This course is writing intensive. Examines the devotional painting tradition of
This course takes a broad geographic and chronological scope, allowing for full
traditions, but also consider works of art and architecture from the Islamic and Jewish
that shaped art and culture during the modern period.

Fall 2023
HART 110 Introduction to Medieval Art and Architecture
Nava Streiter, TTh 9:30am-11:50am
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
ideas of the classical, with particular attention to the Italian Renaissance and the
continuance of its formulations throughout the Westernized world.

HART 130 Renaissance Art
Nava Streiter, TTh 12:50pm-2:10pm
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 151 Modern Art
Matt Feld, TTh 9:15am-11:35am
This course traces the history of modernism from ca. 1890 to ca. 1945. Lectures, readings, and class discussions will engage key artistic and historical developments that shaped art and culture during the modern period.

HART 201 Medieval/Medieval - Byzantine Icons, Then and Now
Alicia Walker, MWF 11:00am-12:00pm
This course is writing intensive. Examines the devotional painting tradition of Byzantium (from the fifth centuries) and explores its impact on subsequent traditions of early modern, modern, and contemporary art.

HART 210 Classical Tradition
David Cast, MWF 10:00am-11:00am
This course is writing intensive. 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.

HART 275 Introduction to Museum Studies
Matt Feld, M 1:10pm-3:00pm
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).

HART 310 Topics in Medieval Art - Art and Medieval Jewish Communities
Nava Streiter, W 2:10pm-4:00pm
What does medieval Jewish art look like? How were Jewish people and Jewish
practices represented in the art of other medieval communities? This course explores art and material culture produced between c. 300-1500 CE in contexts as diverse as late antique Rome, Umayyad Spain, and Gothic France. Looking at a wide variety of media, it will trace histories of Jewish devotion and self-representation. It will also study how art reflects the multiple relationships of subversion, appropriation, appreciation, tolerance, and oppression that Jewish communities met in different medieval contexts.

HART 330/630 Topics in Renaissance & Baroque Art: Palladio
David Cast, M 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 the city but beyond it, in the country.

HART 350/650 Topics in Modern Art: Fleissner Seminar - Trauma’s Traces
Lisa Saltzman, Tu 10:10am-12:00pm
If testimony is the mechanism by which traumatic experience is belatedly reconfigured into speech, narrative form, visual culture is another crucial site of belated expression and encounter. Anchored by theory, animated by cultural objects, and in tandem with the Fleissner lectures, the seminar will work through the possibilities and limits of visual representation in the aftermath, or in the wake, of trauma.

HART 370/670 Topics in Interpretation and Theory: 20th C. Theories of Signs and Images
Homay King, W 1:10pm-4:00pm
This course provides a survey of major theorists of the 20th century, with a particular focus on writings related to the interpretation of signs and images, e.g. theories relevant to students of art history. We will read a series of significant, paradigm-shifting theoretical texts in chronological order, paired with relevant works of art and film.

HART 390 Senior Conference I
Homay King, Alicia Walker, T 2:10pm-4:00pm
A seminar for the discussion of senior thesis research and such theoretical and historical concerns as may be appropriate. Internally oral reports. Required of all majors; culminates in the final proposal for senior thesis.

Major Requirements
The Department of History of Art revised the requirements for the major and minor effective Fall 2022. Students who register for the major or minor in Fall 2022 or later must follow the requirements as described below. Students who registered for the major or minor in spring 2022 or earlier have the option to follow either the old or the new requirements. Students should contact the current Director of Undergraduate Studies, with any questions related to the old or new requirements.

The major requires ten units, approved by the Director of Undergraduate Studies, Professor Alicia Walker. These courses include:

- two 100-level lecture courses homebased in the Department of History of Art
- one 200-level “critical approaches” seminar (course numbers HART 200-249 ONLY)
- one 200-level seminar homebased in the Department of History of Art.
- two course Capstone Sequence (Senior Conference I HART 390 in the fall semester and Senior Conference II HART 399 in the spring semester) through which students produce a thesis of 25-40 pages in length, based on original research;
- three additional courses conforming to any of the following categories: (a) courses at any level homebased in History of Art (up to four 100-level Praxis course); (b) up to two courses at any level in another Bryn Mawr department or program that are “tagged for” History of Art; (c) up to two courses at any level at Haverford, Swarthmore, or University of Pennsylvania in History of Art or related fields (including Studio Art) that have been approved by the Director of Undergraduate Studies to count toward the major; or (d) up to two study away courses at any level in History of Art or related fields that have been approved by the Director of Undergraduate Studies to count toward the major.

- no more than three courses in the History of Art major may count simultaneously toward another major, minor, or concentration.

Courses Reumbering: In 2022, the Department of History of Art switched and renumbered its 100- and 200-level courses to a system that more accurately reflects their level of difficulty and historical chronology. Students who took 100- and 200-level courses prior to this time should check to ensure that they have fulfilled all requirements and avoided repetition of courses.

Minor Requirements
A minor in History of Art requires six units, approved by the Director of Undergraduate Studies. These courses include:

- one 100-level lecture course homebased in the Department of History of Art
- one 200-level “critical approaches” seminar (course numbers HART 200-249 ONLY) homebased in the Department of History of Art
- three additional courses conforming to any of the following categories: (a) courses at any level homebased in History of Art (up to four 100-level Praxis course); (b) up to two courses at any level in another Bryn Mawr department or program that are “tagged for” History of Art; (c) up to two courses at any level at Haverford, Swarthmore, or University of Pennsylvania in History of Art or related fields (including Studio Art) that have been approved by the Director of Undergraduate Studies to count toward the minor; or (d) up to two study away courses at any level in History of Art or related fields that have been approved by the Director of Undergraduate Studies to count toward the minor.

CONTACT INFORMATION
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