

Amherst College

Survey of African Art

Course Number ARHA 149-01
Department Art & the History of Art
Campus Amherst College
Course Description (Offered as ARHA 149 and BLST 123 [A].) An introduction to the ancient and traditional arts of Africa. Special attention will be given to the archaeological importance of the rock art paintings found in such disparate areas as the Sahara and South Africa, achievements in the architectural and sculptural art in clay of the early people in the area now called Zimbabwe and the aesthetic qualities of the terracotta and bronze sculptures of the Nok, Igbo-Ukwe, Ife and Benin cultures in West Africa, which date from the second century B.C.E. to the sixteenth century C.E. The study will also pursue a general socio-cultural survey of traditional arts of the major ethnic groups of Africa.

Spring semester. Professor Abiodun.

Dutch/Fleming Painting 16 & 17C

Course Number ARHA 254-01
Department Art & the History of Art
Course Description The course will begin with a brief introduction to important themes in Northern Renaissance art that have direct bearing on later 16th- and 17th-century developments. Relevant historical issues for the entire course will include the effects of the Reformation and Counter-Reformation; changing attitudes toward sexuality, and toward the lower classes or peasants; social and economic movements in the Dutch Republic; and the open market for art and the consequent development of artistic specialties-- landscape, portrait and still-life. Studying the works of Pieter Bruegel, Peter Paul Rubens, Anthony van Dyck, Jacob Jordaens, Pieter Saenredam, Frans Hals, Jacob van Ruisdael, Jan Vermeer and Rembrandt van Rijn, students will examine the attractions and pitfalls of the contextual analysis of works of art. The course will also address the role of present day viewers' subjective responses when evaluating historical evidence and whether unexamined objectivity is possible or even desirable. We will also consider whether there is continued value in the notion of a period style or of an artist's single-minded or consistent stylistic development. Specialized readings will shed light on all of these topics. Looking closely at original works of art from this period will be a crucial component of the course with special emphasis on refining our visual acuity. Two class meetings per week.

One previous course in art history or in European history strongly recommend. Limited to 20 students. Spring semester. Professor Harbison.

Modern Architecture

Course Number ARHA 271-01
Department Art & the History of Art
Course Description This course considers architecture and design of the 19th and 20th centuries in light of contemporary disciplinary themes like space, globalization, and sustainability. In doing so, it strives to highlight the social, political, intellectual, and technological forces that have influenced (and continue to motivate) modern design. Key figures to be addressed include: Gottfried Semper, William Morris, Peter Behrens, Adolf Loos, Le Corbusier, Mies van der Rohe, Robert Venturi and Denise Scott Brown, Daniel Liebeskind, Herzog and de Meuron, and Zaha Hadid. This course may include field trips to the Department of Architecture and Design at The Museum of Modern Art and to important regional buildings/sites. Two class meetings per week.

Requisite: EUST 216, EUST364, a course in art history, studio art, or consent of the instructor. Limited to 20 students. Spring semester. Visiting Professor Saletnik.

Women/Art Early Modern Europe

Course Number ARHA 284-01
Department Art & the History of Art
Course Description (Offered as ARHA 284, EUST 284, and WAGS 206.) This course will examine the ways in which prevailing ideas about women and gender-shaped visual imagery, and how these images influenced ideas concerning women from the Renaissance to the Enlightenment. It will adopt a comparative perspective, both by identifying regional differences among European nations and tracing changes over time. In addition to considering patronage of art by women and works by women artists, we will look at the depiction of women heroes such as Judith; the portrayal of women rulers, including Elizabeth I and Marie de' Medici; and the imagery of rape. Topics emerging from these categories of art include biological theories about women; humanist defenses of women; the relationship between the exercise of political power and sexuality; differing attitudes toward women in Catholic and Protestant art; and feminine ideals of beauty.

Limited to 15 students. Spring semester. Professor Courtright.

Museums and Society

Course Number ARHA 380-01

Department Art & the History of Art

Course Description This course considers how art museums reveal the social and cultural ideologies of those who build, pay for, work in, and visit them. We will study the ways in which art history is (and has been) constructed by museum acquisitions, exhibitions, and installation and the ways in which museums are constructed by art history by looking at the world-wide boom in museum architecture, and by examining curatorial practice and exhibition strategies as they affect American and Asian art. We will analyze the relationship between the cultural contexts of viewer and object, the nature of the translation of languages or aesthetic discourse, and the diverse ways in which art is understood as the materialization of modes of experience and communication. The seminar will incorporate visits to art museums and opportunities for independent research. One meeting per week.

Limited to 25 students. Spring semester. Professors Clark and Morse.

The Japanese Image Replicated: Prints, Postcards, and Photographs

Course Number ARHA 384-01

Department Art & the History of Art

Course Description An image that can be replicated serves a very different function from a single unique work of art; it addresses new audiences and elicits a wider range of responses. This seminar will explore three different types of replication in Japan—woodblock printing, lithography, and photography. Japanese prints have captured the imaginations of Westerners since the mid-nineteenth century. With the unprecedented achievement of literacy among urban populations during the early sixteenth century, Japan developed highly inventive woodblock texts and images. This seminar will investigate the history of the Japanese print in the Edo period (1615 -1868) through the works of artists such as Suzuki Harunobu, Kitagawa Utamaro, Katsushika Hokusai, and Utagawa Hiroshige. It will also examine how the postcard replaced the print as the favored format for the dissemination of images during the early twentieth century, becoming the primary visual means for communicating Japan's modernity before the advent of World War II. In Japan, photography evolved from studio productions for tourist souvenirs to extremely creative compositions that transcend national boundaries. The course will make extensive use of the collection at the Mead Art Museum as well as that at the Boston Museum of Fine Arts. One class meeting per week held in the Study Room at the Mead.

Spring semester. Limited to 15 students. Visiting Lecturer A. Morse.

The Sixties

Course Number ARHA 412-01

Department Art & the History of Art

Campus Amherst College

Course Description We will investigate a series of historical events (such as the Vietnam War, the Cuban missile crisis, Stonewall, the assassinations of John and Robert Kennedy, and Martin Luther King) as well as the Civil Rights Movement, the rise of identity politics (Feminism, Black Power, the Brown Berets) and the counterculture. We will study the myriad art forms and their attendant ideologies invented during the decade (such as Pop, Op, Color Field, Minimalism, Land Art, Conceptual Art, Performance Art, Fluxus), as well as some crucial critics, dealers and art journals, in an effort to understand the ways in which artists rejected or appropriated, then transformed, certain themes and conceptual models of their time.

Requisite: One course in modern art or consent of the instructor. Limited to 12 students. Spring semester. Professor Staller.

Hampshire College

Art and Landscape

Course Number HACU 0213-1

Department Humanities Arts Cultural Stu

Campus Hampshire College

Course Description This course will cover the history of landscape art, from the earliest civilizations to developments in Romanticism, Realism, Impressionism, and Expressionism, and conclude with a look at Earth Art and contemporary trends in ecological practice. We will look at painting, photography, sculpture, landscape design, and film, beginning with Stonehenge, Greek wall paintings, medieval manuscripts, and the designation of the genre in the Tang Dynasty in China and the Renaissance in Europe. We will continue our study with the works of artists such as Friedrich, Turner, Cole, Monet, Hiroshige, Van Gogh, O'Keeffe, Kandinsky, Adams, Weston, Christo, Smithson, Mendieta, Beuys, and Goldsworthy. As we examine landscape art as the reflection of (and a catalyst for) social, cultural, political and economic transformation, we will consider questions of: site and narration; the role of abstraction in expressing natural forms; and the relationship of art to sustainable

operations; as well as many other themes, theories, and processes. We will make extensive study of the works on view in area museums, and take part in the Five College Architectural Studies project on "Riverscapes".

Multiple Cultural Perspectives Project Presentation Reading Writing Arts, Design, and Media Culture, Humanities, and Languages Writing and Research Multiple Cultural Perspectives Field Trip \$30.

Photography in Asia

Course Number HACU 0263-1

Department Humanities Arts Cultural Stu

Campus Hampshire College

Course Description In the 1840's, shortly after the invention of photography, British, European and American photographers traveled to the Far and Near East, often on the heels of military aggression. In the process, they introduced photography to these regions, where local practitioners quickly took up the medium and used it for their own purposes. Yet history of photography texts do not adequately register the rich photographic traditions developed by photographers in Asia, and the current outpouring of powerful photographic work from Asian countries demands a fuller historical context. Using the history of Western photography as a backdrop, we will study the development of photographic practices in East Asia, South Asia and Southeast Asia. Collectively, through research, writing, and the examination of historic and contemporary work, the class will piece together a fuller "picture" of photography in Asia, thereby expanding the framework of the history of photography in general.

Multiple Cultural Perspectives Project Presentation Reading Writing Culture, Humanities, and Languages Writing and Research Multiple Cultural Perspectives Independent Work

Mount Holyoke College

Age of the Cathedrals

Course Number ARTH 222 01

Department Art History

Campus Mount Holyoke College

Course Description Arts of the court, monastery, and city in Europe from the fall of the Roman Empire (fourth-fifth century) to the Hundred Years War (fourteenth-fifteenth century). We will study a selection of monuments and their furnishings, including sculpture, reliquaries, stained glass, tapestries, altarpieces, joyaux, and illuminated manuscripts. Our goal will be to differentiate between the diverse forms of artistic production within this long time period and to understand the function of these works for a medieval audience.

Course limited to sophomores, juniors and seniors

Northern Renaissance Art

Course Number ARTH 231 01

Department Art History

Campus Mount Holyoke College

Course Description This course will survey artistic production in Northern Europe in the fifteenth and sixteenth centuries, with an emphasis on panel painting, manuscript illumination, and printmaking. In addition to examining major artists such as Jan van Eyck, Albrecht Dürer, and Pieter Bruegel the Elder, we will devote equal attention to seismic cultural shifts such as the print revolution and the origins of the art market, to explore the ways that media both old and new were deployed to make sense of expanding global horizons.

Course limited to sophomores, juniors and seniors

European Art 1885-1945

Course Number ARTH 244 01

Department Art History

Campus Mount Holyoke College

Course Description This course examines the great ruptures in European art that today we call modernist. It relates aspects of that art to the equally great transformations in European society: revolutionary ferment, the rise and consolidation of industrial capitalism, colonization and its discontents, and world war. Among the major figures to be studied are Duchamp, Matisse, Malevich, Picasso, Seurat, and van Gogh.

Course limited to sophomores, juniors and seniors

Contemporary Art: Since 1945

Course Number ARTH 245 01
Department Art History
Campus Mount Holyoke College
Course Description This course traces the different paths of painting, sculpture, and photography in the United States and, less so, Western Europe since World War II. Initially, most of these paths traced a relationship with the "crisis of modernism," but increasingly, they have taken on a different vitality, drawing energy from a wide variety of postmodern and postcolonial subjects and debates: identity politics, transnationalism, diaspora. Can something that can be identified as an avant-garde practice exist in such a context? What kinds of questions are appropriate to ask about works that stridently attempt to suspend the very category of art?

Course limited to sophomores, juniors and seniors

Topic: Ancient Painting/Mosaic

Course Number ARTH 290 01
Department Art History
Campus Mount Holyoke College
Course Description The course treats the themes, techniques, and contexts of painting and mosaic in the ancient Mediterranean. From Bronze Age palaces to early Byzantine churches, surfaces were embellished with frescoes, pebbles, glass and jewels. These might be rendered in complex geometric shapes or with mythological scenes. Portable vases displayed elegantly drawn figures. We will examine the unique effects of each medium and how they influenced and interacted with each other.

Course limited to sophomores, juniors and seniors

Topic: Ancient Painting/Mosaic

Course Number ARTH 290 01
Department Art History
Campus Mount Holyoke College
Course Description The course treats the themes, techniques, and contexts of painting and mosaic in the ancient Mediterranean. From Bronze Age palaces to early Byzantine churches, surfaces were embellished with frescoes, pebbles, glass and jewels. These might be rendered in complex geometric shapes or with mythological scenes. Portable vases displayed elegantly drawn figures. We will examine the unique effects of each medium and how they influenced and interacted with each other.

Course Notes Course limited to sophomores, juniors and seniors

Topic: American Modernism

Course Number ARTH 290 02
Department Art History
Campus Mount Holyoke College
Course Description This course explores the diversity of modern art in early twentieth-century America. As new technologies and ideologies transformed the political, economic, and social fabric of the country, changes in the arts were equally rapid and as dramatic. The course examines the competing and often conflicting ideas and styles of the American avant-garde against the background of more conservative movements of the era. Robert Henri, Georgia O'Keeffe, Man Ray, Charles Demuth, and Edward Hopper are among the artists to be discussed.

Course limited to sophomores, juniors and seniors

Topic: Latin American Art

Course Number ARTH 301 01
Department Art History
Campus Mount Holyoke College
Course Description This course highlights recent scholarship and criticism written in and about Latin America, focusing upon visual culture from 1520 to the present. Among the works we consider: colonial paintings and urban planning, representations of Frida Kahlo and Karl Marx, Brazilian film, contemporary photography, and museum exhibitions. Of particular interest will be the theoretical and methodological issues that characterize writing on visual culture from the 1990s to the present, and the ways they challenge our response to the question "What is Latin American art?"

Prereq: One 200-level Art History course or one 200-level Latin American course in anthropology, government, history, film, or literature. Reading knowledge of Spanish useful.

Topic: Who Owns the Past?

Course Number ARTH 310 01
Department Art History
Campus Mount Holyoke College
Course Description The seminar examines the heated status of antiquities today in light of their discovery, collecting, and display from the Roman empire to the present. Special attention is paid to war booty, to the purposeful destruction and effacement of monuments, and to ongoing struggles over excavation and cultural property. Students will engage with original objects in the college art museum and research original donors of objects in the archives.

This course is open to Juniors and Seniors.

Topic: Art/Architecture of Rome

Course Number ARTH 332 01
Department Art History
Campus Mount Holyoke College
Course Description Rome was--and remains--a most complex and magnetic city, one that has endured and become "eternal" through countless transformations to its urban and artistic fabric. The focus of this seminar is a particularly intense period of change in Rome--when artists, architects, and intellectuals flocked to the city, bringing traditions from elsewhere that mixed freely with the work of others, while responding to what was already present. More than a survey of famous works in Rome, this course aims to conjure some of the excitement of a city that considered itself the most fashionable and vibrant place in the world.

Prereq: 8 credits from the department or permission of instructor

Seminar: Photography Goes Public

Course Number ARTH 342 01
Department Art History
Campus Mount Holyoke College
Course Description This seminar will explore the explosion of photography in 1930s America. The decade's photography is often epitomized by the heartrending images of the Great Depression, of social concern, of the traumas experienced by the poor and displaced. But in fact the period also witnessed photography's extraordinary vitality and new visibility, in the colorful pages of Life magazine and the tabloids, on the walls of MOMA, in experimental photobooks, at Photo League exhibitions, and much more. Among the major figures to be studied are photographers as diverse as Walker Evans, Weegee, and Aaron Siskind.

This course is open to Juniors and Seniors. Prereq: Two 200-level courses in Art History

Smith College

Ancient Americas: Art, Architecture, Archeology

Course Number ARH 204-01-LEC
Department Art History
Campus Smith College
Course Description What is 'antiquity' in the Americas? This class explores this question by focusing on pre-Hispanic visual culture. We will cross both Mesoamerica and the Andes, giving particular attention to the Aztecs, Inca, and Maya. Along with architecture, textiles, sculpted works and book arts, we will consider current debates in art history and archaeology. Among the themes we will discuss: collecting and cultural patrimony; tourism and its ties to archaeology; relationships between national identities and ancient cultures, and the differences between art historical and anthropological modes of interpretation.

Art Of East Asia: Traditions/Innovations

Course Number ARH 221-01-LEC
Department Art History
Campus Smith College
Course Description Accompanying concurrent exhibitions at the SCMA, this course provides an overview of Chinese and Japanese art of the past three thousand years. It will survey thematically important artistic traditions and innovations, such as jade and bronze ritual art, literati calligraphy and landscapes, Buddhist sculpture and architecture, as well as narrative scrolls and popular prints. Class discussion and student projects will be supported by artworks loaned from Yale Art Gallery. Through close

study of actual objects in the museum gallery and storage, students will develop their skills of visual analysis and their understanding of diverse artistic traditions in East Asia. Enrollment limited to 20. (E) Accompanying concurrent exhibitions at the SCMA, this course provides an overview of Chinese and Japanese art of the past three thousand years. It will survey thematically important artistic traditions and innovations, such as jade and bronze ritual art, literati calligraphy and landscapes, Buddhist sculpture and architecture, as well as narrative scrolls and popular prints. Class discussion and student projects will be supported by artworks loaned from Yale Art Gallery. Through close study of actual objects in the museum gallery and storage, students will develop their skills of visual analysis and their understanding of diverse artistic traditions in East Asia. Enrollment limited to 20. (E)

Not open to first-years

Islamic Art & Architecture

Course Number ARH 228-01-LEC

Department Art History

Campus Smith College

Course Description This course surveys the architecture, landscape, book arts, and luxury objects produced in Islamic contexts from Spain to India, and from the 7th through the 20th centuries. Attention will be focused upon the relationships between Islamic visual idioms and localized religious, political, and socioeconomic circumstances. In particular, lectures and readings will examine the vital roles played by theology, royal patronage, ceremonial, gift exchange, trade, and workshop practices in the formulation of visual traditions. Recommended background ARH 101 or 140.

Romanesque Art

Course Number ARH 232-01-LEC

Department Art History

Campus Smith College

Course Description A study of a selected range of monuments-built, sculpted and painted-embedded in the larger historical and cultural context of the "feudal age." Special emphasis on cross-disciplinary perspectives as a way to understand the Romanesque visual landscape in relation to: competing religious claims; local identities; relics and pilgrimages; stories of marvels and monsters; and the significance of images of women, both sublime and abject, in a world dominated by monks and knights.

Northern European Paint/Sculpture

Course Number ARH 237-01-LEC

Department Art History

Campus Smith College

Course Description This course will cover the major Flemish, Dutch and German painters, sculptors and printmakers of the 15th and 16th centuries, Jan Van Eyck, Roger van der Weyden, Hugo van der Goes, Hieronymus Bosch, Matthias Grunewald, Tilman Riemenschneider, Albrecht Durer, Hans Holbein, and Pieter Bruegel among them. The emphasis will be on understanding the works in their historical context, as well as learning to think critically about the ways we evaluate art from this period; issues of technique and style will also be important. Advantage will be taken of the collection of the Smith College Museum. (E)

Italian 16th-Century Art

Course Number ARH 244-01-LEC

Department Art History

Campus Smith College

Course Description The giants of the Italian Renaissance: Leonardo da Vinci, Michelangelo, and Raphael will be studied against the backdrop of shifting political tides and the emergence of Pope Julius II whose patronage caused the arts in Rome -- with such projects as the Sistine Chapel and the Stanze of the Papal Apartments -- to give a particular meaning to the term Renaissance. This Julian Renaissance, or the High Renaissance in Rome, will be compared with the development in painting of the period from 1450 to 1575 in the courts of Mantua, Ferrara, and the Republic of Venice, with the significant artists Andrea Mantegna, Giovanni Bellini, Giorgione, Titian, Tintoretto, and Veronese. The course concludes with an examination of the later works of Michelangelo, both in painting and architecture, and those artists of the Florentine "Mannerist" period, including Andrea del Sarto, Pontormo, and Rosso, as well as the artists Correggio and Parmigianino in Parma.

Art & Revolution In Europe

Course Number ARH 272-01-LEC

Department Art History

Campus Smith College

Course Description This course surveys the major trends in European painting and sculpture - including some urbanism and visual culture - of the tumultuous century following the French Revolution of 1789. Starting with Jacques-Louis David and revolutionary iconoclasm, we will end with Post-Impressionism and the spectacular cast-iron construction of the Eiffel Tower for the 1889 Paris World's Fair. Throughout, we will recover the original radicality of art's formal and conceptual innovations during the nineteenth century: confidently overt brush-work, a mingling of high and low, and an aesthetization of politics, empire, sexuality, technology and modernity. Prerequisite: a 100-level course in art history, or permission of the instructor.

Seminar: Studies In Roman Art

Course Number ARH 315-01-SEM

Department Art History

Campus Smith College

Course Description Topic: At Home in Pompeii. Instructor Permission.

Not open to first-years, sophomores

Seminar: Studies In Art History

Course Number ARH 352-01-SEM

Department Art History

Campus Smith College

Course Description Topics course. How does conquest by foreigners change the ways that images, civic spaces and objects are created and used? What kinds of hybrids does colonization produce? Is it possible to define what is "colonial" about a work of art or architecture? Focusing on recent scholarship, this seminar addresses these queries, highlighting the 16th-19th centuries. We will work comparatively, across different colonial settings. Among the topics we will consider: interpretive work in the field of colonial studies; the mapping and construction of colonial spaces; exchanges that brought people and objects into contact (and conflict) with one another; the ways that colonialism shapes the meaning of objects, and nationalist legacies of colonial ambitions.

Topic: Colonization & Visual Culture. Instructor Permission. Not open to first-years, sophomores

Seminar: Studies In 20th Century Art

Course Number ARH 374-01-SEM

Course Title SEM: STUDIES IN 20TH CENT ART

Department Art History

Campus Smith College

Course Description Topics course. Beginning with the emergence of performance and video in the 1960s and 1970s, this seminar will examine art practices, issues, and ideas which have driven the development of new media into the 21st century. Key topics include duration, forms of presence, relations to technology, and questions of audience address and community formation.

Topic: Performance, Video, New Media. Instructor Permission. Not open to first-years, sophomores