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 Associate Professor Daniel Harkett; Visiting Assistant Professor Mariola Alvarez; Faculty Fellow Alison Stigora

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.

In addition, the Department of Art supports students across the College interested in pursuing courses of study and future careers in the fields of design and architecture. The department offers instruction in 2D and 3D design, architectural history, and a variety of topics related to art and the environment.

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 or media 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 courses at the 200 or 300 level, of which at least two must be at the 300 level)

One course in each of the following areas:

1: Art before ca. 1300: 201, 215, 225, 273, 313, 323
2: Art ca. 1300-1800: 202, 226, 231, 274, 276, 331, 332, 333, 376

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

Majors should work with their advisors to develop a course of study that covers diverse geographical and cultural content.

A maximum of three courses may be taken off campus or outside the department for credit in the major.

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

Students planning to continue the study of art or art history in graduate school should confer with their advisors to be sure that they have planned a substantial and adequate course of study. Art history graduate programs generally require reading proficiency in two foreign languages.

For both the art history and studio art majors, the point scale for retention of the major applies to courses taken in the department. No requirement for the major may be taken satisfactory/unsatisfactory. Distinction in the major will be awarded to graduates with a grade point average of 3.5 or above in the major.
Requirements for the Minor in Art

An art minor is available and should be constructed according to the student’s interests and with 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. A maximum of two courses may be taken off campus or outside the department for credit in the minor.

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? Through close looking, structured research, and frequent writing assignments, students learn to analyze objects in the Colby College Museum of Art. Intended for prospective art majors and minors, who are encouraged to take this course early in their studies. Four credit hours. ALVAREZ, AMERI

AR101Jj 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? Through close looking, structured research, and frequent writing assignments, students learn to analyze objects in the Colby College Museum of Art. Art majors and minors are encouraged to take this course early in their studies. Three credit hours. PLESCH

AR101Wf 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. W1. ALVAREZ, WEITZ

AR110f 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. Previously listed as Art 211. Four credit hours. AIKEN, LESSING

[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.

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 variety of observational and expressive capabilities that enable them to creatively perceive, formulate, analyze, and solve visual challenges. Four credit hours. A. 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 variety 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 photographic bookmaking, 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 art 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

[AR142] 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 ability to clearly communicate ideas. Prerequisite: Art 141. Four credit hours.

AR151 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

[AR201] Introduction to 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, class discussion, 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. A.

[AR202] Introduction to 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, class discussion, 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. A, W2.

[AR215] 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. Previously listed as Art 315. Four credit hours. A.

AR217 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 Art and Architecture of the Islamic World, 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. A. AMERI

[AR226] Art and Architecture of the Islamic World, 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. A.

[AR227s] History of Architecture I: From Pyramids to Cathedrals Introduces students to the history of architecture and examines key aspects of human relationships with the built environment. Topics include religious architecture, city planning, and the expression of political power in architectural design, from antiquity through the Gothic period. Among the important structures covered are the Parthenon, Roman military garrisons, early royal palaces, and cathedrals. Through lectures, discussions, exams, and individual research projects, students learn to analyze these forms of the built environment in relation to cultural, religious, economic, political, and historical trends. Four credit hours. A.
AR231f 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. A, I. ALVAREZ

AR232s Latin American Art and Architecture, 1820-Present Studies the development of modern and contemporary Latin American art in relation to debates around nationalism, cosmopolitanism, and political interventions by the United States during the Cold War. Lectures focus on international influences on painting, sculpture, and architecture, and track the emergence of photography, performance art, activist art, and participatory art in the 20th century. Students take two exams, complete several writing assignments, and engage with artworks at the Colby College Museum of Art. Four credit hours. A, I. ALVAREZ

AR234f Relief Printmaking Study of the language of relief printmaking through the making of linocuts. Students learn white line, black line, key block - color block, and reduction techniques. Prerequisite: Art 131. May be taken concurrently with permission of the instructor. Four credit hours. REED

AR235s Intaglio Printmaking Concentration on drypoint, non-acidic tool usage, etching, aquatint, and soft ground. 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 with permission of the instructor. Four credit hours. REED

AR241f Painting I A 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 with permission of the instructor. Four credit hours. ENGMAN

AR242s Painting II Continues the project-based involvement with oil painting as both a process and medium. Students explore quick responses to still-life, in-depth figure study through self-portraits, and an introduction to abstraction through tempera and collage. 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

AR252f 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, I. SHEEHAN

AR255f 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.

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.
[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, modern technology, regional life and identity, political struggles, popular culture, modernism, and postmodernism. 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.

AR265fs Sculpture I  An introduction to concerns and techniques of sculptural production through an exploration of materials and methods. Students explore material and spatial concepts while learning basic tooling, tool maintenance, and technique appropriate to a given medium. Demonstrations, lectures, and the study of historical precedents complement sculpture making and critical review. Previously listed as Art 161.  Four credit hours.  STIGORA

AR266f Sculpture II  A continuation of sculptural concepts and methods. Students explore ideas informed by art-historical precedent and contemporary sculptural practice and develop an individual approach to their materials. The installation and display of completed works present a forum for critical review. Previously listed as Art 162.  Prerequisite:  Art 161 or 265.  Four credit hours.  STIGORA

AR267f Advanced Topics in Design: Architectural Imaging  Listed as Theater and Dance 365.  Four credit hours.  A.

AR273f East Asian Art and Architecture 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.  Four credit hours.  A.  WEITZ

AR274s East Asian Art and Architecture, 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.  WEITZ

AR276s 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, and learn 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.  WEITZ

AR278f European Art, 1789-1900  Introduction to European art of the long 19th century, from the French Revolution to the dawn of Modernism. Situates objects in their social context; with particular attention paid to the institutions that regulated art production and reception, and the roles played by artworks in forming national, gender, racial, and class identities. Topics include European art's relationship to political conflict, imperialism, urbanization, industrialization, and technological change. Class discussions will be supplemented by visits to museums. Students will take two essay-based exams and write a paper.  Four credit hours.  A.  HARKETT

AR279s 20th-Century Art  Introduction to 20th-century European and American art, focusing on the years 1900-1980. Covers major movements such as cubism, futurism, Dada, surrealism, abstract expressionism, pop art, and conceptual art, situating them in their social contexts. Topics include 20th-century art's relationship to imperialism, war, capitalism, and conceptions of nation, race, and gender. Class discussions will be supplemented by visits to museums. Students take two essay-based exams and write a paper.  Four credit hours.  A.  HARKETT

AR281f 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 with permission of the instructor.  Four credit hours.  GREEN

AR282s Photography II  Provides further exploration of the materials, techniques, and ideas covered in Photography I, while introducing
more advanced methods, materials, and equipment. In addition, each student will complete assignments that result in further defining his or her own particular photographic process and personal vision. Through class lectures and discussion, critiques of student work, and the viewing of images and videos, we will continue to investigate photography's potential as an expressive artistic medium. 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. Prerequisite: Sophomore or higher standing. Four credit hours. A. SALTZ

[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, or 201. Four credit hours.

AR323s Destroying Culture: Iconoclasm Traces the history of iconoclasm from antiquity to the present, with a focus on the role the destruction of images plays in times of political and social upheaval and in the context of religious debates. Surveys the forms that iconoclasm has taken and examines religious and political contexts linked to the production, protection, and destruction of images. Assessment will consist of reading responses, short papers, and a group assignment. Four credit hours. I. AMERI

AR325s Inside the Museum Offered in collaboration with staff at the Colby College Museum of Art, this humanities lab explores the history and theory of art museums while examining the practicalities of proposing projects for museum settings. Considers how art museums produce knowledge and value, what art museums show and hide, and what happens behind the scenes. Students will read widely in museum studies and develop concrete proposals for creative interventions in the museum's spaces. Four credit hours. HARKETT, LESSING

[AR328] Nature and the Built Environment Listed as American Studies 228. Four credit hours. H.

[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. Examines the meanings and functions of works of art created during that period, and their relationship to and dependence upon historical, theological, cultural, scientific, economic, social, and artistic contexts. Prerequisite: Art 101, 111, 112, 201, or 202. 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. Examines the meanings and functions of works of art created during that period, and their relationship to and dependence upon historical, theological, cultural, scientific, economic, social, and of course, artistic contexts. Prerequisite: Art 101, 111, 112, 201, or 202. Four credit hours.

[AR333] 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. Examines the meanings and functions of works of art created during that period and their relationship to and dependence upon historical, theological, cultural, scientific, economic, social, and artistic contexts. Prerequisite: Art 101, 112, or 202. Four credit hours.

[AR336] 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. Four credit hours.

AR338s 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, we consider its relationship to Dada and the influences that were critical to the formation of the movement (in particular the work of Sigmund Freud). As we consider the major figures who contributed to it, we study works in a range of media: painting, sculpture, printmaking, drawing, literature, film, fashion, and more. Prerequisite: Art 101, 112, 202, or French 231. Four credit hours. PLESCH

AR341fs 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

**AR342fs 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 Art Exhibition. **Prerequisite:** Art 341. **Four credit hours.** ENGMAN

**AR356s Writing Art Criticism** This humanities lab familiarizes students with the forms, techniques, and aims of art criticism. Designed around artworks and exhibitions that students can experience firsthand, assignments prepare them to compose reviews of books and exhibitions, entries in exhibition catalogues, and other writing for museums, galleries, and websites. The class will also conduct interviews with studio art majors, write critical analyses of their artwork, and coauthor the catalogue for the annual Senior Art Exhibition at the Colby College Museum of Art. **Prerequisite:** Art 101 or a W1 course. **Four credit hours.** HARKETT

**AR358s Photography and Migration** This humanities lab and civic engagement course explores how photography has been used to document, enable, or control the movement of people across geographical and cultural borders. It focuses on how 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 (Spring, 2015). **Prerequisite:** An American studies or art history course. **Four credit hours.** U. SHEEHAN

**AR365s Sculpture III** Builds upon concepts and methodologies initiated by previous sculpture courses. A range of material practices support research on ideas in historical and contemporary sculpture. Students learn advanced tooling, tool maintenance, and techniques appropriate to the media used for fabrication, while exploring the deep concepts and skill sets essential to studio practice. Previously listed as Art 261. **Prerequisite:** Art 162 or 266. **Four credit hours.** STIGORA

**[AR366] Sculpture IV** Develops concepts and materials in sculpture, with an advanced level of research and practical skill driving individual curiosity and expression. Contemporary and art-historical precedents inform the approaches taken within a syllabus that supports autonomy and self-expression. Demonstrations, visual presentations, and course readings complement projects and group critiques. Previously listed as Art 262. **Prerequisite:** Art 261 or 365. **Four credit hours.**

**AR372f 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. Does not count toward the economics majors or minors. **Prerequisite:** Art 101, 255, 259, or an economics course. **Four credit hours.** ALVAREZ

**AR375s Representing Difference in American Visual Culture** Listed as American Studies 375. **Four credit hours.** U. SALTZ

**[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, 274, or an East Asian Studies course. **Four credit hours.**

**[AR377] 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. Includes a weekend trip to the pilgrimage site of Sainte-Anne-de-Beaupré in Quebec. Previously listed as Art 477. **Prerequisite:** Art 101, 111, 112, 201, or 202. **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.**

**AR393j Asian Museum Workshop: Zao Wou-Ki in Context** We will curate a small exhibition of artwork from Colby’s permanent collection to supplement the larger exhibition, *No Limits: Zao Wou-Ki*. During the first week of Jan Plan, we will travel (all expenses paid) to New York City to see *No Limits* during its final days at the Asia Society Museum. After our return, we will stay abreast of the transportation and installation of *No Limits* at Colby. We will also develop a smaller exhibition that contextualizes Zao’s art within Colby’s larger collection; our end product will consist of a gallery guide and labels for our “Zao in Context” exhibition. Previously listed as Art 293. **Three credit hours.**

**AR401f Studio Art Capstone** In this culminating experience in the Studio Art curriculum, students engage in cross-media discussions and critique with all Studio faculty while preparing a body of work for the Senior Art Show. The capstone also focuses on professional development, including résumé writing, creation of a portfolio and artist statement, introduction to graduate programs, and research on employment opportunities. Students meet with guest critics, visit galleries and museums, and 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 standing as a studio art major. **Two credit hours.**

**AR402s Studio Art Capstone** In this culminating experience in the Studio Art curriculum, students engage in cross-media discussions and critique with all Studio faculty while preparing a body of work for the Senior Art Show. The capstone also focuses on professional development, including résumé writing, creation of a portfolio and artist statement, introduction to graduate programs, and research on employment opportunities. Students meet with guest critics, visit galleries and museums, and 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:** Art 401 and senior standing as a studio art major. **Two credit hours.**

**AR423f Modern Exhibition Culture** Explores the place of exhibitions in modern European and American culture (1750-1950). Considers a broad range of exhibition types, including the art museum, natural history museum, wax museum, morgue, panorama, department store, and world’s fair. Compares rhetorics of display and asks how the viewing of objects in space might contribute to the formation of class, national, racial, and gender identities. Class discussions will be supplemented by visits to the Colby College Museum of Art and the L. C. Bates Museum. Students write two short papers and undertake a structured, semester-long research project. **Prerequisite:** Art 101, 110, 202, 258, 259, or 278. **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 Art 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.**

**AR442fs 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 Art 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.**

**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.**

**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.**

**AR452s Art of the Book in the Islamic World** Despite a doctrinal prohibition on figural imagery, illuminated manuscripts became increasingly popular in the Islamic world after the Mongol Invasion of 1258. This seminar focuses on the tradition of book production and miniature painting in Islamic art. Students explore various aspects of book production, from manufacture to illumination and painting, and consider the role that book art and miniature painting continue to play in contemporary Islamic art. Students will work closely with book...
facsimiles as well as paintings in the Colby College Museum of Art. Students complete a significant research project, resulting in an oral presentation and paper. **Prerequisite:** Art 101, 225, or 226. **Four credit hours.** AMERI

**[AR454] Picturing Nature: American Art and Science** Explores interactions between science and visual culture in the United States from the 18th century to the present, focusing 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. **Prerequisite:** Art 101, 258, 259; or any American Studies; Science, Technology, and Society; or Environmental Studies course. **Four credit hours.**

**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.** STIGORA

**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.** STIGORA

**[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.**

**AR471f Picasso’s Suite Vollard and Its Contexts** This humanities lab is an in-depth exploration of Picasso’s *Suite Vollard* (named after the Parisian art dealer who commissioned it), a collection of 100 etchings created between 1930 and 1937, and of the contexts of its production: technical, iconographic, stylistic, historical, cultural, and biographical. Includes frequent trips to the Colby College Museum of Art to study firsthand the suite and other examples of intaglio prints. Students are expected to participate in the creation of an online exhibit dedicated to the suite and its contexts and present their research at a small conference. **Prerequisite:** Art 101, 202, or another 200-level art history course; or, for French studies majors, French 231 or equivalent. **Four credit hours.** PLESCH

**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, 225, or 226. **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

**[AR474] 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.**

**AR481f 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

**AR482s 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.  

**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.  

**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 art. 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 art majors, a year of studio course work is required.  

**[AR493A]  Video Art** 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, 255, 259, or Cinema Studies 142.  

**AR494f  Senior Research Seminar in Art History** In this capstone seminar designed for senior art history majors, students learn 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 an academic journal article. They are expected to work closely with the instructor as well as consult other professors with expertise in their area(s) of interest. Students 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 with permission of the instructor.  

*Four credit hours.*  

**FACULTY**