

# HISTORY OF ART (BRYN MAWR)

brynmawr.edu/hart

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 advisor. 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 advisor, 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 advisor.

## 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

**Matthew Feliz**

Lecturer

**Christiane Hertel**

Katharine E. McBride Professor

**Sylvia Houghteling**

Assistant Professor

**Homay King**

Professor of History of Art and the Eugenia Chase Guild Chair in the Humanities

**Steven Levine** (*on leave Spring 2018*)

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

**Jie Shi**

Assistant Professor

**Alicia Walker**

Associate Professor of History of Art on the Marie Neuberger Fund for the Study of Arts and Director of the Middle Eastern Studies Program

## COURSES

**HART B102 CRITICAL APPROACHES TO VISUAL REPRESENTATION:**

**NATURALISM AND THE SUPERNATURAL IN SOUTH ASIAN ART**

*Sylvia Houghteling*

## **HISTORY OF ART (BRYN MAWR)**

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. (Offered Spring 2018)

### **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. (Offered Fall 2017)

### **HART B107 CRITICAL APPROACHES TO VISUAL REPRESENTATION: SELF AND OTHER IN THE ARTS OF FRANCE**

*Staff*

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. (Not offered 2017-2018)

### **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. (Offered Spring 2018)

### **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. (Offered Spring 2018)

### **HART B211 TOPICS IN MEDIEVAL ART HISTORY**

*Staff*

This is a topics course. Course content varies. (Not offered 2017-2018)

### **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

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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. (Not offered 2017-2018)

### **HART B217 INTRODUCTION TO MEDIEVAL ISLAMIC ART AND ARCHITECTURE**

*Alicia Walker*

This course traces the development of Islamic art and architecture beginning with the emergence of Islam in the early seventh century and ending with the Mongol invasion and the fall of the Abbasid Empire in the mid-thirteenth century. Special attention is paid to issues of particular importance to medieval Islamic art, including aniconism (the rejection of figural imagery in artistic production), the role of script as an expressive art form, and the relationship of early Islamic art to the artistic traditions of other late antique and medieval cultures. Prerequisites: At least one course in History of Art at the 100 or 200 level, or a course in Middle Eastern Studies at the 100 or 200 level is recommended but not required. (Offered Spring 2018)

### **HART B226 PERSPECTIVES ON AFRICAN ART**

*Kwame Labi*

This course is an exploration of a selected range of art that represent the role and place of art in Africa and demonstrate the changes in artwork over time. The course begins with an examination of what defines the art of Africa, and proceeds to seek an understanding of its philosophical underpinnings and aesthetics. It then conducts a cultural as well as an historical exploration of selected art traditions on the continent. The course will emphasize the diversity of African aesthetics as well as highlight the similarities and differences between African people within and across various artistic practices in secular and non-secular settings. (Offered Fall 2017)

### **HART B230 RENAISSANCE ART**

*David Cast*

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. (Offered Spring 2018)

### **HART B240 THE GLOBAL BAROQUE**

*Sylvia Houghteling*

“The Global Baroque” examines the Baroque style both within and beyond Europe, moving from Italy, France, Spain and Flanders to seventeenth-century India, Iran, Japan and China, the New World, the Ottoman Empire and the Kingdom of Kongo. We will study the role of Baroque art in early modern politics, religious missions and global trade; the emergence of princely collections of wonders and cartography; the flourishing of new and wondrous art materials; and the changing role of the artist and artisan in this period. We will consider the Baroque as an invitation for emotional engagement, as a style of power that was complicit in the violence of European colonialism, and as a tool of cultural reclamation used by artists across the world. As a class, we will work to construct an art history of “The Global Baroque” that also attends to the complex specificities of time and place. (Offered Fall 2017)

### **HART B250 NINETEENTH-CENTURY ART IN FRANCE**

*Staff*

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. (Not offered 2017-2018)

### **HART B253 SURVEY OF WESTERN ARCHITECTURE**

*Staff*

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. (Not offered 2017-2018)

### **HART B260 MODERN ART**

*Matthew Feliz*

This course will trace the history of modern art, from its origins to its ends. (Offered Spring 2018)

### **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,

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Postmodernism, and Installation Art. We will examine the dialogue between visual works and critical texts by Roland Barthes, Claire Bishop, Frederic Jameson, Adrian Piper, and Kobena Mercer, among others. (Not offered 2017-2018)

### **HART B274 HISTORY OF CHINESE ART**

*Jie Shi*

This course is a survey of the arts of China from Neolithic to the contemporary period, focusing on bronze vessels of the Shang and Zhou dynasties, the Chinese appropriation of Buddhist art, and the evolution of landscape and figure painting traditions. (Offered Fall 2017)

### **HART B277 TOPICS: HISTORY OF PHOTOGRAPHY**

*Staff*

This is a topics course. Course content varies. (Not offered 2017-2018)

### **HART B279 EXHIBITING AFRICA: ART, ARTIFACT AND NEW ARTICULATIONS**

*Staff*

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. (Not offered 2017-2018)

### **HART B281 MUSEUM STUDIES: HISTORY, THEORY, PRACTICE**

*Matthew Feliz*

Using the museums of Philadelphia as field sites, this course provides an introduction to the theoretical and practical aspects of museum studies and the important synergies between theory and practice. Students will learn: the history of museums as institutions of recreation, education and leisure; how the museum itself became a symbol of power, prestige and sometimes alienation; debates around the ethics and politics of collecting objects of art, culture

and nature; and the qualities that make an exhibition effective (or not). By visiting exhibitions and meeting with a range of museum professionals in art, anthropology and science museums, this course offers a critical perspective on the inner workings of the museum as well as insights into the “new museology.” (Offered Fall 2017)

### **HART B299 HISTORY OF NARRATIVE CINEMA, 1945 TO THE PRESENT**

*Homay King*

This course surveys the history of narrative film from 1945 through contemporary cinema. We will analyze a chronological series of styles and national cinemas, including Classical Hollywood, Italian Neorealism, the French New Wave, and other post-war movements and genres. Viewings of canonical films will be supplemented by more recent examples of global cinema. While historical in approach, this course emphasizes the theory and criticism of the sound film, and we will consider various methodological approaches to the aesthetic, socio-political, and psychological dimensions of cinema. Readings will provide historical context, and will introduce students to key concepts in film studies such as realism, formalism, spectatorship, the auteur theory, and genre studies. Fulfills the history requirement or the introductory course requirement for the Film Studies minor. (Offered Fall 2017)

### **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 2017-2018)

### **HART B301 TOPICS IN EXHIBITION STRATEGIES**

*Staff*

This is a topics course. Course content varies. (Not offered 2017-2018)

### **HART B306 FILM THEORY**

*Staff*

## **HISTORY OF ART (BRYN MAWR)**

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: A course in Film Studies (HART B110, HART B299, ENGL B205, or the equivalent from another college by permission of instructor). (Not offered 2017-2018)

## **HART B311 TOPICS IN MEDIEVAL ART**

### *Staff*

This is a topics course. Course content varies. (Not offered 2017-2018)

## **HART B316 MUSEUM STUDIES FIELDWORK SEMINAR**

### *Staff*

This course provides students a forum in which to ground, frame and discuss their hands-on work in museums, galleries, archives or collections. Whether students have arranged an internship at a local institution or want to pursue one in the Bryn Mawr College Collections, this course will provide a framework for these endeavors, coupling praxis with theory supported by readings from the discipline of Museum Studies. The course will culminate in a final poster presentation, an opportunity to reflect critically on the internship experience. Prior to taking the course, students will develop a Praxis Learning Plan through the LILAC office. All students will share a set syllabus, common learning objectives and readings, but will also be able to tailor those objectives to the specific museum setting or Special Collections project in which they are involved. (Not offered 2017-2018)

## **HART B318 CULTURAL PROPERTY AND MUSEUMS**

### *Staff*

This course examines cultural heritage and the concept of cultural property in relation to museums and collections. We will consider the development of national and international laws in the 20th and 21st centuries to protect cultural

heritage, museum responsibilities, and case studies on topics including the looting of archaeological sites, the fate of art during war, nationalism and politics, restitution of art, and fakes and forgeries. (Not offered 2017-2018)

## **HART B323 TOPICS IN RENAISSANCE AND BAROQUE ART**

### *David Cast*

This is a topics course. Course content varies. Current topic description: This seminar is concerned with the history and idea of fresco painting in Italy, both as a matter of technique and as instances of explicitly political art. The materials for research can come also from other moments and places, from the WPA program in the United States, from Mexico to the Catholic and Unionist walls in Northern Ireland and beyond. (Offered Spring 2018)

## **HART B325 CARE AND CONSERVATION OF CONTEMPORARY ART**

### *Marianne Weldon*

This course explores the ethics, principles, analysis and materials used in art conservation. Case studies, guest lectures, and museum visits will then introduce the unique problems involved in preserving, conserving and exhibiting contemporary art. There will be some hands on/lab component activities. Prerequisites: At least one previous HART course at Bryn Mawr College. Understanding of basic chemistry helpful. (Offered Fall 2017)

## **HART B334 TOPICS IN FILM STUDIES**

### *Homay King*

This is a topics course. Course content varies. Current topic description: D. N. Rodowick argued that the digital arts “are the most radical instance yet of an old Cartesian dream: the best representations are the most immaterial ones because they seem to free the mind from the body and the world of substance.” In this seminar, we will explore digital images in relation to cinema, photography, and other media. We will examine the fate of materiality, the body, and duration in 21st c. media, and consider whether the digital marks a significant break from the analog. (Offered Spring 2018)

## **HART B340 TOPICS IN BAROQUE ART**

### *Staff*

This is a topics course. Course content varies. (Not offered 2017-2018)

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### **HART B345 TOPICS IN MATERIAL**

#### **CULTURE**

*Sylvia Houghteling*

This is a topics course. Course content varies. Current topic description: This seminar will explore the myriad textile traditions of Asia. Through close study of woven objects in the Bryn Mawr Special Collections and visits to the Penn Museum and the Philadelphia Museum of Art, this course will trace the history of the interconnected textile traditions of Eastern and Western Asia, from Chinese and Indonesian textile traditions to the weavings of Iran and Turkey. We will consider interdisciplinary approaches to textiles and the ways that textiles are catalogued and exhibited in museum spaces. As an advanced art history seminar, we will discuss how to write art historical essays that animate non-figural textiles and how to conduct research on decorative arts and material culture. (Offered Fall 2017)

### **HART B350 TOPICS IN MODERN ART**

#### *Staff*

This is a topics course. Course content varies. (Not offered 2017-2018)

### **HART B355 TOPICS IN THE HISTORY OF LONDON**

#### *Staff*

Selected topics of social, literary, and architectural concern in the history of London, emphasizing London since the 18th century. (Not offered 2017-2018)

### **HART B370 TOPICS IN CHINESE ART**

#### *Jie Shi*

This is a topics course. Course content varies. Focusing on the east part of the Silk Road that connected Greece, Iran, India and Central Asia with China from antiquity to the medieval period, this course surveys a variety of artworks and visual materials not only in formal and iconographic terms but also from social, political, and religious perspectives. (Offered Fall 2017)

### **HART B373 CONTEMPORARY ART IN EXHIBITION: MUSEUMS AND BEYOND**

#### *Carrie Robbins*

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. (Offered Fall 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: At least one previous HART course at Bryn Mawr College. (Not offered 2017-2018)

### **HART B380 TOPICS IN CONTEMPORARY ART**

#### *Lisa Saltzman*

This is a topics course. Course content varies. Current topic description: This course, a special Flexner seminar, was inspired by a consideration of the work of our Fall 2017 Flexner lecturer, Bonnie Honig, and will explore the aesthetics and ethics of memory in contemporary art. (Offered Fall 2017)

### **HART B398 SENIOR CONFERENCE I**

#### *Lisa Saltzman, Sylvia Houghteling*

A critical review of the discipline of art history in preparation for the senior thesis. Required of all senior majors. (Offered Fall 2017)

### **HART B399 SENIOR CONFERENCE II**

#### *David Cast, Lisa Saltzman*

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. (Offered Spring 2018)

### **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

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proposed research. Consent of the supervising faculty member and of the major advisor is required. (Offered Fall 2017 and Spring 2018)

### **HART B425 PRAXIS III**

*Staff*

Students are encouraged to develop internship projects in the college's collections and other art institutions in the region. (Not offered 2017-2018)