

Bryn Mawr College

Department of History of Art

Spring 2022

Faculty

David Cast, Professor - Renaissance art and the classical tradition
Matt Feliz, Lecturer in Modern and Contemporary Art, Director of Visual Culture
Sylvia Houghteling, Assistant Professor and Co-Director of Undergraduate Studies - Global Baroque, South Asian Art and Material Culture
Homay King, Professor and Chair - Film, contemporary art, digital media, and theory
C.C. McKee, Assistant Professor and Co-Director of Undergraduate Studies - Colonial art and visual culture of the Atlantic World from the 18th century to the present
Lisa Saltzman, Professor - Modern and contemporary art and theory (on leave 2021-2022)
Monique Scott, Associate Professor and Director of Museum Studies
Jie Shi, Assistant Professor - Chinese Art
Alicia Walker, Professor and Director of Graduate Studies - Medieval, Byzantine and Islamic Art

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 S 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 engendered by African-descended peoples' aesthetic and botanical contestation.

HART 230 Renaissance Art

David Cast. TTh 11:25am-12:45pm
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 mobilized 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, Th 1:10pm-4:00pm
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 9:55am-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

Homay King, TTh 12:55pm-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 316 Museum Studies Fieldwork Seminar

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

HART 323 Topics in Renaissance & Baroque Art: The Fresco

David Cast, 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, whether produced years ago or more recently, whether represented, among other placed, in Mexico or China or, of course, the United States.

HART 334/661 Transitional Objects: Between Old and New Media

Homay King, 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 century 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 examines 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 themes 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 as may be appropriate. Interim oral reports. Required of all majors; culminates in the senior thesis.

HART 603 Advanced Research Methods

Homay King, 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, T 2:10pm-4:00pm
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 eunuchs, cross-dressing holy people and angels.

HART 639 Topics in Chinese Art: Chinese Calligraphy

Jie Shi, Th 2:10pm-4:00pm
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.



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 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 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 25-40 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.



Courses that count toward the History of Art major or minor:

ARCH 229 Visual Culture of the Ancinet Near East, Evrydiki Tasopoulou, MW 1:10-2:30pm
This course examines the visual culture of the Ancient Near East based on an extensive body of architectural, sculptural, and pictorial evidence dating from prehistoric times through the fifth century BCE.

ARCH 252 Pompeii, Evrydiki Tasopoulou, TTh 12:55pm-2:15pm
Introduces students to a nearly intact archaeological site whose destruction by the eruption of Mt. Vesuvius in 79 C.E. was recorded by contemporaries. The discovery of Pompeii in the mid-1700s had an enormous impact on 18th- and 19th-century views of the Roman past as well as styles and preferences of the modern era.

CITY 190 Form of the City, Matt Ruben, TTh 9:55am-11:15am
This course studies the city as a three-dimensional artifact. A variety of factors, geography, economic and population structure, politics, planning, and aesthetics are considered as determinants of urban form.

CITY 253 Before Modernism: Architecture and Urbanism of the 18th and 19th Centuries, Jeff Cohen, MW 10:10am-11:30am
The course frames the topic of architecture before the impact of 20th century Modernism, with a special focus on the two prior centuries in ways that treat them on their own terms rather than as precursors of more modern technologies and forms of expression.

CITY 377 Topics in Modern Architecture, TBA, T 2:10pm-4:00pm
This is a topics course on modern architecture. Topics vary.

ITAL 213 Theory in Practice: Critical Discourses in the Humanities, Daria Bozzato, TTh 2:25pm-3:4pm
In this course we will read some pivotal theoretical texts from different fields, with a focus on race & ethnicity and gender&sexuality. Each theory will be paired with a masterpiece from Italian culture (from Renaissance treatises and paintings to stories written under fascism and postwar movies).



CONTACT INFORMATION

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<http://www.brynmawr.edu/hart>