Fall 2021

Faculty
David Cast, Professor - Renaissance art and the classical tradition
Sylvia Houghteling, Assistant Professor and Undergraduate Advisor - Global Baroque, South Asian Art and Material Culture
Monique Scott, Professor - Film, contemporary art, digital media, and theory
C.C. McKee, Assistant Professor and Undergraduate Advisor - Colonial art and visual culture of the Atlantic World from the 18th century to the present
Liza Saltzman, Professor - Modern and contemporary art and theory (on leave 2021-22)
Jie Shi, Assistant Professor - Chinese Art
Alicia Walker, Professor and Director of Graduate Studies - Medieval, Byzantine and Islamic Art

Affiliated Faculty
Matti Felt, Lecturer in Modern and Contemporary Art, Director of Visual Culture
Carrie M. Robbins, Lecturer and Curator of Art & Artifacts
Monique Scott, Director of Museum Studies Program

Fall 2021
HART 104 The Classical Tradition
David Cast, MW 11:00am-12:00pm
An investigation of the historical and philosophical ideas of the classical, with attention to the Italian Renaissance and the continuance of its formulations throughout the Western world.

HART 112 Art, Death & the Afterlife
Jie Shi, MW 1:10pm-2:00pm
This course aims to explore how art was used as a symbolic form to overcome death and to assure immortality in a variety of architectural, philosophical, religious, sociopolitical, and historical contexts.

HART 218 Byzantine Textiles
Alicia Walker, TTh 11:25am-12:45pm
Part of a 360 cluster that provides a multidisciplinary approach to the technical analysis and historical interpretation of early Byzantine textiles from Egypt. Students will undertake hands-on technical analysis of materials and engage with historical production techniques. Students will learn how to relate technical evidence to questions of early Byzantine textile function, social meaning, and public display in both the late antique and contemporary periods. Equipped with this background, students will produce original research on previously unpublished early Byzantine textiles in the Jefferson University (Philadelphia) Textile and Costume Collection and will have the opportunity to contribute to that institution’s publicly accessible online collection catalog.

HART 240 The Global Baroque
Sylvia Houghteling, TTh 9:30am-11:15am
Global Baroque examines the Baroque style both within and beyond Europe, moving from Italy, France 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 a global trade; the emergence ofprimary 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 wonders and cartography; the flourishing of new and wondrous art materials; and the changing role of the artist and artisan in this period.

HART 260 Modern Art
C.C. McKee, TTh 11:25am-12:45pm
This course traces the history of modern art from the mid-nineteenth century through the mid-twentieth century. Lectures, readings and class discussions will engage key artistic and historical developments that shaped art and culture during the modern period.

HART 272 Since 1960 - Contemporary Art and Theory
Matt Feltz, TTh 2:25pm-3:45pm
Readings and lectures will examine major movements in contemporary art, including Pop Art, Minimalism, Conceptualism, Performance, Postmodernism, and Installation Art.

HART 281 Museum Studies - History, Theory, Practice
Monique Scott, TTh 1:10pm-2:45pm
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.

HART 299 History of Narrative Cinema
Homay King, TTh 12:25pm-2:55pm, screening M 7:10pm-9:30pm
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.

HART 323 Topics in Renaissance & Baroque Art - Palladio
David Cast, W 2:10pm-4:00pm
This seminar is concerned with the idea of architecture in the Renaissance and with Palladio in particular. But it is also concerned, at a wider level and at different moments and in cultures beyond Italy, with the idea of the villa, the country house and all that is invoked by the idea of living and building, not in a city, but beyond it, in the countryside.

HART 370 Topics in Chinese Art - Art of the Silk Road
Jie Shi, Th 2:10pm-4:00pm
Focusing on the eastern part of the route that connects India, Central Asia, China, and Japan 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 through social, political, and particularly religious perspectives.

HART 380 Topics in Contemporary Art - Art & Technology
Matt Feltz, M 2:10pm-4:00pm
This seminar explores the intersections of art and technology in the post-war era. Aided by a consideration of critical, historical, theoretical, and philosophical writings on technology, new media, and post-humanism, we will examine ways in which artists have engaged with a variety of emerging technologies in their practices.

HART 398 Senior Conference I
Alicia Walker, C.C. McKee, T 2:10pm-4:00pm
A critical review of the discipline of art history in preparation for the senior paper. Required of all senior majors.

HART 603 Advanced Research Methods
Homay King, W 2:10pm-4:00pm
Grounded in the foundational and emergent methods of discipline, this seminar will immerse students in the process of advanced art historical research and writing.

HART 640 Topics in Baroque Art - Ornament
Sylvia Houghteling, Th 2:10pm-4:00pm
This seminar will examine the history and theory of ornament from a wide range of disciplinary, temporal, and geographic perspectives.

HART 645 Problems in Representation - Realism
David Cast, T 4:10pm-6:00pm
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.

HART 651 Topics: Interpretation and Theory - Affect, Psychoanalysis, and Race
C.C. McKee, W 2:10pm-4:00pm
This graduate seminar interrogates the "Affective Turn" in the humanities in the past two decades and places this "new" approach within a longer lineage of psychoanalysis and its centrality to certain veins of art historical research. The principle inquiry of our seminar will be the role that these discourses play in the narration of aesthetic experiences and their interactions with a range of culturally specific positions. Each week, the theoretical texts will be positioned in relation to works of modern and contemporary art as a way of grounding our investigation of affect’s new prominence and psychoanalysis’s enduring legacy in the discipline of art history.

Minor Requirements
A minor in history of art requires at least one course and four or five others selected in consultation with the major advisor.

CONTACT INFORMATION
Department Office: Old Library 235 Margaret Kelly
http://www.brynmawr.edu/hart

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, four 200-level lecture courses, three 300-level seminars and senior conference in the fall and spring semester of senior year.

Students are strongly encouraged to take courses 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 five arts or with significant curricular investment in visual studies may be counted toward the fulfillment of the distribution requirements. Similarly, courses in art history taken abroad or at another institution in the United States may be counted. Generally, no more than three such courses may be counted.

A senior paper, 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 25-30 pages in length, the senior paper represents the culmination of the departmental experience.

Seniors whose work is outstanding (with a minimum 3.7 GPA in the major at the beginning of the second semester senior year) may be invited—but are not guaranteed to be invited—to undertake an honors thesis. At the end of the spring semester, two or three faculty members will discuss the completed thesis with the honors candidate in a one-half hour oral examination. Note that deadlines for honors theses and/or double majors may be earlier: please consult with your advisors.

Further questions should be directed to the instructors for Senior Conference II.