

ART HISTORY (ARTH)

ARTH-101 The Built Environment

Spring. Credits: 4

Architecture may have originated as a response to basic human needs, but it very quickly took on complex meanings that transcend practicality. This course focuses on architecture from prehistory to the present, including buildings, cities, and urban planning; infrastructure and engineering; the unbuilt (and unbuildable) as well as the built world. Case studies cover design and theory as well as history. Individual projects and sites are explored as windows onto design principles, problems, and solutions; changing techniques, materials, and concerns; and human needs, desires, and ideals as manifested in the built world.

Applies to requirement(s): Humanities

L. Haber-Thomson

ARTH-102 Art in the Premodern World

Fall. Credits: 4

If creativity is what makes us human, then art has special power to connect us to people of the distant past. This course traces key instances of creative expression from antiquity through the Middle Ages, when art as such was not yet a distinct concept and museums did not exist. Instructors choose case studies from different cultures and periods that touch on fundamental themes of human experience such as ritual, belief, and death. Students learn to analyze objects, images, and built environments in light of their visual and material properties, social contexts, and place in the larger history of human creativity.

Applies to requirement(s): Humanities

S. Barber

Advisory: This course replaces ARTH-100PW and may not be taken by students who have completed that course.

ARTH-103 Western Art: 1400-2000

Fall and Spring. Credits: 4

Art has the power to drive as well as reflect history. This course explores artists, images, objects, and buildings that have defined identity, sparked revolution, and changed how people think and act over the last seven centuries. Case studies include works that define the western tradition and others that interrogate its complicated legacy. We will see the rise of the very concept of Art along with the heightened status of the artist in society, the origins of the art museum and of the commercial art market. Students gain art-historical skills and learn to analyze the mechanisms by which creative expression shapes history, politics, and beliefs.

Applies to requirement(s): Humanities

P. Staiti, J. Maier

Advisory: This course replaces ARTH-100WA and ARTH-100SE, and may not be taken by students who have completed either one.

ARTH-104 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: FMT-103

Applies to requirement(s): Humanities

P. Staiti

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.

Crosslisted as: RELIG-108

Applies to requirement(s): Humanities; Multicultural Perspectives

A. Sinha

ARTH-106 Arts of Africa and Its Diasporas

Not Scheduled for This Year. Credits: 4

This course introduces students to art and architecture created by peoples of African descent around the world. Through case studies spanning centuries and continents, students encounter a dazzling array of artforms that reflect changing contexts and cultural entanglements, fuse new and old belief systems, and flourish while transcending borders. Selected topics vary, but themes may include gender; performance; resistance to settler colonialism and enslavement; modernity and modernism; and museums, decolonization, and repatriation.

Applies to requirement(s): Humanities; Multicultural Perspectives

K. Newberry

ARTH-231 Northern Renaissance Art

Fall. 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-232 Renaissance Cities

ARTH-232FR Renaissance Cities: 'Florence'

Fall. Credits: 4

The origins of the Italian Renaissance are usually traced to one city, Florence, where a cultural revival sparked around 1400 gained momentum, ultimately radiating through Europe and beyond to become enshrined in the western canon. This course will bring Renaissance Florence back down to earth by grounding its remarkable creative energy in a convergence of social and historical factors. Taking the long view from the 1200s to the 1500s, we will see how war, plague, belief, ritual, politics, gender, and local and global concerns all played a role in shaping the city's art, architecture, and urban form.

Applies to requirement(s): Humanities

J. Maier

Restrictions: Course limited to sophomores, juniors and seniors

ARTH-232RM Renaissance Cities: 'Rome'*Not Scheduled for This Year. Credits: 4*

Renaissance Rome was a bundle of contradictions: a place of earthly corruption and sacred pageantry, crumbling ruins and glittering palaces, decay and renewal. While still impressive, the city had fallen far from its ancient glory days as capital of an empire. This course begins in the early 1400s, when the papacy returned after an absence of more than a century to reclaim a rundown, depopulated, lawless place. We trace the remarkable series of artistic, architectural, intellectual, and urbanistic transformations that, by 1600, had prepared Rome for a renewed role on the world stage.

*Applies to requirement(s): Humanities**J. Maier**Restrictions: Course limited to sophomores, juniors and seniors***ARTH-233 Italian Renaissance Architecture***Not Scheduled for This Year. Credits: 4*

Renaissance Italy gave rise to an extraordinarily influential version of classical architecture. Figures like Brunelleschi and Palladio took their cues from antiquity while moving beyond it to pioneer new techniques and designs. In this class, students explore developments in building types such as churches, palaces, and villas, as well as urban planning and landscape design. Recurrent themes include the rise of the professional architect, the development of the written treatise, the balance of theory and practice, and the role of patronage. In Renaissance culture, architecture was more than functional: it was a public statement that could project power, taste, and status.

*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***Not Scheduled for This Year. 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-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-244 Global Modernism***Spring. 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 Hot Art During the Cold War***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 and Eastern Europe between 1945 and 1989. It begins 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, it follows art's relationship with a variety of postmodern subjects and debates. Throughout, it measures the effects of geopolitical tensions on the visual arts. Readings include a wide range of primary and secondary sources, with essays by art historians, critics, and artists.

*Applies to requirement(s): Humanities**A. Lee**Restrictions: Course limited to sophomores, juniors and seniors*

ARTH-246 Photography As Art*Spring. 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-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-290 Issues in Art History****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: FMT-230BC**Applies to requirement(s): Humanities; Multicultural Perspectives**A. Sinha**Restrictions: Course limited to sophomores, juniors and seniors***ARTH-290GR Issues in Art History: 'Greek Art and Archaeology'***Spring. Credits: 4*

This course provides an introduction to the art and archaeology of the ancient Greeks. Through a chronological survey of monuments, sites, and artifacts, this course examines the major developments in Greek art, architecture, and archaeology from the Bronze Age (3rd millennium BCE) through the rise of Athens and Classical Art, the victories of Alexander the Great, and finally the conquest of Greece by Rome. We will explore how Greek material culture, from tombs and temples to pots and sculpture, can help us to better understand the histories, lives, politics, rituals, and identities of those living in the ancient Greek world.

*Crosslisted as: CLAS-239GR**Applies to requirement(s): Humanities**C. Baker***ARTH-290MV Issues in Art History: 'Art, Nature, and Ecology in the Medieval World'***Spring. Credits: 4*

From gardens of paradise to wild forests, silent deserts to raging seas, the natural world was a potent source of meaning and metaphor in the Middle Ages. This course examines human engagements with nature in art, architecture, and literature to reveal how medieval people were shaped by-and also shaped-the landscapes around them. Adopting a thematic and comparative approach, we will explore the intersections between medieval science, society, and religion. How did medieval people conceptualize the world around them? How did the landscape itself express power – secular, sacred, and supernatural? To what extent do medieval ideas of landscape continue to shape our lives today?

*Applies to requirement(s): Humanities**S. Barber**Restrictions: Course limited to sophomores, juniors and seniors***ARTH-290PE Issues in Art History: 'Pompeii and the Archaeology of Daily Life in the Roman World'***Fall. Credits: 4*

In 79 CE, the volcanic eruption of Mount Vesuvius buried the Roman cities of Pompeii and Herculaneum, preserving them for future rediscovery. This course examines the unparalleled evidence for Roman daily life that archaeologists have uncovered at these sites since the start of excavation in the 1700s – including everything from public art and architecture to domestic spaces, farms, tombs, shops, graffiti, and even sewers. Through a thorough exploration of these sites, we will consider how individuals lived, worked, and died in the Roman world, and how the study of archaeology and the ancient world has evolved since the earliest excavations.

*Crosslisted as: CLAS-250PE**Applies to requirement(s): Humanities**C. Baker***ARTH-290RA Issues in Art History: 'Roman Art and Archaeology'***Not Scheduled for This Year. Credits: 4*

This course provides an introduction to the art, architecture, and archaeology of the ancient Romans. At its height, the Roman Empire controlled much of the ancient Mediterranean. As Roman power spread, so too did Rome's art and architecture. This course examines the major developments in Roman archaeology from the foundation of Rome through the growing Republic of Pompey and Caesar, the Rome of the emperors, and the rise of Christianity. We will explore how material culture, from tombs and temples in Rome to the urban planning of provincial cities, can help us to better understand the connections between material culture and history, politics, religion, and daily life in the Roman world.

*Crosslisted as: CLAS-230RA**Applies to requirement(s): Humanities**C. Baker*

ARTH-290RC Issues in Art History: 'Medieval Architecture'*Fall. Credits: 4*

To step inside a medieval cathedral is still a profound experience. Nowadays, their majestic heights and elegant forms are objects of quiet contemplation. Yet medieval buildings were seldom still or silent, and their audiences were rarely disinterested observers. This course surveys the architecture of Europe and the Mediterranean between the fourth and the fifteenth centuries. Together, we will explore the development of the distinctive forms of medieval architecture in both the East and the West – from churches and monasteries to mosques, synagogues, cities, and palaces – and how these spaces were activated in contexts of ritual, liturgy, and performance.

*Applies to requirement(s): Humanities; Multicultural Perspectives**S. Barber**Restrictions: Course limited to sophomores, juniors and seniors***ARTH-290RP Issues in Art History: 'Renaissance Print Culture'***Spring. Credits: 4*

Like the internet in our modern digital age, the Renaissance print was a revolutionary tool of communication – one that held the power to incite violence, alter beliefs, shape popular taste, frame intellectual and artistic debate, and open new worlds. This seminar will trace the rise of print from its origins in western Europe around 1450 to the emergence of the international print market by about 1600. Frequent sessions in the Mount Holyoke College Art Museum and Special Collections will allow us to explore first-hand the physical and material properties of prints. In addition to their techniques, types, and functions, we will consider their commerce, growing circulation, and cultural impact.

*Applies to requirement(s): Humanities**J. Maier**Restrictions: Course limited to sophomores, juniors and seniors**Prereq: 4 credits in the department.***ARTH-290SP Issues in Art History: 'Medieval Iberia: Art, Society, and Culture'***Spring. Credits: 4*

During the Middle Ages, the Iberian Peninsula was unique in its diversity: social and political, ethnic and religious, linguistic and cultural. This lecture course examines the art and architecture of Spain and Portugal from Late Antiquity to the Middle Ages from the perspective of the interconnections between its various communities. We will explore instances of coexistence and acculturation, periods of persecution and violence, and where these relations found visual expression.

Course topics will proceed both chronologically and thematically, taking in subjects such as: religious architectures; court culture; identity, assimilation, and exclusion; and Iberia's connection with the wider European and Mediterranean worlds.

*Crosslisted as: RELIG-225SP**Applies to requirement(s): Humanities**S. Barber**Restrictions: Course limited to sophomores, juniors and seniors***ARTH-290TK Issues in Art History: 'Art History Toolkit: Research, Writing, Methods, Careers'***Not Scheduled for This Year. Credits: 4*

Geared toward new and prospective majors, this course covers art historical research, writing, critical methods, and career options. Students gain research proficiency in digital and analog library resources. They practice a wide range of scholarly and professional writing types.

Readings and discussions highlight theories, methods, and urgent questions facing the field today, while invited speakers give an overview of the professional possibilities. Assignments include oral presentations and exhibition designs as well as frequent written work. The overarching goal is a strong foundation in art history as a discipline and a skill set that can lead to a rewarding future.

*Applies to requirement(s): Humanities**Other Attribute(s): Speaking-Intensive, Writing-Intensive**J. Maier**Restrictions: This course is limited to sophomores and juniors.**Prereq: 8 credits in the department.***ARTH-290VA Issues in Art History: 'Ancient Greek Vases and Vase Painting'***Not Scheduled for This Year. Credits: 4*

Greek painted vases are some of the most recognizable artifacts from the ancient Mediterranean. In this course, we will situate Greek vases and the scenes painted on them within Greek culture and its artistic production. We explore these vases, produced from the Minoan period through the Hellenistic age, from a variety of perspectives. Themes will include the artisans and workshops who produced these vases, the consumers – from ancient buyers to modern museums – who purchased them, the traders who moved them, the variety of styles and scenes, from mythological to daily life scenes, which decorated them, and the approaches to these vessels employed by current and past scholars

*Crosslisted as: CLAS-250VA**Applies to requirement(s): Humanities**C. Baker***ARTH-295 Independent Study***Fall and Spring. Credits: 1 - 4**The department**Instructor permission required.***ARTH-300 Seminar****ARTH-300AM Seminar: 'Architecture in Miniature in Asia'***Spring. Credits: 4*

The course explores small objects that allude to large spaces in different periods and regions of Asia. Portable objects represent real and imaginary buildings in Buddhist Central Asia, Islamic West Asia, and Chinese tombs. Persian miniature paintings are sectioned into architectural enclosures. Chinese landscape paintings and Japanese "dry" gardens compress the natural environment itself. In an active learning environment, we will experience the pleasure of scale-shift in small things. We will examine scholarly articles, write persuasive essays, visit Mount Holyoke's Art and Skinner museums, and make "archimorphic" objects in the Fimbel Maker and Innovation Lab.

*Applies to requirement(s): Humanities; Multicultural Perspectives**Other Attribute(s): Speaking-Intensive, Writing-Intensive**A. Sinha**Restrictions: This course is open to juniors and seniors*

ARTH-300MY Seminar: 'Building After Rome: Early Medieval Architecture'*Fall. Credits: 4*

Even in ruins, the buildings of ancient Rome still amaze us: luxurious villas and palaces, monumental theaters and bathhouses, even a strikingly modern-looking public infrastructure. But how did architecture change after the Western Roman Empire's collapse in the fifth century CE? This seminar delves into the architecture of Late Antiquity and the Early Middle Ages (ca. 300-ca. 800 CE). We will range across geographic and religious boundaries to consider themes such as: the effects of the so-called "Fall of the Roman Empire" on architectural practice; religious architecture; patronage, labor, and materials; and cross-cultural connections in the Mediterranean world.

*Applies to requirement(s): Humanities**S. Barber**Restrictions: This course is open to juniors and seniors**Prereq: 4 credits in Art History.***ARTH-301 Topics in Art History****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-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-340 Seminar in Modern Art****ARTH-340AM Seminar in Modern Art: 'After Impressionism'***Not Scheduled for This Year. 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-352 Topics in Modern and Contemporary Architecture****ARTH-352LW Topics in Modern and Contemporary Architecture: 'Spaces of Law'***Fall. Credits: 4*

This seminar introduces a global survey of the spaces of law, with attention to the many ways architecture has shaped modern legal concepts that we take for granted today. Among other questions, we will ask: How is legal ideology shaped by the spatial arrangements of the courthouse? How does architecture frame legal evidence? How has the historical development of state-sanctioned punishment been reflected in urban space or architectural form? How has legal authority been reflected or produced by the design of legal space? And finally: can we use evidence in the built environment to reveal moments of resistance against this authority?

*Applies to requirement(s): Humanities**L. Haber-Thomson**Restrictions: This course is open to juniors and seniors**Prereq: 4 credits in the department.***ARTH-395 Independent Study***Fall and Spring. Credits: 1 - 8**The department**Instructor permission required.*