preferences: Art majors and graduate students; then English, French, and History majors with relevant course experience

Enrollment Limit: 16

Expected Class Size: 12

Distributional Requirements: Division 1

Other Attributes: ARTH post-1600 Courses

Fall 2016

SEM Section: 01 F 10:00 AM 12:50 PM Instructor: Kailani Polzak

ARTH 433 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: 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-1600 Courses

Not Offered Academic Year 2017
SEM Instructor:Stefanie Solum

ARTH 436(F) The Violence in/of Art, 1500-1815 (W)

In this seminar, we will critically examine the violence in and of art, from the Protestant Reformation to the Napoleonic Wars. Why did iconoclasts destroy images? What was at stake in early modern depictions of acts of cruelty? How were the effects of violent images on spectators theorized? Our discussions will focus on cases in European art, which we will study in conjunction with contemporary texts on iconographical and structural violence by thinkers such as Dominick LaCapra, Susan Sontag, René Girard, Slavoj Žižek, and Jean-Luc Nancy. The topics debated will include the representation of human and animal suffering and death, formlessness, sexual violence, iconoclasm, the power of images, and trauma.

Class Format: seminar

Requirements/Evaluation: class participation, three response papers, one class presentation, 20-page research paper

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 the instructor

Enrollment Preferences: none

Enrollment Limit: 14

Expected Class Size: 14

Distributional Requirements: Division 1, Writing Intensive

Fall 2016

SEM Section: 01 R 01:10 PM 03:50 PM Instructor:Catherine Girard

ARTH 449(S) Body Language in Baroque Art

Art of the 1600s represents a highpoint in artists' ability and interest in conveying "the passions of the soul" through the actions of the body. Never previously had artists represented such a broad range of feelings. We will distinguish individual from conventional poses, track how long the conventional poses had been in use, and consider which ones, if any, specific artists favored. Emphasis on both renowned and less-known artists, e.g., Caravaggio, Rembrandt, Artemisia Gentileschi, Adriaen Brouwer). Art of the 1600s represents a highpoint in artists' ability and interest in conveying "the passions of the soul" through the actions of the body. Never previously had artists represented such a broad range of feelings. We will distinguish individual from conventional poses, track how long the conventional poses had been in use, and consider which ones, if any, specific artists favored. Emphasis on both renowned and less-known artists, e.g., Caravaggio, Rembrandt, Artemisia Gentileschi, Adriaen Brouwer)

Class Format: seminar

Requirements/Evaluation: 5-minute oral report, 20-minute oral report on the same material as the 20-page paper (half of the paper due mid-way through the semester, the whole at the end)

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

Prerequisites: ARTH 102

Enrollment Preferences: Art History majors

Enrollment Limit: 12

Expected Class Size: 12

Distributional Requirements: Division 1

Spring 2017

SEM Section: 01 Cancelled

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 marginalized. Our prime focus is the work of David, Ingres, Courbet, Gericault, Manet and Renoir but more popular nineteenth-century images as well as selected works by artists working in the twentieth and twenty-first centuries will be discussed.

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 Preferences: junior and senior Art majors, Women's, Gender and Sexuality Studies majors, French majors, and History majors with a concentration in European studies.

Enrollment Limit: 12

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 2017
SEM Instructor: Carol Ockman

ARTH 455(F) Ottoman and Orientalist Visual Culture

Crosslistings: ARTH 555/ARTH 455

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: places for 8 undergraduates and 8 graduate students assured

Enrollment Limit: 16

Expected Class Size: 16

Distributional Requirements: Division 1

Fall 2016

SEM Section: 01 W 01:30 PM 04:00 PM Instructor: Mary Roberts

ARTH 462 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

Not Offered Academic Year 2017

SEM 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 Latinas/os 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 2017

SEM Instructor: C. Ondine Chavoya

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 post-1600 Courses

Spring 2017

SEM Section: 01 R 01:10 PM 03:50 PM Instructor: Holly Edwards

ARTH 472 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

Not Offered Academic Year 2017

SEM Instructor: Holly Edwards

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: 8

Expected Class Size: 6

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

Distributional Requirements: Division 1

Spring 2017

HON Section: 01 M 07:00 PM 09:40 PM Instructor:C. Ondine Chavoya

ARTH 497(F) Independent Study: Art History

Art History independent study.

Class Format: independent study

Distributional Requirements: Division 1

Fall 2016

IND Section: 01 TBA Instructor:Peter Low

ARTH 498(S) Independent Study: Art History

Art History independent study.

Class Format: independent study

Distributional Requirements: Division 1

Spring 2017

IND Section: 01 TBA Instructor:Peter Low

Spring 2017

IND Section: 01 TBA Instructor:Marc Gottlieb

ARTS 100(F) 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

Distributional Requirements: Division 1

Fall 2016

STU Section: 01 W 01:10 PM 03:50 PM Instructor:Amy Podmore

ARTS 100(F,S) 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, not available for the fifth course option

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

Fall 2016

STU Section: 02 T 11:20 AM 12:35 PMT 01:10 PM 03:50 PM Instructor:Michael Glier

ARTS 100(S) 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

Spring 2017

STU Section: 01 M 07:00 PM 09:40 PM Instructor:Steven Levin

Spring 2017

STU Section: 02 W 11:00 AM 12:15 PMW 01:10 PM 03:50 PM Instructor:Michael Glier

STU Section: 03 R 11:20 AM 12:35 PMR 01:10 PM 03:50 PM Instructor:Michael Glier

ARTS 101(S) 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, FMST Core Courses

Spring 2017

STU Section: 01 T 01:10 PM 03:50 PM Instructor:Liza Johnson

ARTS 106(F) Photography: Drawing with Light

PHOTO (*light*) GRAPHY (*drawing/writing*) As the publication of Fox Talbot's book *Pencil of Nature* illustrated in 1844, the essence of photography lies in its seemingly magical ability to fix shadows on light-sensitive surfaces. This can be done with or without a camera,

by casting shadows, manipulating light, and chemically treating that surface. This class will concentrate on the design and fabrication of photographic drawings, using alchemy and light. Employing both digital and analog photographic processes, we will also use alternative processes, like gum dichromate. Imagery will focus on abstraction as well as two-dimensional renderings of the three-dimensional world. We will employ found imagery as well as invent our own and embrace the best of what reveals itself to us in our experimentation. There will be ample opportunity for chance, materials, and the elements to impact on the nature of the image created; we will learn to recognize the best results and edit out the rest. Evaluation will be based primarily on the quality of the portfolio, as compared to an ideal of conceptual, formal, and technical achievement.

Class Format: studio

Requirements/Evaluation: portfolio, improvement, participation

Prerequisites: none

Enrollment Limit: 12

Expected Class Size: 10

Distributional Requirements: Division 1

Other Attributes: FMST Related Courses

Fall 2016

STU Section: 01 Cancelled

ARTS 107(S) Creating Games (Q)

Crosslistings: CSCI 107/ARTS 107

Secondary Crosslisting

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, minimax, color theory, pathfinding, game theory, composition, and computability.

Class Format: lecture and 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

Dept. 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

Other Attributes: FMST Core Courses

Spring 2017

LEC Section: 01TR 08:30 AM 09:45 AM Instructor:Morgan McGuire

LAB Section: 02R 01:00 PM 04:00 PM Instructor:Morgan McGuire

ARTS 108(S) Introduction to Photography

This course provides an introduction to the visual language of photography. It will focus on gaining familiarity with both digital and analog techniques and aesthetics. Weekly assignments and regular critiques will be used to assess student work and progress. Demonstrations and hands-on sessions will cover technical topics such as camera operation, proper image exposure, digital workflow (including RAW files and Photoshop) and both digital and analog printing techniques. Lectures will provide historical context and an overview of traditional and contemporary artists.

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: none

Enrollment Preferences: in the case of over enrollment, admission to the class will be determined by application, that will be distributed via Williams email

Enrollment Limit: 12

Expected Class Size: 12

Materials/Lab Fee: \$175, subject to change

Distributional Requirements: Division 1

Other Attributes: FMST Related Courses

Spring 2017

STU Section: 01 MW 10:00 AM 12:15 PM Instructor:Elle Perez

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 2017

STU Section: 01 T 01:10 PM 03:50 PM Instructor:Laylah Ali

ARTS 117(F) Dutch Art: History and Studio Combined

Crosslistings: ARTS 117/ARTH 218

Primary Crosslisting

By the seventeenth century, the Northern Netherlands succeeded in throwing off Spanish Hapsburg rule and becoming a locally governed republic. More than other European artists, Dutch artists based images on their land and its people. This course considers works by Rembrandt, Vermeer, and other artists from a studio as well as an art historical perspective. Lectures, readings, and discussions will examine what the artists depicted, how they worked, and the degree to which they both reflected and shaped their social context. Twice a week students will attend studio sessions during which they will do related introductory level exercises in drawing, leading up to the production of drawings in the styles of Rembrandt and his Dutch contemporaries. No prior experience in drawing is expected; students will learn basic methods for working with a range of media including ink wash, pen, and watercolor. The close study of these Dutch artists will offer insights into large issues of representation, and the studio component will complement those insights with a sense of how that representation was achieved.

Class Format: lecture/studio

Requirements/Evaluation: evaluation based on 2 short papers, questions submitted about readings, weekly drawing assignments, and class participation

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

Prerequisites: none; no prior experience in drawing is expected

Enrollment Limit: 16

Expected Class Size: 16

Materials/Lab Fee: drawing supplies will be provided and charged to the student's term bill

Distributional Requirements: Division 1

Fall 2016

LEC Section: 01W 11:00 AM 12:15 PM Instructors:Zirka Filipczak, Steven Levin

LAB Section: 02MF 11:00 AM 12:15 PM Instructors:Zirka Filipczak, Steven Levin

ARTS 200 Costume Design

Crosslistings: THEA 305/ARTS 200

Secondary Crosslisting

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

Extra Info: students are required to attend two to three theatre department or approved performances during the semester; students will also be expected to partake in intelligent critiques of fellow classmates' design work

Prerequisites: successful completion of any 200-level course in any of the fine or performing arts or permission of instructor

Enrollment Preferences: Theater and Art Studio, sophomores and juniors

Enrollment Limit: 10

Expected Class Size: 8

Dept. Notes: does not satisfy any requirements for the Art major
Materials/Lab Fee: lab fee of \$100.00 will be added to the student's term bill
Distributional Requirements: Division 1

Not Offered Academic Year 2017
STU Instructor:Deborah Brothers

ARTS 201(F) Worldbuilding: Staging and Design For The Theater

Crosslistings: THEA 201/ARTS 201

Secondary Crosslisting

This course examines the designer's and director's creative processes as they work together to imagine the fictional worlds of theatrical productions. Over a series of practical projects in staging, mise-en-scene, and various design disciplines, we will develop techniques for eliciting an initial creative response to a text, developing that response into a point-of-view, and solving the practical needs of the production. Particular emphasis is placed on how design elements synthesize with one another and the work of the actors and director, to form the larger intellectual, emotional, and physical context of the work as a whole. Students will adopt various creative roles throughout a series of assigned projects, giving a broad exposure to the work of designers and directors. Basic presentation skills and technique, as well as methodologies for critical feedback, will be taught as crucial elements of staging and design development.

Class Format: studio

Requirements/Evaluation: evaluation will be based upon committed class participation and thoughtful, timely completion of all assignments and projects

Prerequisites: none

Enrollment Preferences: Theatre majors

Enrollment Limit: 14

Expected Class Size: 12

Dept. Notes: this course is a prerequisite for all upper-level design and directing courses; this course does not count toward the Art major

Materials/Lab Fee: materials and copying \$125 to be added to the students' term bill

Distributional Requirements: Division 1

Fall 2016

STU Section: 01 MW 11:00 AM 12:50 PM Instructor:David Gurcay-Morris

LAB Section: 02W 01:10 PM 03:50 PM 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. Students will create color photographs using digital cameras. Weekly assignments. Regular critiques will discuss student work and progress. 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. Lectures will provide historical context and an overview of traditional and contemporary artists working in color such as William Eggleston, Jeff Wall, David Benjamin Sherry, and Deana Lawson.

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: none

Enrollment Preferences: majors, seniors

Enrollment Limit: 12

Expected Class Size: 12

Distributional Requirements: Division 1

Other Attributes: FMST Related Courses

Fall 2016

STU Section: 01 MW 10:00 AM 12:15 PM Instructor:Elle Perez

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 unabashedly 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
Other Attributes: FMST Related Courses

Not Offered Academic Year 2017

TUT Instructor:Aida Laleian

ARTS 215(F) 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

Fall 2016

STU Section: 01 F 01:10 PM 03:50 PM Instructor:Ben Benedict

ARTS 218(F) on: Portraits

This drawing studio course will examine the historical, contemporary, private and social roles of portraiture. Beginning with skeletal and muscular studies, studio drawings will proceed to self-studies. Accompanying these ongoing in-series drawings will be out-of-studio assignments that require students to select and work with community members with whom they have no previous association. The prompts for the course work will examine, among others: the identity of self, the meanings of *likeness* in portraiture, and the additional items of dress or equipment associated with how people are *known*.

Class Format: studio

Requirements/Evaluation: evaluation is based on evidence of each student's progress in a collection of work made both in class and as outside assignments, portfolios will be collected

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

Prerequisites: ARTS 100

Enrollment Preferences: ARTS majors, ARTH majors

Enrollment Limit: 16

Expected Class Size: 16

Materials/Lab Fee: TBD

Distributional Requirements: Division 1

Fall 2016

STU Section: 01 TR 09:55 AM 12:35 PM Instructor:Ed Epping

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 2017

STU Section: 01 F 01:10 PM 03:50 PM 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 entwined—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 2017

TUT Instructor:David Gurcay-Morris

ARTS 230(S) Drawing II

This advanced drawing course will continue to investigate the techniques 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; not available for the fifth course option

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

Spring 2017

STU Section: 01 M 01:10 PM 03:50 PM Instructor:Laylah Ali

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 2017

STU Instructor:Steven Levin

ARTS 241 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

Not Offered Academic Year 2017

STU Instructor: Barbara Takenaga

ARTS 241(F) 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

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

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

Fall 2016

STU Section: 01 M 11:00 AM 12:15 PM 01:10 PM 03:50 PM Instructor: Michael Glier

ARTS 241(S) Introduction to Oil Painting

This course is designed to introduce the fundamentals of oil painting. A significant portion of class time will be devoted to learning some of the basics of painting, such as the manipulation of color, value, surface, and texture. We will learn how to prepare paper, canvas, and board supports as well as exploring the properties of several mediums (what the paint is mixed with to allow for application and drying). This course is focused on giving students access to a range of introductory techniques that they can explore during the semester. We will also spend time looking at each other's work and giving feedback and suggestions as well as studying the work of established artists. Evaluation will be based on evidence of each student's progress, as shown by the weekly assignments; attendance and participation in class discussions.

Class Format: studio

Requirements/Evaluation: based on evidence of each student's progress, as shown by the weekly assignments; attendance and participation in class discussions

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

Prerequisites: Arts 100

Enrollment Preferences: Art majors, sophomores

Enrollment Limit: 14

Expected Class Size: 14

Materials/Lab Fee: yes

Distributional Requirements: Division 1

Spring 2017

STU Section: 01 T 09:00 AM 11:50 AM Instructor: Laylah Ali

ARTS 250 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: 10

Distributional Requirements: Division 1

Not Offered Academic Year 2017

STU 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 familiars 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

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

Distributional Requirements: Division 1

Other Attributes: FMST Related Courses

Not Offered Academic Year 2017

STU Instructor:Barry Goldstein

ARTS 253(S) 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 produce: 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

Other Attributes: FMST Related Courses

Spring 2017

STU Section: 01 Cancelled

STU Section: 02 Cancelled

CON Section: 03 Cancelled

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 produce. 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

Other Attributes: FMST Related Courses

Not Offered Academic Year 2017

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 solar plates. 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: 12

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

Distributional Requirements: Division 1

Fall 2016

STU Section: 01 T 09:55 AM 12:35 PM Instructor:Barbara Takenaga

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 2017

STU Instructor:Barbara Takenaga

ARTS 266 Low Tech Printmaking

This course will cover a variety of easy techniques to make multiple images, including xeroxing, linoleum plates, stenciling, collagraphs, 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

Not Offered Academic Year 2017

STU Instructor: Barbara Takenaga

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, 264, or 266

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 2017

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: juniors and seniors

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements: Division 1

Fall 2016

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

ARTS 274(F) 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

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

Distributional Requirements: Division 1

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

Fall 2016

LEC Section: 01T 01:10 PM 03:50 PM Instructor: Ju-Yu Jang

ARTS 275(F,S) 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 2016

STU Section: 01 T 01:10 PM 03:50 PM Instructor: Amy Podmore

Spring 2017

STU Section: 01 W 01:10 PM 03:50 PM Instructor: Amy Podmore

ARTS 284(S) 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, Writing Intensive

Other Attributes: FMST Core Courses

Spring 2017

STU Section: 01 W 01:10 PM 03:50 PM Instructor: Liza Johnson

ARTS 288(F) Video

Video is an introduction to the moving image as a fine arts medium. The course will involve hands-on production as well as contemporary screenings and readings that demonstrate elements of the medium. The course will look specifically at performance, sound, exhibition context, documentary, high and low production values, appropriation, writing, and analysis. The course will introduce shooting and editing skills, including preproduction skills such as storyboarding and scripting, production skills such as directing, shot composition, lighting, and sound recording, and postproduction editing skills in a range of styles.

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

Other Attributes: FMST Core Courses

Fall 2016

STU Section: 01 T 01:10 PM 03:50 PM Instructor:Liza Johnson

ARTS 302(S) Landscape and Language

Crosslistings: ENGL 302/ARTS 302

Secondary Crosslisting

Colloquially, the word "landscape" refers to pictures or scenes of the land, from farms to forest to wilderness. But more broadly, landscape evokes the complex, dynamic, and ever-shifting relationship between "nature" and our experience of it. Landscape and Language is a seminar that considers the tools we use to represent and narrate our relationship to the natural world. Together, we will investigate how such cultural conventions as travel, perspective, nature, and ecology influence the ways we see and understand place. Drawing from discourses of literature, architecture, art history, contemporary art, and ecocriticism, our goal is to develop a deeper critical understanding of and engagement with landscape (as a collective of readers and as individual investigators). Texts for this course will include an art historical exploration of the relationship between landscape, power, and imperialism by W.J.T. Mitchell, an ethnographic investigation of nearly obsolete place names by Robert MacFarlane, poems by historical and contemporary poets like Jean Toomer, Terrance Hayes, and Lucille Clifton, and contemporary visual art by Helen Mirra and Xaviera Simmons, among others.

Class Format: seminar

Requirements/Evaluation: weekly discussion in an online forum; two short response papers, and a final research paper or creative project (10-12 pages or equivalent) investigating a specific landscape

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

Prerequisites: 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Preferences: English majors

Enrollment Limit: 25

Expected Class Size: 20

Distributional Requirements: Division 1

Spring 2017

SEM Section: 01 W 07:00 PM 09:40 PM Instructor:Steffani Jemison

ARTS 314(F) Watercolor

This exploration of watercolor painting offers instruction and opportunities to practice basic wet and dry techniques, washes, blends and use of transparency. Students will observe and work from still life and landscape subjects. Lecture/discussions will survey the history of the medium as well as study contemporary approaches. Students should be prepared to spend 6-9 hours per week outside of class working on assignments in the art studios and facilities.

Class Format: studio

Requirements/Evaluation: evaluation is based on evidence of each student's progress in a collection of work made in class and as outside assignments, portfolios are collected twice

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

Prerequisites: ARTS 100 and ARTS 230 or ARTS 232

Enrollment Preferences: ARTS majors, ARTH majors

Enrollment Limit: 15

Expected Class Size: 15

Materials/Lab Fee: TBD

Distributional Requirements: Division 1

Fall 2016

STU Section: 01 W 01:10 PM 03:50 PM Instructor:Ed Epping

CON Section: 02 W 12:00 PM 01:00 PM Instructor:Ed Epping

ARTS 315 Realisms: Courbet to Mumblecore

This 300-level video production seminar will look at traditions in realism and historical styles of representing everyday life. Students will consider pre-cinematic realisms in painting and literature, classical formations of Hollywood realism, Italian Neorealism, critical and New Wave relationships to realist practice, recent forms of neorealism from Iran, China, and the U.S., and the everyday aesthetics of mumblecore. Students will produce three short videos in relation to screenings and readings in different realist traditions, and will develop skills 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

Other Attributes: FMST Core Courses

Not Offered Academic Year 2017

SEM 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 2016

STU Section: 01 W 01:10 PM 03:50 PM Instructor:Liza Johnson

ARTS 322T 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

Prerequisites: any 200-level art course in the area that you are planning to work that is housed solely in the studio wing of the art department

Enrollment Limit: 10

Expected Class Size: 10

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

Distributional Requirements: Division 1

Not Offered Academic Year 2017

TUT Instructor:Amy Podmore

ARTS 324 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

Other Attributes: FMST Related Courses

Not Offered Academic Year 2017

STU Instructor:Barry Goldstein

ARTS 326(F) Advanced Photography

This course is designed for students ready to pursue in-depth and advanced personal projects in photography. Emphasis will be placed on developing a body of work that reflects personal vision and investigation. In addition to photographic work, students will be asked to examine and discuss the work of contemporary artists who use photography on a weekly basis. Regular assignments will ask students to delve deeper into the technical and theoretical underpinnings of photography. 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, ARTS 207, ARTS 303, or by Portfolio Review

Enrollment Preferences: if overenrolled, an application will be required

Enrollment Limit: 10

Expected Class Size: 10

Materials/Lab Fee: \$175, subject to change

Distributional Requirements: Division 1

Other Attributes: FMST Related Courses

Fall 2016

STU Section: 01 M 01:10 PM 03:50 PM Instructor:Elle Perez

ARTS 329 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

Not Offered Academic Year 2017

STU Instructor:Ben Benedict

ARTS 332(S) Image/Object

This course engages with the idea of the 'image object' to explore the rich intersection of photography and sculpture. Often overlooked, a photograph's materiality allows us to consider and question how photographs function as both representations and objects in society. On the other hand, sculptures and performances almost always enter and engage with the broader public through the use of photography. The boundary between the mediums blurs even further when we consider how both practices are complicated by our contemporary digital context. Students will create work in response to weekly assignments that offer possibilities for considering a photograph sculpturally and a sculpture photographically. Regular Critiques and lectures will offer a historical context and an overview of contemporary artists working in this intersection such as Pierre Huyghe, Liz Deschenes, Lorna Simpson, Matthew Barney, Gabriel Orozco, Vanessa Beecroft, and Amanda Ross Ho.

Class Format: studio

Requirements/Evaluation: evaluation will be based on short written assignments, multiple assignments, and a final project
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: one of the following: ARTS 275, ARTS 206, ARTS 207, ARTS 303, ARTS 322 or by Portfolio Review
Enrollment Preferences: in case of over enrollment, an application will be required
Enrollment Limit: 12
Expected Class Size: 12
Materials/Lab Fee: \$175, subject to change
Distributional Requirements: Division 1

Spring 2017

STU Section: 01 MR 01:10 PM 03:50 PM Instructor:Elle Perez

ARTS 333T 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

Not Offered Academic Year 2017

TUT Instructor:Laylah Ali

ARTS 340(S) Transparency and Opacity

Crosslistings: ARTS 340/ENGL 340

Primary Crosslisting

"Transparency" and "opacity" are metaphors—evoking openness and corruption, for example—and they are also material properties. In this course, students will consider transparency and opacity as formal devices alongside related tools, such as symmetry, reflectivity, reflexivity, and perspective. An intensive program of reading and looking will situate our investigation within discourses of political theory, literary criticism, psychology, architecture, and more; authors include philosopher Edouard Glissant, architectural theorist Anthony Vidler, and novelist Tom McCarthy, among others. We will investigate visual artists whose work uses transparent, translucent, and opaque materials, including Marcel Duchamp, Donald Judd, Josiah McElheny, Michaelangelo Pistoletto, David Hammons, Joseph Kosuth, Paul Chan, and Demetrius Oliver. Our research will inform a sequence of demanding independent studio exercises; creative work and group critique are important components of this course. Assessable tasks include response papers, studio exercises, and a studio project.

Class Format: studio

Requirements/Evaluation: evaluation will be based on full and active participation and quality of studio work

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

Prerequisites: at least one 100-level ARTS course OR one 100-level ENG course OR permission of the instructor

Enrollment Preferences: Art Studio majors, English majors

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements: Division 1

Spring 2017

STU Section: 01 R 01:10 PM 03:50 PM Instructor:Steffani Jemison

ARTS 344 Abstraction

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 2017

STU Instructor: Michael Glier

ARTS 350(S) Subjective Documentary

This documentary film course proposes to look at how even the most seemingly objective films are shaped by a subjective eye. An eye which is molded by gender, race, culture, class and the social structures of our societies. Just as these influence our economics and politics, they also influence the entire filmmaking process from decisions about how something is framed to how it is edited as well as how the viewer experiences and interprets what's on the screen. How we look at something, for how long we look at it and how it is contextualized carries as much meaning as the content of our films. Similarly, the subjective eye of the viewer shapes how he or she understands and relates to the film. So then, what are we really talking about when we talk about documentary films? What makes a documentary a documentary? Why is such a categorization valuable? necessary? useful?

The course will consist of a series of documentary exercises to put into practice these concepts on subjectivity. Students will refine their filmmaking skills (shooting and editing) so that they can make more precise decisions about form to most effectively tell the stories they want to tell. Students will also develop critique skills by reviewing each other's projects as part of the creative process, with the goal of creating a supportive and constructive critique environment. The production aspect of the course will be supplemented with screenings and readings.

Class Format: studio

Requirements/Evaluation: Class participation and engagement documentary filmmaking assignments: craft, risk and commitment

Prerequisites: Intended for students with prior video production and editing skills

Enrollment Preferences: Art majors and seniors

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements: Division 1

Other Attributes: FMST Core Courses

Spring 2017

STU Section: 01 W 10:00 AM 12:50 PM Instructor: Natalia Almada

ARTS 367T(F) Projects: Multiples, Order, Chance

This course will explore the visual possibilities of chance and ordering systems using multiples and other media, which can include painting, printmaking, sculpture, collage, photography, drawing and more. Students will choose from the wide variety of reproductions available in contemporary culture as resource materials for projects. This could include hand-produced prints and photographs, plaster casts of objects, found images, commercial packaging, and mass-produced objects. Using these materials, students will conceive a structure for individual projects, while employing chance to subvert that plan and open up the creative process—inviting visual play, the option of failure and the risks of problem solving. This course examines the creative process as a combination of order and randomness, thinking visually and intuitively. For example, an assignment may be to create a game that involves 3 or more players that will produce a large scale art work using 100 recycled, mass produced items (newspapers, coffee cups, plastic spoons, etc.). Or to create a 2-d or 3-d collage of multiples produced by hand (traced drawings, editions of prints or photographs, folded paper, etc.) with a specific theme. Or to create a work produced by using one of the many Surrealists' games as in the exquisite corpse, frottage, or automatism. Related artists include El Anatsui, Sol Lewitt, Tara Donovan, Lisa Hoke, Fred Tomaselli and John Cage. As a tutorial, this course is designed to meet individual needs, stress student participation and responsibility for learning, and to examine differing points of view. Students will meet in groups of 2-3 for critiques of individual projects in the tutorial format. Students will also meet as a group for demonstrations, slide presentations, and on-campus field trips.

Class Format: tutorial

Requirements/Evaluation: evaluation will be based on student participation as well as the conceptual and technical quality of the work

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

Prerequisites: any one college level class in the following media: painting, printmaking, sculpture, drawing, photography or by permission of instructor

Enrollment Preferences: Art majors

Enrollment Limit: 10
Expected Class Size: 10
Distributional Requirements: Division 1

Fall 2016

TUT Section: T1 M 01:10 PM 03:50 PM Instructor:Barbara Takenaga

ARTS 376 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

Not Offered Academic Year 2017

STU Instructor:Amy Podmore

ARTS 385(S) The Sculptural Costume and It's Performance Potential

Crosslistings: ARTS 385/THEA 385

Primary Crosslisting

A team-taught studio art / theatre course designed to explore the rich territory of the wearable sculpture and its generative role in art and performance. From ritual costumes, to Carnival, to Dada performance, to Bauhaus dance, to Helio Oiticica's Parangole, and Nick Cave's sound-suits, there has been a rich tradition where sculpture and costumes merge. Students will study artists who have bridged distinctions between the theatrical costume and the sculptural object as well as produce hybrid objects that explore the range of possibilities within this collaborative practice. The students will produce object-costumes involving a wide variety of media, from recycled materials to new technologies, while striving to develop their individual artistic voices.

Class Format: studio

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

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

Prerequisites: successful completion of any 200-level course in art studio or performing arts, or permission of the instructor

Enrollment Preferences: Art and Theater majors

Enrollment Limit: 14

Expected Class Size: 12

Materials/Lab Fee: \$75

Distributional Requirements: Division 1

Spring 2017

STU Section: 01 M 01:10 PM 03:50 PM Instructors:Amy Podmore, Deborah Brothers

ARTS 418(S) Senior Seminar

The capstone experience as a studio art major at Williams provides the educational opportunity to exhibit a body of work at The Williams College Museum of Art. This class helps you strengthen your skills and refine your individual goals as an artist. It encourages the use of critical analysis in the creation and evaluation of your work with the emphasis on producing a strong and coherent body of artwork for your senior exhibit.

Class Format: studio

Requirements/Evaluation: grading includes: attendance, effort, diligent and creative investigation, attitude, participation, community responsibility, and the ability to communicate visually

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

Prerequisites: you must be a senior Art Studio major with all requirements fulfilled by the end of this term

Enrollment Preferences: Art Studio seniors, Art majors pursuing History and Practice may have permission of the instructor to enroll

Enrollment Limit: none

Expected Class Size: 15

Materials/Lab Fee: no lab fee, students are responsible for purchasing supplies

Distributional Requirements: Division 1

Spring 2017

STU Section: 01 TBA Instructor: Peter Low

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

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

Fall 2016

IND Section: 01 TBA Instructor: Peter Low

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 2017

IND Section: 01 TBA Instructor: Peter Low

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:

- East Asian, Indian, Islamic art
- Ancient Near Eastern, Egyptian, Greek, and Roman art
- Early Christian, Byzantine, and Western Medieval art to 1400
- Western art, 1400 to 1780
- Western art, 1780 to present
- 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 up to two private tutorials (ARTH 595/596) by submitting petitions to the Director describing the substance of their projects, including bibliography, and the nature of the work they will submit for evaluation. The petitions must be co-signed in advance by both the students and their faculty supervisors.

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

The Qualifying Paper

The Qualifying Paper is normally a revision of a seminar or private tutorial paper produced in one of the previous three semesters, expanded and refined over the second Winter Study term and a portion of the fourth semester. Students submit the topic of the Qualifying Paper in writing to the Director by the final day of exams of their third semester. Before this, students must obtain 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)
- A = outstanding (4.00)
- A- = excellent (3.67)
- B+ = good (3.33)
- B = satisfactory (3.00)
- B- = barely adequate (2.67)
- C = inadequate (0)
- E = failing (0)

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, and 563. 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 language course sequence.

French: If students attain a minimum score of 700 on the French 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. With a score below 500, they enroll in the introductory course, French 511.

In the case of a second language other than French, arrangements will be made on an individual basis.

German: With a score below 450, students enroll in the introductory course, German 515. Students who score between 450 and 500 are placed into German 516. With scores between 500 and 700, students enroll in the advanced reading course, German 513. Students attaining a minimum score of 700 on the German placement exam are exempted from further coursework in that language.

ARTH 500(F) MEDieval MEDiterranean: Artistic interactions across water

Crosslistings: ARTH 500/ARTH 400

Primary Crosslisting

The constant contacts, in peace and war times, between the Latin West and the world of Islam, especially during the Middle Ages, formed and shaped the identities of both Christian and Muslim worlds. Moreover, these cultural clashes and artistic exchanges seemed on the one hand to consolidate identities and maintain barriers of differences but on the other hand to contribute to dynamic aesthetic conversations, enriching the visual cultures of both. In several moments in history, which, sometimes, can hardly be defined as *convivencia*, a new amalgamated aesthetic language was born. Trade with luxury goods and even the sack of works of art 'sponsored'

and enhances visual dialogues between different religious cultures of the Mediterranean. In this seminar the routes and the 'ambassadors' of these exchange moments are discerned. The Mediterranean basin (between 800 to 1500 AD) is in focus. The mobile world around the shores of the Mediterranean Sea—from the far west district of al-Andalus and the city of Cordoba to the near Eastern metropolises of Cairo and Damascus—will be highlighted. Port cities such as Salerno, Amalfi, Genua, Mahdiyya, Venice, Palermo and Acre will be jointly discussed in order to draw a full and complete picture of the particular medieval art, which developed across the Mediterranean basin.

Enrollment Preferences: places for 8 undergraduates and 8 graduate students assured

Enrollment Limit: 16

Distributional Requirements: Division 1

Fall 2016

SEM Section: 01 R 01:10 PM 03:50 PM Instructor: Avinoam Shalem

ARTH 500(S) CVPS: Jerusalem: The Making of the Holy

Crosslistings: ARTH 500/ARTH 400

Primary Crosslisting

What are the reasons for declaring a particular space holy? How are the borders of this holy space made visible? What practices and rituals are employed in holy spaces? Can the sanctity of the holy be transferred?

The city of Jerusalem is the case study through which these questions will be critically examined. The city, sacred to three monotheistic religions, has been made and remade throughout history as a sacred space to Judaism, Christianity and Islam. The course will examine Jerusalem's changing architectural program over circa one thousand years, as well as its representation in images and texts from Jewish, Christian and Muslim sources. The main focus will be the Haram al-Sharif, the temple mount in Jerusalem as well as other spaces in the old city of Jerusalem and its vicinity, in which further sacred spaces were built and designed for pilgrims. Aspects of different rituals and even oral traditions will be brought into discussion to illustrate the varied methods and politics of the space and the continuous contestations over Jerusalem's sacredness up to the present day. At the same time, modern, mainly nationalistic, methods for reconstructing past narratives for Jerusalem will be critically discussed, focusing mainly on archaeology, urban architectural developments and museum display

Class Format: seminar

Enrollment Preferences: places for 8 undergraduates and 8 graduate students assured

Enrollment Limit: 16

Expected Class Size: 16

Distributional Requirements: Division 1

Spring 2017

SEM Section: 01 R 01:10 PM 03:50 PM Instructor: Avinoam Shalem

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

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

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

Distributional Requirements: Division 1

Other Attributes: AMST Space and Place Electives

Spring 2017

SEM Section: 01 T 01:10 PM 03:50 PM Instructor: Michael Conforti

ARTH 502 History, Theory, and Techniques of Printmaking

This course will consider the history of prints in Europe and America from the fifteenth century through the 1920s. Focusing primarily on the holdings of the Clark, classes will be held in the new Manton Study Center for Works on Paper where students will view original works of art. Equal emphasis will be placed on primary literature, theoretical texts, and a careful understanding of printmaking processes. Media to be investigated include, among others, 15th-century woodcuts by Albrecht Dürer, drypoints by Rembrandt van Rijn, engravings by Philibert-Louis Debucourt, aquatints by Francesco Goya, lithographs by Édouard Manet, etchings by James McNeill Whistler, photo-mechanical processes like photogravure by artist Alfred Stieglitz, and color woodcuts by the German Expressionists.

The rise and fall of various processes and practitioners will be explored from a socio-historical perspective, considering market, taste, and changing exhibition strategies. Additionally, consideration will be given to the status of the printmaker over the centuries as their roles shifted from professional to amateur and back again.

Class Format: seminar

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

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

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

Enrollment Limit: 14

Expected Class Size: 14

Distributional Requirements: Division 1

Not Offered Academic Year 2017

SEM Instructor: Jay Clarke

ARTH 504(F) Methods of Art History and Criticism

This seminar concentrates on critical approaches to art, culture, and history. Our focus will be on various writings that have engaged theories of representation, vision, objecthood and materiality for more than five centuries.

Class Format: seminar

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

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

Prerequisites: none

Enrollment 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

Fall 2016

SEM Section: 01 T 01:10 PM 03:50 PM Instructor: Christopher Heuer

ARTH 505 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 metaphoric) seeing, asking how Plato's approaches to image, politics, and theory/philosophy shape each other. Building on those inquiries, we next take up important twentieth and twenty-first century returns to the cave, engaging such figures as Heidegger, Strauss, Arendt, Derrida, Irigaray, Rancière, and Badiou. Finally, we examine recent theories of screen and spectacle—read both for their resonances with and departures over the Platonic legacy—and case studies in the politics of both military and racial spectacles in the U.S. The question of what is an image and what images do will run from the beginning of course to the end. Beyond the authors mentioned, readings may include such authors as Allen, Bruno, Clark, Debord, Friedberg, Goldsby, Joselit, Mitchell, Nightingale, Rodowick, Rogin, Silverman, and Virilio. Insofar as it fits student interest, we will also explore the cave's considerable presence in visual culture, ranging from Renaissance painting through such recent and contemporary artists as Kelley, Demand, Hirschhorn, Kapoor, Sugimoto, and Walker, to films such as *The Matrix*.

Class Format: seminar

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

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

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

Enrollment 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

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

Distributional Requirements: Division 2

Other Attributes: PSCI Political Theory Courses

Not Offered Academic Year 2017

SEM 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 2017

SEM Section: 01 M 01:10 PM 03:50 PM 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 2016

SEM Section: 01 Cancelled

Spring 2017

SEM Section: 01 Cancelled

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

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

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

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

Enrollment 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 2017

SEM Section: 01 MR 06:30 PM 08:30 PM 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 2017

SEM Section: 01 TBA Instructor:Marc Gottlieb

ARTH 527 Acquiring Art: Selecting and Purchasing Objects For WCMA

Crosslistings: ARTH 327/ECON 227/ARTH 527

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

ARTH 528(S) Icons

Crosslistings: ARTH 428/ARTH 528

Secondary Crosslisting

This seminar will explore the appearance and use of icons, the sacred images of the early Christian church, between the first century and the eighth century. Materials include panel paintings, ivories and mosaics. The aim of the inquiry is to examine the surviving corpus of icons (about 75, consider how they functioned and the ways in which the artists who created them manipulated such formal elements as line, color and composition to create an image of the sacred.

Class Format: seminar

Requirements/Evaluation: preparation of readings, class participation, research paper (c. 20 pages), seminar report (c. 30 minutes)

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

Prerequisites: none

Enrollment Preferences: priority will be given to Art History majors, advanced students of Religion and graduate students in Art History

Enrollment Limit: 16

Expected Class Size: 12

Distributional Requirements: Division 1

Spring 2017

SEM Section: 01 W 01:10 PM 03:50 PM Instructor: Sarah Bassett

ARTH 530(F) Aesthetics and Human Variety: European Representations of Oceania 1755-

Crosslistings: ARTH 430/ARTH 530

Secondary Crosslisting

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

Class Format: undergraduate/graduate seminar

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

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

Prerequisites: ARTH 101-102 (for undergraduates) or permission of instructor

Enrollment Preferences: Art majors and graduate students; then English, French, and History majors with relevant course experience
Enrollment Limit: 16
Expected Class Size: 12
Distributional Requirements: Division 1
Other Attributes: ARTH post-1600 Courses

Fall 2016

SEM Section: 01 F 10:00 AM 12:50 PM Instructor:Kailani Polzak

ARTH 533 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-1600 Courses

Not Offered Academic Year 2017

SEM Instructor:Stefanie Solum

ARTH 537 Renaissance Matter

The imagined cleave between "scientific" and "theoretica" 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

Not Offered Academic Year 2017

SEM Instructor:Christopher Heuer

ARTH 551 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

Not Offered Academic Year 2017

SEM Instructor: Marc Simpson

ARTH 552 The Enemies of Impressionism, 1870-1900

Crosslistings: ARTH 552/ARTH 404

Primary 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

Not Offered Academic Year 2017

SEM Instructor: Marc Gotlieb

ARTH 554(S) The Matrix and the Market: Printmaking and Photography in the Nineteenth Century

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

Class Format: seminar

Requirements/Evaluation: students will be responsible for readings and involved class discussion; several short and one long presentation; and a final paper (20-25 pages)

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

Enrollment Limit: 12

Distributional Requirements: Division 1

Spring 2017

SEM Section: 01 R 10:00 AM 12:40 PM Instructor: Jay Clarke

ARTH 555(F) Ottoman and Orientalist Visual Culture

Crosslistings: ARTH 555/ARTH 455

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 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: places for 8 undergraduates and 8 graduate students assured

Enrollment Limit: 16

Expected Class Size: 16

Distributional Requirements: Division 1

Fall 2016

SEM Section: 01 W 01:30 PM 04:00 PM Instructor: Mary Roberts

ARTH 562 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

Not Offered Academic Year 2017

SEM Instructor: C. Ondine Chavoya

ARTH 563(F) Contemporary Curatorial Workshop

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

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

Prerequisites: graduate art students

Enrollment Preferences: only open to graduate students

Enrollment Limit: 25

Distributional Requirements: Division 1

Fall 2016

SEM Section: 01 Cancelled

Spring 2017

SEM Section: 01 Cancelled

ARTH 565(F) Aesthetics of Dissent in the Global Contemporary

What is protest art, and what are its aesthetic and conceptual strategies, visual markers, modalities, and effects? How does protest art correlate with a genealogy of modern and contemporary visual practice more generally, and how do we situate protest art in the larger narrative of the history of art? (Or should we?)

In order to address the question of what constitutes an art of protest, this MA-level course will engage with two disciplinary sub-fields not often put in direct dialogue: social art history and social movement mobilization theory; two disciplinary offshoots of the "cultural

turn" in the humanities and political sciences developed in the 1970s and relevant today. Of central importance to art's salience in contemporary social politics is the ability of a self-contained expression to transmit information in excess of itself: to generate meaningful correspondence between singular and collective experience. What marks certain political struggles as singular and unique to specific groups and experiences, and what images or ideas link disparate conflicts productively together? What artistic practices can be demonstrated as instrumental to the creation and/or dismantling of political opportunities and social change? Art's status as an extra-political (as in "outside politics") force in human society will be both challenged and substantiated in these investigations, as we examine the interrelationship of culture, representation, interpretation, visibility, space, and power in select global case studies, e.g.: the aesthetics of the Black Panther Party, the global anti-Vietnam War movement, women's spaces in revolutionary Iran, Tahrir Square circa 2011, Occupy Wall Street, and #BlackLivesMatter.

Class Format: seminar

Requirements/Evaluation: based on classroom discussion, several short (3-5 page) writing assignments, & an original research paper (15-20 pages)

Extra Info: utilizing interdisciplinary bibliographic sources to interpret and evaluate the artistic properties & political products of a contemporary social movement

Enrollment Limit: 12

Distributional Requirements: Division 1

Fall 2016

SEM Section: 01 F 01:10 PM 03:50 PM Instructor: Brynn Hatton

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

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

Class Format: seminar

Requirements/Evaluation: two short writing assignments, twenty page final paper

Distributional Requirements: Division 1

Fall 2016

SEM Section: 01 M 10:00 AM 12:50 PM Instructor: Emmelyn Butterfield-Rosen

ARTH 573(S) Modern and Contemporary Art from the Middle East and North Africa

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

Class Format: seminar

Requirements/Evaluation: short response essays and a culminating research paper

Enrollment Preferences: graduate program students and then senior Art History and Arabic Studies majors

Distributional Requirements: Division 1

Spring 2017

SEM Section: 01 W 10:00 AM 12:40 PM Instructor: Katarzyna Pieprzak

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

Fall 2016

IND Section: 01 TBA Instructor: Marc Gottlieb

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 2017

IND Section: 01 TBA Instructor: Marc Gottlieb

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

Fall 2016

IND Section: 01 TBA Instructor: Marc Gottlieb

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