ART HISTORY

Overview and Contact Information
Art History is the study of objects and images: painting, sculpture, architecture, film, furniture, ceramics, installations, and many other things. Our courses span the globe, from ancient Rome, Islamic cultures, medieval Paris and Renaissance Italy, to Indian cinema, American painting, contemporary photography and modern architecture. The objectives of our curriculum are: to learn the verbal language necessary to analyze and interpret objects, images, and the built environment; to understand works of art and architecture in their historical and cultural settings; and to develop a critical voice that extends to all aspects of the visual world.

Contact Information
Jessica Maier, Chair
Melissa Burke, Academic Department Coordinator
201 Art Building
413-538-2200
https://www.mtholyoke.edu/acad/arthistory

Learning Goals
By participating in coursework and experiences constituting a major in Art History, students will acquire the following knowledge and skills. They will:

• Demonstrate knowledge of works of art and architecture in their historical and cultural settings.
• Acquire the vocabulary needed to analyze and interpret objects, images, and built and landscaped environments across the world and through time.
• Develop visual acuity for critically examining our image-saturated world.
• Apply innovative theoretical and methodological approaches to engage with the history and politics of visual representation.
• Learn to develop research questions, and locate and assess primary and secondary sources, both print and digital.
• Develop the ability to write and speak effectively about material culture with critical sophistication.

Faculty
This area of study is administered by the Department of Art History and Architectural Studies:

Anthony Lee, Idella Plimpton Kendall Professor of Art History, Teaching Fall Only

Ajay Sinha, Julie ’73 and Helene ’49 Herzig Professor of Art History, Teaching Spring Only

Paul Staiti, Professor of Fine Arts on the Alumnae Foundation

Jessica Maier, Associate Professor of Art History

Christine Andrews, Visiting Lecturer in Art History

Requirements for the Major
A minimum of 40 credits:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>One course at the 200 level in the Ancient and Medieval area</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>One course at the 200 level in the Renaissance and Baroque area</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>One course at the 200 level in the Modern and American area</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>One course at the 200 level in the non-Western area</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Two courses at the 300 level</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Three additional courses at any level</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>One course from another department or program that is chosen in consultation with an art history advisor, after the declaration of major</td>
<td>4</td>
</tr>
</tbody>
</table>

Total Credits 40

Additional Specifications
• Art history majors may not minor in architectural studies.
• Majors may enroll in 300-level seminars at the other Five College institutions with permission in advance from their advisor and the department chair. Students who plan to enroll in 300-level courses outside of the Five Colleges, especially yearlong courses to be taken abroad, should first consult with their advisor and the department chair to determine if the courses meet departmental criteria for 300-level credit.
• Reading knowledge of a foreign language is recommended for those contemplating graduate study in art history.
• Students should be aware that preference in 300-level courses is normally given to those who have taken a relevant course at the 200 level. Majors are not automatically guaranteed preference in seminars that might be oversubscribed and, therefore, should not wait until the last semester to fulfill a seminar requirement.

Requirements for the Minor
A minimum of 20 credits:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>One 100-level art history course</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Any four courses in art history at the 200 level or above</td>
<td>16</td>
</tr>
</tbody>
</table>

Total Credits 20

1 A student may substitute this course with AP credit in art history, but must take an additional 4 credits in art history at any level to meet the 20 credit minimum for the minor.

Additional Specifications
• Within these general requirements a student may construct a minor as focused or as comprehensive as desired.
Course Offerings

ARTH-100 Image and Environment
ARTH-100SE Image and Environment: 'Ways of Seeing'
Spring and Spring. Credits: 4
This course explores how artists, images, and objects have sparked revolution, defined identity, changed how people think and act, reflected and made history. We will examine moments of major change in the arts through close attention to specific themes, individuals, and works from the last seven centuries. The goal is not a fact-filled, comprehensive, strictly chronological overview, but rather an understanding of the ways in which the western visual legacy has profoundly shaped how we see the world around us.
Applies to requirement(s): Humanities
C. Andrews

ARTH-100WA Image and Environment: 'Western Art: 1400-2000'
Spring. Credits: 4
An introduction to painting, sculpture, and architecture in Europe and America from the Renaissance to the present. Classes are organized around five focused topics: Renaissance Florence; the artist in the seventeenth century; art and revolution; nineteenth-century realism and abstraction. Lectures will be complimented by class discussion.
Applies to requirement(s): Humanities
P. Staiti

ARTH-101 The Built Environment
Spring. Credits: 4
This course surveys architecture from the ancient world to the present as both a functional response to human activity and as a medium that expresses cultural values. In the service of domestic life, religious ritual, political agendas, commerce, and leisure, architecture reflects and shapes the natural environment, technology, economics, and aesthetic taste. While the history of Western architecture constitutes the primary touchstone, we will pursue themes that include sites and buildings, cities, and sites from around the world.
Applies to requirement(s): Humanities
J. Maier

ARTH-104 Talking Pictures: An Introduction to Film
Fall. Credits: 4
Some of the best feature-length films of the past century have commanded our attention and imagination because of their compelling artistry and the imaginative ways they tell stories visually and verbally. This course closely studies narrative films from around the world, from the silent era to the present, and in the process it introduces students to the basic elements of film form, style, and narration. Some of the films to be considered are: Battleship Potemkin, Citizen Kane, Contempt, The Bicycle Thief, Ugetsu, Rear Window, Woman in the Dunes, The Marriage of Maria Braun, Days of Heaven, and Moulin Rouge.
Crosslisted as: FMT-103
Applies to requirement(s): Humanities
P. Staiti

ARTH-105 Arts of Asia
Not Scheduled for This Year. Credits: 4
This multicultural course introduces students to the visual arts of Asia from the earliest times to the present. In a writing- and speaking-intensive environment, students will develop skills in visual analysis and art historical interpretation. Illustrated class lectures, group discussions, museum visits, and a variety of writing exercises will allow students to explore architecture, sculpture, painting, and other artifacts in relation to the history and culture of such diverse countries as India, China, Cambodia, Korea, and Japan.
Crosslisted as: RELIG-108
Applies to requirement(s): Humanities; Multicultural Perspectives
A. Sinha

ARTH-222 Age of the Cathedrals: Gothic Art in Europe, 1100-1500
Not Scheduled for This Year. Credits: 4
A historical survey of medieval architecture, monumental sculpture, and painting of France, England, Germany, and Italy. The course concentrates on the great church as a multimedia environment and on the religious, political and social roles of art in society.
Applies to requirement(s): Humanities
The department
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-230 Italian Renaissance Art
Not Scheduled for This Year. Credits: 4
This survey outlines the arts in Italy from the late thirteenth to sixteenth centuries, a time of major cultural transformation. Our approach will be primarily geographic, focusing on individual cities and courts in order to understand the social networks that linked artists with their patrons and publics. We will also address key themes such as the functions of art; the role of women in the arts; the changing status of artists; portraiture and the fashioning of identity; the rise of print; art and ideas about faith, love, desire, and marriage; and the cross-cultural links between Italian artists and their colleagues far away.
Applies to requirement(s): Humanities
J. Maier
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-231 Northern Renaissance Art
Not Scheduled for This Year. Credits: 4
This course covers the arts in Northern Europe during a time of upheaval. We will look at developments in panel painting, manuscript illumination, printmaking, and sculpture from the fourteenth to sixteenth centuries—examining shifting patterns of patronage and production along with shifting styles, techniques, and media. We will consider major artists like Jan van Eyck, Albrecht Durer, and Pieter Bruegel, as well as seismic cultural shifts such as the print revolution, the emergence of the woman artist, the Reformation, and the origins of the art market.
Applies to requirement(s): Humanities
J. Maier
Restrictions: Course limited to sophomores, juniors and seniors
ARTH-233 Renaissance and Baroque Architecture in Italy  
Fall. Credits: 4  
This course focuses on architecture in Italy—including churches, palaces, villas, and urban planning—from the 1400s to the 1600s. In this period, architects took their cues from the classical tradition even as they carved out their own territory, developing new techniques and perfecting old ones to realize their designs. We will trace shifting architectural practice through key figures from Brunelleschi to Bernini, and through the lens of larger cultural forces. We will also examine buildings in light of the painted and sculpted decorative programs that were often integral to their overall effect.  
Applies to requirement(s): Humanities  
J. Maier  
Restrictions: Course limited to sophomores, juniors and seniors  
Advisory: First-year students may seek permission if they have 4 credits in Art History.

ARTH-236 The Global Renaissance  
Spring. Credits: 4  
This class turns away from the conventional Eurocentric narrative of the Renaissance, reframing it as a time when exploration and cross-cultural encounters inspired a rich and varied array of art, architecture, and sculpture. The objects we will examine include world maps from Europe and China, West African ivories, Benin bronzes, Indian miniatures, Islamic metalwork, Mexican feather paintings, Aztec cartography, colonial Latin American buildings and murals, as well as European paintings and illustrated books. All of these items speak to expanding networks of trade and conquest. Collectively, they show just how global and connected the Renaissance world really was.  
Applies to requirement(s): Humanities; Multicultural Perspectives  
J. Maier  
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-243 Architecture 1890-1990  
Not Scheduled for This Year. Credits: 4  
This course traces the different paths of painting, sculpture, and mixed media in the United States and, to a lesser extent, Western Europe between 1945 and 1989 — that is, between the end of World War II and the fall of the Berlin Wall. We will begin with both the “climax” and “crisis” of modernism in midcentury and the movements and works that the crisis spawned. In the second half of the course, we will follow art’s relationship to a variety of postmodern subjects and debates. Throughout, we will measure the effects of geopolitical tensions on the visual arts. On a weekly basis, we will read a wide range of primary and secondary sources, with essays by art historians, critics, and artists. Overall, we will try to understand ambitious art’s relationship with key social, political, and cultural developments during an intense four decades of worldwide change and uncertainty.  
Applies to requirement(s): Humanities  
A. Lee  
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-244 Global Modernism  
Not Scheduled for This Year. Credits: 4  
This course examines the great ruptures in late 19th and early 20th century art that today we call modernist. It relates aspects of that art to the equally great transformations outside the studio: political revolution, the rise and consolidation of industrial capitalism, colonization and its discontents, and world war. It compares different kinds of modernisms, including those in Austria, France, Germany, Mexico, Spain and Russia.  
Applies to requirement(s): Humanities  
A. Lee  
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-245 Art of Cold War Modernity  
Not Scheduled for This Year. Credits: 4  
This course traces the development of photography, sculpture, and mixed media in the United States and, to a lesser extent, Western Europe between 1945 and 1989 — that is, between the end of World War II and the fall of the Berlin Wall. We will begin with both the “climax” and “crisis” of modernism in midcentury and the movements and works that the crisis spawned. In the second half of the course, we will follow art’s relationship to a variety of postmodern subjects and debates. Throughout, we will measure the effects of geopolitical tensions on the visual arts. On a weekly basis, we will read a wide range of primary and secondary sources, with essays by art historians, critics, and artists. Overall, we will try to understand ambitious art’s relationship with key social, political, and cultural developments during an intense four decades of worldwide change and uncertainty.  
Applies to requirement(s): Humanities  
A. Lee  
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-246 Photography As Art  
Fall. Credits: 4  
In case studies beginning in the 1930s and continuing to the present, this course explores the many uses of photographs as art. It regards pictures made as individual art works as well as those objects using photographs and photographic materials as parts of an ensemble. We will trace a chronological but also winding path through different regions of the world, including experiments in Africa, Asia, and Europe, in addition to a more prominent concern with those in North America. Some of the case studies may include works by Ansel Adams, Eleanor Antin, Diane Arbus, Henri Cartier-Bresson, Robert Frank, Anselm Kiefer, An-My Le, Dinh Q. Le, Robert Mapplethorpe, Martin Parr, and Fazal Sheikh.  
Applies to requirement(s): Humanities  
A. Lee  
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-246R Architecture 1890-1990: ‘Building the Modern Environment’  
Not Scheduled for This Year. Credits: 4  
This exploration of major movements and personalities in architecture from the late nineteenth century to the present. Emphasizing the United States against the background of European developments, the course considers the search by architects, including Frank Lloyd Wright, Le Corbusier, and Frank Gehry, for a language of form and space that captures the contemporary spirit as it elevates society to a higher plane of existence. Discussion focuses on issues of technology and utopia, the skyscraper, and the collision of tradition, modernity, and postmodernism in architecture since 1945.  
Applies to requirement(s): Humanities  
The department  
Restrictions: Course limited to sophomores, juniors and seniors
ARTH-250 American Art  
Fall. Credits: 4  
A survey of painting and sculpture, this course introduces students to the work of individual artists. Classes also develop ways of looking at and thinking about art as the material expression of American social, political, and cultural ideas, including the depictions of nature, race, revolution, and country life. The course focuses on 'American Masters': Copley, Stuart, Cole, Church, Eakins, Homer, Sargent, Whistler, and Cassatt are some of the key artists.  
Applies to requirement(s): Humanities  
P. Staiti  
Restrictions: Course limited to sophomores, juniors and seniors  

ARTH-261 Arts of China  
Not Scheduled for This Year. Credits: 4  
This course will survey arts of China from the neolithic period to the twentieth century. Class lectures will analyze ceramics, bronze vessels, sculpture, architecture, calligraphy, and painting in relation to various religious ideas and political formations that took place in China's long history.  
Applies to requirement(s): Humanities; Multicultural Perspectives  
A. Sinha  
Restrictions: Course limited to sophomores, juniors and seniors  

ARTH-262 Arts of Japan  
Not Scheduled for This Year. Credits: 4  
This course explores the special characteristics of Japanese art and architecture, from the early asymmetry of Jomon pottery and the abstraction of Haniwa figures to the later elite arts of the aristocratic, military, and merchant classes: narrative scroll painting, gold-ground screens, and the 'floating world' of the color woodblock print. A historical survey of the arts of Japan, highlighting the interplay of art with religious and political issues.  
Applies to requirement(s): Humanities; Multicultural Perspectives  
A. Sinha  
Restrictions: Course limited to sophomores, juniors and seniors  

ARTH-263 Arts of India  
Not Scheduled for This Year. Credits: 4  
The multicultural course will survey architecture, sculpture, painting, and other arts of India from the earliest times to the twenty-first century. Students will explore the various arts as material expressions of a relationship between religious beliefs, geography and cultural conditions of the subcontinent of India in different historical periods. Class sessions will also provide opportunities for an examination of cross-cultural issues relating to the study of non-Western art in a Western academic discipline. Students will develop strategies for visual analysis and critical thinking through written assignments, class discussions, and close reading of scholarly articles.  
Crosslisted as: RELIG-225AN  
Applies to requirement(s): Humanities; Multicultural Perspectives  
A. Sinha  
Restrictions: Course limited to sophomores, juniors and seniors  

ARTH-264 Arts of Islam: Book, Mosque, and Palace  
Not Scheduled for This Year. Credits: 4  
Through investigation of major works produced in the Muslim world between the seventh and seventeenth centuries from Spain to India, this course explores the ways in which art and architecture were used to embody the faith, accommodate its particular needs, and express the power of its rulers. Topics include the calligraphy of the Qur'an, illustrated literature, the architecture of the mosque, and the aristocratic palace.  
Crosslisted as: RELIG-271  
Applies to requirement(s): Humanities; Multicultural Perspectives  
The department  
Restrictions: Course limited to sophomores, juniors and seniors  

ARTH-270 Issues in Art History  
ARTH-290 Issues in Art History: 'Development of Ancient Cities'  
Spring. Credits: 4  
The world's first large, vibrant, and developed cities arose in antiquity, fundamentally changing the lives of those who inhabited these ancient urban centers. Cities became places not only with large populations, but also economic and religious centers, venues in which the powerful could communicate their authority, and loci of social change. This course introduces the urban centers of the ancient Middle East, Egypt, and Mediterranean and also interrogates processes of urbanization and how urbanization affected residents of ancient cities. The city will be the lens through which we will investigate ancient politics, religion, social organizations, and cultures. We will study cities as dynamic environments, as places that were constructed by people but that also influenced the people inhabiting them. To accomplish these goals, we will make extensive use of archaeological evidence and will closely examine the public spaces, religious structures, houses, and infrastructures constructed in ancient cities. This course will begin with some of the earliest cities on earth, in Mesopotamia and Egypt, then will progress to cities of the Greco-Roman Mediterranean, and will culminate with the creation of Christian cities in late antiquity.  
Crosslisted as: CLASS-239AC  
Applies to requirement(s): Humanities  
K. Kreindler  
Restrictions: Course limited to sophomores, juniors and seniors  

ARTH-290AM Issues in Art History: 'Miniature Representations of Architecture in Asia'  
Spring. Credits: 4  
The course is organized around small material objects that allude to monumental architecture in different periods and regions of Asia: real and imaginary buildings unfolding into reliquary shrines in Buddhist Central Asia, portable liturgical objects in Islamic West Asia, funerary lanterns and architectural models in Chinese tombs, and Persian and Indian miniature paintings that are themselves compartmentalized as architectural enclosures. We will read scholarly articles critically, research and write collaboratively, and experience the wonders of scale-shift from architecture to hand-held things by visiting the Mount Holyoke College Art Museum and making "archimorphic" objects in the Fimbel Maker and Innovation Lab.  
Applies to requirement(s): Humanities; Multicultural Perspectives  
A. Sinha  
Restrictions: Course limited to sophomores, juniors and seniors
ARTH-290AT Issues in Art History: 'African American Art'
Not Scheduled for This Year. Credits: 4
This course facilitates a critical dialogue between the creative contributions of African American artists and mainstream developments in American art. Specifically, the course explores the central themes and debates in the visual and cultural history of art made by African Americans (1750-present). Through the close study of art objects, engagement with primary sources, group discussions, and independent research, students will gain an understanding of African American art as both a distinct cultural expression and an integral part of the story of American art. In their study of art made by African Americans, students will develop advanced and transferable visual and cultural literacy skills.
Crosslisted as: AFCNA-241AT
Applies to requirement(s): Humanities; Multicultural Perspectives
S. Sparling-Williams
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-290BC Issues in Art History: 'Bollywood: A Cinema of Interruptions'
Spring. Credits: 4
Indian popular cinema, known commonly as Bollywood, is usually understood to have weak storylines, interrupted by overblown spectacles and distracting dance numbers. The course explores the narrative structure of Bollywood as what scholar Lalitha Gopalan calls a "constellation of interruptions". We will learn to see Bollywood historically, as a cultural form that brings India's visual and performative traditions into a unique cinematic configuration. We will analyze a selection of feature films, read scholarly articles, participate in debates, write guided assignments, and pursue independent research papers in order to understand Bollywood's uniqueness in relation to world cinema.
Crosslisted as: CLASS-230
Applies to requirement(s): Humanities
A. Sinha
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-290BK Issues in Art History: 'Art of the Book'
Not Scheduled for This Year. Credits: 4
This course will offer an integrative approach to the study of illuminated manuscripts of the Middle Ages and the Renaissance. We'll begin with a unit on the invention and early history of the book, but the main focus of study will be 1350 - 1500, from the rise of the commercial lay manuscript industry in urban centers in Europe to the production of incunabula, early printed books. We will study books made for devotion, instruction, entertainment, and pleasure, including sacred and secular texts such as Books of Hours and vernacular literature, legends, and histories. Our study will encompass the stunning pictorial programs of miniature paintings and marginalia as well as the patronage, production, structure, text, decoration, use, and after-life of the book. Topics include technology and materials, integration of text and image, makers (monastic, courtly, and commercial), and readers and collectors, via first-hand study of digitized manuscripts in collections around the world.
Crosslisted as: RELIG-225BK
Applies to requirement(s): Humanities
C. Andrews
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-290CM Issues in Art History: 'Classical Myth in Ancient Art'
Not Scheduled for This Year. Credits: 4
The aim of the course is to acquaint students with the stories of gods and mortals represented in Greek and Roman art. We will examine visual modes of storytelling in sculpture, mosaic, fresco, lamps, and gems. In which contexts did such stories appear, why, and what do we know about their reception among ancient viewers?
Applies to requirement(s): Humanities; Multicultural Perspectives
The department
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-290CR Issues in Art History: 'The City of Rome From Romulus to Constantine'
Not Scheduled for This Year. Credits: 4
A detailed survey of the archaeology of the city of Rome from its origin in the early Iron Age to the beginning of the fourth century CE. The principal monuments and architectural development of the ancient city will be discussed against a broader cultural and historical background, with an emphasis on the powerful families and individuals responsible for the shaping of the urban landscape, and the specific social and political circumstances that gave the monuments meaning.
Crosslisted as: CLASS-230
Applies to requirement(s): Humanities
The department
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-290MB Issues in Art History: 'Medieval Bodies'
Fall. Credits: 4
In this course we will examine how medieval European thinkers and artists theorized and visualized the body in ways that are vastly different from how the body is conceptualized today. Indeed, the "medieval body" was not a monolithic entity, but rather a shifting constellation of ideas and practices that waxed, waned, and coexisted throughout the Middle Ages. A body could be understood as an earthly body – sexed, fleshly, corruptible – as well as a heavenly and divine body, including Christ's own. Our considerations will further contextualize representations of gendered, racialized, clerical, monstrous, animal, virginal, non-Christian, heretical, and resurrected bodies. Artworks and monuments include icons, reliquaries, altarpieces and other church decorations and liturgical objects, sculptural programs, illuminated manuscripts, prints, and incunabula.
Crosslisted as: RELIG-225MB
Applies to requirement(s): Humanities
C. Andrews
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-290NE Issues in Art History: 'Nature and Environment in the Ancient World'
Not Scheduled for This Year. Credits: 4
The course examines landscape design and images of nature in ancient societies, including not only Egypt, Greece, and Rome, but cultures along the Silk Road. How was the natural world conceived, and what roles did it play in religion, politics, and social life? The historical meanings of landscape provide a basis for discussing current issues of technology, tourism, and climate change. The course emphasizes looking and describing, as we move between the classroom, museums, and the outdoors.
Applies to requirement(s): Humanities
The department
**ARTH-290PM Issues in Art History: 'Pompeii'**

*Not Scheduled for This Year. Credits: 4*

Buried in the volcanic eruption of 79 CE, Pompeii provides an astounding level of preservation of temples, baths, houses, shops, theaters, and streets and the arts that embellished them: fresco, mosaic, sculpture, and gardens. The rediscovery of the ancient site since the eighteenth century had a significant impact upon European art and literature. The course examines the surviving environment and artifacts created in the late republic and early empire. It also considers the history of archaeological and art historical methods, and the romantic visions of Pompeii in art, theatre, and film up to the present.

*Applies to requirement(s): Humanities*

*The department*

*Advisory: Some exposure to the classical world of Greece and Rome or art history.*

**ARTH-290QU Issues in Art History: 'Arts and Cultures Across Antiquity'**

*Spring. Credits: 4*

Ancient peoples produced some of the most striking and significant works of art known to man, architecture like the Great Pyramids at Giza, sculpture like the Aphrodite of Knidos and the Prima Porta of Augustus, and literature like *The Iliad* and *The Book of Songs*. We will examine materials that span the Neolithic Period to roughly 400 CE, approximately when three great empires, the Roman, the Gupta, and the Han, came to an end. We will cover a broad geographic area, including the Middle East, Egypt, Greece, Rome, India, and China. Our goal will not simply be to gain an appreciation for the aesthetic and technical excellence of works of art, but we will contextualize, analyze, and interrogate them to better understand the peoples who produced them, along with their institutions, cultures, and lived experiences.

*Crosslisted as: CLASS-239QU*

*Applies to requirement(s): Humanities; Multicultural Perspectives*

*K. Kreindler*

*Restrictions: Course limited to sophomores, juniors and seniors*

**ARTH-295 Independent Study**

*Fall and Spring. Credits: 1 - 4*

*The department*

*Instructor permission required.*

**ARTH-300 Seminar**

*ARTH-300CR Seminar: 'Critical Approaches to Art Historical Study'*

*Fall. Credits: 4*

Intended as a kind of 'boot camp' for Art History majors, this course gives a major overview of the field, its methods, and its professional possibilities. Students will design their own research projects, conceptualize exhibitions, and hear from professionals working in various sectors of the art world. They will hone their research, writing, and speaking skills, while learning what it means to interpret art through lenses such as formalism, Marxism, gender, and postcolonialism. Students will also write applications for internships, jobs, and graduate programs—the goal being to consider how the art history skills they have acquired as undergraduates can translate into life after college, in the art world and beyond.

*Applies to requirement(s): Humanities*

*Other Attribute(s): Speaking-Intensive, Writing-Intensive J. Maier*

*Restrictions: This course is open to juniors and seniors*

*Prereq: 8 credits in Art History.*

**ARTH-300PR Seminar: 'The Printed Image in the West'**

*Not Scheduled for This Year. Credits: 4*

Drawing heavily on the first-hand study of prints at the Mount Holyoke College Art Museum and other local collections, this course will survey the invention and practice of printmaking in the West. Our foundation will be prints from the fifteenth and sixteenth centuries, with further study of works up through the twenty-first century, depending on student interest. The focus of the class will be on student analysis, research, discussion, and presentations.

*Applies to requirement(s): Humanities*

*C. Andrews*

*Restrictions: This course is open to juniors and seniors*

*Prereq: 8 credits in art history.*

**ARTH-301 Topics in Art History**

*ARTH-301AF Topics in Art History: 'African American Art'*

*Not Scheduled for This Year. Credits: 4*

This course facilitates a critical dialogue between the creative contributions of African American artists and mainstream developments in American Art. Specifically, the course explores the central themes and debates in the visual and cultural history of art made by African Americans (1750-present). Through the close study of art objects, engagement with primary sources, group discussions, and independent research, students will gain an understanding of African American art as both a distinct cultural expression and an integral part of the story of American art. In their study of art made by African Americans, students will develop advanced and transferable visual and cultural literacy skills.

*Applies to requirement(s): Humanities; Multicultural Perspectives*

*S. Sparling Williams*

*Restrictions: Course limited to sophomores, juniors and seniors*

*Prereq: 8 credits in art history.*

**ARTH-301BK Topics in Art History: 'The Art of the Book: From Manuscript to Incunabula'**

*Spring. Credits: 4*

The subject of this course is the book, from its invention in the late antique era to the advent of printing in the fifteenth century, in Western Asia, Europe, North Africa, and Southeast Asia. We will study books made for devotion, instruction, entertainment, and pleasure, from the earliest accounts of Christ's life, to jewel-encrusted books painted with gold for emperors, to student-copied textbooks of the oldest universities, to vernacular literature, legends, and histories. Topics include technology and materials, integration of text and image, makers (monastic, courtly, and commercial), and readers and collectors, via first-hand study of manuscripts in nearby collections and independent research.

*Crosslisted as: RELIG-331BK*

*Applies to requirement(s): Humanities*

*Other Attribute(s): Speaking-Intensive, Writing-Intensive C. Andrews*

*Restrictions: Course limited to sophomores, juniors and seniors*

*Prereq: 4 credits in art history.*
ARTH-301DE Topics in Art History: 'Destroying Art Past and Present'
Not Scheduled for This Year. Credits: 4
In this course, we will investigate the destruction of artworks and monuments for religious or political reasons, called iconoclasm. The seminar addresses the current debates involving the removal and destruction of confederate monuments in the U.S. and responses from government, media, and social critics. Concurrently, we will study key historical moments of iconoclasm ranging from the Byzantine era to the Protestant Reformation and the French Revolution. Studying iconoclasm in different historical periods raises the issue of the power of art in society. Through class discussion, group work, original research, and writing, we will explore how past iconoclasm may inform our understanding of the present. The work also involves an inquiry into art historical methodology as well as approaches from fields such as critical race theory, and a consideration of the role of the art historian in the present debates and social justice movements.
Crosslisted as: RELIG-331DE
Applies to requirement(s): Humanities
C. Andrews

ARTH-301MH Topics in Art History: 'Making History'
Spring. Credits: 4
Description: This research seminar looks at the relationship between historical painting and the history it depicts. How much is fact; how much is fiction; and how do we explain the differences? To what ends was it painted? The focus will be on contemporary history painting in the period 1770-1875. The first half of the semester will examine these questions using critical theory and real examples. Students will then develop a major American, British, or French history painting for sustained research and analysis. Possible pictures include Turner's Slave Ship, Gericault's Raft of the Medusa, Copley's Watson and the Shark, David's Marat, and others. Numerous papers and class presentations.
Applies to requirement(s): Humanities
P. Staiti
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in Art History.
Advisory: A course in American or modern art is recommended.
Notes: Four class presentations, four short papers, and one term paper.

ARTH-301MU Topics in Art History: 'Anthropology in/of Museums'
Not Scheduled for This Year. Credits: 4
What is a museum, and how is it relevant to all of our lives? This course considers "the museum" as an object of ethnographic inquiry, examining it as a cultural institution perpetually under negotiation and reconfiguration. We reflect on how museum principles of classification, practices of collection and exhibition, and the uptake of digital technologies are central to what and how we know. We investigate and analyze museums as social actors in anthropological debates on power, representation, materiality, value, authenticity, state-making, Indigenous sovereignty, and the preservation and activation of contemporary cultures. The museum is never simply a repository of artifacts, artworks, histories, or scientific inventions, but also a site of tremendous creativity and a field of complex social relations.
Crosslisted as: ANTHR-316MU
Applies to requirement(s): Social Sciences; Multicultural Perspectives
S. Thorner
Restrictions: This course is open to juniors and seniors
Prereq: 4 credits in Anthropology and Art History.
Advisory: Students enrolled in or considering the Nexus in Museums, Archives, and Public History are encouraged to take this course

ARTH-302 Great Cities

ARTH-302RM Great Cities: 'Rome, the Eternal City'
Not Scheduled for This Year. Credits: 4
This seminar will survey the past, present, and future of the Eternal City through its remarkable art, architecture, and urbanism. We will examine the material traces of Rome's journey from ancient capital to center of Christianity, seat of the caesars to that of the popes and prime ministers, beacon to pilgrims and tourists, then finally modern capital and – perhaps – sustainable city. Despite its problems, this "mother of all cities" continues to be a model of urban relevance and staying power.
Applies to requirement(s): Humanities
J. Maier
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in Art History, Classics, or History.

ARTH-310 Seminar in Ancient Art

ARTH-310BA Seminar in Ancient Art: 'The Body in Classical Art'
Not Scheduled for This Year. Credits: 4
This course interrogates the representation of human, divine, and "other" bodies in Classical art. Through the body, we will engage with questions regarding the roles and perceptions of divinities, humans, and "others" in visual culture from both the ancient and contemporary world. We will also unpack ancient attitudes and expectations of males and females, human and the divine, citizens and "others", and engage with questions of ancient perceptions of beauty, masculinity and femininity, and social and sexual normativity and deviation. Through the investigation of the ancient world and a critical engagement with contemporary America, students will develop a deeper appreciation for how representations of the body can communicate essential cultural information for both the past and the present.
Applies to requirement(s): Humanities
C. Feldman
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in art history.

ARTH-310CA Seminar in Ancient Art: 'Collecting Global Antiquity'
Not Scheduled for This Year. Credits: 4
The seminar considers the collecting and display of ancient objects from antiquity to the present. We will look at current and past controversies about excavation, plunder, and cultural patrimony. Students will engage in firsthand study of objects. A focus will be an exciting new gift to the Mount Holyoke College Art Museum of ancient artifacts from Afghanistan, Pakistan, and the Indus Valley, which introduce issues of cross-cultural exchange along the Silk Route.
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive, Writing-Intensive
The department
Restrictions: Course limited to sophomores, juniors and seniors
Prereq: Courses in Art History, Classics, or Ancient History.
ARTH-310GA Seminar in Ancient Art: 'Designing a Global Gallery of Ancient Art'
Not Scheduled for This Year. Credits: 4
The goal of the seminar is to redesign the Ancient Gallery in the Mount Holyoke College Art Museum to present a more global selection of artifacts and themes of cross-cultural exchange. Students will engage in firsthand study of ancient artifacts from Greece, Rome, Afghanistan, Pakistan, India, and China. In the process, we consider the collecting and display of ancient objects from antiquity to the present and current and past controversies about excavation, plunder, and cultural patrimony.
Applies to requirement(s): Humanities
The department
Restrictions: This course is open to juniors and seniors
Prereq: Courses in Art History, Classics, Ancient History, or Asian History.

ARTH-310LM Seminar in Ancient Art: 'Love and Metamorphosis: Storytelling in Greek and Roman Art'
Not Scheduled for This Year. Credits: 4
The course examines the most popular mythical love tales in Greek and Roman art and compares them with narratives in literature and in (records of) performance. The aim is to acquaint students with visual modes of storytelling and with the major media of Greek and Roman art. In which contexts did such stories appear, why, and what do we know about their reception among ancient viewers? How were such stories interpreted by later artists, in particular those of the Renaissance and Baroque periods? Do they find parallels in non-Western cultures?
Applies to requirement(s): Humanities
The department
Restrictions: This course is open to juniors and seniors
Prereq: Courses in Art History, Classics, or Ancient History.

ARTH-332 Seminar in Renaissance and Baroque Art

ARTH-340 Seminar in Modern Art

ARTH-340AM Seminar in Modern Art: 'After Impressionism'
Fall. Credits: 4
This seminar will focus on the works of four painters, and we will choose from among the following: Bonnard, Cezanne, Gauguin, Pissarro, Seurat, Toulouse-Lautrec, and van Gogh. We will study their works in relation to the feverish debates about painting in the 1880s and 1890s that the previous generation’s Impressionism brought about. As we will discover, the four artists were hardly a unified group, took distinct paths away from Impressionism, and pursued projects that had limited allegiance to its main tenets or, indeed, to the ideas and practices of each other. In all, they will represent the extraordinary vitality of art suddenly loosened from the academic world.
Applies to requirement(s): Humanities
A. Lee
Restrictions: Course limited to sophomores, juniors and seniors
Prereq: 8 credits in art history.

ARTH-342 Seminar in Contemporary Art

ARTH-350 Seminar in American Art

ARTH-360 Seminar in Asian Art

ARTH-395 Independent Study
Fall and Spring. Credits: 1 - 8
The department
Instructor permission required.