This course introduces students to archival and object-based research.

This course uses art, visual, and material culture to trace the plantation's development.

This course will investigate both how national and civic monuments can be mobilized to elevate subaltern notions of community and how those viewing positions differ from those of still photography.

This course is a survey of the arts of China from Neolithic to the contemporary period.

Spring 2022
HART 102 Naturalism and the Supernatural in South Asian Art
Sylvia Houghteling, MWF 10:10am-11:00am
This course examines the representations of gods, plants, humans and animals in the Hindu, Buddhist, Jain and Islamic artistic traditions of South Asia. It traces both the development of naturalistic representations, as well as departures and embellishments on naturalism in painting, sculpture, architecture, metalwork and textiles.

HART 110 Identification in Cinema
Matt Feliz, MWF 10:10am-11:00am screenings W 7:10-10:00pm
An introduction to the analysis of film through particular attention to the role of the spectator. 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.

HART 111 Landscapes, Art, and Racial Ecologies
C.C. McKee, MWF 11:10am-12:00pm
This course uses art, visual, and material culture to trace the plantation's centrality to colonial and post-colonial environments in the Atlantic World from the eighteenth century to the present, as a site of environmental destruction as well as parallel ecologies engaged by African-descended peoples' aesthetic and botanical contestation.

HART 230 Renaissance Art
David Coti, TTh 1:20pm-2:40pm
A survey of painting in Florence and Rome in the 15th and 16th centuries with particular attention to contemporary intellectual, social, and religious development.

HART 248 Museums, Monuments & Memory
Monique Scott, W 2:10pm-4:00pm
This course will investigate both how national and civic monuments represent embedded statements of power and explore how new forms of monuments can be modified to elevate subaltern notions of community and offer iconoclastic narratives of history. Students will engage in hands-on work on the BMC Monument Lab project.

HART 268 Telling Bryn Mawr Histories: Topics, Sources, and Methods
Alicia Walker, TTh 1:20pm-2:40pm
This course introduces students to archival and object-based research methods, using the College's built environment and curatorial and archival collections as our laboratory.

HART 274 History of Chinese Art
Jie Shi, Th 9:15am-11:15am
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.

HART 299 History of Narrative Cinema, 1945 to the Present
Honay Kong, Th 12:25pm-2:15pm, screening M 7:10pm-10:00pm
This course surveys the history of narrative film from 1945 through contemporary 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.

HART 310 Museum Studies Fieldwork Seminar
Monique Scott, Sylvia Houghteling, M 2:10pm-4:00pm
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 practice with theory supported by readings from the discipline of Museum Studies.

HART 322 Topics in Renaissance & Baroque Art: The Fresco
David Coti, W 2:10pm-4:00pm
The fresco was the most important medium in the Renaissance for the representation of subject matter, whether religious or secular. This seminar has as its focus the idea of public art, across the centuries and continents, whose produced years ago or more recently, whether represented, among other places, in Mexico or China or, of course, the United States.

HART 333/661 Transitional Objects: Between Old and New Media
Honay Kong, W 2:10pm-4:00pm
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 centuty media, and consider whether or not the digital marks a significant break from the analog.

HART 345 Topics in Material Culture: Arts of the Mughal Empire
Sylvia Houghteling, W 2:10pm-4:00pm
This course explores visual and material culture of South Asia during the Mughal Period (1526-1857). As a class, we will explore a broad range of media, from marble tombs and gemstones to cotton and silk textiles, and many forms of art, including the visual arts, but also music, poetry, and garden design.

HART 350 Topics in Modern Art: Identity in Film & Video Art
Matt Feliz, Th 2:10pm-4:00pm
This course addresses questions of identity in film, Performance, and Video Art.

HART 380 Topics in Contemporary Art: Latin American Art
Matt Feliz, M 2:10pm-4:00pm
Taking the term “Conceptualism” as its point of departure, this seminar explores a variety of Latin American approaches to conceptual practice in the 1960s and 1970s.

HART 399 Senior Conference II
C.C. McKee, Jie Shi, T 2:10pm-4:00pm
A seminar for the discussion of senior thesis research and such theoretical and historical concerns may be appropriate. Interim oral reports. Required of all majors; culminates in the senior thesis.

HART 603 Advanced Research Methods
Honay Kong, M 2:10pm-4:00pm
This is a workshop designed to support graduate students in the History of Art in independent research and writing projects at any stage.

HART 610 Topics in Medieval Art: Gendered Objects, Gendered Images in Byzantium, Alicia Walker, Th 7:10pm-9:00pm
An exploration of gender dynamics in Byzantine society as conveyed through objects, images, and texts. In addition to the exploration of feminine and masculine identities, the course also considers the visual culture of distinctly Byzantine concepts of gendered bodies, including those of emacation, cross-dressing holy people and angels.

HART 620 Topics in Chinese Art: Chinese Calligraphy
Jie Shi, Th 12:10pm-2:40pm
This course explores the unique theoretical and historical underpinnings of ancient Chinese calligraphy in light of contemporary critical theories and ancient Chinese calligraphy theories and practices.

HART 639 Topics in Chinese Art: Chinese Caligraphy
Jie Shi, Th 12:10pm-2:40pm
This course surveys the history of narrative film from 1945 through contemporary 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.

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 semesters 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 Globalization and 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. Similarly, courses in art history taken abroad or at another institution in the United States may be counted. Generally, no more than three of those 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 25-40 pages in length, the senior paper represents the culmination of the departmental experience.

All History of Art majors complete a thesis in their senior year, and qualified students are invited to write an honors thesis.

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.

CONTACT INFORMATION
Department Office: Old Library 235
Margaret Kelly (mkelly01@brynmawr.edu) 610.526.5334
http://www.brynmawr.edu/hart