

## 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: C. HOWE, E. PEREZ. Visiting Assistant Professors: C. GIRARD, B. HATTON, 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), Barbara Takenaga (Spring)

History and Practice Faculty Advisors: Ben Benedict, E. J. Johnson

### ART HISTORY

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

### Major Requirements

**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 or, 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; 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.

## **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, 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

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

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

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:** 14

**Distributional Requirements:**

Division 1

*Fall 2016*

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

### **ARTH 505(F) The Artist and the Studio: Imitation, Education, Desire**

This course explores the image of the artist and the studio from a diverse range of interpretive perspectives. Artists turned to so-called representations of representation in an effort reflexively to grapple with the nature and terms of their enterprise. We will explore such studio scenes as less a real than an imagined space – as home to the most urgent and intimate concerns of the artist's vocation, in short, the artist in the modern age. Such representations have attracted a substantial body of ambitious art historical writing.

Accordingly, and even as much of the class will center on 19th-century-art, we will also consider key examples from other periods, including works by Vermeer, Velasquez, and others. Student projects may focus on any period of the history of art.

**Format:** seminar

**Requirements/Evaluation:** will be based on class participation, weekly discussions, presentation of research, and a term paper of 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 Art History majors

**Prerequisites:**

**Enrollment limit:** 16

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

**Distributional Requirements:**

Division 1

*Fall 2016*

SEM Section: 01 W 1:30-3:45 Instructor: Marc Gotlieb

### **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 Cancelled 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 Gotlieb

### **ARTH 511(S) Art and the British Empire**

Taking as a starting point the recent Tate Britain exhibition *Artist and Empire*, this unit of study will critically analyse the role of the visual arts in Britain's imperial project across its vast global Empire in the nineteenth century. Our inquiry will range from the imperial capital London to Britain's colonial peripheries in Africa, the Americas, India and Australasia. We will address diverse ways Britain imagined its empire through visual and material culture ranging from high art to popular culture; from the academy to the avant-garde. Our study will encompass panoramas, imperial pageantry, cartography, ethnographic and natural history displays. Themes addressed will include: art and violence; art and independence movements; temporal and historical consciousness in the art of empire. Creative impulses in the metropol will be compared with vibrant forms of visual culture emerging from the colonies, as we assess the aesthetics of imperial

nostalgia, dissent, resistance and appropriation. We will also consider the ways in which contemporary artists in Britain and in former colonial territories have engaged with this imperial and colonial legacy.

**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

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

**Enrollment limit:** 16

*Spring 2017*

SEM Section: 01 T 10:00 AM 12:40 PM Instructor: Mary Roberts

### **ARTH 526 Shadows of Plato's Cave: Image, Screen, and Spectacle**

**Crosslistings:** PSCI 374/COMP 374/ARTH 526

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 from debates over the Platonic legacy—and case studies in the politics of both military and racial spectacles in the U.S. The question of what is an image and what images do will run from the beginning of course to the end. Beyond the authors mentioned, readings may include such authors as Allen, Bruno, Clark, Debord, Friedberg, Goldsby, Joselit, Mitchell, Nightingale, Rodowick, 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 527 Acquiring Art: Selecting and Purchasing Objects For WCMA**

**Crosslistings:** ARTH 327/ECON 227/ARTH 527

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*

### **ARTH 528(S) Icons**

**Crosslistings:** ARTH 428/ARTH 528/REL 319

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, 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 1755-1805**

**Crosslistings:** ARTH 430/ARTH 530

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

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

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 new Manton Study Center for Works on Paper, 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 Ottoman and Orientalist Visual Culture**

**Crosslistings:** ARTH 555/ARTH 455

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

*Not Offered Academic Year 2017*

SEM Instructor: Mary Roberts

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

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 TBA Instructor: Victoria Brooks

*Spring 2017*

SEM Section: 01 TBA Instructor: Victoria Brooks

**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 Gotlieb

### **ARTH 596(S) Private Tutorial**

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

**Class Format:** tutorial  
**Distributional Requirements:**  
Division 1

*Spring 2017*  
IND Section: 01 TBA Instructor: Marc Gotlieb

**ARTH 597(F) Undergraduate Lecture Course Taken for Graduate Credit**  
Undergraduate Lecture Course Taken for Graduate Credit  
**Class Format:** independent study  
**Distributional Requirements:**  
Division 1

*Fall 2016*  
IND Section: 01 TBA Instructor: Marc Gotlieb

**ARTH 598(S) Undergraduate Lecture Course Taken for Graduate Credit**  
Undergraduate Lecture Course Taken for Graduate Credit  
**Class Format:** independent study  
**Distributional Requirements:**  
Division 1

*Spring 2017*  
IND Section: 01 TBA Instructor: Marc Gotlieb