How do you move through a museum to look at a work of art? How do you stand or sit when you arrive at what you want to see? What sounds are you aware of? How does that impact your experience of that artwork? Does the space of the museum itself impact your experience? How do, or should, you account for these things when you are interpreting the work? Conventionally, art historical interpretation is grounded in what we see in a work of art, and how what we see connects to what we know about the world. Indeed, the work of art history is the telling of stories about meaning in artworks. This work is built upon the interconnections of what is visually evident in the artwork, conversations (with artists, collectors, archivists) interpretation (of documents, records, historical accounts, etc.), analysis and synthesis of these materials, and revelation (of previously unknown or long forgotten facts, new insights, new artworks). Yet, the fact is, that all of these activities involve more than looking; they are happening in environments through which we move, that have sounds and smells, or we are interacting with documents that feel certain ways to us. How do those things influence the way we understand the knowledge we are gaining, the stories we are compiling? In short, how does one register movement and the senses in the processes of interpreting art? This class investigates these questions. To help refine the answers to these questions we will examine a variety of art forms, the content (meaning) and context (for production and consumption), as well as experiment with various activities that help us put more of our senses to use productively as we move through our interpretative exercises.