

The information presented here is as of 10/26/2010.

ART (Div. I)

Chair, Associate Professor PETER LOW

Professors: EPPING, FILIPCZAK, GLIER, GOTLIEB, HAXTHAUSEN, HEDREEN, JANG*, E. J. JOHNSON, LALEIAN, LEVIN, M. LEWIS, MCGOWAN, OCKMAN, PODMORE***, TAKENAGA***. Associate Professors: ALI, CHAVOYA, L. JOHNSON*, LOW, SOLUM*. Visiting Clark Professor: KELSEY. Senior Lecturers: H. EDWARDS, E. GRUDIN. Lecturers: B. BENEDICT§§, D. JOHNSON, MCCALLUM§, SATTERTHWAITTE, STOMBERG§. Lecturers in the Graduate Program in the History of Art: CLARKE, CONFORTI, HOLLY, P. PARK, SIMPSON. Croghan Bicentennial Visiting Professor in Art History: BRENK.

MAJOR
Three routes are offered: the emphasis of the first is on the history of art, and that of the second is on creative work in studio. The third route through the major allows students to take courses in both halves of the department in more or less equal numbers.

Note: The Art History and Art Studio routes are strongly recommended for any prospective Art major who is contemplating graduate study in Art History or Art Studio.

Art History Route

Sequence courses

ArtH 101-102 Aspects of Western Art
Any 100-level studio class without prerequisites; preferably taken by the end of the junior year
ArtH 301 Methods of Art History
One 400-level Seminar or Graduate Course

Parallel courses

Any five additional semester courses of art history including three concerned with the following:
1) a period of art prior to 1800
2) a period of art prior to 1400
3) art of the Middle East, Asia, and Africa

Although the structure of the art history route allows for flexible scheduling, the faculty strongly recommends that students proceed through the major in the recommended sequence. Introductory 100- and 200-level courses should be taken in the first or second year. So that they are prepared for the research requirements of the seminar classes that cap the sequence, majors are required to take the required Junior major class, ArtH 301 during their junior year. If the student is studying abroad for the entire junior year, this requirement may be filled in the senior year (see *STUDY ABROAD* policy of the Art Department for more information.)

Art Studio Route

Sequence courses

ArtS 100 Drawing I
ArtS 230 Drawing II
ArtH 101-102 or any two art history classes for which students are eligible; preferably taken by the end of the junior year
Any three of the 200-level ArtS courses in three different media or
any one 100-level course (except Arts 100, Drawing) and any two 200-level courses in two different media
ArtS 319 Junior Seminar
Any two of the 300-level ArtS courses
or
One of the 300-level ArtS course and ArtS 418T Senior Tutorial

History and Practice Route

Sequence courses

ArtH 101-102 Aspects of Western Art
ArtS 100 Drawing I
One 200-level ArtS course
ArtH 301 Methods of Art History or ArtS 319 Junior Seminar
One ArtH seminar (400-level) or one 500-level graduate course except 508
One 300-level ArtS course or (with permission) ArtS 418T Senior Tutorial

Parallel courses

Any four additional Art Studio or Art History courses. At least one elective must be taken in each wing of the department. At least one of the electives must be an Art History course concerned with a period of art prior to 1800 (either of Europe, North America, and South America OR art of the Middle East, Asia, and Africa).

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

ArtH 101-102 introduces students to a series of critical studies of important works selected from the history of Western art from antiquity to the present. The critical approach of the introductory course is maintained in all further courses, especially by assigned study of original works in the Williams College Museum of Art, Chapin Library, the Clark Art Institute, and Mass MoCA.

An introductory studio course, at the 100 level, in which no artistic talent or prior experience are assumed, provides vital training in what is a visual as well as a verbal discipline. The requirement of a course in the art of the Middle East, Asia, and Africa expands majors' geographic as well as cultural horizons, and the requirement of two courses in art from periods prior to 1800 provides a necessary concentration on earlier moments in culture. (As the late contemporary architect, Philip Johnson, said, "You cannot not know history.") The junior course (ArtH 301) develops awareness of the theoretical implications, as well as the possibilities and limitations of different art-historical methods. The requirement of a seminar or graduate course in the senior year enables students to apply that knowledge of methodology to their most specialized work in the Art History route.

Art Studio Route: The studio division of the Art major has been structured to foster the development of a critical understanding of making art; to support creative interests and to develop students' perceptions and imaginations as they investigate a variety of visual media. Drawing I, ArtS 100 serves as an introduction to the basic drawing and design principles which establish the foundation for the development of visual expression. ArtH 101-102, Aspects of Western Art or two other art history classes, provide part of the necessary background in the critical analysis of art. The 200-level ArtS courses provide opportunities to learn the elements of some of the principal visual arts media: architecture, painting, photography, printmaking, sculpture, and video. These courses combine technical foundations in the medium with analysis of the interrelation of visual form and content. The 300- and 400-level courses place a greater emphasis on the application of appropriate visual skills and strategies to particular thematic concerns, and to the development of the student's individual vision. All students taking ArtS418 are required to exhibit in the spring of their senior year at the Williams College Museum of Art or other appropriate venues. Students who choose to take two 300-level classes do not exhibit at WCMA in the spring of the senior year.

History and Practice Route: This route allows students to study in depth both the history of art and the making of it. It offers considerable flexibility: students may propose courses of study that emphasize particular media, themes or methodological issues. To mention just three examples, students may design sequences of courses that focus on architecture, gender or narration in both the history of art and contemporary practice. Students may take more courses in one wing of the department than the other, as long as the minimum requirements in each wing are satisfied. The History and Practice route is especially well-suited to students interested in arts-related careers outside of higher education, including work in art galleries, art museums, and primary or secondary school education.

Unlike the history or studio routes, acceptance into the History and Practice route is not automatic. The student must first submit a written application in two copies, one for each advisor from the two wings of the department, as well as a list of proposed courses; this application and list of proposed courses must be given to the department secretary before registering for the major.

The application must provide a narrative statement of the theme of the major, and why it cannot be accommodated in either history or studio. It is not enough to submit a list of courses; the student needs to show the coherence and integrity of the plan of study, and how it develops the theme of the proposed major.

Some students will be attracted to both wings of the department but will not have a field of study that falls between the two. In these cases, it is better for the student to choose between history and studio—taking additional courses from the other wing as desired. In short, the History and Practice route is reserved for students with a strong record of achievement who cannot be accommodated in the two wings of the department.

History and Practice majors do not participate in the senior studio exhibition at the end of the year.

History and Practice Faculty Advisors: Michael Glier, Ann McCallum, and Ben Benedict in studio; E. J. Johnson, Peter Low and Michael Lewis in history.

COURSE NUMBERS

First Digit

The 100-level courses in both Art History and Studio are introductions to the field and emphasize visual and critical analysis. These courses do not require previous experience in the subject and they are often prerequisites for other courses in the department; 200-level courses are introductions to specific fields; 300-level courses prepare students for independent research; 400-level courses emphasize independent research, oral presentation, and active participation and are intended for advanced students, usually senior majors.

THE DEGREE WITH HONORS IN ART

Students who wish to become candidates for the degree with honors must show prior evidence of superior performance in the major as well as research capabilities to carry out the proposed project.

Art History

To graduate with honors in art history, students are to enroll in the Senior Honors Seminar during the Spring semester of their senior year, where they will develop an original research paper based on prior research. To be admitted to the seminar, students must have completed Arth 301 in their Junior year. To enter the class, students must either be nominated by a faculty member, or apply independently to the Department Honors Committee for admission. Students who have been nominated, as well as students who wish to apply for admission to the Honors Seminar, must submit an original research paper that was completed in a prior art history class. The paper must be properly formatted and include illustrations, a bibliography, and an abstract of not more than 250 words. These documents are to be turned in to the Department Secretary no later than the end of the exam period of the Fall semester. The department Honors Committee will invite students (no more than 10) to enroll in the Honors Seminar based on the quality of the original research, the student's GPA within the major, and the willingness and availability of appropriate faculty advisors. Notification of admission to the seminar will be sent to students by early January. Since enrollment is by invitation only, students should pre-register for four classes and, if invited, drop one of them and add the Honors Seminar during drop-add period. The Honors Seminar is to be taken in addition to the required courses for the major. Once in the seminar, students will revise, refine and expand on previous research and produce a paper of approximately 25 pages and present a shortened version of the paper to the faculty and public at the Williams College Museum of Art.

Art Studio:

Studio art concentrators who wish to be candidates for honors are required to add a 200-level course, and to take the 400-level senior tutorial. An additional 300-level tutorial or 200-level course must be added for a total of twelve courses.

Honors candidates enrolled in the senior tutorial must "evidence" prior experience in the media chosen for the honors work. This "evidence" may consist of one or more 200-level courses in the medium, course work at the 300 level and/or a slide portfolio demonstrating the student's proficiency in the media chosen for the honors project. This work is presented to the senior tutorial instructor at the start of the spring semester.

At the end of the spring semester of the senior year, the honors candidate will orally defend his/her work in the senior exhibition at WCMA. The entire studio faculty will attend the defense. Based on the work and the oral defense, the studio faculty (as a whole) will designate honors, high honors or no honors.

History and Practice:

The route to honors is a combination of the Art Studio and Art History honors routes. At the beginning of senior year, a candidate for honors in History and Practice makes a proposal to two faculty members, one faculty advisor from each wing of the department. If both advisors agree to supervise the project, the candidate enrolls in independent study and works through the fall semester and winter study. The progress of the project is assessed by both advisors at the end of winter study; if the project is not well enough developed, the advisors may end it at that time. If the project is allowed to move forward, the student enrolls either in ArtS 418T *Senior Tutorial*, if the project is primarily a matter of making art, or in an Honors Independent Study, if it is primarily a writing project. The final project is submitted to the two advisors, who will determine whether or not it will receive honors.

STUDY ABROAD

Although the Art Department encourages students to travel and study abroad, we feel that it is very important for students to begin their major with a required seminar in their Junior year. The Junior seminars, Arth 301 and ArtS 319, prepare students for independent research and/or independent artistic production which is the focus of the senior year.

- Studio Art Majors must take the required Junior Seminar (ArtS 319) in their junior year unless they are planning to study abroad for a full year; in that case they may take the required class in their senior year.
- History and Practice students must include their Study Abroad plans in their application to the major and discuss them with their advisor.
- Art History students must take one of the required Junior Seminar (Arth 301) in their junior year unless they are planning to study abroad for a full year; in that case they may take the required class in their senior year.

ART HISTORY COURSES

ARTH 101(F)-102(S) Aspects of Western Art

A year-long introduction to a history of some European and North American art, this course concentrates on three-dimensional media in the fall (architecture and sculpture) and two-dimensional media in the spring (painting, drawing, prints and photography). Even though the course focuses on Western art, it also explores interchanges among other cultures and the west, particularly in more recent times.

Both semesters cover the same chronological span, from Ancient Greeks to computer geeks. We organize the course in this unusual way not only to give students the grasp of history but also to heighten their ability to understand visual objects by coming to grips with only one artistic medium at a time. To train students to look carefully at art, we use the wealth of art resources in Williamstown: the Clark Art Institute, the Williams College Museum of Art and the Chapin Rare Book Library. Students spend time with, and sometimes even hold, original works of art. For the study of architecture we have a unique set of "Virtual Buildings," made expressly for this course, that approximate the experience of being in structures thousands of miles away.

Format: lecture. Requirements: quizzes, midterm, two papers and a final exam.

Arth 101-102 may not be taken on a pass/fail basis; however, the course may be audited. Students who have audited Arth 101-102 lectures on a registered basis may enroll in any Art History course at the 200 or 300 level. Both semesters of the course must be taken on a graded basis to receive credit for either semester.

Enrollment limit: 185 (expected: 185). Open to first-year students. Students entering the course must begin with Arth 101 in the fall semester.

Hour: 10:00-10:50 MWF, 12:00-12:50 MWF Conferences: See online directory

First Semester: E. J. JOHNSON

Second Semester: E. GRUDIN

9:00-9:50 MWF, 11:00-11:50 MWF Conferences: See online directory

ARTH 103 Asian Art Survey: From the Land of the Buddha to the World of the Geisha (Not offered 2010-2011)

This course introduces to students some of the major monuments of Asian art with an emphasis on the art of India, China, and Japan. Its contextual approach helps students gain insight into the aesthetic, religious, and political ideas and cultural meanings conveyed by the works of art. Visual analyses and thematic discussions will bear upon the interconnectedness among these three cultures, and their respective interactions with the West. This course also provides students with the vocabulary, techniques, and patterns of thinking needed for advanced art history courses.

Format: lecture. Evaluation will be based on three 30- to 40-minute quizzes, two short papers, film screening and class attendance.

No prerequisites. *Enrollment limit: 25. Highly recommended for first-year students.*

Satisfies the pre-1400, pre-1800 and Art of Middle East, Asia and Africa requirements.

JANG

ARTH 108(F) Creating Bodies (Same as ArtS 108)

(See under ARTS 108 for full description.)

GLIER and OCKMAN

ARTH 201(F) American Landscape History (Same as Environmental Studies 201) (W)

A survey course stressing the visual attributes and historical geography of regional, vernacular (that is, ordinary or pervasive) American settings, with the goal of discerning a national style of spatial or landscape organization. Among the human-altered environments to be studied, from an evolutionary or diachronic perspective, are: forestlands, rangelands, croplands, outdoor recreational sites, mines and quarries; power and utilities; small towns, mill towns, central business districts, and suburbs; housing, industry, commerce, and institutional uses such as the American college campus; water, road, and rail corridors as examples of circulation nets. Given the course's breadth of topics and, by contrast, other courses (see Arth 304 and 308 during this academic year) concentrating on specific land uses. An aim of this survey course will lie in discerning generic stylistic continuities and discontinuities, or changes, which the landscape activities or sites express. One outdoor, afternoon meeting each week provides discussion opportunities in situ, and enables class members to obtain a deeper or first-hand familiarity with a rural-urban gradient of representative land uses and occupants of the Hoosic-Hudson watershed and Taconic upland region surrounding Williamstown, as well as practicums in interviewing and field study methodologies.

Format: lecture/discussion. Requirements: weekly essays advancing the documentation of an individually-chosen landscape site or behavior, simultaneously with the wider textual and field context which the course itself provides. The first Friday in November there will be an obligatory all-day field session, pondering an urban-rural gradient from Troy, New York to Salem, New York.

No prerequisites. *Enrollment limit: 19 (expected: 19). Open to first-year students. Preference to American Studies, Art, and Environmental Studies majors or intended majors.*

Not available for the Gaudino option.

Hour: 11:00-12:15 MWF Field Session: 1:10-3:50 T, W

SATTERTHWAITE

ARTH 203(F) Chicana/o Film and Video (Same as Latina/o Studies 203)

(See under LATS 203 for full description.)

CHAVOYA

ARTH 212 Distant Encounters: East Meets West in the Art of the European Middle Ages (Not offered 2010-2011)

This lecture course investigates the rich artistic consequences—in architecture, manuscript illumination, mosaic, sculpture, panel painting, fresco, metalwork, and other minor arts—of European contact with the Eastern Mediterranean between approximately 300 and 1450 AD. From the beginnings of Christianity, pilgrims from Europe made the long journey to sacred sites in the Holy Land (extending across parts of present-day Egypt, Israel, Syria, and Turkey). When these sites became less accessible with the spread of Islam in the seventh

century, Europeans sought to recreate the sites at home. Later, from 1095 onward, Christian Europeans attempted to reclaim and hold the Holy Land from non-Christians by force, through an ill-fated series of five major and several lesser "crusades." Over the centuries, before, during, and after the Crusades, exposure to the peoples, ideas, and cultures of the Eastern Mediterranean also came through trade and through the travel and settlement of non-Europeans in Europe itself, particularly in Spain, Sicily, and Venice. The course aims to survey artistic production within each of these different contexts of East-West encounter.

Format: lecture/discussion. Requirements: two to three short papers, midterm, and final exam.

No prerequisites, but previous coursework in medieval art helpful (ARTH 101-102, 223, or 224). *Enrollment limit: 25 (expected: 25).*

Satisfies the pre-1400 and pre-1800 requirements.

LOW

ARTH 213 Greek Art and Myth (Same as Classics 213) (Not offered 2010-2011)

Classical myth provides rich subject matter for painters and sculptors throughout the history of western art. This course investigates the earliest representation of myth in Greek art of the seventh through the first centuries B.C.E. Sophisticated narratives involving gods and heroes first appear in a variety of forms and contexts. Myth informs the visual culture of the Greeks on many levels, from paintings on vases used in domestic contexts to the marble sculpture that decorated the monumental temples of great sanctuaries throughout the Greek world. The purpose of the course is two-fold: to familiarize students with the subjects and narratives of Greek myths and the underlying belief system that, in part, produced them, and also provide a comprehensive outline of developments in Greek art in the first millennium B.C.E. Of special interest will be the techniques developed by artists for representing narratives visually, as well as the conceptual issues that underlie certain myths, such as sacrifice, war, marriage, coming of age, specific festivals, and the relationships between men and women, and those between mortals and immortals. Reading will include ancient literature in translation (Hesiod, Homer, Sappho, Aeschylus, Sophocles, Euripides and Apollodorus) as well as secondary literature by contemporary authors that provides insights into the religious, social and historical developments that influenced artists in their choices of subject matter and style.

Format: lecture. Requirements: two short papers, quiz, hour test, final exam. Required fieldtrip to The Metropolitan Museum in New York.

No prerequisites. *Enrollment limit: 45 (expected: 45).* *The course satisfies the pre-1400 and pre-1800 requirements.*

MCGOWAN

ARTH 216 Body of Evidence: Greek Sculpture and the Human Figure (Same as Classics 216) (Not offered 2010-2011)

From the beginnings of Greek sculpture in the eighth century B.C.E. until the end of the Hellenistic period in the first century B.C.E., the human figure remained the most prominent choice of subject for Greek artists. Introductory classes will cover sculpture in the Neolithic and Bronze Ages but the goal of this course is to study Greek sculpture in the first millennium B.C.E. with emphasis on ancient Greek attitudes toward the body. We will consider the function, surroundings and reception of male and female figures, both human and divine, from athletic, religious and funerary contexts, and look at dedications of individual figures as well as the complex mythological narratives found on Greek temples. Reading material includes ancient literature in translation as well as contemporary critical essays.

Format: lecture. Requirements: two short papers, midterm, final exam.

No prerequisites. *Enrollment limit: 30 (expected 25.)* *The course satisfies the pre-1400 and pre-1800 requirements.*

MCGOWAN

ARTH 220(F) The Mosque (D)

A clean place oriented towards Mecca is enough for daily prayer, but the communal practices of Islam entail more than basic rituals and these activities often transpire in formal architectural settings. These structures range from traditional columned halls of brick and timber to modernist ensembles of reinforced concrete and plate glass; prayer halls may be open to the elements, flat-roofed or domed; surfaces may be enhanced with carved marble, inlaid wood or glazed tile. Elaborate inscriptions often play an important role in these buildings. By exploring the commonalities and variations of mosque architecture from Delhi to New York, this course fulfills the terms of the Exploring Diversity Initiative by offering students an opportunity to see how Islam shapes the built environment in diverse cultural settings and then apply that knowledge with empathy, close to home. Ultimately, our test case will be the sacred spaces of Williams' campus, as we seek to understand how architectural form can foster community, manifest belief, activate conviction and sometimes exacerbate religious differences.

Format: lecture/discussion. Requirements: midterm, final, term project.

No prerequisites. *Enrollment limit: 15.*

Hour: 1:10-2:25 TF

H. EDWARDS

ARTH 222 Foto Art: Germany 1960 to the Present (Not offered 2010-2011)

Since its invention in 1839, photography has periodically challenged artists in traditional media to rethink their practice. Already in the nineteenth century, major painters such as Edgar Degas used photographs as an aid. There was also a widespread notion that photography could achieve a superior, "objective" knowledge of the visual world that would render representational painting superfluous and obsolete. What was not foreseen was the potential for unusual forms of intermedial cross-fertilization that began to emerge in the 1960s, as, for example, individual artists began working in both painting and photography, sometimes combining them in single work. Neither did one anticipate the use of photography—and even of painting—to interrogate and critique the photographic medium itself, nor its deployment in the new genre of installation art. These examples represent a new category of artistic practice, that of "artists who work with photography," as opposed to practitioners of "straight photography" or even of art photography. These practices have arguably found their richest embodiment in Germany: in the work of painters such as Anselm Kiefer, Sigmar Polke, and Gerhard Richter, in Joseph Beuys's expanded notion of sculpture, in the serial photography of Bernd and Hilla Becher and their pupils Candida Höfer, Thomas Ruff, and Thomas Struth, in the installations of Hanne Darboven, and the work of Thomas Demand, Hans-Peter Feldmann, Andreas Gursky, and Katharina Sieverding among others. Their practices will be examined in both a historical and a contemporary international context.

Format: lecture and discussion. Requirements: a midterm, a short research paper, and a final.

Prerequisites: ARTH 101-102. *Enrollment limit 25 (expected 18).*

HAXTHAUSEN

ARTH 224 Romanesque and Gothic Art and Architecture: The Medieval Church in Context (Not offered 2010-2011)

The goal of this course is to survey the major works of ecclesiastical architecture, sculpture and stained glass produced in France between approximately 1050 and 1400. These works were not created in isolation from their surroundings; thus we will attempt to understand them not only stylistically, but also in their original functional, social, and sometimes even political settings. The course will emphasize the abbey church and the cathedral, the two major ecclesiastical buildings of this period, as heterogeneous entities that used architecture, sculpture, stained glass and other media, in conjunction with church ritual, to render their sacred spaces distinct from, and elevated above, the world outside. We will furthermore try to appreciate the special centrality of the abbey church and the cathedral in high medieval society. Sites for contact with God and for the development of advanced learning, they could also serve as critical determinants of local economic and political life, and as focuses of pilgrimage, trade, and international cultural exchange.

Format: lecture. Requirements: midterm, final, three to four short papers.

No prerequisites. *Enrollment limit: 20.*

Satisfies the pre-1400 and pre-1800 requirements.

LOW

ARTH 232 The Visual Culture of Renaissance Rome (Not offered 2010-2011)

During the fifteenth and sixteenth centuries, the city of Rome saw itself transformed from a shrinking and neglected medieval town into a thriving center of artistic achievement. This lecture course focuses on the historical, geographic, and ideological forces behind this period of renovation and restoration forces that reworked the urban fabric of the city while shaping the character of the visual arts from Filarete and Fra Angelico to Bramante, Michelangelo, and Raphael. We will examine monuments such as Michelangelo's Sistine Chapel, then, not only as touchstones for the history of western art, but also as images capable of reflecting, and even constructing, a uniquely Roman sense of power, time, and historical destiny.

Format: lecture/discussion. Requirements: midterm, final, and two papers.

No prerequisites. *Enrollment limit: 40. Open to Art majors as well as non-majors.*

Satisfies the pre-1800 requirement.

SOLUM

ARTH 238(F) The Image of God in Greek Art (Same as Classics 248)

The representation of the divine poses special problems for artists and art historians in any cultural context in which the divine is believed to be not visible in the ordinary sense yet powerfully present. Visual representations of gods and goddesses in ancient Greek art pose especially interesting interpretive questions because of the importance of naturalism in Greek theories and practices of visual representation. This course will cover the basic stylistic, iconographical, mythological, and ritual features of the individual gods and goddesses as they are depicted in Greek sculpture and painting. The course will also examine influential ancient monuments, literary forms, and social phenomena, such as the sculptures of Delphi, Olympia, and the Parthenon; divine corporeality in poetry; the theology of mortal-immortal relations; the practice of statue-ritual, and the functions of visual representations of gods. The overall aim of the course is to acquire an understanding of the interrelations of art, mythology, and religion in ancient Greece.

Format: lecture and discussion. Requirements: short papers, final exam.

No prerequisites. *Enrollment limit: 30 (expected: 20-30).* *Preference will be given to art-history majors needing to fulfill the pre-1400 requirement; otherwise, the course is open; students who have taken ARTH 216 may take this course only with permission of instructor.*

Satisfies the pre-1400 requirement.

Hour: 1:10-2:25 MR

HEDREEN

ARTH 241 Dutch Art of the 1600s: Hals to Vermeer (Not offered 2010-2011)

Rembrandt van Rijn, Frans Hals, Jan Vermeer are only the best-known of the many artists who were active in the northern Netherlands during the seventeenth century. The variety of their subjects was unprecedented, but the degree of symbolic content in their work is disputed: to what extent was Dutch painting an art of description or of hidden allegory? We will consider this problem and also give special attention to the ongoing reinterpretations of Rembrandt's *oeuvre* and life.

Format: lecture. Requirements: a midterm, short paper, and a final exam.

No prerequisites.

Satisfies the pre-1800 requirement.

FILIPCZAK

ARTH 245(S) From Slave Quilts to Post-Black Canvases: Introduction to African American Art (Same as Africana Studies 246) (D)

This course will provide an introduction to African American art in the 19th and 20th century. We will begin with crafts created by African Americans in the 19th century, such as patchwork quilts which embody both African and European design aesthetics. Moving into the 20th century, we will discuss modern art of the Harlem Renaissance and artistic responses to the Civil Rights movement. Finally, we will end with contemporary artists, including some “post-black” artists who resist labeling their work “black” and yet explore issues of race and the identity in their work. Although this course has a broad historical scope, key themes recur throughout the course: the influence of African art, the effect of travel abroad on artistic production, and the relationships with the “mainstream” art world. The class will make multiple visits to WCMA to take advantage of African American art in the collection as well as traveling exhibitions on view. Artists under consideration include Henry Ossawa Tanner, Aaron Douglass, Jacob Lawrence, Romare Bearden, Kara Walker, and Kehinde Wiley.

Fulfilling the EDI requirement, this course will examine how African American art can be used as a bridge for empathetic understanding or a tool to critique power and privilege.

Format: lecture/discussion. Requirements: two short papers, midterm, and final exam.

No prerequisites, but coursework in Africana Studies, American Studies or Art History will be helpful. *Enrollment limit: 20 (expected:20).*

Hour: 2:35–3:50 TF

SCRUGGS

ARTH 247(S) Flemish Art: Bruegel to Rubens

The most admired art in northern Europe during the sixteenth and early seventeenth centuries was produced in Antwerp (in present day Belgium). This city served as home to the best-known Flemish artists, such as Pieter Bruegel and his sons, Rubens, and Van Dyck. In this lecture course, we will examine studio practices, especially the collaboration of artists on a single work, different narrative approaches, and the religious, political, and social messages conveyed by the works. We will also discuss official and popular religious practices and the images produced for different locations, including pilgrimage sites associated with miracle-working images.

Evaluation based on midterm, 3-page paper, and final (with a prepared essay).

Prerequisites: ArH 101-102. *Enrollment limit: 25.*

Satisfies the pre-1800 requirement.

Hour: 9:55-11:10 TR

FILIPCZAK

ARTH 253(F) Art in the Age of the Revolution, 1760-1860 (Same as Women's and Gender Studies 253)

A social history beginning with art of the pre-Revolutionary period and ending with realism. Major topics include changing definitions of neoclassicism and romanticism, the impact of the revolutions of 1789, 1830, and 1848, the Napoleonic Empire, the shift from history painting to scenes of everyday life, landscape painting as an autonomous art form and attitudes toward race and sexuality. The course stresses French artists such as Greuze, Vigée-Lebrun, David, Ingres, Delacroix, Géricault, Corot, and Courbet, but also includes Goya, Constable, Turner, and Friedrich.

Format: lecture. Requirements: two quizzes, hour test, and final exam or research paper; a conference at the Clark Art Institute and a field trip to New York may also be required.

Prerequisites: ArH 101-102 or permission of instructor. *Enrollment limit: 30.*

Hour: 11:20-12:35 TR

OCKMAN

ARTH 254(S) Manet to Matisse (Same as Women's and Gender Studies 254)

A social history of French painting from 1860 to 1900, beginning with the origins of modernism in the work of Courbet and Manet. Among the topics to be discussed are the rebuilding of Paris under Napoleon III; changing attitudes toward city and country in Impressionist and Symbolist art; the impact of imperialism and international trade; the gendering of public spaces, and the prominent place of women in representations of modern life. The course addresses vanguard movements such as Impressionism and Post-Impressionism and the styles of individual artists associated with them, as well as the work of academic painters.

Format: lecture. Requirements: hour test and final exam or research paper; a conference at the Clark Art Institute and field trip to The Metropolitan Museum and MOMA and/or The MFA in Boston may also be required.

Prerequisites: ArH 101-102. *Enrollment limit: 30.*

Hour: 11:20-12:35 TR

OCKMAN

ARTH 257(S) Architecture 1700-1900

In the eighteenth and nineteenth centuries a new conception of architecture arose, based on archaeological discoveries, the development of new building materials, and convulsive social changes. This course looks at the major architectural movements of this period, and the theoretical ideas that shaped them. Topics include Neoclassicism, new building types, Victorian Architecture, the development of the architectural profession, and Art Nouveau. Major architects to be discussed include Piranesi, John Soane, Schinkel, Pugin, and H.H. Richardson. When possible, primary sources will be used. Students will be given experience in reading plans and writing about buildings.

Requirements: one short paper and design project, midterm, final, and a field trip.

Prerequisites: ArH 101-102 or permission of instructor.

This course does not satisfy the pre-1800 requirement.

Hour: 1:10-2:25 MR

M. LEWIS

ARTH 258 Latina/o Installation and Site-Specific Art (Same as Latina/o Studies 258) (Not offered 2010-2011)

(See under LATS 258 for full description.)

CHAVOYA

ARTH 263(S) European Painting and Sculpture, 1900-1945

A survey of the major artists and tendencies, including Fauvism, Expressionism, Cubism, Futurism, Dada, Surrealism, the Bauhaus, and the Russian avant-garde. Lectures will focus on selected artists, with others to be covered through readings. Issues will include theoretical rationales for abstraction, varieties of avant-gardism, and relations between art, criticism and the art market.

Format: lecture. Requirements: one quiz, a midterm, a short paper, a field trip to New York, and a final.

Prerequisites: ArH 101-102.

Hour: 11:00-12:15 MWF

HAXTHAUSEN

ARTH 264(F) American Art and Architecture, 1600 to Present (Same as American Studies 264)

American art is often looked at as a provincial version of the real thing—i.e., European art—and found wanting. This course examines American architecture, painting, and sculpture on its own terms, in the light of the social, ideological and economic forces that shaped it. Special attention will be paid to such themes as the Puritan legacy and attitudes toward art; the making of art in a commercial society; and the tension between the ideal and the real in American works of art.

Format: lecture. Requirements: three 5-page papers, midterm, final, and a field trip.

Prerequisites: ArH 101-102 or permission of instructor.

Hour: 11:00-12:15 MWF

M. LEWIS

ARTH 265(F) Pop Art (W)

The use of commercial and mass media imagery in art became recognized as an international phenomenon in the early 1960s. Items such as comic strips, advertising, movie stills, television programs, soup cans, “superstars” and a variety of other accessible and commonplace objects inspired the subject matter, form and technique. This course will critically examine the history and legacy of Pop Art by focusing on its social and aesthetic contexts. An important component of the course involves developing skills in analyzing visual images, comparing them with other forms, and relating them to their historical context.

Format: lecture/discussion. Requirements: two short response papers, oral presentation, and one final research paper.

Prerequisites: ArH 101-102. *Enrollment limit: 16.*

Hour: 1:10-2:25 TF

CHAVOYA

ARTH 266(S) Twentieth-Century Russian Art and the Birth of Abstraction (Same as Russian 208)

(See under RUSS 208 for full description.)

GOLDSTEIN

ARTH 270 Japanese Art and Culture (Same as Japanese 270) (Not offered 2010-2011)

This course is a survey of traditional Japanese painting, sculpture, architecture, woodblock prints, and decorative arts. Special attention will be paid to the developments in artistic style and subject matter in the contexts of contemporary cultural phenomena. Through visual analysis students learn the aesthetic, religious, and political ideals and cultural meanings conveyed in the works of art. This course offers students a solid grasp of the social, cultural, and art histories of Japan.

Format: lecture. Requirements: three 30- to 40-minute exams, two short papers, film screening, class attendance.

No prerequisites. *Enrollment limit: 25. This course satisfies the Art of Middle East, Asia and Africa and pre-1400 requirements.*

JANG

ARTH 274 Chinese Calligraphy: Theory and Practice (Not offered 2010-2011)

This course has two components: art history and studio practice. The first offers students an opportunity to acquire an understanding of theoretical and aesthetic principles of Chinese calligraphy, one of the highest art forms in China practiced by the literati. It also investigates the social and political functions of Chinese calligraphy in ancient and contemporary China. Studio practice allows students to apply theories to creating artworks. The semester is evenly divided between technical instruction and the art history part of the course.

Format: lecture, class discussions and studio practice. Requirements: weekly assignments, a midterm, one short paper, oral presentations, a final project (artistic or scholarly), class attendance, film screening.

No prerequisites. *Enrollment limit: 12. This course satisfies the Art of Middle East, Asia and Africa and pre-1400 requirements.*

JANG

ARTH 276 Chinese Art and Culture (Not offered 2010-2011)

This course surveys the arts of China, including painting, sculpture, ceramics, gardens, and other decorative arts. Topics covered will include the rise and development of Buddhist art; meanings and functions of landscape painting; gender construction in Chinese art; Western influence in Chinese art; and more. Its contextual approach helps students gain insight into the aesthetic, religious, and political ideas and cultural meanings conveyed by the works of art. Visual analyses and thematic discussions will bear upon the interactions and interconnectedness between China and the West. This course also provides students with the vocabulary, techniques, and patterns of thinking needed for advanced art history courses.

Format: lecture. Requirements: 3 exams; 2 short papers; film screening; class attendance.

No prerequisites. *Enrollment limit: 25 (expected: 25). This course satisfies the Art of Middle East, Asia and Africa, pre-1400 and pre-1800 requirements.*

JANG

ARTH 278 The Golden Road to Samarqand (Not offered 2010-2011)

The region comprising present day Iran, Afghanistan, Central Asia, Pakistan and India has a rich and complex history. Home to Genghis Khan and Tamerlane, Akbar the Great and Shah Jahan, it has generated some of the most spectacular monuments (e.g. the Taj Mahal and the blue tiled mosques of Isfahan) and refined manuscript painting ever known. We will look at these art forms from the tenth to the twentieth centuries, highlighting the patronage of key dynasties, including the Timurids of Samarqand and the Mughals of India. An important issue throughout the course will be the impact that Islam has had on the artistic traditions of this region.

Format: lecture/discussion. Evaluation will be based on class participation, a short paper, a midterm and a final.

No prerequisites. *Enrollment limit: 20.*

Satisfies the Art of Middle East, Asia and Africa requirement.

H. EDWARDS

ARTH 300T(F) Rembrandt Tutorial: Case Studies of Individual Works and Controversial Issues (W)

Currently Rembrandt ranks as the best known but also the most controversial Dutch artist of the 17th century. Dispute surrounds his character as well as the quantity, quality, and significance of his art. At each meeting we will focus on a specific painting, print, or drawing by Rembrandt or on an issue concerning him and his work in order to compare the strengths and weaknesses of the various approaches. The semester will begin and end with a group meeting of everyone taking the tutorial.

Format: tutorial. Requirements: each week write a short paper or respond to the tutorial partner's paper.

Preference to non-majors.

Satisfies the pre-1800 requirement.

Tutorial meetings to be arranged.

FILIPCZAK

ARTH 301(S) Methods of Art History

This course on the methods and historiography of art history is designed to offer art history majors an opportunity to examine art-historical problems and methodological issues that have shaped the discipline. Works of art will inevitably enter into our discussions, but the main objects of study will be texts about art as well as texts about methods for a historical study of art. Topics include (depending on individual instructor): aesthetics, style and periodization; iconography, narratology, spectatorship; art and psychoanalysis, the social functions of images and the social history of art; art history and difference; and art-historical narrative as representation.

Format: lecture/discussion. Requirements: five bi-weekly short papers, one final paper, one oral presentation, and class participation.

Prerequisites: ARTH 101-102. Limited to Art History majors and required of them.

Hour: 11:20-12:35 TR

HAXTHAUSEN

ARTH 304(S) American Transport History (Same as Environmental Studies 324) (W)

This course is a research seminar attempting a visual and historical analysis of the movement of passengers and goods—the kinds of travel—in North America, as evidenced in such artifacts as seaports, roads, canals, railroads, and airports. Primary emphasis will be placed upon the planning and design of rights of way or structures, with secondary emphasis upon the technological evolution of craft or rolling stock. This inquiry will explore such questions as: What has been the role of the civil engineer in American transport? What are the impacts of transport upon land use? How does one transport mode come to be supplanted by another mode? What perceptual experiences has each mode engendered? How and when does mobility become recreational or touristic?

Format: research seminar. Requirements: biweekly short essays and an obligatory all-day field session.

No prerequisites; open to sophomores. *Enrollment limit: 19 (expected: 10-15).*

Not available for the Gaudino option.

Hour: 9:55-11:10 TR

SATTERTHWAITE

ARTH 305T Art, Life, Death: Studies in the Italian Renaissance (Not offered 2010-2011) (W)

We often think the Italian Renaissance as a transformation of the visual arts—a moment that pulled away from the Middle Ages and set the stage for a new world of images detached from function and human experience. But art in Renaissance Italy was hardly produced “for art’s sake.” This sophomore-level tutorial course will examine, through a series of focused case studies, ways in which the exciting and innovative world of the Renaissance was also a vital one. We will examine canonical works by Masaccio, Donatello, Botticelli, Michelangelo, Raphael, and others not as mere examples of artistic achievement, but as complex visual responses to life’s big questions. What is love? How do we bridge the world of the living and that of the dead? How can we conceptualize our relationship with divinity? How is power constructed along the lines of gender and sexuality? What defines us and constructs us as individuals? How will we be judged by our contemporaries and by posterity? We will consider these questions and more. Along the way we will explore the distance and proximity of the Renaissance past and our own moment, considering ways to articulate or refine the notion of universal resonance of artistic expression. Coursework will include many primary sources, not least the works of art themselves (students will be expected to look as well as read in preparation for class).

Format: tutorial. Course requirements will include five papers of 5-7 pages, 5 written responses to the work of the tutorial partner, and one final paper (a revised version of one of the original 5 papers). Evaluation will be based on written work and critical conversation.

Prerequisites: one Art History course. *Enrollment limit: 10 (expected 10). Preference given to sophomores and Art majors.*

Satisfies the pre-1800 requirement.

SOLUM

ARTH 306T(F) Inventing Christian Art (W)

Soon after the year 200 CE, the first Christian pictures appeared—in the form of quick, enigmatic sketches—scribbled on the walls of a few underground burial chambers. By 450 CE, dazzlingly large Christian works of art—complex in content, sophisticated in craftsmanship, and made of the most sumptuous materials—had begun to cover the vast interior surfaces of gigantic churches. By 600 CE, not only had this tradition of monumental public religious art spread around the Mediterranean, but a new tradition of Christian devotional art had emerged, centered on the sacred portrait, known as the icon, an object often deemed capable of performing miracles. Why did Christians begin to make art? Why did it take them nearly two centuries to do so? After its initial appearance, why did Christian art evolve in the particular ways that it did, in terms of both its forms and functions? By addressing such questions, this tutorial aims to investigate not only the origins of Christian art—an issue essential to understanding the entire history of Western European art—but also the new worlds (religious, political, cultural) that this art helped to invent. At the same time, the course will trace another story of invention: the shifting interpretations of this art by art historians. What sense have modern scholars made of Early Christian (often also termed “Late Antique”) art? How have the questions asked of this art by scholars changed over time? What can these changes tell us about the evolution of the discipline of art history itself?

Format: tutorial. Requirements: several papers of 5-7 pages, several written responses to the work of the tutorial partner, and one final paper evaluation will be based on written work and critical conversation.

Prerequisites: at least one course in art history preferred. *Enrollment limit: 10 (expected: 10). Preference given to sophomores and then art majors.*

Satisfies the pre-1400 requirement.

Tutorial meetings to be arranged.

LOW

ARTH 307(S) The Human Face in the Modern Imagination (Same as Comparative Literature 356 and English 346) (W)

(See under ENGL 346 for full description.)

RHIE

ARTH 308(S) (formerly 302) Three Cities (Same as Environmental Studies 308) (W)

This field-oriented seminar attempts to understand comparatively the three-century evolution of the built environments of the three cities comprising New York State’s Capitol District: namely, Albany (founded 1624), Schenectady (1684), and Troy (1798). While the course is involved with three specific cities, it is actually a course about urban design which uses the major nearby cities to Williamstown. To accomplish this goal, some ten specific kinds of sites will be chosen for field visits, with class sessions devoted to the contextual history surrounding those locations. Among the sites illustrating successive design solutions for specific kinds of urban activities will be: commercial core arrangements (First and River Streets in Troy, State and North Pearl Streets and Central Avenue in Albany, the Colonie malls); residential districts (including the Stockade neighborhood and G.E. plot in Schenectady, Washington Park in Troy, State Street in Albany as well as subsequent suburbanization); industrial settings (such as South Troy’s remnants, North Broadway in Albany, and the General Electric site in Schenectady); institutional sites (such as Union College, R.P.I., the Emma Willard School, and SUNY Albany); the state government’s office and legislative arrangements in Albany (including the State House, State Office campus, and Empire State Plaza); open space arrangements (such as the Albany and Oakwood rural cemeteries, Washington and Prospect parks); circulatory arrangements, including Hudson river-front developments, the Erie canal, railroads, depots, and yards, streetcar impacts, and such vehicular-induced spaces as carriage drives, garages and parking lots, strip developments, and limited access super highways. Class format: seminar. Requirements: weekly

papers.

No prerequisites. *Enrollment limit: 10 (expected: 5-10).*

Not available for the Gaudino option.

Hour: 11:00-12:15 MWF

Field session: 1:10-3:50 W

SATTERTHWAITE

ARTH 309(F) Art about Art: 1400-2000

This thematic lecture course will focus on depictions through which artists referred to their own profession and its products. Images to be discussed include legends of the origin of art, self-portraits and other portraits of artists, scenes of contemporary and historical artists in their studios, finished art on display, and appropriation art. We will analyze specific images, comparing their implications with the social conditions as well as the theoretical positions then current in order to track major changes from the end of the Middle Ages through the twentieth century.

The course will also acquaint students with the diversity of art-historical approaches that can be used to study these works.

Format: lecture. Requirements: Two 10 page papers. Those majors taking the course for Art H 301 credit would have to write methodologically explicit papers.

Prerequisite: ArtH 101-102. *Enrollment limit: 20 (expected: 20). Preference: Art majors.*

Can satisfy the Art H 301 requirement.

Hour: 2:35-3:50 MR

FILIPCZAK

ARTH 317 Topics in Chinese Art (Not offered 2010-2011) (W) (D)

This course is an in-depth thematic study of Chinese art in the context of its contemporary cultural phenomena. Topics of interest include "Picturing Power: From Ritual Bronze Vessels to the Socialist Posters of the Mao Era; "Chinese Landscape Painting: Meanings and Functions;" "Gender Construction in Chinese Art;" "Chinese Art in the Age of Exploration and Beyond: Western Influence in Chinese Art;" and "The Bold and Outrageous: Contemporary Chinese Art," among other things. Investigation of these topics offers students an understanding of the important development in style and subject matter in Chinese art, as well as the aesthetic, theoretical, and cultural issues that underpinned this development. This course will also draw upon parallel topics that are discussed and debated in other cultures so as to address the question of how the same human concerns expressed in art operate differently in different cultures. This class helps students acquire critical reasoning and analytical skills in interpreting art and other cultural constructs.

Format: lecture/discussion. Requirements: a series of short papers, including response papers, a final research paper, oral presentations, class attendance, class discussions.

No prerequisites. *Enrollment limit: 16 (expected: 16). Satisfies Art of Middle East, Asia and Africa, pre-1400, pre-1800 requirement. Preference: none.*

JANG

ARTH 318 The American Pastoral Mode (Same as Environmental Studies 318) (Not offered 2010-2011) (W)

An inquiry into a nation's largest land use, (once?) dominated by domesticated cattle and sheep grazing, often on a middle ground between arable (or urban?) lowlands and upland forests. In the East a land use in decline as animal husbandry is instead practiced intensively in factory farms. The expression of an arguable pastoralism by artists like Catlin, Cropsey, Butcher, O'Keefe, Adams, Plowden, and Nelson, by writers like Jefferson, Burroughs, T. Roosevelt, Sandoz, Atherm, and by historians or natural resource thinkers like Powell, Webb, Malin, Weaver, Calef, Limerick, and Carlson—with considerations, inter alia, of aridity, scale, transhumance, settlement diffusion, recalcitrance in terrain, the era of "open range" as a golden age, the aesthetics of breeds (as revealed in animal portraiture and breeding association standards of conformance), the rise of the disciplines of range and wildlife management, or applied science. Objects to be scrutinized, both visually and evolutionally, will include the cowboy, the ranchstead, corrals, barbed wire and fencing laws, gates, trails, windmills and other rangeland water developments (including their attendant "sacrifice areas"), government allotments, corrals, the impress of livestock trails and selected plant and animal species, both wild and domesticated, both wanted and unwanted. Some consideration of pastoral attributes in contemporary culture, as in suburban site design, Hollywood westerns, informal, one-storey dwellings, the ownership of pets, fashion or costume.

Format: morning lecture and discussion sessions, afternoon field or screening sessions. Requirements: weekly 4-page essays on ten assigned topics, and two unassigned, all to be published as class documents; occasional note-takings. Four papers, totaling approximately 20-25 pages of writing.

No prerequisites. *Enrollment limit: 11 (expected: 11). Preference: none other than a slight preference to those who have taken ArtH 201.*

SATTERTHWAITE

ARTH 330T Michelangelo: Biography, Mythology, and the History of Art (Not offered 2010-2011) (W)

One might argue that Michelangelo's enduring fame, and his preeminence in the western art historical canon, is as much a product of his artistic persona as his artistic achievement. Indeed, the modern notion of the visual artist as a brooding, even tortured genius of unstoppable creative force finds its roots in the Italian Renaissance. This is largely due to the singular figure of Michelangelo, whose life and career are more fully documented than those of any western artist to precede him. And Michelangelo's mythic individuality, alongside his artistic innovations and contributions, have made him a fundamental force in the shape of the history of art as we understand and study it today. Students of this tutorial will become well-acquainted with the life and work of Michelangelo through the examination of a wide variety of primary and secondary sources: contemporary Renaissance documents, letters, poetry, and biographies; art historical surveys, monographs, and studies; and documentary and popular film. They will give their critical attention, however, to the intersection between this artist's biography and his artistic production. We will focus on a number of important questions arising from this connection. What, for example, is the nature and reliability of the evidence used to reconstruct Michelangelo's life and personality? What are the grounds for interpreting his work according to his philosophical outlook, religious beliefs, and even sexuality? To what extent was Michelangelo responsible for shaping his own persona for posterity? Is the myth of this artist distinguishable from his "reality"? And to what extent have all these issues shaped our own thinking about artists and the history of art?

Format: tutorial. Requirements: evaluation will be based on the quality and improvement of written work (5 weekly papers and 5 response papers, and a final written exercise addressing major themes of the tutorial), and oral dialogue.

Prerequisite: one Art History course of any level. *Enrollment limit: 10 (expected: 10). Open to sophomores, juniors, and seniors.*

Satisfies the pre-1800 requirement.

SOLUM

ARTH 376 Zen and Zen Art (Not offered 2010-2011)

This undergraduate seminar emphasizes writing, critical reasoning, and analytical skills. It explores a variety of art forms (painting, sculpture, architecture, ceramics, tea ceremony, and gardens) as expressions or visualizations of the ideals and doctrines of Zen Buddhism in the context of Chinese and Japanese cultures.

Format: lecture/discussion. Evaluation will be based on one quiz on terminology, five to six short essays, two oral reports, contribution to discussion, class attendance.

No prerequisites. *Enrollment limit: 12.*

Satisfies the pre-1800 and Art of Middle East, Asia and Africa requirements.

Does NOT satisfy the seminar requirement for the Art History major.

JANG

SEMINARS

ARTH 400(F) Clark Visiting Professor Seminar: Photography as Art in Europe, 1839 to 1945(Same as ArtH 500)

(See under ARTH 500 for full description.)

KELSEY

ARTH 400(S) Clark Visiting Professor Seminar: Photography as Art in the United States, 1945 to 1989 (Same as ArtH 500)

(See under ARTH 500 for full description.)

KELSEY

ARTH 402(S) Monuments and The Art of Memorial

The urge to commemorate individuals, heroic acts or historic events whether unspeakable or splendid is both human and timeless. This seminar will document and explore the concepts behind and the nature of monuments, both commemorative ones, and those that admonish or inform without commemorating a specific event or individual. Students will study and analyze monuments and memorials from the ancient Mediterranean (Egypt; Mycenae; Greece of the Archaic, Classical and Hellenistic periods; Imperial Rome) and chart their influence on monuments in later history, especially those of the nineteenth and twentieth centuries. The current trend towards countermonuments, or anti-monuments, such as Maya Lin's Vietnam Veterans Memorial or the Gerzses' vanishing "Monument Against Fascism, War and Violence and For Peace and Human Rights" in Hamburg/Harburg will be discussed in light of the monumental tradition of combining word, image, and architecture to create memorials that will endure in both spatial and temporal terms. Ongoing discussions of Holocaust memorials and the problems inherent in the design of the monument for the WTC will also be addressed. More humble memorials, such as ephemeral installations, roadside shrines, and photographic assemblages will be included in the discourse concerning the concept of "monument" alongside topics such as historic buildings and National parks.

Format: seminar. Requirements: participation in discussions, short response papers, two in-class presentations that provide material for a major term paper of 20-25 pages due at the end of the semester.

Prerequisites: ArtH 101-102 or permission of the instructor; students of History and Anthropology are also encouraged to enroll. *Enrollment limit: 14.*

Satisfies the pre-1400 requirement.

Hour: 1:10-3:50 M

MCGOWAN

ARTH 405(S) Seminar in Architectural Criticism (W)

How does one judge a building? According to its structural efficiency or its aesthetic qualities? Its social responsibility—or just its pizzazz? Depending on the building, and the critic, any of these questions might be pertinent, or impertinent. This seminar explores architectural criticism, that curious genre between literature and architecture, and looks at its history, nature and function. We will read and discuss classic reviews by historical and contemporary critics as John Ruskin, Mariana van Rensselaer, Lewis Mumford, Ada Louise Huxtable and Herbert Muschamp. Insights gained from these discussions will be applied by students to writing their own reviews, which will likewise be discussed in class. Early assignments will concentrate on mechanics: how to describe a building vividly and accurately, how to balance description and interpretation judiciously, how to compare. Subsequent ones will be

more synthetic, encouraging students to write bold, lively and critical essays. The ultimate goal is to develop a distinctive and effective voice, and to gain a better understanding of the nature of criticism in general.

Format: seminar. Requirements: Students will write and revise six papers (5-7 pages) during the semester.

Prerequisites: Arth 101-102 and consent of instructor. *Enrollment limit: 11. Preference given to junior Art History majors.*

Hour: 1:10-3:50 T

M. LEWIS

ARTH 407(F) A New Look at the Cappella Palatina (Same as Religion 403)

The Cappella Palatina was commissioned in the 1140s by Roger II, the Norman ruler of the multicultural kingdom of Sicily, as his personal royal chapel. Decorated with extraordinarily sumptuous mosaics, paintings, and marble inlay, this dazzling monument has long been the subject of controversy amongst scholars. Historians of Byzantine art, for example, used to believe that the mosaics of Norman Sicily mirrored pure Constantinopolitan models, and that Sicily could thus be considered as a source for mosaics that no longer exist in Constantinople itself. Scholars of Islamic art, on the other hand, have been unable to agree on whether the famous muqarnas painted ceiling of the Cappella Palatina should be attributed to artists from Egypt, North Africa, the Near East, or Persia. All scholars agree, however, that the chapel originated with the participation of Byzantine, Islamic, Sicilian, and Italian artists. This seminar aims to take a fresh look at the art and architecture of the Cappella Palatina with an eye to addressing such questions as the following: How does a king whose political power and titles were given to him by the pope (as were Roger II's), express himself? Roger II, a Norman, ruled over a foreign territory conquered in 1092 that was inhabited by 80% Muslims and 20% Greeks but that was composed as well of Latins, Lombards, and Franks. How did this fact condition Roger's political and cultural ambitions? What, in turn, was specifically Norman about his royal chapel?

Format: seminar. Evaluation will be based on class participation and a final research paper.

No prerequisites, but at least one previous course in art history, medieval history, or religion is preferable; open to sophomores, juniors, and seniors. *Enrollment limit: 15 (expected: 15).*

Satisfies the pre-1400 requirement.

Hour: 1:10-3:50 M

BRENK

ARTH 411(F) The Artist's Studio in the 19th Century, Real and Imagined (W)

This course explores depictions of the artist in his or her studio in European art of the nineteenth century, including paintings, illustration, and fiction. Works by Courbet, Manet, and Seurat, but also lesser known artists, across the century, who treated the studio as a site for self-fashioning and artistic self-invention. Attention will also fall on the "erotics" of the studio, namely the presumed relationships between artists and models. Readings by 19th-century authors such as Zola and Balzac, as well as modern art historical texts.

Format: seminar. Requirements: weekly readings, annotated bibliography, oral presentation, and research paper.

No prerequisites. *Enrollment limit: 12 (expected: 12). Preference given to juniors and seniors.*

Hour: 1:10-3:50 W

GOTLIEB

ARTH 417 Gender Construction in Chinese Art (Not offered 2010-2011) (W)(D)

"One is not born, but rather becomes a woman—Simone de Beauvoir"

This course will investigate how gender as a cultural and social construction is visualized in Chinese art. Issues of interest include how gendered space is constructed in Chinese painting; how landscape paintings can be decoded as masculine or feminine; and ways in which images of women help construct ideas of both femininity and masculinity. This course will also discuss Confucian literati's [ideals] [of] reclusion and homosociality; didactic art for women; images of concubines, courtesans; and lonely women's isolation and abandonment. For example, while nature is often seen as feminine, Chinese landscape painting may be coded as masculine due to its association with the Confucian scholar's ideals of eremitism, a means for the cultivation of the mind, and homosociality. On the other hand, the placement of a masculine landscape in feminine space may be seen as rhetorical strategy, accentuating the lonely woman's isolation and abandonment, which are important tropes in Chinese erotic poetry as well.

This course fulfills the EDI requirement in that it is designed to enable students to study the logic of gender and sexuality in a context different from their own; to see how both genders are constructed in relation to each other, and how they interact in the context of class, ideology, politics, and ideals, as well as how we may compare their representation in China with those of other cultures, notably Japan and the West. Using both visual art and literature, this course also challenges the gender stereotyping that still exists in current scholarship.

Students will submit five to six 1- to 2-page position papers about readings for the class; one 3- to 4-page midterm paper (draft and revision); two 2- to 3-page respondent's written critiques; one 3- to 4-page pre-focus/focus paper (for final research paper proposal), and one 12- to 15-page final research paper (draft and revision).

Format: seminar/discussion.

No prerequisites. *Enrollment limit: 10 (expected: 10).*

Satisfies Art of Middle East and African requirement.

JANG

ARTH 421 Contemporary Art, Contemporary Methods (Not offered 2010-2011) (W)

This course focuses on major developments in contemporary art practice over the last two decades and key methods that have developed to elucidate these practices. The seminar is designed for both art history and studio art majors. As we explore various critical frameworks used to interpret and analyze contemporary art, both studio and history majors will focus on expanding critical vocabularies and developing analytical skills in a manner that takes into account both theory and practice. Throughout this process we will also critically examine the changing definitions and roles of artist, critic, curator, and audience. Topics will include: installation, appropriation and the remix, globalization and hybridity, archival practices, and forms of participation and collaboration that generate new audiences and/or sites of encounter.

Format: seminar. Evaluation will be based on class presentations, two short papers, one research paper, and presentations. Approximately 30 pages of writing.

Prerequisites: Arth 101-102 or permission of instructor. *Enrollment limit: 14 (expected:12). Preference: junior and senior Art majors*

CHAVOYA

ARTH 422 Making the Stones Speak: The Emergence and Development of the Romanesque Sculpted Portal (Not offered 2010-2011)

Beginning around the year 1000, European Christendom experienced a great ecclesiastical building boom. According to a contemporary chronicler, "it was as if the whole earth, having cast off the old by shaking itself, were clothing itself everywhere in the white robe of the church." During the course of the eleventh century, the designers of these structures fashioned a new architectural language that we now label "Romanesque." One of the most innovative and dramatic aspects of this new language was its assimilation of monumental sculpture, absent in Europe since the fifth century. The focus of attention in this regard was the portal, which marked the threshold between the profane realm of the outside world and the sacred space of the church. This seminar will investigate the antecedents and origins of the Romanesque sculpted portal and examine in detail its greatest manifestations. Emphasis will be placed on understanding these often complex sculptural schemes within their original functional and physical contexts. What role did this imagery play in structuring the medieval visitor's overall experience of the church? And what did it mean to have this imagery carved into the very fabric of "God's temple"?

Format: seminar. Requirements: class discussion, class presentation, 15- to 20-page research paper.

Prerequisites: Arth 101-102. *Enrollment limit: 10. Preference given to Art majors.*

Satisfies the pre-1400 and pre-1800 requirements.

LOW

ARTH 426(S) Pictures That Rocked the Nation: Courbet and Manet in Second Empire France (Same as Women's and Gender Studies 426) (D)

How do we recognize or see diversity in the works of canonical artists? If modernist painting has often been understood to put pressure on existing power relations, the stylistic innovation that defines it has just as often been used to veil its controversial subject matter. The aim of this course is two-fold: 1) to call attention to difference through comparative analysis and to consider how and why identifying it is meaningful; 2) to detail the changes in historiography since the 1970s that have enabled discussions of difference (sex, class, race, ethnicity, sexuality) and the challenges they present. The course demonstrates that the Second Empire (1851-1870) in France was an especially fertile period for innovations in style and subject matter that generated both outrage and incomprehension. In the wake of the revolution of 1848, realism and its rallying cry ("il faut être de son temps") brought home subjects that heretofore had been safely displaced to the classical or exotic worlds as they were imagined by the West. The Second Empire coincided with the birth of mass culture so that artists had access to new types of imagery and increasing contact with racy and controversial subjects.

This course will investigate polemical works by Gustave Courbet (i.e. Burial at Ornans, Origin of the World) and Edouard Manet (i.e. Olympia, The Execution of Emperor Maximilian) through the lens of critical writings of the 1850s and 1860s (i.e. Baudelaire, Proudhon, Zola) as well as revisionist writings from the 1970s to the present (Carol Armstrong, Homi Bhabha, T.J. Clark, Lee Edelman, Diana Fuss, Sander Gilman, Zine Magubane, Linda Nochlin, and Gayatri Spivak). We will consider the relationship of Manet's and Courbet's works to academic ones, including orientalist paintings by Ingres and Gérôme, and to vanguard pictures of the next generation (i.e. the homoerotic work of Caillebotte and Bazille, the "sex workers" of Degas's toilette scenes). Finally, we will examine the legacy of Courbet and Manet during the period when difference began to be represented in the work of artists such as Judy Chicago, Yasumasa Morimura, Cindy Sherman, Samuel Fosso, and Carrie Mae Weems.

Format: seminar. Requirements: weekly 1- to 2-page position papers; oral presentation and final research paper, 10-15 pages.

Prerequisites: Arth 101-102 or permission of instructor. *Enrollment limit: 12 (expected:12). Preference may be given to students with course work in French history or literature and/or Women's and Gender Studies.*

Hour: 1:10-3:50 W

OCKMAN

ARTH 432 Domestic Visual Culture in Renaissance Florence (Same as Women's and Gender Studies 432) (Not offered 2010-2011)

Fifteenth-century Florence nurtured a burgeoning culture of image production. This remarkable proliferation of images, and the rapid development of visual idioms, has given the Tuscan city a privileged art historical position as the birthplace of the Renaissance and, traditionally, the basis of the first chapter in the story of artistic development and progress in the west. The domestic palace, as it emerged during this period, was a crucial site for the production and reception of new kinds of objects; indeed, many Renaissance touchstones—Botticelli's *Birth of Venus*, Leonardo's *Mona Lisa*, and Michelangelo's *Doni Tondo*, to name just a few examples—were originally commissioned for (and viewed within) a domestic setting. In this course we will examine the Renaissance palace itself, as well as a constellation of diverse images once housed within it including traditional panel paintings, painted furniture and wall-hangings, ceramics, and ritual objects. We will pose questions about the relationship between these images and the people who commissioned them and lived with

them, focusing especially on issues of gender and power. Our investigation of domestic art will be grounded in the larger historiographic problem of Renaissance individualism; in other words, we will use this material in order to consider, critique, and refine traditional conceptions of the Renaissance as a historical period.

Format: seminar. Requirements: evaluation will be based on oral participation and short response papers, one oral presentation, and a 15-20 page research paper.

Enrollment limit: 12. Preference given to seniors.

Satisfies the pre-1800 requirement.

SOLUM

ARTH 451 Ideal Bodies: The Modern Nude and Its Dilemmas (Same as Women's and Gender Studies 451) (Not offered 2010-2011)

The nineteenth century is so dominated by the female nude that the very term "nude" has come to stand for the female body. And yet, the history of the nude during this period is not devoid of male bodies. This course looks at both male and female nudes in order to understand how the nude became gendered female. Required readings include Kenneth Clark's classic study *The Nude: A Study in Ideal Form* (1956) and Lynda Nead's *The Female Nude: Art, Obscenity and Sexuality* (1992), with special attention to texts which show how the nude and the discourse of the ideal function to obscure social issues. We will explore the ways in which certain types of bodies have been defined in opposition to the white western ideal, and thereby exoticized or marginalized. Our prime focus is the work of David, Ingres, Géricault, Courbet, Manet, and Renoir but more popular nineteenth-century images as well as selected works by artists working today will be discussed.

Format: seminar. Evaluation will be based on biweekly 1-page papers, short reports, an oral presentation and a 10- to 20-page paper.

Prerequisites: Arth 101-102; permission of instructor required. *Enrollment limited to 12. Preference given to junior Art majors, Women's and Gender Studies majors and European History majors.*

OCKMAN

ARTH 461T Writing about Bodies (Same as INTR 461 and Women's and Gender Studies 461) (Not offered 2010-2011) (W)

The goal is to think about describing bodies from a variety of disciplinary approaches and genres of writing. Its focus is on living bodies, or bodies that were once alive, with an emphasis on bodies that move i.e., performing bodies—actors, dancers, singers—and what makes them unique. We will also consider objects associated with bodies, and the ways they are animated, including how they are animated when the person who had them dies. The course is meant for juniors, seniors, and graduate students who wish to analyze bodies from different disciplinary formations—art, theatre, literature, anthropology, philosophy—and who have a particular interest in writing. We will read scholarly writing, fiction, New Yorker profiles, as well as memoir/autobiography, and take each as a model through which to write about a person or an object redolent of a person.

Possible readings: Roland Barthes on cultural theory and representation; Zine Magubane and Zadie Smith on othered bodies; Tamar Garb on portraiture; Elaine Scary on the body in pain; Joan Accocella, Hilton Als, Judith Thurman and other writers on the arts; Judith Butler and Peggy Phelan on the performative body; Joseph Roach, Diana Taylor, and Michael Taussig on the body, memory, and ritual; Marvin Carlson and Terry Castle on haunting; and Bill Brown on things. These will be supplemented by selected tapes of live performances as well as films.

Format: tutorial. Requirements: alternating weekly essays (4-5 pages) and responses (2-4 pages) as well as discussion; a final paper that distills the writer's own project from these cumulative exercises.

Prerequisites: Arth 101-102, or permission of the instructor; a writing sample that conveys the kind of subject you might be interested in pursuing. *Enrollment limit: 10 (expected: 10).*

OCKMAN

ARTH 462 Art of California: "Sunshine or Noir" (Same as American Studies 462 and Latina/o Studies 462) (Not offered 2010-2011)

California has long been considered a land of "sunshine and noir," unique in the national and international imagination as a land of physical recreation and destruction, a land of opportunity and social unrest. In this course, we will study the visual arts and culture of California from the 1960s to the present. Although we will focus on southern California, particularly Los Angeles, we will also consider movements in San Diego and the San Francisco-Oakland Bay Area. The course will approach California pop, conceptual, funk, performance, installation, public, and media arts to pursue questions of influence and interpretation concerning the relations between space, place, identity, and style in the visual arts and popular culture. Alongside analyzing California's visual culture, we will examine the region's cultural geography through historical and theoretical readings. Particular attention will be given to the region's special relations to Hollywood, the automobile, beach-surf culture, and the great diversity that characterizes the state.

Format: seminar. Evaluation will be based on two research papers and a presentation.

Prerequisites: Arth 101-102. *Enrollment limit: 15 (expected: 15).*

CHAVOYA

ARTH 463(F) The Holocaust Visualized (Same as Jewish Studies 463)

This seminar will examine how memories of the Holocaust have been conveyed through visual means and consider what historical, cultural and political circumstances have caused various nations to remember the Holocaust differently. We will discuss the issues prompted by public memorials, exhibitions and, as one writer puts it, the "museumification" of concentration camps. How should we define the Holocaust? Whose memory should take precedence? Should we allow collapsing sites of memory to collapse. What is lost or gained by the inclusion of texts with images? How might memory be misrepresented by the exhibition of visual materials such as video testimony, photographs and artifacts? In addition, we will study art about the Holocaust, including Art Spiegelman's graphic novel, *Maus*, and films, such as *Night and Fog*, *Shoah* and *Schindler's List*, to ask whether constructed or simulated images can convey the experience of the Holocaust as well as documentary ones. Additionally, we need to consider ways in which the images of the Holocaust, by now too well-known, have been instrumentalized by groups wishing to minimize the Shoah (e.g., the recent Holocaust cartoon competition in Tehran, 2006.)

Format: seminar. Requirements: active participation in class discussion and regular participation in a class list server discussion group, one oral presentation, and one research paper; no exams.; fieldtrip to the Holocaust Museum in Washington, D.C. (estimated cost: \$260).

No prerequisites; not open to auditors or first-year students. *Enrollment limit: 12.*

This course is part of the Jewish Studies concentration.

Hour: 1:10-3:50 T

E. GRUDIN

ARTH 464 Latina/o Visual Culture: Histories, Identities, and Representation (Same as Latina/o Studies 464) (Not offered 2010-2011) (W) (D)

This course examines the contemporary history of Latina/o visual culture and explores the various relations between cultural expression, identity formation, and public representation. We will begin by considering the critical and aesthetic practices that emerged in the context of civil rights actions and nationalist movements, which often focused on issues of visibility, self-representation, and autonomy. The topics of immigration, transnationalism, and the "Latinization" of the United States will then be analyzed in depth as we examine representations of and representations by Latina/os in film and television, the visual arts, advertising, and other forms of popular media. Throughout the course, we will investigate the role of visual culture in determining taste and trends as well as shaping notions of belonging and cultural citizenship.

Format: seminar. Evaluation will be based on class participation, a research presentation, several short writing assignments (1-2 pages), and a final research paper.

Prerequisites: LATS 105 or Arth 101-102 or permission of instructor. *Enrollment limit: 12 (expected: 12). Preference given to Latina/o Studies and Art History seniors and juniors.*

CHAVOYA

ARTH 470(S) Image-making, Orientalism and Visual Culture (D)

Images enjoy extraordinary power in the spaces between self and other, human and divine. They play myriad roles—witness, surrogate, instigator, supplicant—and travel freely across political, religious and cultural boundaries. This course is about three regions—United States, France and the Persian sphere—and the images that mediate and document their interactions. Along the way, we will address important issues like iconoclasm and aniconism, common types like veiled women and pious men, and asymmetrical relationships like orientalism and Islamicism. The peculiar nature of portraiture will be a prominent theme. This course fulfills the Exploring Diversity Initiative in its emphasis on comparative cultures and its effort to promote understanding of contextualized meanings in diverse settings.

Format: seminar. Requirements: Oral presentation, term project; students will give oral presentations and complete a semester-long project.

Prerequisites: one art history class. *Enrollment limit: 12 Preference given to majors, permission of instructor.*

Satisfies the Art of Middle East, Asia and Africa requirement.

Hour: 1:10-3:50 R

H. EDWARDS

ARTH 472 Forbidden Images? (Not offered 2010-2011)

Islam forbids the depiction of the human figure, right? Wrong. There is actually a long and rich tradition of figural imagery, particularly in Iran, Afghanistan and India. Many of those images occur in the context of Persian manuscripts, but the introduction of photography generated new possibilities and controversies. This seminar will explore the history of Muslim image making and related questions about representation, iconoclasm, and power in the Islamic world.

Format: seminar. Requirements: students will have access to original materials and they will be expected to produce a major term project.

Enrollment limit: 12.

Satisfies the Art of Middle East, Asia and Africa requirement.

H. EDWARDS

ARTH 494(S) Honor's Thesis Seminar

To graduate with honors in art history, students are to enroll in the Senior Honors Seminar during the Spring semester of their senior year, where they will develop an original research paper based on prior research. Under the guidance of the instructor, students will present and defend their own work in both written and oral form, as well as respond to, and critique, the work of their peers. As students work toward transforming their existing paper into an honor's thesis, they will also be trained in skills necessary to analyze an argument effectively, and strategies of constructive critique.

Format: seminar. Once in the seminar, students will revise, refine and expand on previous research and produce a paper of approximately 25 pages and present a shortened version of the paper to the faculty and public at the Williams College Museum of Art.

Prerequisites: to be admitted to the seminar, students must have completed Arth 301 in their Junior year. To enter the class, students must either be nominated by a faculty member, or apply independently to the Department Honors Committee for admission. Students who have been nominated, as well as students who wish to apply for admission to the Honors

Seminar, must submit an original research paper that was completed in a prior art history class. The paper must be properly formatted and include illustrations, a bibliography, and an abstract of not more than 250 words. These documents are to be turned in to the Department Secretary no later than the end of the exam period of the Fall semester. The Department Honors Committee will invite students (no more than 10) to enroll in the Honors Seminar Based on the quality of the original research, the student's GPA within the major, and the willingness and availability of appropriate faculty advisors. Notification of admission to the seminar will be sent to students by early January. Since enrollment is by invitation only, students should pre-register for four classes and, if invited, add the Honors Seminar during drop-add period. The Honors Seminar is to be taken in addition to the required courses for the major. *Enrollment limit: 10 (expected: 6). Permission of instructor required.*

Does not satisfy the seminar requirement.

Hour: 1:10-3:50 W

FILIPCZAK

ARTH 497(F), 498(S) Independent Study

ART STUDIO COURSES

ARTS 100(F) Drawing I

This course is designed to introduce the fundamentals of drawing. A significant portion of class time will be devoted to learning some of the basics of drawing, such as line, gesture, composition, and value. Acquiring technical skill is an important goal of this class, and intensive weekly assignments are a significant part of that process.

Format: studio. Evaluation will be based primarily on the quality and quantity of work produced as well as some attention to the student's progress. Lab fee.

No prerequisites. *Enrollment limit: 20 (expected: 20). This course may not be taken on a pass/fail basis.*

Hour: 9:55-12:10 TR

EPING

ARTS 100 Drawing I (Not offered 2010-2011)

Looking closely at the world is one of the great pleasures of living and drawing is a excellent way to find this happiness. In class and in weekly assignments, we will use a variety of media to describe objects, landscape, architecture and the human figure. Divided into sections on line, composition, proportion, value and space, the course is designed for those with no previous experience in drawing, but it is flexible enough to challenge experienced students.

Format: studio. Evaluation is based on the following: successful application of new skills, participation in class, effort, development of concept, timeliness and attendance. Lab fee.

No prerequisites. *Enrollment limit: 15. (expected 15). This course may not be taken on a pass/fail basis.*

ARTS 100(S) Drawing I

The purpose of this course in beginning drawing is to advance your understanding of fundamental aspects of the language of visual communication and expression. Through the development of greater visual acuity, an examination of the structure of the two dimensional image, and the study of appropriate working methods, you will work to give coherent visual form to your own observations, and will develop an enhanced ability to understand the images created by others. The development of appropriate technical skills, strengthening of observational skills, and a basic understanding of the interrelationship between form and content in drawing are the key aims of this course.

Format: studio. Evaluation will be based primarily on the quality of work produced as well as some attention to the student's progress.

No prerequisites. *Enrollment limit: 16 (expected: 16).*

This course may not be taken on a pass/fail basis.

Hour: 7:00-9:40 p.m. M, 1:10-3:50 T

LEVIN

ARTS 100(S) Drawing I

This course is designed to introduce the fundamentals of drawing. A significant portion of class time will be devoted to learning some of the basics of drawing, such as line, gesture, composition, and value. Acquiring technical skill is an important goal of this class, and intensive weekly assignments are a significant part of that process.

Format: studio. Evaluation will be based primarily on the quality and quantity of work produced as well as some attention to the student's progress. Lab fee.

No prerequisites. *Enrollment limit: 20 (expected: 20).*

This course may not be taken on a pass/fail basis.

Hour: 1:10-3:50 M

ALI

ARTS 100(F) Drawing I

This course will heighten your awareness of the visual world, teach basic drawing skills, and demonstrate how drawing operates as a form of visual exchange. Each class session introduces you to a specific drawing technique, concept or media. The homework assignments involve practicing the skills presented in class while encouraging personal expression by incorporating your own ideas into the art work. This course also promotes the understanding of artists and their work. It requires that you attend at least one Visiting Artist slide presentation to gain a deeper knowledge of artist's aspirations and practices. To allow for more practice with working directly from life, you are also required to attend at least two evening life drawing sessions.

Format: studio. Evaluation will be based primarily on the quality of work produced as well as some attention to the student's progress.

No prerequisites. *Enrollment limit: 20 (expected: 20).*

This course may not be taken on a pass/fail basis.

Hour: 9:00-11:50 W

PODMORE

ARTS 101 Artists Respond to Contemporary Events (Same as American Studies 101) (Not offered 2010-2011) (D)

This introductory video production course focuses on how contemporary artists engage their historical moment. We will look ways in which the moving image can be used to reckon with the force that historical events have on us, and the ways in which we might hope to have force on historical events. Examples will include works made in Hollywood and for broadcast television, as well as work by artists and activists. Our focus will be on work related to U.S. events in the present and the recent past.

Films and videos studied may include works by: S.R. Sidarth, Julia Meltzer and David Thorne, Oliver Stone, Omar Fest, Michael Winterbottom, Sharon Hayes, Jayce Salloum and Elia Sulieman, Gus Van Sant, Marco Loera, Spike Lee, WITNESS, Common Ground Collective, TVTV, ACT UP, Paul Chan, Kelly Anderson and Tami Gold, the Yes Men, and many others. Reading a newspaper or online news source will also be required.

Format: studio. Students will produce three short videos, and will learn substantial techniques related to shooting and editing in experimental, fictional, and documentary forms.

No prerequisites. *Enrollment limit: 12 (expected: 12). Preference given to first- and second-year students.*

L. JOHNSON

ARTS 107(S) Creating Games (Same as Computer Science 107)

(See under CSCI 107 for full description.)

MCGUIRE

ARTS 108(F) Creating Bodies (Same as Arth 108)

This course looks at the human body, clothed and nude, from many perspectives, including that of the visual artist, the art historian, the performer and the creative writer. It is intended to introduce both the experiential and conceptual dimensions of the body and to develop skills in critical thinking. Students will meet for lecture and discussion once a week. Twice a week students will attend a figure drawing workshop to study basic drawing skills like line, proportion, composition, light and space. Studio sessions will be coordinated with the lecture and the readings to explore topics such as naked vs. nude, movement, spectatorship, the construction of identity, and portraiture. Possible texts for purchase: Roland Barthes' *Camera Lucida*, John Berger's *Ways of Seeing*, and Mark Doty's *Still Life with Oysters and Lemon*. All of the drawing will be done in class. Drawing supplies will be provided and charged to the term bill. The studio and scholarly components of the course will be weighed equally in the final evaluation of student achievement.

Additional Info: this course may be taken for Art History or Studio Art credit and students should choose the appropriate course number when enrolling; Art History majors may take the class to fulfill the studio art requirement for the major; if they wish to do so, they should register for the course as ARTS 108

Format: lecture, discussion and studio workshop; two class meetings and viewing time in the Clark Art Institute and/or Williams College Museum of Art are also required. Requirements: assignments are limited to weekly readings and one short paper; participation in class discussion is expected and will be evaluated.

No prerequisites; students who have no previous drawing experience are encouraged to enroll. *Enrollment limit: 32 (drawing sections limited to 16);*

expected enrollment: 32. Preference given to first-year students, art majors, sophomores.

Material and Lab Fees: \$150.00-200.00.

Hour: 2:10-3:50 W Studio Conferences: 9:00-11:10 TR, 1:10-3:20 TR

GLIER and OCKMAN

ARTS 111T(S) Photographic Montage and Collage

It is all about the edge. Montage is the seamless combination of photographs which begs the viewer to suspend disbelief and embrace the new composite reality. Collage also yields an alternate reality by combining multiple photographs but here the process unabashedly reveals itself. In this course, students will learn basic photographic techniques as well as use found photographs to make both collages and montages. These combinations will be made with razor blades and glue as well as in Photoshop.

Format: course activities will include demonstrations, slide lectures and meetings with a tutorial partner to critique the assignments

Requirements: evaluation will be based on the level of formal and technical competence of the portfolio as well as the conceptual strength and sophistication of the work completed.

Enrollment limit: 12 (expected: 12). Preference given to first-year students and sophomores.

Hour: 7:00-9:40 p.m. M Conference: 3:10-4 W

LALEIAN

ARTS 200 Costume Design (Same as Theatre 305) (Not offered 2010-2011)

(See under THEA 305 for full description.)

This course does not satisfy any requirements for the Art major.

BROTHERS

ARTS 201(S) Theatrical Staging and Design: Process of Collaboration (Same as Theatre 201)

(See under THEA 201 for full description.)

This course does not satisfy any requirements for the Art major.

MORRIS and BAKER-WHITE

ARTS 202(S) Movement and Art Making

This course will investigate the connections between dance and visual art. Students will learn and use techniques from dance that can apply to the representation of action in drawing, painting, photography, video and other forms. Artists noted for the ability to express motion or collaborate with dancers that we will examine include Edward Muybridge, Barbara Morgan, Picasso, Walkowitz and Jacob Lawrence. Dancers with a history of collaboration with visual artists we will study include Martha Graham/ Isamu Noguchi, Martha Graham/ Barbara Morgan and Lucinda Childs/Sol Le Witt.

The class will visit designated exhibitions at WCMA, MASS MoCA and other museums or galleries throughout the semester and attend dance concerts at the '62 Center and MASS MoCA. We will also view media, discuss selected readings and participate in special sessions with guest artists and curators. Requirements: a journal documenting process with readings, discussions, field trips, media etc. (journals are submitted three times for instructor review and comments), midterm project that is presented and discussed in class, final project that is a synthesis of their learning for presentation and discussion.

Format: studio/seminar. Evaluation based on class participation, quality of midterm and final projects, attendance and journal.

Prerequisites: experience in a visual art medium (painting, drawing, photography, film) or experience in dance (Modern, African, Ballet, Hip-Hop, etc) preferred.

Does not satisfy any requirements for the Art major.

Hour: 11:20-12:35 TR

BURTON

ARTS 220(S) Architectural Design I

Instruction in design with an introduction to architectural theory. Five simple design problems will explore form and meaning in architecture. Each problem will require drawings/ model and will be critiqued in a class review with outside critics.

Evaluation will be based on quality of design, with improvement taken into account. Lab fee.

Prerequisites: ArtS 100; ARH 101-102 strongly suggested. *Enrollment limit: 15 (expected: 15). Permission of instructor is required. Registration does not guarantee admission to the course.*

Hour: 1:10-3:50 F

BENEDICT

ARTS 221(F) Scenic Design (Same as Theatre 302)

(See under THEA 302 for full description.)

MORRIS

ARTS 230(S) Drawing II

This advanced drawing course will continue to investigate the techniques, principles of organization, and ideas which were introduced in the Drawing I course. Having become more familiar with the drawing process, students will be encouraged through intensive weekly assignments to expand and challenge the conventions of markmaking. As with any discipline, familiarity with the rules allows the users to seek alternatives and develop definitions of how the drawing process can best be suited to their own visual vocabulary. The range of exercises could include traditional materials on paper as well as non-traditional methods and exercises.

Evaluation will be based on evidence of each student's progress, as shown by the weekly assignments and final portfolio. Attendance and participation in class discussions are also considered part of the course evaluation. Lab fee.

Prerequisites: ArtS 100. *Enrollment limit: 15. This course may not be taken on a pass/fail basis.*

Hour: 9:00-11:50 T

ALI

ARTS 241(F) Painting

In this course, we will begin to explore the options that painting with oils has to offer. The class will be focused on developing necessary technical skills, such as the manipulation of color, value, surface, and texture. We will also begin to consider issues of content and representation by looking at a diverse range of paintings, both in the museums that we have on campus as well as in regular slide presentations.

Evaluation will be based on fulfillment of assignment objectives, technical execution/craftsmanship, conceptual and physical investment of time, participation in critiques, and attendance. Lab fee.

Prerequisites: ArtS 100. *Enrollment limit: 15.*

Hour: 1:10-3:50 W

EPPING

ARTS 241(S) Painting

The variables of oil painting are so numerous that the permutations are endless. As an introduction to basic variables like color, brushwork, surface, form and light, this course is the beginning of what may be a life long, creative adventure through the medium of paint. Most assignments are done from direct observation of the human figure, the landscape and objects. Museum visits and slide presentations are an important part of the class.

Format: workshop. Requirements: weekly assignments.

Prerequisites: Arts 100 and 108.; Arts 230 recommended. *Enrollment limit: 15 (expected: 15). Preference given to majors, sophomores, juniors, seniors.*

Lab fee: \$375.

Hour: 11:00-12:15 W, 1:10-3:50 WGLIER

ARTS 252 The Human Image: Photographing People and Their Stories (Same as INTR 252) (Not offered 2010-2011)

(See under INTR 252 for full description.)

ARTS 255 Photographic Time and Space (Not offered 2010-2011)

An introduction to the practice of photography with an emphasis on the vision that is unique to the camera: the particular manner in which three-dimensional reality is rendered on the two dimensional, light-sensitive plane. The course will concentrate on the study and creation of imagery which is dependent on the specificity of photographic vision. Students will receive instruction on the workings both film and digital cameras (provided by the department), development of black and white film, digital color and basic printing techniques. Students will be asked to respond to a series of assignments. A substantial amount of lab time, in addition to the class meetings, is necessary to complete these assignments. Students' works are evaluated individually and in class critiques throughout the semester.

Evaluation will be based on the level of formal and technical competence of the portfolio as well as the conceptual strength and sophistication of the work completed. Lab fee.

Prerequisites: ArtS 100. *Enrollment limit: 12. Preference given to Art majors and to those non-majors who have been bumped from ArtS 255, 256 in the past.*

LALEIAN

ARTS 256(S) Fabricated and Manipulated Photography

Fabricated and Manipulated Photography A directorial approach to photography in which events are staged for the camera and images are manipulated. Photographs are pre-conceived yet simultaneously altered by the alchemy inherent to chemical photography.

Students will learn to use 4x5 film cameras and slr digital cameras (both provided by the department). A series of assignments will be completed using Photoshop software, basic color digital printing as well as the development b/w film and the basics of b/w printing technique. Lab time, in addition to the class meetings, is necessary to complete these assignments. Students' works are evaluated individually and in class critiques throughout the semester.

Evaluation will be based on the level of formal and technical competence of the portfolio as well as the conceptual strength and sophistication of the work completed. Lab fee.

Prerequisites: ArtS 100. *Enrollment limit: 12. Preference given to Art majors.*

Hour: 1:10-2 W

Lab: 1:10-2:25 MR, 2:35-3:50 MR

LALEIAN

ARTS 263 Printmaking: Intaglio and Relief (Not offered 2010-2011)

An introduction to printmaking through the process of intaglio and relief. Techniques will include drypoint, etching, and collagraphy. Monotypes, some color work, collage, and hand tinting will also be covered. Both technical skill and a strong conceptual basis will be emphasized in order to create finished fine art prints. Experimentation is encouraged. Class time will consist of studio work, demonstrations, lectures, critiques, and field trips.

Evaluation will be based on attendance, participation in class, and the quality of work produced. Lab fee.

Prerequisites: ArtS 100 or ArtS 103. *Enrollment limit: 12*

TAKENAGA

ARTS 264 Printmaking: Lithography (Not offered 2010-2011)

An introduction to printmaking through the process of lithography. Students will work on both stones and aluminum plates. Techniques will include traditional lithographic processes as well as monotyping, multiple plates, collage, and hand tinting. Both technical skill and a strong conceptual basis will be emphasized in order to create good, finished, fine art prints. Format: studio work, demonstrations, lectures, critiques, and field trips. Evaluation will be based on attendance, participation in class, and quality of work produced. Lab fee.

Prerequisites: ArtS 100 or ArtS 103. *Enrollment limit: 12.*

ARTS 266(F) Low Tech Printmaking

This course will cover a variety of easy techniques to make multiple images, including xeroxing, linoleum plates, stencilling, cardboard plates, collagraphs, and monotyping. Students will be encouraged to hand-color or add to the prints, incorporating drawing, painting, photography, bookmaking and collage. With less emphasis on complicated techniques, the focus of the course will be more upon form and content, investigating how the reproduction and serial nature of printmaking have an impact upon artmaking. There will be a minimum of

five assignments during the semester and students are expected to work substantial hours outside of class. Evaluation will be based on the quality of the finished work, attendance, and participation in critiques. Lab fee.

Prerequisites: ArtS 100. *Enrollment limit:* 12

Hour: 9:55-12:35 T

TAKENAGA

ARTS 275(F) Sculpture: Cardboard and Wood...Plus

This course is an introduction to the media and processes of sculpture. The focus will be on the interplay of form, concept, and material. Incorporating a variety of materials is encouraged, yet there will be an emphasis on learning the techniques and processes of woodworking as they relate to sculpture. This course is based on a series of sculpture projects which will have you investigating both the formal and the conceptual aspects involved in creating personal statements in a visual format. A substantial amount of time outside of class is necessary to complete these projects.

Evaluation will be based on the quality of work produced, depth and quality of investigative process, participation in critiques, and attendance. Lab fee.

Prerequisites: ArtS 100 or ArtS 103. *Enrollment limit:* 12.

Hour: 1:10-3:50 R

PODMORE

ARTS 276 Sculpture: Metal and Plaster Plus (Not offered 2010-2011)

This course is an introduction to the media and processes of sculpture. The focus will be on the interplay of form, concept, and material. A variety of materials will be explored; however, the emphasis will be on techniques and processes associated with metal and plaster and how they relate to sculpture. Metal techniques will include gas welding, arc welding, and MIG welding. Plaster processes will include modeling and casting. This course is based on a series of sculpture projects which will investigate both the formal and the conceptual aspects involved in creating personal statements in a visual format. A substantial amount of time outside class is necessary to complete these projects.

Evaluation will be based on the quality of work produced, depth and quality of investigative process, participation in critiques, and attendance. Lab fee.

Prerequisites: ArtS 100. *Enrollment limit:* 12.

PODMORE

ARTS 284 Writing for Film, Video, and Performance (Same as Theatre 284) (Not offered 2010-2011) (W)

This is a writing workshop for the time-based arts. The course will focus more on the process of writing and artmaking than on the final product of a film or video. We will study the use of language in a variety of kinds of film, video, and performance-based artworks. We will study examples in avant garde film, video art, performance art, narrative cinema, and essay films. Students will generate monologues, voiceovers, screenplays and avant garde forms, and will also write several response papers about the use of language in film, video, and performance.

Format: studio. Grades will be based on in-class writing, weekly assignments, and workshop discussion, and on several sketch-like video-based assignments.

Enrollment limit: 12 (expected 10).

L. JOHNSON

ARTS 288 Video (Not offered 2010-2011)

Video is an introduction to the moving image as a fine arts medium. The course will involve hands-on production as well as contemporary screenings and readings that demonstrate elements of the medium. The course will look specifically at performance, sound, exhibition context, documentary, high and low production values, appropriation, writing, and analysis. The course will introduce shooting and editing skills, including preproduction skills such as storyboarding and scripting, production skills such as directing, shot composition, lighting, and sound recording, and postproduction editing skills in a range of styles.

Evaluation will be based on the technical and conceptual strength of the tapes, with consideration given to individual development. Lab fee: \$100-150.

Prerequisites: ArtS 100. *Enrollment limit:* 10.

L. JOHNSON

ARTS 302(S) Remnants of the Real: The Ethics of Fact and Fiction (Same as English 396)

The past fifteen years of literature and visual art have been marked by an interrogation of both "non-fiction" and "documentary" as modes of encountering the world. Using Giorgio Agamben's *Remnants of Auschwitz* as a foundational text, this upper-level seminar will ask the question: how does one make an ethical representation? The class will be devoted to an in-depth analysis of the works of key writers, filmmakers, and visual artists who attempt to answer this question, including: W. G. Sebald, J. M. Coetzee, Jean-Luc Godard, Pedro Costa, Andrea Fraser, and Walid Ra'ad, among others. Parallel to an engagement with assigned texts and artworks, participants will work throughout the semester on a creative project of significant ambition that engages the dialectics of fiction/non-fiction. While students from any department are invited to participate, the class is especially well-suited to those working in film and video, photography, and creative writing. Prerequisites include at least one class in art history (or history/criticism in the student's chosen field), and one class in the participant's chosen creative field, or by permission of the instructor.

Format: seminar and studio-workshop. Requirements/Evaluation: completion of all assignments, which will include the reading of multiple long texts, the viewing of multiple art-works and films, and associated research towards written assignments and in-class presentations; steady work toward the completion of a creative project; the conceptual and technical quality of creative work; growth during the semester; participation and contribution to the class as a whole

Prerequisites: At least one course in art history or criticism (or the history/criticism of the student's chosen field); at least two production-oriented courses in the student's chosen field; or by permission of the instructor. *Enrollment limit:* 12 (expected: 10). *Preference:* Effort will be made to represent students from across the arts departments of creative writing, visual arts, dance, theater and music. Lab Fee: TBD.

Hour: 7:00-9:00 p.m. M

Lab: 1:10-3:50 T

GREEN

ARTS 309(F) One Place After Another: Site-Specificity Across the Arts

The specific constraints of sites, situations, and contexts have informed artistic practices over the course of Modernism, from Futurism to Land Art, and from the Situationists to Institutional Critique. This production-oriented seminar will focus on a critical understanding of the expansion of site and debate-specific practices in visual art, dance, theater and writing, and how to utilize these ideas in the production of new work. Half of the class will be dedicated to readings and presentations drawn from primary documents, art and literary criticism, literature, and films and videos of artworks and performances. The other half of the class will be dedicated to the production and critique of new work. Students from all of the arts departments (Visual Arts, Dance, Theater, Music and Creative Writing) are encouraged to enroll. Likewise, students may work in any medium, although the class will focus on deepening students' commitment to their individual practices.

Format: seminar and studio-workshop. Requirements: attendance; completion of weekly reading, writing and creative assignments; conceptual and technical quality of creative work; growth during the semester; and participation and contribution to the class as a whole.

Prerequisites: at least one course in art history or criticism (or the history/criticism of the student's chosen field), or the permission of the instructor; and at least one production-oriented course in the student's chosen field. Because no other video-production course will be offered in the Art Department this semester, students wishing to work with video are invited to enroll, however the class will not feature introductory-level technical workshops on cameras or computer editing software. *Enrollment limit:* 12 (expected: 12). *Preference:* effort will be made to represent students from across the arts departments.

Hour: 1:10-3:50 W

GREEN

ARTS 310T Appearance/Disappearance (Not offered 2010-2011)

Appearance and disappearance are conditions that intuitively and intellectually link a subject to its surrounding environment. We are made aware of things appearing (or disappearing) by the degrees and kinds of contrasts exhibited by the subject (ideas or objects) in relation to its ground (ephemeral or material). The particular array of relationships between subject and ground constructs diverse kinds of evidence. From medical research in the imaging processes of the internal body to the forensic cues offered by the "black box" in-flight recording; from the military use of camouflage to the video taped "appearances" of Osama bin Laden; from the inability of an eating disorder patient to recognize a self image to the masquerades we willingly wear-appearance and disappearance have governed the evidences of our actions, beliefs and identities.

This image-based studio examination of the subject will look at material that has been shaped by its link with our central theme. Each of five studio projects will successively build a cumulative view of how appearance and/or disappearance might shift a viewer's ability to render any point of view. While work in a variety of media will be encouraged, most of the studio exercises will be two-dimensional or low-relief in their final presentation.

Format: tutorial. Evaluation will be on the basis of the technical and conceptual strengths of the portfolio, the weekly paired-student format and full class studio discussions, and regular written analysis of work produced during this term. Lab fee.

Prerequisites: any one of the following: ArtS 230, 241, 242, 257, 263, or 264. *Enrollment limit:* 12 (expected: 12). *Preference given to Art majors. (Note: Students only need to be available one hour during the stated time. Students who have time-conflicts with another course should contact the instructor.)*

EPPING

ARTS 317T The Miniature (Not offered 2010-2011)

This course will involve the critical analysis and production of works of art done on a small scale. If art on the largest scale is inherently public in nature, what is the nature of the miniature? The miniature has fulfilled many functions: images of remembrance, the portrait of a beloved, devotional objects, art made as an object of contemplation and wonder. The language of the miniature is intimate, private, and bears the authority of understatement. Our involvement with many works of art is likely to be distanced, in time and in space. Our involvement with the miniature is close, highly personal, and frequent. Course assignments will examine the inherent qualities of the work in miniature, and ask students to create work to fulfill historically defined and innovative functions. The assigned work can be executed in any medium in which the student has completed an introductory course. Students will meet in pairs, together with the instructor, and the students will present critical responses to the works in progress and upon completion. Readings will be assigned to focus this critical analysis. In addition to the production of miniatures, each student will research and deliver critical presentations on related contemporary or historical works.

Format: tutorial. Evaluation will be based on the quality of the assigned work, the engagement in the critique process, and quality of presentations.

Prerequisites: any ArtS 200-level course. *Enrollment limit:* 10 (expected: 10). *Preference given to Art majors.*

LEVIN

ARTS 319(F) Junior Seminar

The objectives of this intensive seminar for studio majors are to strengthen both creative and technical skills (through weekly studio projects) and analytical and critical abilities. Students are also assigned readings and film/video viewings and required to visit local museum exhibits as part of the assignments. Lab fee.

Format: seminar and studio workshop. Evaluation will be based on the quality of work produced, participation in class discussions and critiques, successful completion of all assignments and attendance.

Prerequisites: ArtS 100 plus any other two studio courses toward the major; enrollment is limited to studio art majors (or permission of instructor). Studio and History and Practice majors are required to take this course in the junior year unless studying abroad during the fall semester. *Preference to Studio Art and History and Practice majors, Art History majors. Not available for the Gaudino option.*

Hour: 1:10-3:50 T

ALI

ARTS 322T The Empowered Object (Not offered 2010-2011)

The development of "found objects" in the language of art have played a significant role in constructing meaning in the consciousness of the twenty-first century. This tutorial will have students explore that tradition further through their own creative endeavors. They will be asked to add to the lineage of art that uses "found objects" in a creative and meaningful way. They will have the freedom to choose which medium will convey their ideas most effectively. They include, but are not limited to: sculpture, painting, drawing, photography, printmaking and video. For example, within the investigation of the "found object," projects could include: still life painting with a focus on the objects, 2-dimensional work depicting or incorporating real objects, collage, assemblage, etc. The "found object in art" will be examined through: art practice, readings and presentations. Three projects will be completed. As a tutorial, the course is designed to meet individual needs and to stress student participation and responsibility for learning. Students will meet weekly with a peer and the professor to review work.

Format: tutorial. Evaluation is based on the conceptual and technical quality of the work as well as the level of participation in the tutorial meetings. Lab fee.

Prerequisite: any 200-level art course housed solely in the studio wing of the art department. *Enrollment limit: 10 (expected: 10).*

PODMORE

ARTS 329(F) Architectural Design II

This year the design studio investigates the process of conceiving and transforming ideas into architectural propositions and dynamically changing built environments. Design research assignments during site visits examine user-experience and ambiance, design theories and methodologies, real estate development and cityscapes. Observational techniques are developed with hand drawings, photographs and videos as research tools. Several short design projects introduce scales that range from the architectural drawing to the urban environment, from smart materials to advanced buildings. Students are encouraged to engage in multidisciplinary team work between users, investors, brand identity experts, builders and engineers.

Format: design studio, site visits, lectures, readings. Evaluation will be based on progress in developing creative problem solving skills and novel design solutions presented through sketches, models and drawings, a portfolio that can be used to apply for graduate study. Visiting critics will participate in critiques also via internet. Lab fee.

Prerequisites: ArtS 220; ArtH 262 highly recommended. *Enrollment limit: 15 (expected: 15).*

Hour: 1:10-3:50 F

MCCALLUM

ARTS 344(S) Abstraction

Abstraction has been a persistent and defining visual idea of the twentieth and twenty-first century. This workshop for intermediate and advanced drawing, painting and sculpture students will investigate the principles of abstract design as well as some of the artists that helped to develop the genre. Among the concepts to be explored are cubism, field composition, and gestural painting. Students will work from a variety of sources, including the human body, still life, and found photography. Although the majority of assignments are in drawing and painting, the final multi-week independent project may be realized in multi-media.

Format: studio; the final four weeks will be dedicated to independent projects. Requirements: weekly studio assignments. Evaluation will be based on the quality of visual projects, and class participation.

Prerequisites: ArtS 230 or a 200-level painting course or permission of the instructor. *Enrollment limit: 15. Preference: studio art majors, seniors, juniors, sophomores.*

Hour: 11:00-12:15 F, 1:10-3:50 F

GLIER

ARTS 350T The BIG Picture (Not offered 2010-2011)

Installation practices, scale changes and serial imagery are transforming our spatial experience and temporal understanding of the photographic image. The size of photographic prints has grown enormously in the past thirty years. Photographs compete with paintings for white wall real estate. There are technological, economic and aesthetic reasons for this dramatic change in scale. This course will address the conceptual and technical challenges of large format printing and the making of large composites of photographs. Students will have an opportunity to work in a variety of media, both chemical and digital, dictated by the nature of the ideas generated in tutorial sessions with colleagues. Lab fee.

Format: tutorial. Evaluation will be based on the portfolio produced and participation in the weekly tutorial meetings.

Prerequisites: ArtS 255, 256 or 252. *Enrollment limit: 10.*

LALEIAN

ARTS 364T(F) Artists' Books

This course will investigate the processes and ideas associated with the making of artists' books, works that are fine art objects that generally use visual images and/or text. For example, individual projects could include visual diaries, three-dimensional pop-up books, solely visual narratives, autobiography, literary text/image collaborations, animated "flip" books, or sculptural books. Limited-editions as well as one-of-a-kind work will be encouraged. Media options include painting, drawing, etching, lithography, relief printing, photography and bookbinding techniques (from sewn bindings to boxes). As a tutorial, this course is designed to support individual directions, to stress student participation and responsibility for learning, and to examine different points of view. Students will meet in groups of two for critique of individual projects in the tutorial format each week—students are expected to give 20- to 30-minute presentations about their work and to respond to questions and criticism. Students will also meet once a week as a group for demonstrations, lectures, and discussion of readings.

Format: tutorial. Evaluation will be based on student participation and the conceptual and technical quality of the work. There will be required field trips during the semester to the Chapin Library, the Clark Art Institute, and WCMA. Lab fee.

Prerequisites: any ONE of the following: ArtS 230, 241, 257, 263, 264, or 266. *Enrollment limit: 9.*

Hour: 1:10-3:50 M

TAKENAGA

ARTS 418(S) Senior Seminar

The primary emphasis of the senior tutorial is on strengthening the individual student's ideas, formal skills, and critical analysis for the creation of visual objects and/or events. At the beginning of the term, studio art majors, in consultation with the tutor, will determine the individual projects that will serve as the focus of their work for the semester. During the course, students are expected to refine their creative directions in a coherent and structured body of work which will be exhibited at the Williams College Museum of Art. Students are responsible for buying their own materials. Lab fee.

Prerequisites: completion of all other studio courses required for the art studio route. *Enrollment limit: 20. Senior Art majors who wish to pursue a more structured course are encouraged to take a second 300-level tutorial instead of 418.*

Hour: 1:10-3:50 W

EPPING

ARTS 497(F), 498(S) Independent Study

With current staffing limitations, it is difficult for studio faculty to supervise more than a very few independent studies projects. We feel our curriculum includes rich and varied offerings and believe that the need for most independent work can be met through those regular offerings.

Prerequisites: no student will be accepted into an independent study project unless he/she has completed two 200-level ArtS courses and one 300-level ArtS tutorial. *Permission of instructor is required.*

GRADUATE COURSES IN ART HISTORY

Requirements for the Degree of Master of Arts in Art History

To qualify for the Master of Arts degree in art history, candidates complete a minimum of eleven courses for graduate credit plus two winter study periods, the latter consisting of a GP Study Trip in the first year (ARTH 51) and preparation of a Draft Qualifying Paper in the second (ARTH 52). Students must also demonstrate reading proficiency in two foreign languages, one of which will be German (for more specific information on the language requirements, see below, after the listing for ARTH 597/598). At the end of the second year, students present a shortened version of the Qualifying Paper in the annual Graduate Symposium. They deposit copies of the Symposium paper, augmented with scholarly apparatus and illustrations, in the Williams College Archives and the Clark Library.

At least seven of the eleven courses must be graduate seminars. Included in this number are three required of all students: ARTH 504, "Methods of Art History and Criticism," to be taken during the first semester; ARTH 506, "An Expository Writing Workshop," to be taken during the second semester; and ARTH 509, "Graduate Student Symposium," to be taken during the fourth semester.

With permission of the Director, up to four undergraduate courses in fields pertinent to their course of study at the 200-, 300-, or 400-level may be taken for graduate credit, with the understanding that research papers submitted in such courses meet a standard commensurate with those prepared for graduate seminars. Students who wish to take undergraduate courses for graduate credit must receive permission of the instructor. In the case of undergraduate lecture courses, students should register for them as ARTH 597 (in the fall) or ARTH 598 (in the spring). With the permission of the Director, one course in studio art may be included among the four.

Beyond the three required seminars, students must fulfill a distribution requirement by the end of their course of study. At least one course must be taken in three of six areas:

- (1) East Asian, Indian, Islamic art
- (2) Ancient Near Eastern, Egyptian, Greek, and Roman art

- (3) Early Christian, Byzantine, and Western Medieval art to 1400
- (4) Western art, 1400 to 1780
- (5) Western art, 1780 to present
- (6) Arts of Africa, Oceania, and the Americas (Pre-Hispanic or Native American cultures)

With the approval of the Director, a thematic or non-period specific course may apply toward the distribution requirement, provided the student works substantially and primarily on topics within one of their missing fields.

Private Tutorial

In addition to the regularly offered seminars and classes, students may apply to take courses designated as "Private Tutorials" (ARTH 595 in the fall semester, ARTH 596 in the spring). Students wishing to register for a private tutorial should submit a petition to the Director describing the substance of the project and the nature of the work to be submitted for evaluation, including a bibliography. The petition should be co-signed by the student and by the faculty instructor. Up to two private tutorials may be accepted for credit. Of the minimum requirement of eleven courses, the combined number of private tutorials and undergraduate courses applied to the degree may not exceed four.

The Qualifying Paper

The Qualifying Paper will normally take the form of a revision of a seminar or private tutorial paper produced in one of the previous three semesters, expanded and refined so that it would meet the standard for publication. The student must submit the topic of the Qualifying Paper in writing to the Director by the final day of exams of their third semester. Before submitting the topic, the student must obtain the seminar instructor/private tutorial supervisor's agreement to supervise the Qualifying Paper.

No later than the first Friday of their fourth semester students submit copies of a Draft Qualifying Paper, including illustrations, to their three readers (generally the Director, the Associate Director, and to the faculty supervisor or third reader). Although a draft, the paper should be brought to a high level of completion. The Draft Qualifying Paper should not exceed 8,000 words, including footnotes and bibliography.

Early in the fourth semester students will meet with their readers for a Qualifying Paper Discussion, at which time they will discuss revisions and modifications of their draft. Students then submit the final version of the Qualifying Paper to the Graduate Program at a date set by the Director.

The Graduate Symposium

All students participating in the Symposium will be assigned an ad hoc committee to advise them in preparing their presentation. Each ad hoc committee will include (but is not limited to) the Director of the Graduate Program, one additional faculty mentor, one first-year graduate student, and one second-year graduate student. The first and third dry runs will be presented to the ad hoc committee. The second dry run will be presented to (and only to) the other second-year students in a Dry Run Workshop scheduled by the GP. Speakers must distribute copies of their paper in each dry run. To meet the time limit of twenty minutes, the text, excluding footnotes, should not exceed 2,800 words. Students must submit the text of the final talk, augmented with notes, bibliography, list of illustrations, and a 250-word abstract, in hard and electronic copy to the Program for placement in the College Archives and the Clark Library.

Grades and Academic Standing

The Program uses the following grading system (numerical equivalent in computing grade averages):

A+ = truly exceptional (4.33)	B = satisfactory (3.00)
A = outstanding (4.00)	B- = barely adequate (2.67)
A- = excellent (3.67)	C = inadequate (0)
B+ = good (3.33)	E = failing (0)

Any course in which the student receives a grade below B- will not be accepted for graduate credit.

Letter grades are used in all seminars except ARTH 509. In language courses letter grades are kept on record in the Graduate Program Office but are converted to Pass/Fail on the Williams transcript and are not averaged in with other grades. Review Study courses (ARTH 51 and 52), and the Graduate Student Symposium (ARTH 509) are graded on a Pass/Fail basis. At the end of the first year, each student's record will be reviewed by the Director of the GP. Those whose average for the first two semesters is less than B (3.00) may be asked to resign from the Program. Deadlines for course work are set by the instructor. If a student seeks and receives an extension that results in a semester grade of "Incomplete," the work necessary to convert that "Incomplete" must be handed in by the instructor's revised deadline, which will be no later than the Monday following the first full week of the next semester's classes. Extensions beyond this second Monday will be solely at the discretion of the Program Director (in consultation with the instructor).

A student who resigns from the Graduate Program may, after an agreed upon term of not less than one year, submit a petition for re-admission to the Director. Such a petition must include evidence that deficiencies have been remedied and that the student is capable of completing the course of study for the degree without further interruption.

It is expected that the requirements for the degree will be completed within four semesters of residence. In no instance will credit be given for coursework done prior to matriculation in the Graduate Program. The program is full-time and does not normally admit students on a part-time basis.

ARTH 500(F) Clark Visiting Professor Seminar: Photography as Art in Europe, 1839 to 1945 (Same as Arth 400)

For the first century or so of its existence, photography had a troubled yet generative relationship with art. Even as doubts persisted about whether photography could constitute art, the very notion of art was changing rapidly, in part due to the inescapable and unsettling power of photography. In this course, we will approach a historical understanding of this vexed relationship through a series of case studies, ranging from the beginnings of photography to the end of the Second World War. Rather than provide a comprehensive survey of the topic, the case studies will enable us to uncover some of the crucial tensions or contradictions that give this history its dynamism. Each case—whether a practice, book, exhibition, or controversy—will offer us a chance to examine how aesthetically ambitious practitioners redefined both photography and art in the effort to achieve their convergence. The issues of skill and deskilling, chance, automatism, mediation, materiality, finish, oeuvre, modernism, and abstraction will loom large in our discussions. Practitioners of special concern will include: William Henry Fox Talbot, Gustave Le Gray, Julia Margaret Cameron, Peter Henry Emerson, Man Ray, Alexander Rodchenko, Karl Blossfeldt, Henri Cartier-Bresson, and Wols.

Format: seminar. Evaluation will be based on class participation, presentation of research, and a term paper of 20-25 pages..

Enrollment limit: 16, with places for 8 undergraduate [ARTH 400] and 8 graduate students [ARTH 500] assured. Preference given to senior Art History majors and Graduate Program students.

Hour: 1:10-3:50 R

KELSEY

ARTH 500(S) Clark Visiting Professor Seminar: Photography as Art in the United States, 1945 to 1989 (Same as Arth 400)

Photography and art in the United States since the Second World War have been deeply intertwined. In many ways, Abstract Expressionism and the critical apparatus that Clement Greenberg engineered to promote it were fashioned in opposition to photography; and when Pop and Conceptual Art practices subsequently veered in new directions, they often did so through the use of photographs. By the end of the Vietnam War, photography had become an indispensable medium of serious artistic practice, and the Reagan era witnessed the rise of the photographic tableau. In other words, between the end of the Second World War and the fall of the Berlin Wall, photography went from serving as the antithesis of painting to embodying its new form. In this course, we will trace this curious history, focusing both on artists using photographs and on photographers making art. Why did artists turn to photography in the 1960s? What new forms of art were photographers exploring? How did conceptual artists use photography? What are we to make of the rise of the photographic tableau in the 1980s? These are some of the questions we will pose. Practitioners of special concern will include: Roy DeCarava, Robert Frank, Andy Warhol, Ed Ruscha, Diane Arbus, Dan Graham, Sally Mann, Cindy Sherman, Jeff Wall, and Hiroshi Sugimoto.

Format: seminar. Evaluation will be based on class participation, presentation of research, and a term paper of 20-25 pages.

Enrollment limit: 16, with places for 8 undergraduate [ARTH 400] and 8 graduate students [ARTH 500] assured. Preference given to senior Art History majors and Graduate Program students.

Hour: 1:10-3:50 R

KELSEY

ARTH 501(S) Museums: History and Practice

This course will examine the history of museums in Europe and America, focusing on historical traditions and current expectations affecting these institutions today. Readings and discussion will focus on the many aspects of the art museum including governance and administration, architecture and installation, acquisitions and collections, cultural property issues, and the many roles of exhibitions in museum programming. Emphasis will be placed on current museum practices as they relate to historical tradition, particularly with respect to the museum's institutional role as a public and scholarly institution in an increasingly market-driven, nonprofit environment.

Format: seminar. Evaluation will be based on oral presentations as well as two research papers.

Enrollment limit: 12. Preference given to Graduate Program students and then to senior Art History majors.

Hour: 2:10-4:50 T

CONFORTI

ARTH 504(F) Methods of Art History and Criticism

This is a seminar in the intellectual history of the history of art, with some concentration on the ways in which this disciplinary tradition has been challenged by recent critical theory. It will begin its study with the "founders" of the field and end with issues and problems that generated the "new art history" twenty years ago and "visual studies" in the last decade. Topics to be covered include: style, iconography/iconology, semiotics, identity politics, formalism, deconstruction, phenomenology, psychoanalysis, feminism, Marxism, and gender studies. Resident Clark Fellows will occasionally talk to us on perspectives of their choice.

Format: seminar. Each student will write one short midterm paper and a longer concluding essay, as well as present a couple of the readings to the class.

Limited to and required of first-year students in the Graduate Program in the History of Art.

Hour: 1:10-3:50 T

HOLLY

ARTH 505(F) The Artist and the Studio: Representations of Representation, Then and Now

This thematically based course explores depictions of the artist and the studio from (roughly) Velázquez into the present. Such representations often constitute a privileged arena for the development of reflexive concerns-concerns by artists about the nature and terms of the artistic enterprise. Precisely for this reason, that arena has also attracted a substantial body of ambitious art historical writing. Accordingly, much of the class will be devoted to exploring problems of interpretation raised by such "representations of representation," along with the art historical literature they have spawned. Artists include (but are not limited to) Velázquez, Vermeer, Delacroix, Courbet, Matisse, and Picasso; readings by Michel Foucault, Michael Fried, Svetlana Alpers, Daniel Arasse, and Leo Steinberg, among others. We might also read Balzac's Unknown Masterpiece and other works of art fiction.

Format: seminar. Evaluation will be based on class participation, presentation of research, and a term paper of 20-25 pages.

Enrollment limit: 12. Preference given to Graduate Program students and then to senior Art History majors.

Hour: 1:10-3:50 M

GOTLIEB

ARTH 506(S) An Expository Writing Workshop

A common and depressing consequence of too much education is how our writing tends to devolve, as the task of saying what we mean is complicated by new anxieties: trying to impress our potential employers, intimidate our competition, claim our place in an intellectual community, and generally avoid looking like fools. In many professions, bad prose tends to proliferate like some disgusting disease, as scholars, trying above all to avoid mistakes, become tentative, obscurantist, addicted to jargon, and desperate to imitate other bad writers.

In this course we will try to relearn the basic skills of effective communication and adapt them to new and complicated purposes. In class we will go over weekly or bi-weekly writing assignments, but we will also look at the essays you are writing for your other courses, to give them an outward form that will best display their inner braininess. Among other things, I am a fiction writer, and part of my intention is to borrow the techniques of storytelling to dramatize your ideas successfully.

Limited to and required of first-year students in the Graduate Program in the History of Art.

Hour: 1:10-3:50 M

PARK

ARTH 508(S) Art and Conservation: An Inquiry into History, Methods, and Materials

This course is designed to acquaint students with observation and examination techniques for works of art, artifacts, and decorative arts objects; give them an understanding of the history of artist materials and methods; and familiarize them with the ethics and procedures of conservation. This is not a conservation training course but is structured to provide a broader awareness for those who are planning careers involving work with cultural objects.

Format: slide presentations, lectures, gallery talks, hands-on opportunities, technical examinations, and group discussions. Sessions will be held at the Williamstown Art Conservation Center, Williams College, the Sterling and Francine Clark Art Institute, and the Governor Nelson A. Rockefeller Empire State Plaza Art Collection in Albany. Examination questions may be formulated from exhibitions at these locations. Six exams will be given. Exam scores will be weighed in proportion to the number of sessions covered by the exam (e.g., the paintings exam, derived from six sessions of the course, will count as 25% of the final grade). There is no overall final exam.

Enrollment limit: 12. Preference given to Graduate Program students and then to senior Art History majors.

Hour: 6:30-8:30 MR

BRANCHICK and WACC staff

ARTH 509(S) Graduate Symposium

This course is designed to assist qualified fourth-semester graduate students in preparing a scholarly paper to be presented at the annual Graduate Symposium. Working closely with a student/faculty ad hoc advisory committee, each student will prepare a twenty-minute presentation based on the Qualifying Paper. Special emphasis is placed on the development of effective oral presentation skills.

Format: symposium. Requirements: each student will present three dry runs and a final oral presentation at the symposium.

Prerequisites: successful completion and acceptance of the Qualifying Paper.

Limited to and required of second-year students in the Graduate Program in the History of Art.

Hour: 12:15-1:30 T (bi-weekly), in addition to dry runs.

GOTLIEB

ARTH 522(S) Envisioning Divinity: A Global Perspective on Christian Art

This seminar has two fundamental goals. First, through readings and class discussion, it aims to examine the origins and evolution of representations of God in the early centuries of Christianity (ca. 200 to 600 CE). In particular, the seminar will consider art historical accounts of the relationships at play—in regard to these works of art—amongst form, iconography, materials, function, meaning, and audience. The seminar will also investigate Early Christian anxieties about the making and using of images as well as the controversies that arose as a result of these anxieties. In the process, it will explore a number of tensions manifest in or evoked by this art, including picture vs. text, symbolism vs. mimesis, and asceticism vs. splendor. Second, in their individual research projects, students will assess the seminar's findings concerning Early Christian art in relation to specific depictions of divinity found in later Christian art, made anytime and anywhere around the world. What is the relationship, these research projects will investigate, between Early Christian paradigms—concerning the production, content, or reception of, or theorizing about, art—and later developments? The aim here will be to use the case study of representations of divinity in Christian art to test the value of thinking about the history of art on a global scale.

Format: seminar. Evaluation will be based on class participation, oral presentations, and a term paper of 20–25 pages.

Enrollment limit: 12. Preference given to Graduate Program students and then to senior Art History majors.

Hour: 1:10-3:50 F

LOW

ARTH 535(F) The Strange World of Albrecht Dürer: Art and Historiography

This course will focus on Albrecht Dürer's artistic production and theoretical writings from the perspective of late fifteenth- and early sixteenth-century visual culture, devotional practice, humanist aesthetics, printing history, and gender anxiety. As well, students will consider Dürer's art historical legacy, shaped in this country by German émigré scholars. Questions posed of these visual and historiographic texts will be situated between early modern contextualizations and twentieth-century preoccupations. For example, Dürer's allegorical representations of women and relations between the sexes will be considered as part of the fabric of his own time and in terms of gender studies today. Readings will address related topics such as German Expressionism's adoption of the Renaissance woodcut and Hitler's political absorption of Dürer during the Third Reich. The Clark's collection of Dürer prints numbers over 350 sheets and will be the primary focus of our visual inquiry.

Format: seminar. Evaluation will be based on involved class participation, several short presentations and one long one, and a term paper of 20-25 pages.

Enrollment limit: 12. Preference given to Graduate Program students and then to senior Art History majors.

Hour: 2:10-4:50 W

CLARKE

ARTH 551(F) Winslow Homer

In this seminar we will explore the life and art of Winslow Homer. Paintings, prints, watercolors, and photographs in the collection of the Clark and the Williams College Museum of Art will focus our discussions and provide the basis for understanding Homer's art making and his place within the art culture of his day. A consideration of his subjects will necessarily intersect with many of the nation's most pressing issues during his era: the Civil War and Reconstruction; the rise of middle-class leisure; the relation of man to the environment.

Format: seminar. Students' responsibilities will include class discussion, two short papers, an oral presentation (and response to someone else's), and a term paper of 20-25 pages.

Enrollment limit: 12. Preference given to Graduate Program students and then to senior Art History majors.

Hour: 1:10-3:50 F

SIMPSON

ARTH 562 Andy Warhol: A Factory (Not offered 2010-2011)

This seminar examines the expansive career and influence of one of the most famous and controversial artists of the twentieth century, Andy Warhol. The artist who wanted to be a machine has become an icon of pop culture, the avant-garde, and postmodernism. Over twenty years after his death, the extent of Warhol's influence thrives not only in art but also in film, music, fashion, and the very concepts of fame and celebrity. The structure for the seminar will be both thematic and chronological, which will enable us to explore the range of his activities, from silkscreen to film and installation to publishing, while also critically examining the recurrent tropes used to evaluate his work and impact. This process will entail reexamining the critical relations between style, youth culture, appropriation, camp, and resistance.

Format: seminar. Evaluation will be based on two short papers, an oral presentation, and a term paper of 20-25 pages.

Enrollment limit: 12. Preference given to Graduate Program students and then to senior Art History majors.

CHAVOYA

ARTH 566(S) Intermedia: Performance, Installation, Cinema

Artist and Fluxus co-founder Dick Higgins coined the term "intermedia?" in the mid-1960s to describe art practices that crossed the boundaries of recognized media. The intermedia concept provided a framework to investigate the interaction of structures originally composed in one medium onto those in another medium, including those that had not previously been considered art forms. Importantly, intermedia was proposed as both a method of production and analysis. The course will focus on several case studies that draw out the various dimensions of intermedia art practices, and in the process explore the intersections of performance, installation, and media arts in modern and contemporary art practices since the 1960s. By focusing on visual artists engaged in performance and installation practices, we will examine the connections between time, action, and space, and the role of documentation in various intermedia or ephemeral forms of art. The course will also consider the institutional issues involved with preserving, collecting, and exhibiting such work. Readings will draw from critical theory, art history, and cinema and media studies.

Format: seminar. Evaluation will be based on two short papers, an oral presentation, and a term paper of 20–25 pages.

Enrollment limit: 12. Preference given to Graduate Program students and then to senior Art History majors.

Hour: 2:10-4:50 W

CHAVOYA

ARTH 595(F), 596(S) Private Tutorial

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

ARTH 597(F), 598(S) Undergraduate Lecture Course Taken for Graduate Credit

LANGUAGE COURSES

The Graduate Program's degree requirements include reading competence in two languages, other than English, of high scholarly and academic relevance to the history of art. One of the two languages must be German. Many students select French as their second language. The Program offers dedicated courses in reading French and German for art history. With permission from the Director or Associate Director, it is possible to substitute another language for French. For other languages taught at Williams see the College Course Catalog, although please note that students may face difficulty juggling undergraduate and graduate schedules.

Incoming students' language preparation is assessed through exams administered at the outset of the semester. In French and German, the scores attained on the SAT II reading examination determine a student's placement within the two-semester French/three-semester German sequence. If students attain a minimum score of 700 on the placement exam, they are exempted from further coursework in that language. With a score between 500 and 700, they are placed into the graduate course of readings in art history, French 512 /German 513. With a score below 500, they enroll in French 511, offered in the fall for the graduate students / the appropriate one of two semesters of German study (511 and 512) before advancing to the reading course. In the case of languages other than French, arrangements will be made on an individual basis.

Returning second-year students who have completed GERM 511-512 have the option of taking a non-standardized two-hour reading exam in German as an alternative to GERM 513. This option is intended for students who, following completion of GERM 512, are able to enhance their German reading skills over the summer following their first year. Should a student not pass the translation exam, s/he must register for GERM 513.

GERM 511(F)-512(S) Reading German for Beginners (Same as German 111(F)-112(S))

German 511-512 is for students whose principal reason for acquiring German is to work with written materials. It is particularly appropriate for students majoring in fields in which the ability to read primary and secondary texts in German can be crucial, such as Art History, Comparative Literature, History, Music, Philosophy, Political Science, and Theatre. In the first semester students learn the elements of grammar and acquire a core vocabulary. In the second semester, while covering advanced grammatical topics, they practice reading in a variety of textual genres in the humanities and social sciences. They also learn how to work with dictionaries, encyclopedias, and other reference works, in both printed and online forms. By the end of the course they will have a solid foundation for building proficiency in German, whether through self-study or further course work. Credit granted only on successful completion of 512.

Format: lecture and discussion. Principal requirements: written homework, quizzes, tests, active class participation.

No prerequisites. *Enrollment limit: 20 (expected: 15). Preference given to Graduate Program students, seniors and juniors.*

Hour: 9:00-9:50 MWF

B. KIEFFER

GERM 513(F) Readings in German Art History and Criticism

This is an advanced course in German reading, focused on the literature of Art History. Texts are selected from fundamental works of art history and criticism and from writings related to concurrent seminars in the Graduate Program in the History of Art. The course includes a grammar review.

Format: seminar. Evaluation will be based on written homework, quizzes, tests, and class participation.

Prerequisites: German 511-512 or equivalent preparation (a score of 500 or higher on the SAT II German Reading Test). *Enrollment limited to Graduate Program students; others by permission of the instructor. Enrollment limit: 20 (expected: 12).*

Hour: 9:00-9:50 MWF

E. KIEFFER

RLFR 511(F) Intensive Grammar and Translation

This course is offered for students who intend to acquire a reading knowledge of French to pursue their research in Art History or other fields in the Humanities. Emphasis is placed on a thorough and systematic review of French grammatical structures. During the first semester, students are expected to understand each part of speech and all essential grammar structures, memorizing crucial words and expressions. Reading will be introduced early to become familiarized with the language in its written expression in order to become a "strategic" reader.

Format: Classes meet twice weekly and are conducted in English. Requirements: active and regular class participation, quizzes, midterm and final examinations.

Prerequisite: Students may start this course with little knowledge of French but with a resolute interest in learning how to read it. *Enrollment is open for Graduate Students in the History of art; undergraduates are welcome, by instructor's permission.*

Hour: 8:30-9:45 TR

DESROSIERS

RLFR 512(S) Readings in French Art History and Criticism

This course is an intensive translation seminar offered as a continuation of RLFR.511, to students in the Williams College Graduate Program in Art History and to interested undergraduate students (with instructor's permission).

The core of the course is based on the reading and translating of a variety of critical works covering different periods and different genres in the field of Art History and Humanities. The material read in this class is compiled in a textbook and ranges from exhibits and catalogues, excerpts from books, scholarly articles all in various fields and eras. Students will be asked to read with meaning, translate or summarize in order to develop the skills and understand the techniques necessary to accurately read French. Structure and grammar will systematically be reviewed in context.

Format: classes meet twice weekly and are conducted in English. Requirements: active participation, regular class attendance, quizzes, a translation project, a midterm and a final.

Prerequisite: RLFR.511 or permission of the instructor.

Hour: 8:30-9:45 TR

DESROSIERS

October 26, 2010. ISS On-Orbit Status 10/26/10. All ISS systems continue to function nominally, except those noted previously or below. At wake-up, FE-2 Skripochka conducted the regular daily early-morning check of the aerosol filters at the Russian Elektron O2 generator which Maxim Suraev had installed on 10/19/09 in gaps between the BZh Liquid Unit and the oxygen outlet pipe (filter FA-K) plus hydrogen outlet pipe (filter FA-V).
[PNEVMOKARD (Pneumocard) attempts to obtain new scientific information to refine the understanding about the mechanisms used by the cardiorespiratory system and the whole body organism to spaceflight conditions. This preview shows page 4 - 11 out of 45 pages. The information presented here is considered public information and as such may be distributed or copied. The use of appropriate credit to for images, byline, animations, and content is requested. We hope that you and your students will find this information useful.]
10 a teaching primer for colleges of architecture STRUCTURE OF THE EVERYDAY S T E E L Bearing type connections may have threads i n cluded (Type N) or e x cluded (Type X) from the shear plane(s). Subscribe to view the full document. TERM Two '18.
26 pages. Examples of designed joints Workflow description Advance Steel This part will. Australian Institute of Management. Disclaimer: Please note that the views presented below are from individual visitors to our website and we do not endorse them in any way and you should interpret them at entirely your own risk as we are not liable or responsible in any manner for you using any of the information presented below. Your individual experiences may vary and you should not take any decision solely based on the views posted here by the visitors to our website. Add your experience. Subject
Vin- (guest from Bangalore, Karnataka, India)
10/26/2010 08:12 AM. 0 0. I had my H1 interview in Chennai yesterday (25th Oct). My wife was also with me.
Here are the questions: VO: How Long have you been working with XYZ? Me: ABC Years VO: Who is your client? Me: ABC client VO: Are you going to sell fertilizers?