

ART HISTORY AT WELLESLEY COLLEGE
SPRING 2022 COURSES

ART HISTORY

ARTH 100	The Power of Images: Art and Its Histories	Rebecca Bedell, Heping Liu, Liza Oliver
WRIT 107	The Power of Images: Art and Its Histories	Barbara Lynn-Davis
ARTH 203	Iraq's Antiquities, Then & Now	Kimberly Cassibry
ARTH 217	Historic Preservation: Theory and Practice	Martha McNamara
ARTH 227	Art in the Age of Crusades: Visual Cultures of the Mediterranean 1000-1400	Alexander Brey
ARTH 256	Celtic Art: Agency, Ethnicity, and Empire	Kimberly Cassibry
ARTH 299	History of the Book from Manuscript to Print	Ruth Rogers
ARTH 321	Making Space: Gender, Sexuality and the Design of Houses	Alice Friedman
ARTH 346	Poetic Painting in China, Korea, and Japan	Heping Liu
ARTH 347	Beyond Iconoclasm: Seeing the Sacred in Islamic Visual Cultures	Alexander Brey
ARTH 377	Methodologies in Art History / Criticism	Alice Friedman
ARTH 390	Decolonial Art History: Theory, Method, and Praxis	Liza Oliver

THE POWER OF IMAGES

art and its histories



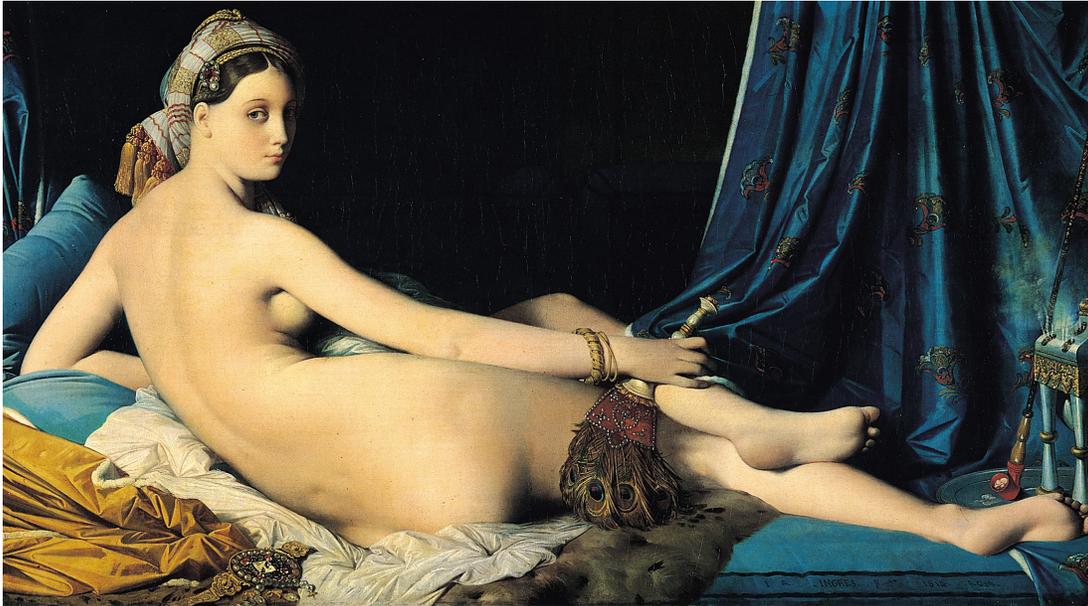
WHY DOES ART MATTER? Because images, buildings, and environments shape our ways of understanding our world and ourselves. Learning how to look closely and analyze what you see, therefore, is fundamental to a liberal arts education. Within a global frame, this course provides an introduction to art and its histories through a series of case studies, from ancient China's terra cotta army to Amy Sherald's portrait of Michelle Obama. Meeting twice weekly, each section will draw on the case studies to explore concepts of gender and race, cultural appropriation, political propaganda, and other issues through short lectures and class discussions. Site visits and assignments will engage with the rich art and architectural resources of Wellesley's campus.

Rebecca Bedell	TF 11:20 am - 12:35 pm W 11:30 am - 12:20 pm	Davis Museum 212
Heping Liu	MR 11:20 am - 12:35 pm	Davis Museum 212
Liza Oliver	MR 9:55 am - 11:10 am	Jewett Arts Center 450

Prerequisites: None.

THE POWER OF IMAGES

art and its histories



WHY DOES ART MATTER? Because images, buildings, and environments shape our ways of understanding our world and ourselves. Learning how to look closely and analyze what you see, therefore, is fundamental to a liberal arts education. Within a global frame, this course provides an introduction to art and its histories through a series of case studies, from ancient China's terracotta army to Picasso's *Demoiselles d'Avignon*. Meeting three times weekly, the class will draw on these case studies to explore concepts of gender and race, cultural appropriation, political propaganda, and other issues. Assignments focus on developing analytical and expressive writing skills and will engage with the rich resources of Wellesley College and of Boston's art museums. The course fulfills both the Writing requirement and the ARTH 100 requirement for art history, architecture, and studio majors.

Barbara Lynn-Davis

TF 2:10 pm - 3:25 pm
W 3:30 pm - 4:20 pm

Davis Museum 212

Prerequisites: None. Open to First-Years Only.

IRAQ'S ANTIQUITIES

then and now



IRAQ'S ANTIQUITIES HAVE LONG MEDIATED CONFLICTS. The palaces at Nineveh may have made headlines after their destruction in 2015, but many prior groups had assaulted the site too, including ancient Babylonians and modern treasure-seekers. This course considers Iraq's antiquities in a sequence of contexts: their initial creation and reception, their appropriation or destruction by rival groups in antiquity, their imperializing excavation by European archaeologists, and their conservation, looting, and destruction in recent decades. Students will leave the course with a keen understanding of how Iraq's ancient art and architecture have been used to negotiate power from antiquity to today.

Kimberly Cassibry MR 9:55 am - 11:10 am Jewett Auditorium

Prerequisites: None. Open to First-Years Only.

HISTORIC PRESERVATION

theory and practice



THIS COURSE WILL EXPLORE THE THEORY AND PRACTICE OF HISTORIC PRESERVATION. Beginning with a focus on the history of preservation in the United States, we will trace the development of legal, economic, public policy, and cultural frameworks that have shaped attitudes and approaches toward preservation of the built environment. To ground these theoretical discussions, we will use the greater Boston area as a laboratory for understanding the benefits and challenges of historic preservation. Students will engage in both individual and group projects that will emphasize field study of buildings and landscapes, archival research, planning, and advocacy. The course is designed for Architecture and Art History majors, but could also be of interest to students in History, American Studies, Environmental Studies, and Political Science.

Martha McNamara TF 2:10 pm - 3:25 pm Jewett Arts Center 450

Prerequisites: None. 200-level course in architectural history preferred. Not open to students who have completed ARTH 317.

ART IN THE AGE OF THE CRUSADES

visual cultures of the Mediterranean 1000-1400



THIS COURSE INTRODUCES STUDENTS TO THE VISUAL CULTURES OF THE MEDITERRANEAN IN THE CENTURIES OF THE CRUSADES. It approaches the distinct local, religious, and imperial visual cultures of the Mediterranean as interlocking units within a larger regional system. Focusing on the mobile networks of patrons, merchants, objects, and artisans that connected centers of artistic and architectural production, it covers a geographical territory that includes Spain, North Africa, the Middle East, Anatolia, and the Italian Peninsula. Readings emphasize the theoretical frameworks of hybridity, appropriation, hegemony, and exoticism through which Medieval Mediterranean art and architecture have been understood. Discussions will highlight the significant connections that existed among the Western Medieval, Byzantine, and Islamic worlds.

Alexander Brey MR 11:20 am - 12:45 pm Jewett Arts Center 352

Prerequisites: None. ARTH 100 recommended.

CELTIC ART

agency, ethnicity, and empire



THE CELTS OF ANCIENT EUROPE CRAFTED GOLDEN JEWELRY AND COINS, bronze banqueting vessels, and stone sculptures of warriors and gods that still mesmerize us today. How did their intricate designs mediate power, and what do they reveal about cross-cultural encounters? How did this art counter the ethnic stereotypes invented by neighboring Greeks and Romans, and how did its esthetics survive conquest by Rome? How do revivals of Celtic art—from the medieval Book of Kells to modern Irish pubs—complicate our understanding of ancient ethnicities? In answering these questions, we will sharpen skills in the visual analysis of art and in the interdisciplinary analysis of agency, ethnicity, and empire.

Kimberly Cassibry TF 12:45 pm - 2:00 pm Jewett Arts Center 450

Prerequisites: None. Prior coursework in art history or classical civilization recommended.

HISTORY OF THE BOOK

from manuscript to print



A SURVEY OF THE EVOLUTION OF THE BOOK, both as a vessel for the transmission of text and image and as evidence of material culture. Through close examination of rare books in Clapp Library's Special Collections, we will explore the social and political forces that influenced the dissemination and reception of printed texts. Lectures will cover the principle techniques and materials of book production from the ancient scroll to the modern codex, including calligraphy, illumination, format and composition, typography, illustration, papermaking, and bookbinding. Weekly reading, discussion, and analysis of specimens will provide the skills needed to develop a critical vocabulary and an investigative model for individual research. Additional sessions on the hand press in the Book Arts Lab and in the Pendleton paper studio.

Ruth Rogers

TF 9:55 am - 11:10 am

Special Collections,
4th Floor Clapp Library

Prerequisites: Permission of the instructor. Application available at
wellesley.edu/art/majors/arthistory

MAKING SPACE

gender, sexuality, & the design of houses



FOCUSING ON CASE STUDIES DRAWN FROM EUROPEAN AND AMERICAN HISTORY AND CONTEMPORARY PRACTICE, this discussion seminar will look at the ways in which normative notions of gender and sexuality have shaped the conventions of domestic architecture for specific cultures and time periods. The course will also focus on outliers, anomalies and queer spaces, examining the roles played by unconventional architects, clients, and users of houses in changing notions of public and private space and creating new ways of living. Readings will be drawn from feminist theory, queer studies, and architectural history. Weekly oral reports on key concepts, texts and/or buildings and in-class discussion are required in addition to written research papers.

Alice Friedman W 12:30 pm - 3:10 pm Jewett Arts Center 454

Prerequisites: ARTH 228, or a 300-level course in architectural history or urban studies, or permission of the instructor.

POETIC PAINTING

in China, Korea, and Japan



POETIC PAINTING IS A CONSPICUOUS VISUAL PHENOMENON IN EAST ASIAN ART that at its best is technically superlative and deeply moving. This seminar investigates the development of this lyric mode of painting first in China and then in Korea and Japan from the eighth century to the twentieth through the practices of scholar-officials, emperors and empresses, masters in and outside of the Imperial Painting Academy, literati artists, and modern intellectuals. Literary ideals and artistic skills, tradition and creativity, patronage and identity, censorship and freedom of expression, and other tensions between paintings and poetry/poetry theories will be examined.

Heping Liu W 9:30 am - 12:10 pm Jewett Arts Center 352

Prerequisites: Prior coursework in art history or permission of the instructor.

BEYOND ICONOCLASM

seeing the sacred in Islamic visual culture



THE PRODUCTION AND USE OF SACRED IMAGES HAS PROVOKED A WIDE VARIETY OF RESPONSES WITHIN THE ISLAMIC WORLD. This class explores how sacred images have been created, viewed, destroyed, and reused within Islamic cultural contexts ranging from the Arab-Muslim conquests of the seventh century to the present day. Rather than progressing chronologically, it examines sacred images from thematic and theoretical perspectives. Topics include iconoclasm and aniconism, depictions of sacred figures and places, talismans and images on objects imbued with divine agency, and articulations of new attitudes towards images at key historical moments.

Alexander Brey

W 1:30 pm - 4:10 pm

Jewett Arts Center 352

Prerequisites: Prior coursework in art history, Middle Eastern studies, or permission of the instructor.

METHODOLOGIES

in art history / criticism



THIS SEMINAR WILL OFFER AN OVERVIEW AND CRITICAL EXAMINATION OF METHODOLOGIES used in historical research in the fields of art history and architecture. It will be structured around in-depth examination of case studies and close readings of key writings, highlighting innovative approaches to works of art and architecture dating from 1500 to the present. In many cases, the authors of assigned readings will present and discuss their work, providing students with a unique perspective and analysis of methodologies ranging from cultural and economic histories to material and environmental studies. The course will also examine contemporary strategies for “decolonization of the curriculum” and anti-racist approaches to the art historical canon through analysis of the status of works by women, artists of color, and/or in non-traditional media.

Alice Friedman

R 2:20 pm - 5:00 pm

Jewett Arts Center 352

Prerequisites: A minimum of two 200-level courses in art history.

DECOLONIAL ART HISTORY

theory, method, and praxis



UNACKNOWLEDGED COLONIAL IDEOLOGIES HAVE FOR TOO LONG PROMULGATED STRUCTURES AND VALUES that reinforce a white Euro-American privilege within the pedagogy of art history. How does one confront the legacy of colonialism within art history—a discipline that has historically focused on and promoted Eurocentric cultural and artistic values? How can we understand artistic movements and institutions relative to colonial legacies? What do decolonial processes look like as they are practiced at the juncture of art history, art practice, and critical theory? Building on postcolonial studies, critical race studies, and critical museum studies, among other theories and methods, this seminar will evaluate the possibilities and limits of decolonizing art history.

Liza Oliver

M 2:20 pm - 5:00 pm

Jewett Arts Center 452

Prerequisites: ARTH 100 or permission of the instructor.