The curriculum in History of Art immerses students in the study of visual culture. Structured by a set of evolving disciplinary concerns, students learn to interpret the visual through methodologies dedicated to the historical, the material, the critical, and the theoretical. Majors are encouraged to supplement courses taken in the department with history of art courses offered at Haverford, Swarthmore, and the University of Pennsylvania. Majors are also encouraged to study abroad for a semester of their junior year.

**MAJOR REQUIREMENTS**
The major requires ten units, approved by the major adviser. A usual sequence of courses would include at least one 100-level “critical approaches” seminar, which also fulfills the departmental writing intensive requirement, four 200-level lecture courses, three 300-level seminars, and senior conference I and II in the fall and spring semesters of the senior year. In the course of their departmental studies, students are strongly encouraged to take courses across media and areas, and in at least three of the following fields of study: Ancient and Medieval, Renaissance and Baroque, Modern and Contemporary, Film, and Global/Non-Western.

With the approval of the major adviser, courses in fine arts or with significant curricular investment in visual studies may be counted toward the fulfillment of the distribution requirements, such as courses in ancient art offered by the Classical and Near Eastern Archaeology Department or in architecture by the Growth and Structure of Cities Department. Similarly, courses in art history taken abroad or at another institution in the United States may be counted. Generally, no more than two such courses may be counted toward the major requirements.

A senior thesis, based on independent research and using scholarly methods of historical and/or critical interpretation must be submitted at the end of the spring semester. Generally 25-40 pages in length, the senior thesis represents the culmination of the departmental experience.

**MINOR REQUIREMENTS**
A minor in History of Art requires six units: one or two 100-level courses and four or five others selected in consultation with the major adviser.

**REQUIREMENTS FOR HONORS**
Seniors whose work is outstanding (with a 3.7 GPA in the major) will be invited to submit an honors thesis. Two or three faculty members discuss the completed thesis with the honors candidate in a one-half hour oral examination.

**FACULTY**
**David Cast**
Professor of History of Art

**Maeve Doyle**
Lecturer

**Matthew Charles Feliz**
Lecturer

**Christiane Hertel**
Katharine E. McBride Professor

**Sylvia Houghteling**
Assistant Professor of History of Art

**Homay King (on leave fall 2016)**
Professor of History of Art and the Eugenia Chase Guild Chair in the Humanities

**Steven Levine**
Professor of History of Art and the Leslie Clark Professor in the Humanities

**Lisa Saltzman**
Chair and Professor of History of Art and the Andrew W. Mellon Foundation Chair in the Humanities

**Alicia Walker (on leave 2016-17)**
Associate Professor of History of Art on the Marie Neuberger Fund for the Study of Arts and Director of the Center for Visual Culture
HISTORY OF ART AT BRYN MAWR COLLEGE

COURSES

HART B102 CRITICAL APPROACHES TO VISUAL REPRESENTATION: NATURALISM AND THE SUPERNATURAL IN SOUTH ASIAN ART
Sylvia Houghteling
This course examines the coexistence of aniconic, figural and supernatural representations of gods, plants, humans and animals in the Hindu, Buddhist, Jain and Islamic artistic traditions of India. It will trace both the development of naturalistic representations, as well as departures and embellishments on naturalism in the painting, sculpture, architecture, metalwork and textiles of South Asia. In this course, we will study the central tenets of South Asian religious traditions and will read and listen to the epic narratives, Sufi poetry and classical Indian music that influenced so much of South Asia’s visual culture. With this foundation, the course will consider the spiritual, social, political and creative motivations that led artists to choose naturalistic or supernatural forms of representation, reaffirming that the anti- and super-naturalistic elements of South Asian art rarely resulted from a lack of skill but from the conscious choice of the artist. In writing assignments, students will be challenged to find words to describe the myriad representational strategies that South Asian artists have used over time to depict their own world, but also to render other realms. This writing intensive (WI) course will therefore emphasize the importance of using of precise and creative language in art historical visual analysis. Approach: Cross-Cultural Analysis (CC); Inquiry into the Past (IP). Major Writing Requirement: Writing Intensive. (Fall 2016)

HART B104 CRITICAL APPROACHES TO VISUAL REPRESENTATION: THE CLASSICAL TRADITION
David Cast
An investigation of the historical and philosophical ideas of the classical, with particular attention to the Italian Renaissance and the continuance of its formulations throughout the Westernized world. Approach: Critical Interpretation (CI); Inquiry into the Past (IP). Major Writing Requirement: Writing Intensive. (Fall 2016)

HART B107 CRITICAL APPROACHES TO VISUAL REPRESENTATION: SELF AND OTHER IN THE ARTS OF FRANCE
Steven Levine
A study of artists’ self-representations in the context of the philosophy and psychology of their time, with particular attention to issues of political patronage, gender and class, power and desire. Approach: Critical Interpretation (CI); Inquiry into the Past (IP). Major Writing Requirement: Writing Intensive. Counts towards: Gender and Sexuality Studies. (Fall 2016)

HART B108 CRITICAL APPROACHES TO VISUAL REPRESENTATION: WOMEN, FEMINISM, AND HISTORY OF ART
Lisa Saltzman
An investigation of the history of art since the Renaissance organized around the practice of women artists, the representation of women in art, and the visual economy of the gaze. Approach: Critical Interpretation (CI); Inquiry into the Past (IP). Major Writing Requirement: Writing Intensive. Counts towards: Gender and Sexuality Studies. (Spring 2017)

HART B110 CRITICAL APPROACHES TO VISUAL REPRESENTATION: IDENTIFICATION IN THE CINEMA
Homay King
An introduction to the analysis of film through particular attention to the role of the spectator. Why do moving images compel our fascination? How exactly do film spectators relate to the people, objects, and places that appear on the screen? Wherein lies the power of images to move, attract, repel, persuade, or transform its viewers? In this course, students will be introduced to film theory through the rich and complex topic of identification. We will explore how points of view are framed in cinema, and how those viewing positions differ from those of still photography, advertising, video games, and other forms of media. Students will be encouraged to consider the role the cinematic medium plays in influencing our experience of a film: how it is not simply a film’s content, but the very form of representation that creates interactions between the spectator and the images on the screen. Film screenings include Psycho, Being John Malkovich, and others. Course is geared to freshman and those with no prior film instruction. Fulfills History of Art major 100-level course requirement, Film Studies minor Introductory course or Theory course requirement. (Spring 2017)
HART B211 TOPICS IN MEDIEVAL ART HISTORY
Staff
This is a topics course. Course content varies. Approach: Critical Interpretation (CI); Inquiry into the Past (IP). (Not Offered 2016-2017)

HART B212 MEDIEVAL ART & ARCHITECTURE
Staff
This course takes a broad geographic and chronological scope, allowing for full exposure to the rich variety of objects and monuments that fall under the rubric of “medieval” art and architecture. We focus on the Latin and Byzantine Christian traditions, but also consider works of art and architecture from the Islamic and Jewish spheres. Topics to be discussed include: the role of religion in artistic development and expression; secular traditions of medieval art and culture; facture and materiality in the art of the middle ages; the use of objects and monuments to convey political power and social prestige; gender dynamics in medieval visual culture; and the contribution of medieval art and architecture to later artistic traditions. Approach: Critical Interpretation (CI); Inquiry into the Past (IP). (Fall 2016)

HART B230 RENAISSANCE ART
Staff
A survey of painting in Florence and Rome in the 15th and 16th centuries (Giotto, Masaccio, Botticelli, Leonardo, Michelangelo, Raphael), with particular attention to contemporary intellectual, social, and religious developments. Approach: Critical Interpretation (CI); Inquiry into the Past (IP). (Not Offered 2016-2017)

HART B240 THE GLOBAL BAROQUE
Sylvia Houghteling
“The Global Baroque” examines artistic production in the seventeenth and eighteenth centuries as the Baroque style spread far beyond its original European context to Eastern Europe, the New World, the Ottoman Empire, the Kingdom of Kongo, India, Japan and China. We will study the emergence in this period of new intellectual, artistic and social formations: the migration of artisans and changes in the structure of guilds; the creation of princely collections of wonders; the invention, importation and use of exotic art materials; early modern ethnography and representations of the “other”; and the participation of art in early modern politics, religious missions and global trade. As a class, we will study the Baroque as an invitation for emotional engagement, a response to the new material culture of global trade, as a style of power that was complicit in the violence and inhumanity of European colonialism, and, paradoxically, as a tool of cultural reclamation used by artists across the world. We will ultimately interrogate how to construct an art history of “The Global Baroque” that also attends to the complex specificities of time and place. Approach: Cross-Cultural Analysis (CC); Inquiry into the Past (IP). (Spring 2017)

HART B250 NINETEENTH-CENTURY ART IN FRANCE
Steven Levine
Close attention is selectively given to the work of Cézanne, Courbet, David, Degas, Delacroix, Géricault, Ingres, Manet, and Monet. Extensive readings in art criticism are required. Approach: Critical Interpretation (CI); Inquiry into the Past (IP). (Spring 2017)

HART B253 SURVEY OF WESTERN ARCHITECTURE
David Cast
The major traditions in Western architecture are illustrated through detailed analysis of selected examples from classical antiquity to the present. The evolution of architectural design and building technology, and the larger intellectual, aesthetic, and social context in which this evolution occurred, are considered. Approach: Inquiry into the Past (IP). (Spring 2017)

HART B260 MODERN ART
Matthew Feliz
This course will trace the history of modern art, from its origins to its ends. Approach: Critical Interpretation (CI); Inquiry into the Past (IP). (Fall 2016)

HART B272 SINCE 1960: CONTEMPORARY ART AND THEORY
Staff
Lectures and readings will examine major movements in contemporary art, including Pop Art, Minimalism, Conceptualism, Performance, Postmodernism, and Installation Art. We will examine the dialogue between visual works and critical texts by Roland Barthes, Claire Bishop,

HART B273 TOPICS IN EARLY CHINA
Staff
This is a topics course. Course content varies. Approach: Inquiry into the Past (IP). (Not Offered 2016-2017)

HART B274 TOPICS IN CHINESE ART
Staff
This is a topics course. Course content varies. Approach: Critical Interpretation (CI); Inquiry into the Past (IP). (Not Offered 2016-2017)

HART B277 TOPICS: HISTORY OF PHOTOGRAPHY
Staff
This is a topics course. Course content varies. Approach: Cross-Cultural Analysis (CC). Units: 1.0 (Not Offered 2016-2017)

HART B279 EXHIBITING AFRICA: ART, ARTIFACT AND NEW ARTICULATIONS
Monique Scott
At the turn of the 20th century, the Victorian natural history museum played an important role in constructing and disseminating images of Africa to the Western public. The history of museum representations of Africa and Africans reveals that exhibitions—both museum exhibitions and “living” World’s Fair exhibitions—has long been deeply embedded in politics, including the persistent “othering” of African people as savages or primitives. While paying attention to stereotypical exhibition tropes about Africa, we will also consider how art museums are creating new constructions of Africa and how contemporary curators and conceptual artists are creating complex, challenging new ways of understanding African identities. Approach: Cross-Cultural Analysis (CC). Counts towards: Africana Studies; Museum Studies. (Fall 2016)

HART B300 THE CURATOR IN THE MUSEUM
Staff
This course provides an introduction to theoretical and practical aspects of museums and to the links between practice and theory that are the defining characteristic of the museum curator’s work today. The challenges and opportunities confronting curators and their colleagues, peers, audiences, and constituents will be addressed through readings, discussions, guest presentations, writings, and individual and group projects. (Not Offered 2016-2017)

HART B301 TOPICS IN EXHIBITION STRATEGIES
Carrie Robbins

Haverford College Catalog 2016-2017
This is a topics course. Course content varies.
Counts towards: Museum Studies; Praxis Program

Spring 2017: Exhibiting the Self. Mirroring the Self, Exhibiting the Self is a two-semester cluster, building toward a student-curated exhibition of art and artifacts from the College’s collections. In the fall, participants will study the history and theories of self-portraiture, self-representation, and self-fashioning in cultures around the globe from antiquity to the present. They will research and write catalogue entries on the objects they have selected for exhibition. In the spring, students will explore museums and discuss theories of exhibition-making, learning to identify different curatorial approaches. They will determine a curatorial agenda, produce didactic materials, develop public programming, and install an exhibition.

HART B306 FILM THEORY
Homay King
An introduction to major developments in film theory and criticism. Topics covered include: the specificity of film form; cinematic realism; the cinematic “author”; the politics and ideology of cinema; the relation between cinema and language; spectatorship, identification, and subjectivity; archival and historical problems in film studies; the relation between film studies and other disciplines of aesthetic and social criticism. Each week of the syllabus pairs critical writing(s) on a central principle of film analysis with a cinematic example. Class will be divided between discussion of critical texts and attempts to apply them to a primary cinematic text. Prerequisite(s): a course in Film Studies (HART B110, HART B299, ENGL B205, or the equivalent from another college by permission of instructor). Counts towards: Film Studies. (Spring 2017)

HART B311 TOPICS IN MEDIEVAL ART
Staff
This is a topics course. Course content varies. Current topic description: Topic TBA. Counts towards: Middle Eastern Studies. (Spring 2017)

HART B323 TOPICS IN RENAISSANCE AND BAROQUE ART
Staff
This is a topics course. Course content varies. (Not Offered 2016-2017)

HART B334 TOPICS IN FILM STUDIES
Matthew Feliz
This is a topics course. Course content varies. Counts towards: Gender and Sexuality Studies; Film Studies.
Fall 2016: Visual Culture and Technology. This course examines the intersections of art and technology across a wide range of visual culture and popular media. Beginning with an exploration of a set of aesthetic and cultural production that includes 16th century woodcuts, 17th century cabinets of curiosity, 18th century magic lantern shows, and 19th century stereoscopes and panoramas, the course will provide historical context for a consideration of the role that various forms of technology have played in shaping art, film and new media in the 20th and 21st century.

HART B340 TOPICS IN BAROQUE ART
Christiane Hertel
This is a topics course. Course content varies. Counts towards: Gender and Sexuality Studies
Fall 2016: Dutch Painting. This seminar examines the conceptual polarity of realism and illusionism in paintings by Hals, Peeters, Steen, Rembrandt, Ruisdael, Terborch, Vermeer, and others by way of attending to genres (e.g., scenes of social life, portrait, still life, landscape) and modes of representation (e.g., comedy, parody, vanitas), as well as cultural, social, and political practices (e.g., religion, colonialism, luxury consumption, gender roles, scientific exploration, and collection).

HART B345 TOPICS IN MATERIAL CULTURE
Instructor(s): Houghteling,S.
Fall 2016: Textiles of Asia. This course will delve into more local questions including techniques of production, paths of circulation and contexts of reception. Through close study of woven objects and visits to the Penn Museum and the Philadelphia Museum of Art, this course will trace the history of textiles from the 9th century to the 18th century, encompassing Eastern and Western Asia, from Chinese and Indonesian textile traditions to the weavings of Iran and Turkey.

HART B350 TOPICS IN MODERN ART
Steven Levine
This is a topics course. Course content varies. Instructor(s): Houghteling,S.
Fall 2016: Mirroring the Self. Mirroring the Self, Exhibiting the Self is a 2-semester 360° cluster, building toward a student-authored catalog &
student-curated exhibition of College collections. In the fall, history of self-representation & cosmetic self-fashioning in cultures around the globe from antiquity to the present. In the spring, theory & practice of exhibitions, curatorial approaches, installation, and public programming.

HART B355 TOPICS IN THE HISTORY OF LONDON
David Cast
Selected topics of social, literary, and architectural concern in the history of London, emphasizing London since the 18th century. (Fall 2016)

HART B370 TOPICS IN CHINESE ART
Staff
This is a topics course. Course content varies. (Not Offered 2016-2017)

HART B373 CONTEMPORARY ART IN EXHIBITION: MUSEUMS AND BEYOND
Staff
How does the collection and display of artwork create meanings beyond the individual art object? In recent decades, enormous shifts have occurred in exhibition design as artwork projected from the walls of the museum, moved outdoors to the space of the street, and eventually went online. We will study an array of contemporary exhibition practices and sites in their social and historical contexts, including the temporary exhibition, “the white cube,” the “black box,” museum installations, international biennials, and websites. During the seminar, we will examine how issues such as patronage, avant-gardism, globalization, and identity politics have progressively brought museums and other exhibition spaces into question. (Not Offered 2016-2017)

HART B374 TOPICS: EXHIBITION SEMINAR
Staff
This is a topics course. Course content varies. Students will gain practical experience in the production of an exhibition: conceiving a curatorial approach, articulating themes, writing didactics, researching a checklist, designing gallery layout, producing print and web materials, developing programs, and marketing the exhibit. Prerequisite(s): at least one previous HART course at Bryn Mawr College. (Not Offered 2016-2017)

HART B380 TOPICS IN CONTEMPORARY ART
Matthew Feliz
This is a topics course. Course content varies.

Fall 2016: Visual Culture & the Holocaust. Poems, novels, films, photographs, paintings, performances, monuments, memorials, even comics have engaged us with the traumatic history of the Holocaust. Our task will be to examine such cultural objects, aided by the extensive body of critical, historical, theoretical, and philosophical writings through which such work has been variously critiqued and commended.

Spring 2017: Latin American Conceptualisms.

HART B398 SENIOR CONFERENCE I
David Cast, Lisa Saltzman
A critical review of the discipline of art history in preparation for the senior thesis. Required of all senior majors. (Fall 2016)

HART B399 SENIOR CONFERENCE II
Steven Levine, David Cast
A seminar for the discussion of senior thesis research and such theoretical and historical concerns as may be appropriate. Interim oral reports. Required of all majors; culminates in the senior thesis. (Spring 2017)

HART B403 SUPERVISED WORK
Staff
Advanced students may do independent research under the supervision of a faculty member whose special competence coincides with the area of the proposed research. Consent of the supervising faculty member and of the major adviser is required. (Fall 2016, Spring 2017)

HART B425 PRAXIS III
Staff
Students are encouraged to develop internship projects in the college’s collections and other art institutions in the region. Counts towards: Praxis Program. (Not Offered 2016-2017)

HART B624 TOPICS IN DUTCH PAINTING
Christiane Hertel
This is a topics course. Course content varies.

Fall 2016: Realism and Illusionism This seminar examines the conceptual polarity of realism and illusionism in paintings by Hals, Peeters, Steen, Rembrandt, Ruysdael, Terborch, Vermeer, and others by way of attending to genres (e.g., scenes of
social life, portrait, still life, landscape) and modes of representation (e.g., comedy, parody, vanitas), as well as cultural, social, and political practices (e.g., religion, colonialism, luxury consumption, gender roles, scientific exploration, and collection).

HART B630 TOPICS IN RENAISSANCE AND BAROQUE ART
Staff
This is a topics course. Course content varies. (Not Offered 2016-2017)

HART B636 VASARI
Staff
This seminar focuses on Giorgio Vasari as painter and architect and above all as a founder of the Florentine Academy and the writer of the first modern history of the arts. Topics covered range across the arts of that time and then the questions any such critical accounting of the arts calls up, imitation, invention, the notion of the artist and however it is possible to capture in words what seems often to be beyond them. (Not Offered 2016-2017)

HART B673 CONTEMPORARY ART IN EXHIBITION: MUSEUMS AND BEYOND
Staff
How does the collection and display of artwork create meanings beyond the individual art object? In recent decades, enormous shifts have occurred in exhibition design as artwork projected from the walls of the museum, moved outdoors to the space of the street, and eventually went online. We will study an array of contemporary exhibition practices and sites in their social and historical contexts, including the temporary exhibition, “the white cube,” the “black box,” museum installations, international biennials, and websites. During the seminar, we will examine how issues such as patronage, avant-gardism, globalization, and identity politics have progressively brought museums and other exhibition spaces into question. (Not Offered 2016-2017)

HART B610 TOPICS IN MEDIEVAL ART
Staff
This is a topics course. Course content varies. (Not Offered 2016-2017)

HART B640 TOPICS IN BAROQUE ART
Sylvia Houghteling
This is a topics course. Course content varies.

Spring 2017: Tapestry. This course will examine the technical origins, spatial functions and art historical contributions of the tapestry medium in the early modern world.

HART B645 PROBLEMS IN REPRESENTATION
Staff
This seminar examines, as philosophy and history, the idea of realism, as seen in the visual arts since the Renaissance and beyond to the 19th and 20th centuries. (Not Offered 2016-2017)

HART B650 TOPICS IN MODERN ART
Steven Levine
This is a topics course. Topics vary.
Spring 2017: Monet and Modernism. This seminar considers a variety of approaches to the work of Claude Monet and his contemporaries in the context of Realism, Impressionism, Post-Impressionism, and Modernism.

HART B651 TOPICS: INTERPRETATION AND THEORY
Lisa Saltzman
This is a topics course. Course content varies.
Fall 2016: Approaches to Abstraction This course will examine a range of theoretical approaches to abstraction.

HART B671 TOPICS IN GERMAN ART
Staff
This is a topics course. Topics vary. (Not Offered 2016-2017)

HART B678 PORTRAITURE
Staff
This seminar on self-portraiture examines the representation of the individual from the Renaissance to the present in painting, photography, and film. Artists range from Artemisia Gentileschi and Poussin to Cézanne and Cindy Sherman. (Not Offered 2016-2017)

HART B680 TOPICS IN CONTEMPORARY ART
Staff
This is a topics course. Course content varies.
Fall 2016: Visual Culture & the Holocaust. Poems, novels, films, photographs, paintings, performances, monuments, memorials, even comics have engaged us with the traumatic history of the Holocaust. Our task will be to examine such cultural objects, aided by the extensive body of critical, historical,
theoretical, and philosophical writings through which such work has been variously critiqued and commended.

**HART B701 SUPERVISED WORK**

*Staff*

(Fall 2016, Spring 2017)