ART HISTORY

Overview and Contact Information
Art History is the historical 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
Ajay Sinha, Chair
Melissa Burke, Academic Department Coordinator
201 Art Building
413-538-2200
https://www.mtholyoke.edu/acad/arthistory

Faculty
This area of study is administered by the Department of Art History and Architectural Studies:
Bettina Bergmann, Helene Phillips Herzig ’49 Professor of Art History
Michael Davis, Professor of Art History, Teaching Fall Only
Anthony Lee, Idella Plimpton Kendall Professor of Art History
Ajay Sinha, Professor of Art History
Paul Staiti, Professor of Fine Arts on the Alumnae Foundation
Jessica Maier, Associate Professor of Art History, Teaching Spring Only

Requirements for the Major
A minimum of 40 credits:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>One course at the 200 level in the Ancient and Medieval area</td>
<td>4</td>
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<tr>
<td>One course at the 200 level in the Renaissance and Baroque area</td>
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<tr>
<td>One course at the 200 level in the Modern and American area</td>
<td>4</td>
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<tr>
<td>One course at the 200 level in the non-Western area</td>
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<tr>
<td>Two courses at the 300 level</td>
<td>8</td>
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<tr>
<td>Three additional courses at any level</td>
<td>12</td>
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<tr>
<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>
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<tr>
<td>Total Credits</td>
<td>40</td>
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1 not including ARTH-395

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.
• A Studio Art course is strongly advised.
• 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:

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<tr>
<th>Code</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>One 100-level art history course</td>
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<tr>
<td>Any four courses in art history at the 200 level or above</td>
<td>16</td>
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<tr>
<td>Total Credits</td>
<td>20</td>
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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-100PW Image and Environment: ‘The Power of Images’
Not Scheduled for This Year. Credits: 4
Bombarded daily by thousands of images, we often lack sufficient visual literacy to understand fully how they shape our reality. The course explores roles that images have played in earlier cultures and in our own, how people view, analyze, and articulate their understanding of the visual world. Topics include living statues, votive offerings, voodoo figures, relics, idolatry, iconoclasm, propaganda, and censorship.
Applies to requirement(s): Humanities
B. Bergmann

ARTH-100SE Image and Environment: ‘Ways of Seeing’
Fall 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'
Fall. 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 complemented 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 buildings, cities, and sites from around the world.
Applies to requirement(s): Humanities
J. Maier

ARTH-105 Arts of Asia
Fall. 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.
Applies to requirement(s): Humanities; Multicultural Perspectives
A. Sinha

ARTH-202 Talking Pictures: An Introduction to Film
Spring. 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: FLMST-202
Applies to requirement(s): Humanities
A. Sinha

ARTH-216 Empire: The Visual World of Ancient Rome
Not Scheduled for This Year. Credits: 4
At its height, the Roman Empire spanned a vast area, from modern Scotland to Libya and Iraq. Within that territory lived peoples of multiple races, languages, and religions. The course explores the art and architecture created in this global culture from its beginning in 30 BCE to the dedication of the first Christian capital, Constantinople, in 330 CE. Subjects include the arts of engineering and city planning, public propaganda, arena spectacles, homes of life and the afterlife, and mystery religions.
Applies to requirement(s): Humanities
B. Bergmann
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-222 Age of the Cathedrals: Gothic Art in Europe, 1100-1500
Fall. 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
M. Davis
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-230 Italian Renaissance Art
Spring. 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

ARTH-231 Northern Renaissance Art
Spring. 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

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
C. Andrews
Restrictions: Course limited to sophomores, juniors and seniors
Advisory: First-year students may seek permission if they have 4 credits in Art History.
ARTH-241 Nineteenth-Century European Art: Neoclassicism to Impressionism
Fall. Credits: 4
This course will survey art in Europe from the French Revolutionary era to the last quarter of the nineteenth century – or, in the language of art history, from the neo-classical painters (David and his atelier) to the great painters of modern life in Paris (Manet and his followers). This chronology represents one of the most important transformations in the history of art: the origins and early development of what we today call “modern art.” We will spend considerable time tracing this difficult passage, pausing here and there to readjust ourselves to the shifting language of art and to orient art’s relationship to the modern public.
Applies to requirement(s): Humanities
A. Lee
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-242 History of Photography: The First Hundred Years
Fall. Credits: 4
This course surveys the first century of photography, beginning with its putative birth in 1839 and following its shifts and turns until the eve of World War II. We will look at a variety of photographic types: the daguerreotype, calotype, tintype, albumen and gelatin silver prints, and more. We will assess a range of practices: studio portraiture, commercial pictures, vernacular photography, journalism, and the fine arts. And we will follow camerawork in a variety of settings: China, England, France, Germany, Mexico, Russia, and the U.S.
Applies to requirement(s): Humanities
A. Lee
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-243 Architecture 1890-1990
An 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
M. Davis
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-243AR Architecture 1890-1990: ‘Building the Modern Environment’
This course will examine the history of 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
M. Davis
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
Spring. 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-250 American Art
Spring. 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. Stalii
Restrictions: Course limited to sophomores, juniors and seniors

ARTH-261 Arts of China
Spring. 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-263 Arts of India
Spring. 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-271 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.

 Applies to requirement(s): Humanities; Multicultural Perspectives

M. Davis

Restrictions: Course limited to sophomores, juniors and seniors

**ARTH-290 Issues in Art History**

**ARTH-290AP Issues in Art History: 'Ancient Painting and Mosaic'**

*Not Scheduled for This Year. Credits: 4*

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 by working with original objects in the Mount Holyoke College Art Museum.

 Applies to requirement(s): Humanities

B. Bergmann

Restrictions: Course limited to sophomores, juniors and seniors

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

**ARTH-290BC Issues in Art History: 'Bollywood: A Cinema of Interruptions'**

*Spring. Credits: 4*

Indian popular film, known commonly as Bollywood, is usually understood to have weak storylines interrupted with overblown cinematic spectacles and distracting dance numbers. The course explores the narrative and visual structure of Bollywood for what scholar Lalitha Gopalan has called a "constellation of interruptions." We will analyze a selection of films closely, read scholarly articles, participate in debates, write guided assignments, and pursue independent research papers. We will learn to develop provocative historical and theoretical approaches to Indian films both, as a vibrant cultural form as well as intelligent filmmaking that challenges us and contributes to our understanding of world cinema.

Crosslisted as: FLMST-270BC

 Applies to requirement(s): Humanities; Multicultural Perspectives

A. Sinha

**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

B. Bergmann

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

M. Landon

Restrictions: Course limited to sophomores, juniors and seniors

**ARTH-290FM Issues in Art History: 'American Films That Matter'**

*Not Scheduled for This Year. Credits: 4*

Certain American films stand out as works of art by combining strong narrative structure with striking visual presence. Ten of those films, from the silent era to the present, will be studied. In addition to weekly discussion, students will be responsible for analyzing opening sequences. Among the films to be considered are: The Grapes of Wrath, It’s a Wonderful Life, Sunset Boulevard, Touch of Evil, Chinatown, Blade Runner, Do the Right Thing, and Beasts of the Southern Wild.

Crosslisted as: FLMST-270FM

 Applies to requirement(s): Humanities

P. Staiti

Restrictions: Course limited to sophomores, juniors and seniors

Prereq: A previous Film Studies course.

**ARTH-290MB Issues in Art History: 'Medieval Bodies'**

*Spring. 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-290MU Issues in Art History: 'Museumized The History, Ethics, and Workings of Art Museums'**

*Not Scheduled for This Year. Credits: 4*

This course will look at the history, theory, and practice of art museums as well as the numerous issues they face today. Students will be introduced to issues such as community access, cultural ownership, and repatriation. We will consider the biases that are present in any exhibition through the work of artists such as Andrea Fraser and Fred Wilson. Through hands-on projects and field trips students will gain valuable insight and experience in the museum field. The class will give an idea of the variety of careers available in the art world and help students become critical viewers of exhibitions.

*Applies to requirement(s): Humanities*

*K. Martineau*

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

**ARTH-290NE Issues in Art History: 'Nature and Environment in the Ancient World'**

*Spring. 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*

*B. Bergmann*

**ARTH-290PM Issues in Art History: 'Pompeii'**

*Fall. 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*

*B. Bergmann*

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

**ARTH-290TH Issues in Art History: 'The City of Athens from Theseus to Alaric'**

*Not Scheduled for This Year. Credits: 4*

A detailed survey of the principal surviving monuments and the overall architectural development of the city of Athens from its origins in the Bronze Age to the end of the 4th century C.E. The archaeological evidence will be discussed against a broader cultural and historical background, with an emphasis on the specific people and events that helped to shape the city and the general social and political circumstances that gave the monuments meaning.

*Croslisted as: CLASS-231*

*Applies to requirement(s): Humanities*

*M. Landon*

**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'**

*Not Scheduled for This Year. 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-301 Topics in Art History**

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

*Not Scheduled for This Year. 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 Europe and Western 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.

*Applies to requirement(s): Humanities*

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

*C. Andrews*

**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 iconoclasms 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 iconoclasms 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.

*Croslisted as: RELIG-331DE*

*Applies to requirement(s): Humanities*

*C. Andrews*
ARTh-301FS Topics in Art History: 'Founding Sisters: The Origins of College Collections'

Not Scheduled for This Year. Credits: 4

The seminar explores the early history of liberal arts college collections and the pioneering women who founded them. Research in the college archives and museum and department files will supply answers to how and when marble sculpture, plaster casts, and scientific specimens came to Mount Holyoke. The course illuminates a major, forgotten role of women in shaping of the liberal arts in the late 19th and 20th centuries. Final projects will culminate in a virtual exhibition and WordPress site that will be linked to museum and department websites.

Applies to requirement(s): Humanities

B. Bergmann

Prereq: 8 credits in Art History.

ARTh-301MH Topics in Art History: 'Making History'

Fall. Credits: 4

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 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, Eakins’s Gross Clinic, Leutze’s Washington Crossing the Delaware, and others.

Applies to requirement(s): Humanities

P. Staiti

Restrictions: This course is open to juniors and seniors

Prereq: 8 credits in Art History.

Advisor: 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'

Spring. 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.

Advisor: Students enrolled in or considering the Nexus in Museums, Archives, and Public History are encouraged to take this course.

ARTh-302 Great Cities

ARTh-302PA Great Cities: 'Reimagining Paris'

Not Scheduled for This Year. Credits: 4

This seminar studies medieval Paris, the largest city in Europe, royal capital of France, and home to a renowned university. We meet the city through its surviving buildings, visual arts, and literature. Using digital tools we will reconstruct key lost buildings in a process that casts participants in the role of builder, demands careful evaluation of evidence and encourages creative imagination.

Applies to requirement(s): Humanities

M. Davis

Restrictions: This course is open to juniors and seniors

Prereq: 8 credits in Art History, Computer Science, or Medieval Studies.

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

B. Bergmann

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’
Fall. 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
B. Bergmann
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’
Spring. 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
B. Bergmann
Restrictions: This course is open to juniors and seniors
Prereq: Courses in Art History, Classics, or Ancient History.

ARTH-310RL Seminar in Ancient Art: ‘Roman Luxury’
Not Scheduled for This Year. Credits: 4
The conquest of the Mediterranean introduced a spectacular array of precious materials, flora, and fauna into Rome, and wealthy homeowners spared no expense in collecting and displaying exotica and virtuoso feats of artistry, many accomplished by captive Greeks. The seminar explores patterns of consumption in houses, villas, and sanctuaries in the late Republic and early Empire, and how they were sustained by slave labor, political affiliations, and land ownership. Focus will be on spring exhibition at Smith College, “Leisure and Luxury in the Age of Nero”, and on original works of art in our own museum.
Applies to requirement(s): Humanities
B. Bergmann
Prereq: Courses in art history, classics, or ancient history.

ARTH-332 Seminar in Renaissance and Baroque Art
ARTH-332DV Seminar in Renaissance and Baroque Art: 'Leonardo da Vinci'
Not Scheduled for This Year. Credits: 4
Leonardo da Vinci ushered in the High Renaissance in painting and established an archetype for the visionary that persists to this day. Artist, architect, military engineer, scientist, and author, he has been credited with inventing the helicopter and corkscrew, not to mention new modes of representation. His best known works—the <i>Mona Lisa</i>, the <i>Last Supper</i>, the <i>Vitruvian Man</i>—are among the foremost icons of western culture. In this seminar, our goal is to look at these paradigms, and Leonardo himself, with fresh eyes. By peering into the mind and achievements of one extraordinary individual, we will open a window onto the broader intellectual and artistic concerns of the Renaissance.
Applies to requirement(s): Humanities
J. Maier
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in art history.

ARTH-340 Seminar in Modern Art
ARTH-340AM Seminar in Modern Art: 'After Impressionism'
Spring. 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: This course is open to 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.