ART

Chair, Associate Professor Tanya Sheehan
Professors Sharon Corwin, Bevin Engman, Véronique Plesch, and Ankeney Weitz; Associate Professors Gary Green, Garry Mitchell, Scott Reed, and Tanya Sheehan; Assistant Professors Marta Ameri and Bradley Borthwick; Visiting Assistant Professor Mariola Alvarez; Faculty Fellow Melissa Walt

The Department of Art offers an integrated curriculum of studio and art history courses that teach students how to engage in creative artistic practices and think critically about images in the world. All art courses assume that images are embedded in artistic, social, political, and cultural contexts.

In studio courses students express ideas and experiences through the creation of original artworks. They acquire thorough knowledge of the processes and vocabulary associated with the mediums of painting, drawing, photography, printmaking, and sculpture. Students also develop problem-solving skills and the capacity for aesthetic judgment in order to express themselves in a creative visual language.

In art history students translate visual experience into written and oral expression. Students gain familiarity with historical traditions, research and curatorial skills, and art historical literature while engaging with images and ideas in the classroom and interacting with objects in the Colby College Museum of Art.

Requirements for the Major in Studio Art

I. Foundational Studies: 131 or 141
II. Studio Concentration: Four courses in a single medium (painting, photography, printmaking, or sculpture)
III. Studio Breadth: Two courses in a medium outside the studio concentration
IV. Art History: 101, one 200-level course (photography concentrators must take one history of photography course), one 300- or 400-level course
V. Senior Capstone: 401 and 402 in the fall and spring of a student's senior year. Each must be taken in conjunction with a studio course in the area of concentration.

Requirements for the Major in Art History

I. Foundational Studies (to be taken early in a student's course of study): 101, and 131 or 141
II. Historical Breadth (Five lecture/survey courses at the 200 or 300 level)

One course in each of the following areas:

1: Art before ca. 1300: 201, 225*, 273*, 313, 314, 315*
2: Art ca. 1300-1800: 202, 226*, 274*, 276*, 331, 332, 333, 376*

Two additional art history courses at the 200 or 300 level.

* At least two of the five courses in this category must cover material outside the Euro-American traditions.

When courses cut across the time periods listed above, the department chair will assign them to an appropriate category for the major. One-time offerings or occasional courses that do not appear in the list above may be included in the major upon approval by the chair.

III. Research Depth: Two seminars at the 400 level

IV. Capstone (in the fall of the senior year): 494

Requirements for the Minor in Art

An art minor is available and should be constructed according to the student’s interests and on the advice of an Art Department faculty member. The minor requires at least seven courses: 101, 131 or 141, at least one art history course at the 200 or 300 level, and four additional graded courses in studio and/or art history at the 200 level or above. The four additional courses may also include 161 and 162.
Course Offerings

AR101fs  Reading Images  An introduction to art historical inquiry in which students acquire the basic skills needed to read images and interpret them within socio-historical contexts. How do we translate a visual experience into a verbal description? How does art generate meaning through form, technique, and content? How do systems of power, tradition, and belief shape the production and meanings of art? Students may engage in fieldwork to examine original works of art in the galleries and storage areas of the Colby College Museum of Art. Also includes visits to local museums and Colby chemistry labs. No prerequisite, but interest in art history or studio art is advantageous.  Four credit hours.  A, W1.  SHEEHAN

AR101Ws  Reading Images  A writing-intensive introduction to art historical inquiry in which students acquire the basic skills needed to read images and interpret them within socio-historical contexts. How do we translate a visual experience into a verbal description? How does art generate meaning through form, technique, and content? How do systems of power, tradition, and belief shape the production and meanings of art? Through close looking, structured research, and frequent writing assignments, students learn to analyze objects in the Colby College Museum of Art.  Four credit hours.  A, ALVAREZ, PLESCH

[AR117]  Introduction to Art Conservation and Preservation  An exploration of the issues and practices of the conservation and restoration of works of art. Theoretical discussions will be balanced by practical examples. The role of conservators, the systems they employ, and the relationship between art and science will be explored. Students will be responsible for case studies, many of which will involve examination of original works of art in the galleries and storage areas of the Colby College Museum of Art. Also includes visits to local museums and Colby chemistry labs. No prerequisite, but interest in art history or studio art is advantageous.  Two credit hours.

[AR120]  Seeing and Writing  Explores through writing our encounters with the visual world, which take place in our daily lives, in the classroom, in museums, and elsewhere. Our assumption will be that writing about a visual experience or a work of art is an act of interpretation that requires creative and critical skills. By completing a series of structured assignments, students will develop a variety of those skills, including visual analysis, argumentation, revision, and research planning.  Four credit hours.  W1.

AR131fs  Introduction to Studio Art  Provides a thorough understanding of the organizational and visual components of two-dimensional art, and introduces a working relationship with the characteristics of color. Projects, completed in a range of media, emphasize discovery through experimentation and problem solving. Students develop a range of observational and expressive capabilities that enable them to creatively perceive, formulate, analyze, and solve visual challenges.  Four credit hours.  A, BLISS, MITCHELL, REED

AR131Jj  Introduction to Studio Art  Provides a thorough understanding of the organizational and visual components of two-dimensional art, and introduces a working relationship with the characteristics of color. Projects, completed in a range of media, emphasize discovery through experimentation and problem solving. Students develop a range of observational and expressive capabilities that enable them to creatively perceive, formulate, analyze, and solve visual challenges.  Three credit hours.  A. BOURNE

[AR134]  Creating Your Own Photographic Book  In addition to learning the history and contemporary practice of photographicookmaking, students will become proficient in the creating, sequencing, and layout of their own work. They will learn the basic hardware tools involved—scanning and designing on a computer—as well as the necessary software involved, including Adobe Photoshop. Central to the course and the learning goals is the understanding of the literature of photography—how one photograph informs another and how the sequencing and layout of pictures creates the overarching content of the book. Nongraded.  Two credit hours.

AR141f  Drawing I  A prerequisite for upper-level studio electives, lays the foundation for visual thinking and perceptual understanding. Through a sequence of projects, students acquire a working understanding of single and two-point perspective, composition, the use of tonal contrast, and the editing process necessary for clear visual communication. Students will experience drawing both as an analytical tool and an expressive language. Media used include graphite, vine and compressed charcoal, and ink. Outside work is essential. Evaluation includes group critiques, midterm, and final portfolio reviews. Students interested in studio art are encouraged to enroll in their first year.  Four credit hours.  A. ENGMAN

AR142f  Drawing II  Expands upon the foundations of Drawing I, where advances in concept and technique pursue graphic production, display, and critical review. A series of drawings and three-dimensional constructions will investigate formal relationships in space and composition. A portfolio of works is created to summarize the relationships found between the two-dimensional plane and the object observed. Media used include graphite, ink, compressed board, and basswood. Students develop a unique capacity in critical and creative thinking alongside the need to clearly communicate ideas. Prerequisite: Art 141.  Four credit hours.

AR151j  Art of the Monotype: Methods for Painterly Printmaking  Monotypes are one-of-a-kind prints created by transferring to paper an image that has been painted, drawn, or photocopied on a plate made of plexiglass or another material. Transfer is accomplished by using an etching press, hand rubbing, and other techniques. Direct, immediate, and often surprising images result. Students explore materials and their applications, with step-by-step demonstrations of various imaging techniques. Each student makes a portfolio of unique
prints. The monotype process is accessible to students with any level of artistic experience. Nongraded. Materials cost: $70. Two credit hours. MITCHELL

AR201f Survey of Western Art: Prehistory through the Middle Ages An examination of the history of the Western tradition of art from cave painting through the end of the Middle Ages. Through lectures, small discussion sections, museum visits, provides an introduction to the descriptive and critical analysis of works of art in both their formal and material makeup as well as their dependency upon and/or interrelationship with cultural, religious, economic, and historical trends. Previously offered as Art 111. Four credit hours. AMERI

AR202s Survey of Western Art: Renaissance to Today An examination of the history of the Western tradition of art from the late Middle Ages to the present. Through lectures, small discussion sections, museum visits, and intensive writing, provides an introduction to the descriptive and critical analysis of works of art in both their formal and material makeup as well as their dependency upon and/or interrelationship with cultural, religious, economic, and historical trends. Previously offered as Art 112. Prerequisite: A W1 course. Four credit hours. AMERI

AR211f Introduction to Museum Education Focuses on museum education, in-school outreach, tour writing and implementation, public speaking, and the collection at the Colby College Museum of Art. Students are assigned readings that further their knowledge of, and provide practical advice on, the above areas, and they discuss and write responses to the readings. Upon successful completion of the course and its requirements, students are eligible to facilitate classroom lessons and give museum tours at Colby. Four credit hours. LESSING

AR217j Figure Drawing and Anatomy Introduces all aspects of drawing the figure using graphite, charcoal, ink, and mixed media. Covers the hands-on applications of fundamental drawing issues, while encompassing the various historical iterations of drawing the human form. In addition to daily technical instruction pertaining to drawing the figure, image presentations give students comparative understandings of the legacy of the figure in art and help them to find their place as 21st-century visual thinkers. Previously offered as Art 297 (2015). Three credit hours. ENGMAN

AR225f Islamic Art and Architecture, 622-1258 Examines the history, art, architecture, and archaeology of the Islamic world from the time of Muhammad's flight to Medina in 622 A.D. to the Mongol Invasion of 1258. Explores this pivotal period by surveying the history and material remains of the Umayyad and Abbasid empires in the Middle East, South Asia, and Spain. Familiarizes students with the basic development of Islamic art as well as with the cultural and historical circumstances that led to particular styles and movements. Previously listed as Art 321. Four credit hours. AMERI

AR226s Islamic Art and Architecture, 1258-1914 Examines the history, art, and architecture of the Islamic world from the time of the Mongol Invasion of 1258 through the end of the Ottoman Period. Explores this pivotal period by surveying the history and material remains of the Mongol Empires (Ilkhanid and Timurid) and the so-called Gunpowder Empires (Safavid, Mughal and Ottoman) in the Middle East and Central and South Asia. The course familiarizes students with the basic development of later Islamic art as well as with the cultural and historical circumstances that led to particular styles and movements. Four credit hours. AMERI

AR228s Nature and the Built Environment Listed as American Studies 228. Four credit hours. H. LISLE

[AR231] Latin American Art and Architecture, 1492-1820 Considers Latin American art and architecture in relation to the history of colonization, indigeneity, and slavery, the dominance of the Catholic Church, and the development of the state and independence movements. Students take two exams and complete several writing assignments. Four credit hours. AMERI

AR234fs Relief Printmaking Study of the language of relief printmaking. Five projects point to specific demands of this language. Students will make editions of all five of these problems. Prerequisite: Art 131. May be taken concurrently in some cases with permission of the instructor. Four credit hours. REED

AR235s Intaglio Printmaking Concentration on drypoint, non-acidic tool usage, etching, aquatint, and softground. Students make plates using these techniques and then print editions from them. Out-of-class work is essential. Prerequisite: Art 131. May be taken concurrently in some cases with permission of the instructor. Four credit hours. REED

AR241f Painting I A rigorous, project-based introduction to oil painting as both a process and medium. Students acquire an understanding of advanced color theory and its perceived behavior in invented compositions and observed still lifes. They gain an understanding of how formal analysis drives the creative process and allows for clear, personal expression. Individual and group critiques provide feedback for growth. Outside work is essential. Evaluation process includes midterm portfolio and final interview and portfolio reviews. No prior experience necessary. Prerequisite: Art 131 or 141. May be taken concurrently in some cases with permission of the instructor. Four credit hours. REED
AR242s  Painting II  Continues the project-based involvement with oil painting as both a process and medium. Students explore the figure through self-portraits, *plein air* landscape painting, and an in-depth investigation of abstraction through tempera, collage, and interpreted still life. They deepen their understanding of how formal analysis drives the creative process and allows for clear, personal expression. Individual and group critiques provide feedback for growth. Outside work is essential. Evaluation process includes midterm portfolio and final interview and portfolio reviews. **Prerequisite:** Art 241.  Four credit hours.  ENGMAN

[AR252]  Medicine and Visual Culture  Explores the relationship between medicine and Western visual culture from the 16th century to the present. Addresses the development of scientific illustration, medical themes in the fine arts, the arts in clinical practices, and visual technologies of medicine. Designed to introduce students in the humanities and social sciences to the culture of science, while offering premedical students an important opportunity to think critically about images and imaging in relation to human health and disease. Students are expected to attend lectures, participate actively in discussions, engage with original texts and artworks, complete several writing assignments, and take an essay-based final exam.  Four credit hours.  A.

AR255s  Contemporary Art  Studies the global explosion of art since 1989. Examines the periodization of contemporary art, regional production, and new forms of art, such as relational aesthetics, participatory art, collectives, and new media. Special attention is paid to theories of globalization and neoliberalism, as well as the rise of the curator and the biennial system as central to the circulation and networking of contemporary art around the world. Students take two exams, complete several writing assignments, and engage with artworks at the Colby College Museum of Art.  Four credit hours.  A.  ALVAREZ

AR256f  African-American Art  Surveys the work of African-American artists, from the late 18th century to the present. Covers a variety of visual media, including painting, sculpture, prints, photography, and contemporary performances. Considers the ways in which artists and scholars have worked to define “African-American art” in relation to Euro-American and African cultural production as well as to the evolving social and political history of people of African descent in the United States. Students engage with original artworks, complete two writing assignments, and take an essay-based final exam.  Four credit hours.  A, U.

AR258f  American Art 1650-1900  Surveys the arts of the United States, from the colonial period to the late 19th century. Situates the images, visual practices, and artistic styles within their social, historical, and cultural contexts. Topics include art and (inter)nationalism, portraiture and the self, images of war, the American landscape, art and popular culture, race and representation, and conceptions of the modern artist. Particular attention is paid to the role of artistic production and consumption in constructing American social identities and culture. Three major writing projects incorporate original artworks at the Colby College Museum of Art and a variety of research sources at the Colby libraries. **Prerequisite:** A W1 course.  Four credit hours.  A, W2.  SHEEHAN

[AR259]  American Art since 1900  Surveys arts of the United States, from the turn of the 20th century to the present. Situates images, visual practices, and artistic styles of the period within their social, historical, and cultural contexts. Major topics include American art’s relation to urbanism, modernist and regionalist art, regional identity, political struggles, popular culture, modernism, and post-modernism. Three major writing projects incorporate original artworks at the Colby College Museum of Art and a variety of research sources at the Colby libraries. **Prerequisite:** A W1 course.  Four credit hours.  A, W2.

AR265f  Sculpture I  An introduction to concerns and techniques of sculptural production through an exploration of materials and methods. Materials include clay, plaster, wax, hardwood, and softwood. Students learn basic tooling, tool maintenance, and technique appropriate to the given materials, and complete two involved projects and critiques. Demonstrations, lectures, and the study of historical precedent complement sculpture-making and critical review. Previously listed as Art 161. **Prerequisite:** Art 131 or 141. May be taken concurrently in some cases with permission of the instructor.  Four credit hours.  A.  BORTHWICK

AR266s  Sculpture II  A continuation of sculptural concepts and methods. Explores ideas informed by art historical precedent, contemporary sculptural practice, and materiality and challenges students to find individuality within a shared agenda. May include collaboration and materials such as textile, softwood, steel, wax, bronze, or paper. Methods may involve urethane rubber mold-making, lost wax technique, and fabrication specific to an assignment. Students complete two involved projects and formal critiques. Installation and display of completed works present a new forum for review. Previously listed as Art 162. **Prerequisite:** Art 161 or 265.  Four credit hours.  BORTHWICK

AR273f  Survey of East Asian Art to 1300  Introduces the arts and cultures of Asia from the prehistoric period to 1300 CE, with due attention paid to basic art-historical methods and techniques. Lectures focus on critical analysis of artistic style, technique, expression, subject matter, iconography, and patronage. Students learn about the history and beliefs of East Asia, including Buddhism, Confucianism, Daoism, and Shinto. At the same time, they enhance their visual literacy skills, including recognizing the cultural forces underlying viewing expectations and experiences. Students develop and demonstrate these skills through weekly quizzes, a paper, and two examinations.
AR274s Survey of East Asian Art, 1300 to the Present Introduces the arts and cultures of East Asia from 1300 CE to the present, with due attention paid to basic art-historical methods and techniques. Lectures focus on critical analysis of artistic style, technique, expression, subject matter, iconography, and patronage. Students learn about the history and beliefs of East Asia, including Buddhism, Confucianism, Daoism, and Shinto. At the same time, they enhance their visual literacy skills, including recognizing the cultural forces underlying viewing expectations and experiences. Students develop and demonstrate these skills through weekly quizzes, a paper, and two examinations. Four credit hours. A.

[AR276] Zen and the Arts in Asia An introduction to Zen philosophy, history, and practice, with an emphasis on the ways in which the religion has transformed the aesthetic outlook and artistic production in China, Japan, and the United States. Through class discussions, group projects, and individual writing assignments, students hone their skills of textual and visual analysis by actively "reading" a variety of art forms through the lens of Zen concepts and practices. Students achieve a basic competency in East Asian historical development and Buddhist religious thought, as well as learning about the aesthetic implications of belief, including an examination of how their own cultures and belief systems color their experiences of the arts. Four credit hours. A.

AR281s Photography I An introduction to the tools, materials, and techniques for making wet-process, black-and-white photographs. Coverage of camera operation, use of a light meter in determining proper exposure, film processing, and printing. In addition to technique, and at the core of this course, will be a series of assignments, slide lectures, video presentations, and class discussions involving the theories and processes inherent in the comprehension and practice of using photography as a language of personal creative expression. Prerequisite: Art 131 or 141. May be taken concurrently in some cases with permission of the instructor. Four credit hours. GREEN

AR282f Photography II: Picturing the Built Environment Provides further exploration of the materials, techniques, and ideas covered in Photography I, while introducing more advanced methods, materials, and equipment. Thematically based on our relationship to the built environment, those places that most reflect the intersection of humans and nature. Written and visual assignments will be based on the work of photographers who have previously taken on this topic and the critics and scholars who have discussed it. Human/Nature humanities lab. Prerequisite: Art 281. Four credit hours. GREEN

AR285s History of Photography An introduction to the major aesthetic and cultural debates surrounding photography, from the announcement of its invention in 1839 through the postmodern era (ca. 1990). Investigates aesthetic styles and the ways they respond to the question of whether a mechanical medium can produce art. Considers documentary and ethnographic uses of photographs and asks how they construct ideas about "the real." Primary focus is on the Anglo-American tradition. Essay assignments, oral presentations, and discussion emphasize visual analysis skills and the ability to read images in their aesthetic and cultural contexts. Four credit hours. A. SALTZ

[AR293] Asian Museum Workshop A hands-on, collaborative workshop in which students create a museum or virtual Web exhibition. Students learn about the topic through readings, lectures, presentations, and writing assignments. They then begin their collaboration, with the entire class making all decisions. Students jointly produce a grant proposal, press release, object labels, catalogue, and educational component. The exhibition opens the last day of Jan Plan with a student-led public presentation. The scale of the project and the student-driven process demand a great commitment of time and energy, but the long hours yield a tangible product that remains on display for weeks, months, or years. Three credit hours.

AR297] Digital Technologies in Museums A humanities lab in which students identify, examine, and complete product-based projects that address authentic issues being encountered by museums in four general areas: websites, in-gallery technologies, audio media production, and experimental technologies (3-D printing, electronics, and MakerSpaces). Students identify areas of need within the Colby College Museum of Art, create usable prototype solutions, become familiar with the hardware and software currently being used by cultural institutions, and experiment with new design strategies and technologies. Nongraded. Two credit hours. TIMME

[AR313] Early Medieval Art Painting, sculpture, and architecture from A.D. 315 to 1000, from the Christianization of Rome through the development of Byzantine civilization in the East and through the Ottonian empire in the West. Prerequisite: Art 101, 111, 112, 201, or 202. Four credit hours.

[AR314] Art of the High Middle Ages Romanesque and Gothic painting, sculpture, and architecture in Western Europe, from the re-emergence of monumental stone sculpture through the exuberance of the Gothic cathedral. Influences of monastery, pilgrimage, and court on art from A.D. 1000 to 1400. Prerequisite: Art 101, 111, 112, 201, or 202. Three or four credit hours.

AR315f Art and Archaeology of the Ancient Near East and Egypt Surveys the art and archaeology of Ancient Egypt and Mesopotamia from the origins of urbanism through the Persian period by examining both the art and architecture of these ancient
civilizations and the general cultural frameworks that led to their development. Through class discussion, readings, and individual and group projects students become conversant in the history and visual culture of Ancient Egypt and Mesopotamia, as well as with the archaeological techniques used to collect and analyze much of this material. Prerequisite: A 200-level art history, classics, or anthropology course.

Four credit hours. AMERI

[AR331] Art of the Renaissance in Northern Europe The art of France, Germany, and the Lowlands in the 15th and 16th centuries, with emphasis on the major painters from Van Eyck to Bruegel. Prerequisite: Art 101, 111, 112, 201, or 202. Three or four credit hours.

[AR332] Art of the Renaissance in Italy A study of the roots and development of specific artistic traditions in the Italian peninsula from the 13th century through the 16th century, with emphasis on the major architects, sculptors, and painters. Understanding the meanings and functions of works of art created during that period, their relationship with and dependence upon context: historical, theological, cultural, scientific, economic, social, and of course, artistic. Prerequisite: Art 101, 111, 112, 201, or 202. Three or four credit hours.

AR333s Mannerism and Baroque Art in Southern Europe Painting, sculpture, and architecture from the late works of Michelangelo in the 16th century through the early 18th century in Italy and Spain. Prerequisite: Art 101, 112, or 202. Three or four credit hours. PLESCH

AR336s Women in Art since 1960 Addresses art made by women around the world since the 1960s, including painting, performance, video, and photography. We discuss how women have forged experimental practices; reconceived ideas of the body, gender roles, and labor; and produced art as a form of political resistance against oppression, censorship, and sexism. Students analyze artworks through writings by women artists, social and political history, and theories of gender, race, class, and sexuality. They take two exams, complete several writing assignments, and engage with artworks at the Colby College Museum of Art. Prerequisite: One Art or Women's, Gender, and Sexuality Studies course. Four credit hours. ALVAREZ

AR338 Surrealism Surveys the 20th-century artistic movement known as Surrealism, from post-World War I Paris to its influence in continental Europe, Britain, the Americas, and in popular culture today. To gain insight into the complexities of one of the most influential avant-garde movements, students undertake the historical context of Dada and the influences that were critical to the formation of the movement (in particular the work of Sigmund Freud). We consider the major figures that contributed to it, we study works in a range of media: painting, sculpture, printmaking, drawing, literature, film, fashion, and more. Prerequisite: Art 101, 202, or French 231. Four credit hours.

AR341f Painting III Serves as a bridge course between the project-based format of Painting I and II and the independent structure of advanced painting. Students undertake invented abstraction, increased scale, the use of limited palettes, and an independent direction in their studio practice. Particular importance is placed on the ability to develop and maintain a work process with the goal of producing a related body of self-directed work. Students are required to express their intent visually in their work, orally in critiques, and in a written statement. Evaluation includes midterm and final portfolio reviews. Prerequisite: Art 242. Four credit hours. ENGMAN

AR342f Painting IV Based on the discoveries made in Painting III, students continue to define and express their personal goals and begin their fully independent studio practice. Particular importance is placed on the ability to develop and maintain creative momentum with the goal of producing a cohesive body of self-directed work. Students are required to express their intent visually in their work, orally in critiques, and in a written statement. Evaluation includes midterm and final portfolio reviews. Fulfills the minimum requirement for the studio capstone Senior Exhibition. Prerequisite: Art 341. Four credit hours. ENGMAN

AR365f Sculpture III Builds upon concepts and methodologies initiated by previous sculpture courses. A range of material practices support research on the history of ideas explored by 15th- through 21st-century sculptors. Materials include stone and wood sheet products. Students learn advanced tooling, tool maintenance, and techniques appropriate to stone carving, in addition to milling and fabricating plywood, chipboard, and MDF board. Provides students time to explore the deep concepts and skill sets specific to these media. Previously listed as Art 261. Prerequisite: Art 162 or 266. Four credit hours. BORTHWICK

AR366s Sculpture IV Develops conceptual and material concerns for the sculptural, where an advanced level in research and practicum enhances individual expression. Contemporary and art-historical precedent will inform the approaches taken within a syllabus that supports two projects. Demonstrations, visual presentations, and course readings complement projects and group critiques. Students will engage in discussion and analysis of their work relative to a broader context in sculptural production. Previously listed as Art 262. Prerequisite: Art 261 or 365. Four credit hours. BORTHWICK

[AR372] Economy of Art Explores the emergence of global markets for art since the modern period into the contemporary. Lectures address the commodification of art, the rise of the celebrity artist, the development of art fairs, biennials, and auction houses, and the changing role of the museum. Prerequisite: Art 101, 255, or 259. Four credit hours.
[AR376]  Chinese Painting  Explores a variety of ways to understand Chinese paintings, from the physical object to the historical context to the intellectual background of the work. After a general introduction to the history of Chinese painting and methodological approaches to its study, students produce an original research paper on a selected painting. **Prerequisite:** Art 101, 173, 174, 273, or 274.  **Four credit hours.**

AR381fs  Photography III: Color and Digital Photography  Allows students to master the basics—creatively and technically—of digital photographic techniques and materials. Provides a primer for Adobe Photoshop, the appropriate hardware (scanners and printers), and digital cameras. Introduces and explores color photography, its history, methods, and materials and a survey of contemporary work in the medium. Although the curriculum introduces many aspects of digital craft, assignments and projects will include the use of traditional techniques as well. Critical to the course is the continued exploration of photography as a language of visual expression within the fine arts. Students will be using digital and traditional cameras. **Prerequisite:** Art 282.  **Four credit hours.**

AR382fs  Photography IV  Provides further exploration of the materials, techniques, and ideas covered in Art 381. Students may choose to work using traditional darkroom techniques and/or digital media according to what is most appropriate for their work. Allows students to improve their skills using advanced methods, materials, and equipment including medium and large format cameras. Each student will take on a self-conceived and self-directed semester-long project and take part in regular critiques. They will be expected to express their intentions and results verbally and through a final written statement. **Prerequisite:** Art 381.  **Four credit hours.**

AR397fs  Modern and Contemporary Chinese Art  Explores the visual arts in modern and contemporary China, from the late Qing dynasty through the tumultuous years of the early 20th century to the avant-garde movement of the late 20th century and the explosion of contemporary Chinese artists on the world stage in the 21st century. We examine the changing face of traditional arts (painting and calligraphy) and the introduction of new forms of artistic expression (woodcuts, film, fashion, performance art). We trace the complex interactions between art and the history, politics, and culture of contemporary China. **Prerequisite:** Art 101, 111, 112, 173, 174, 273, or 274.  **Four credit hours.**

AR398s  Buddhist Visual Worlds  An introduction to Buddhist art and architecture through the principles of Buddhist thought. Moving through chronology and geography, examines Buddhism's origins in India, the changes that accompanied its move across Asia, its adaptation to local customs and religions in East and Southeast Asia, and how these changes manifested in practice, art, and architecture. Also explores Buddhism as a creative influence on art forms beyond Asia. Students take two exams as well as complete one writing assignment and a final project. **Prerequisite:** Art 173, 174, 273, 274, or 276.  **Four credit hours.**

AR401f  Senior Studio Art Capstone  Addresses practical knowledge and skills for studio art majors, including website construction, résumé writing, and seeking advanced education and employment opportunities. In the fall students participate in a trip to a major arts destination to meet with professionals in the field, funded by the Mirken Family Endowment for Fine Art Practicum and Museum Practice at Colby. The spring semester prepares students for the senior exhibition through interdisciplinary critiques, writing artist statements, practicing oral presentations, and defending their visual scholarship/research. Nongraded. One credit hour for completion of two semesters of the series. **Prerequisite:** Senior standing as an art major.  **Noncredit.**

AR402s  Senior Studio Art Capstone  Addresses practical knowledge and skills for studio art majors, including website construction, resume writing, and seeking advanced education and employment opportunities. In the fall students participate in a trip to a major arts destination to meet with professionals in the field, funded by the Mirken Family Endowment for Fine Art Practicum and Museum Practice at Colby. The spring semester prepares students for the senior exhibition through interdisciplinary critiques, writing artist statements, practicing oral presentations, and defending their visual scholarship/research. Nongraded. One credit hour for completion of two semesters of the series. **Prerequisite:** Art 401 and senior standing as an art major.  **One credit hour.**

[AR421]  Topics in the History of Architecture  Seminar on topics designed to question the nature of architecture, the role of the architect, and analysis of specific buildings. Previously listed as Art 394.  **Four credit hours.**

[AR431]  Photography and Migration  This humanities lab explores human migration and photography. Photography has long been used to document, enable, or control the movement of people across geographical and cultural borders. Photographers have put a face on immigration, making visible its associations with transition, displacement, hardship, and opportunity. Engaging with current scholarship, students work closely with photographs in Special Collections at Miller Library and the Colby College Museum of Art. They also study materials in local archives and the family photographs of Maine immigrant communities. The seminar culminates in an exhibition and community event organized by the students. Previously listed as Art 498. **Prerequisite:** An American studies or art course.  **Four credit hours.**

AR441fs  Painting V  Further extends students' ability to develop a mature direction in their work. Expands on the goals and expectations as expressed in Painting IV, including the ability to develop and maintain creative momentum with the goal of producing a cohesive body of
self-directed work. Provides stronger preparation for the studio capstone Senior Exhibition and for application to graduate school. Students are required to express their intent visually in their work, orally in critiques, and in a written statement. Evaluation includes midterm and final portfolio reviews. **Prerequisite:** Art 342.  **Four credit hours.**  ENGMAN

**AR442s**  **Painting VI** Allows students the benefit of the full painting program. Students expand the depth and breadth of their independent process, whether working from still life, figure, landscape, or invented abstraction. Offers the strongest preparation for the studio capstone Senior Exhibition and for application to graduate school. Students are required to express their intent visually in their work, orally in critiques, and in a written statement. Evaluation includes midterm and final portfolio reviews. **Prerequisite:** Art 441.  **Four credit hours.**  ENGMAN

**AR443fs**  **Painting VII** Further exploration of materials, techniques, and ideas developed in Painting VI. Out-of-class work is essential.  **Prerequisite:** Art 442.  **Four credit hours.**  ENGMAN

**AR444fs**  **Painting VIII** Further exploration of materials, techniques, and ideas developed in Painting VII. Out-of-class work is essential.  **Prerequisite:** Art 443.  **Four credit hours.**  ENGMAN

**AR454s**  **American Art and Science: Picturing Nature** Explores interactions between science and visual culture in the United States from the 18th century to the present. In spring 2016 focuses on efforts to visualize the natural world. Major topics include the scientific basis of American landscape art, natural history displays, and the visual culture of environmentalism. Students are expected to complete writing assignments, deliver oral presentations, conduct original library research, and engage with visiting artists/scholars. They will study art at the L. C. Bates Museum, Colby College Museum of Art, and Colby Libraries Special Collections. **Human/Nature theme course. Prerequisite:** Any American Studies; Art; or Science, Technology, and Society course.  **Four credit hours.**  SHEEHAN

**AR458**  **American Art in a Global Context** Examines what it means to study American art in a global context. Topics include the travel and education of artists abroad, the influence of national styles and subject matter on international art, and the global construction, circulation, and interpretation of images. Readings on painting, sculpture, photography, prints, and popular media from the 18th century to the present take us across the Americas to Africa, Europe, the Middle East, and East Asia. Discussions raise questions about local and global dynamics, migration and immigration, (post)colonialism, (trans)nationalism, and cultural appropriation. Students are expected to complete several writing assignments, make formal presentations in class, participate in a museum field trip, and develop an independent research project resulting in a substantial paper. **Prerequisite:** Any American Studies, Art, or Global Studies course.  **Four credit hours.**  U.

**AR465f**  **Sculpture V** Allows for continued, individual research into materials and approaches chosen by the student. Individual interest in a given medium drives both concept and methodology, so that the resulting body of sculptural work reflects a deeply engaged process. Students learn to contextualize and support their sculptural production with written statements and portfolio documentation. Previously listed as Art 361. **Prerequisite:** Art 262 or 366.  **Four credit hours.**  BORTHWICK

**AR466s**  **Sculpture VI** Further exploration of sculptural techniques and concepts. Out-of-class work is essential. Previously listed as Art 362. **Prerequisite:** Art 361 or 465.  **Four credit hours.**  BORTHWICK

**AR467**  **Sculpture VII** Further exploration of sculptural techniques and ideas. Out-of-class work is essential. Previously listed as Art 461.  **Prerequisite:** Art 362 or 466.  **Four credit hours.**

**AR468**  **Sculpture VIII** Further exploration of sculptural techniques and ideas. Out-of-class work is essential. Previously listed as Art 462.  **Prerequisite:** Art 461 or 467.  **Four credit hours.**

**AR472**  **Food in Art, Food as Art** In this seminar, students learn about the history of food, look at art from prehistoric times to the present, and address a wide variety of issues. In addition to still-life painting, art featuring food includes depictions of figures eating, preparing, and serving food. Examines the aesthetics of feasts and banquets, the architecture of eating spaces, the symbolic functions ascribed to food, and how food presentation follows the artistic styles of the period. **Prerequisite:** Art 101, 111, 112, 201, or 202.  **Four credit hours.**

**AR473s**  **Visual Culture of Tattooing** An exploration of the practice of tattooing across history along with a survey of scholarship on the subject and of pertinent theoretical models. This seminar sharpens visual literacy and research skills and develops the ability to analyze and critically assess visual and verbal materials. Weekly oral presentations in class, final research paper, and research diary. **Prerequisite:** Art 101, 111, 112, 201, or 202.  **Four credit hours.**  PLESCH

**AR474f**  **Graffiti, Past and Present** An exploration of the practice of graffiti across history along with a survey of the scholarship on the
subject and of pertinent theoretical models. Aimed at sharpening visual literacy and research skills and developing the ability to analyze and critically assess visual and verbal materials. Weekly oral presentations in class and final research paper. Prerequisite: Art 101, 111, 112, 201, or 202.  Four credit hours.  PLESCH

[AR477]  On the Road: Pilgrim Culture  A study of journeys to a shrine or sacred place for spiritual and personal reward and of the artistic responses to those journeys. We investigate pilgrimage from ancient times through the Middle Ages and into the modern world, considering secular pilgrimages as well as religious ones, from Jerusalem, Rome, Mecca, and Compostela to Graceland. The seminar includes a weekend trip to the pilgrimage site of Sainte-Anne-de-Beaupré in Quebec. Prerequisite: Art 101, 111, 112, 201, or 202.  Four credit hours.

[AR478]  Representing Difference in American Visual Culture  Listed as American Studies 375.  Four credit hours.  U.

AR481fs  Photography V  Provides further exploration of the materials, techniques, and ideas covered in Art 382. Students may choose to work using traditional darkroom techniques and/or digital media according to what is most appropriate for their work. Students will improve their skills using advanced methods, materials, and equipment including medium- and large-format cameras. Each student will take on a self-conceived and self-directed semester-long project and take part in regular critiques. They will be expected to express their intentions and results verbally and through a final written statement. Prerequisite: Art 382.  Four credit hours.  GREEN

AR482fs  Photography VI  Provides further exploration of the materials, techniques, and ideas covered in Art 481. Students may choose to work using traditional darkroom techniques and/or digital media according to what is most appropriate for their work. Students will improve their skills using advanced methods, materials, and equipment including medium- and large-format cameras. Each student will take on a self-conceived and self-directed semester-long project and take part in regular critiques. They will be expected to express their intentions and results verbally and through a final written statement. Prerequisite: Art 481.  Four credit hours.  GREEN

AR485fs  Photography VII  Provides further exploration of the materials, techniques, and ideas covered in Art 482. Students may choose to work using traditional darkroom techniques and/or digital media according to what is most appropriate for their work. Students will improve their skills using advanced methods, materials, and equipment including medium- and large-format cameras. Each student will take on a self-conceived and self-directed semester-long project and take part in regular critiques. They will be expected to express their intentions and results verbally and through a final written statement. Prerequisite: Art 482.  Four credit hours.  GREEN

AR491f, 492s  Independent Study  Art History: Individual study of special problems in the history or theory of the visual arts. Studio: Individual upper-level work in studio areas, intended to build upon course work or to explore new areas in studio. Not meant to take the place of existing courses. Prerequisite: Permission of the instructor. For art history majors, Art 101 or a 200-level course is required. For studio majors, a year of studio course work is required.  One to four credit hours.  FACULTY

AR493Af  Topics in Contemporary Art: Video Art  In fall 2015, this seminar focuses on the global development of video art since the 1960s, considering it in relation to other art forms such as performance, installation, painting, and film. Students make formal presentations, conduct independent research, and write a final research paper. Prerequisite: Art 101, 202, 259, or Cinema Studies 142.  Four credit hours.  ALVAREZ

AR494f  Senior Research Seminar in Art History  In this capstone seminar designed for senior art history majors, students learn the methods and practices needed to conduct advanced research in the discipline. Students design their own research topics and plans, create annotated bibliographies and abstracts for their projects, and produce a final paper of 25 or more pages, the equivalent of a publishable academic article. They are expected to work closely with the instructor as well as consult other professors with expertise in their area(s) of interest. They also participate in a trip to a major arts destination to meet with professionals in the field, funded by the Mirken Family Endowment for Fine Art Practicum and Museum Practice at Colby. Prerequisite: Senior major in art history; studio art majors and art minors may be considered.  Four credit hours.  SHEEHAN

AR498s  Ancient Art in Miniature: Theory and Practice in Seal Studies  This humanities lab introduces students to the ancient technology of seal production and use through the methodologies of art history and experimental archaeology. Students first conduct a detailed study of a collection of ancient seals on loan to the Colby museum, then collaborate with a sculpture class to produce and use their own seals. Lab techniques are introduced through the careful documentation of students’ work. Results in an exhibit that presents both the original seals and the students’ experimental work. Prerequisite: A 200-level art or classics course.  Four credit hours.  AMERI