ART

Chair, Associate Professor Tanya Sheehan
Professors Sharon Corwin, Bevin Engman, Véronique Plesch, and Ankeney Weitz; Associate Professors Gary Green, Garry Mitchell, and Tanya Sheehan; Assistant Professors Marta Ameri and Bradley Borthwick; Visiting Associate Professor Daniel Harkett; Visiting Assistant Professor Saskia Beranek; Faculty Fellow Amanda Lilleston

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. Studio Concentration: Four courses in a single medium (painting, photography, print/digital media, or sculpture)

II. Studio Electives: Two additional courses in any medium

III. Art History: one 100-level course, one 200-level course in modern/contemporary art history (photography concentrators must take one history of photography course), and one additional course at any level

IV. 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. Historical Breadth (to be taken early in a student’s course of study): three 100-level courses, two 200-level courses

II. Historical/Research Depth: three courses at the 300 and 400 levels, with at least one course at each level

III. Studio Foundations: one 100-level studio art course

IV. Theories and Methods: 411

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

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

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

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 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: one 100-level studio art course, one 100-level art history course, one 200- or 300-level art history course, 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

AR101Wfs  **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.**  BERANEK

**[AR110]**  **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.*

AR111s  **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 listed as Art 201.  *Four credit hours.*  **A.**  BERANEK

**[AR112]**  **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 listed as Art 202.  *Four credit hours.*  **A.

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.  *Three credit hours.*  ROTH-WELLS

AR125]  **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 and 225.  *Four credit hours.*  **A.

AR126]  **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. Previously listed as Art 226.  *Four credit hours.*  **A.

AR127]  **History of Architecture I: 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. Previously listed as Art 227.  *Four credit hours.*  **A.

AR131f  **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

AR131J  **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.
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.

AR135s Visual Thinking Through ideas-oriented projects, students develop visual vocabulary, design skills, and critical perception — the foundations of visual thinking and creative expression in the arts. Emphasis is placed on imagination and experimentation through a wide range of materials and techniques. Four credit hours. A. MITCHELL

[AR158] 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. Previously listed as Art 258. Four credit hours. A.

[AR159] 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. Previously listed as Art 259. Four credit hours. A.

AR173f 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 experiences and expectations. Students develop and demonstrate these skills through weekly quizzes, a paper, and two examinations. Previously listed as Art 273. Four credit hours. A. WEITZ

AR174s 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 experiences and expectations. Students develop and demonstrate these skills through weekly quizzes, a paper, and two examinations. Previously listed as Art 274. Four credit hours. A. WEITZ

[AR181] 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. Previously listed as Art 231. Four credit hours. A, I.

[AR182] Latin American Art and Architecture, 1820 to the 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. Previously listed as Art 232. Four credit hours. A, I.

[AR213] 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. Previously listed as Art 313. Four credit hours.

[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. 

**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).  

**AR218j**  Architectural Design Workshop  In this intensive introduction to architectural design, students work on an active architectural site with a professional in the field. They become familiar with the vocabulary and techniques of architecture and implement them within a local, real-world context.  

**AR221f**  Drawing I  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. Previously listed as Art 141.  

**AR222s**  Drawing II  Focus is on developing an understanding of shape, line, value, and linear perspective and how these elements relate to drawing as a tool for creative thinking. Beginning with basic concepts and processes involved in responding objectively to observed subject matter, projects progress to cover compositional and subjective issues. Traditional and contemporary approaches to drawing are explored through a variety of materials and methods to develop core skills and techniques. Previously listed as Art 142.  

**AR225s**  Sculpture  Introduces students to the techniques involved in the creation of three-dimensional objects. Emphasis is placed on processes and materials, including casting, carving, and welding. Outside work is essential. Evaluation includes a midterm, final, and project critiques. Previously listed as Art 143.  

**AR226s**  Print and Digital Media I  In this introductory studio course, students become familiar with the materials, techniques, and concepts associated with print and digital media. They acquire thorough knowledge of the processes and vocabulary associated with the medium of printmaking, in both its traditional and 21st-century forms. Previously listed as Art 228.  

**AR226fs**  Print and Digital Media II  A continuation of Art 228 that expands knowledge of the materials, techniques, and concepts associated with print and digital media.  

**AR230j**  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. Previously listed as Art 151.  

**AR233**  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. Previously listed as Art 333.  

**AR235**  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. Previously listed as Art 338.  

**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.  

**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. B. ENGMAN

AR243] Introduction to Greek and Roman Archaeology Listed as Classics 143. Three credit hours. H. INSTRUCTOR

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.

AR253] 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. Previously listed as Art 331. Four credit hours.

AR254] 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. Previously listed as Art 332. Four credit hours.

AR255] Contemporary Art Studies the global explosion of art since 1980. 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. Three credit hours. A.

AR256f] African American Art Surveys the work of African-American artists, from ca. 1800 to the present. Covers a variety of visual media, including painting, sculpture, prints, photography, installation, 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. SHEEHAN

AR265fs] Sculpture I: Architecture and Site This introductory sculpture studio focuses on topography modeling, the siting of architecture, and the dynamic material of wood. Students learn about the principles of concept building and 3-D design and apply them to the fabrication of sculptural works. Students learn the fundamentals of design and studio safety, while producing works of individual interest. Two major projects are supported by sketchbook entries and the creation of models and maquettes. Four credit hours. BORTHWICK

AR266f] Sculpture II: Artifact and Archive This intermediate sculpture studio engages with the relationship between artifacts and archives, two key concepts in 3-D design. Students create original objects (artifacts) that inform their design and fabrication of an architectural facade. They learn how to apply drafting conventions of section, elevation, and plan-view as well as how to pair specific design methods with desired outcomes. Two major projects are supported by research, sketchbook entries, and time to model preliminary concepts. Prerequisite: Art 161 or 265. Four credit hours. BORTHWICK

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

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

[AR278] 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.

AR297f  Dutch Art and Exchange in the 17th Century  Examines how Dutch art responded to the political and economic changes that made the Netherlands a hub in a new global network. Topics include the changing art market and its new audiences, depictions of expanding trade routes and their material culture, art's role in the pan-European war of religious and political independence, the booming print culture, and Dutch representation of their distant colonies. Students examine the art of well-known masters such as Rembrandt, Hals, and Vermeer, as well as many other painters, printmakers, and architects who generated the rich visual culture of the Dutch Golden Age. Students take essay-based exams and write at least two short papers.  Four credit hours.  A.  BERANEK

AR297Bj  Introduction to Bookbinding: Techniques and Intangibles  The ancient craft of bookbinding has been practiced in Eastern and Western cultures for centuries. This course provides a practical, hands-on introduction to a variety of bookbinding tools, materials, and techniques. Students learn to design and produce a selection of finished bindings. Culminates with an independent project that incorporates the techniques and principles learned.  Three credit hours.  INSTRUCTOR

AR298s  Women, Art, and Agency, 1200-1700  Explores the art and architectural projects produced by and for women from the late Middle Ages through the Renaissance and Baroque periods. Through texts such as Christine de Pizan's Book of the City of Ladies and Alberti's On the Family, we will ask in what ways women were producers and consumers of (visual) culture. We will also consider the work of significant female artists, such as Hildegard of Bingen, Gentileschi, Leyster, and Merian, as well as major monuments of art commissioned by women, including the reliquaries of Jeanne d'Evreux, the studiolo of Isabella d'Este, and the Medici Cycle by Peter Paul Rubens. Students take an essay-based exam, write two short response papers, and write about a theme developed in consultation with the
[AR323] 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.

[AR325] 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.

AR328s Print and Digital Media III  A continuation of Art 229 that expands knowledge of the materials, techniques, and concepts associated with print and digital media.  Prerequisite: Art 229.  Four credit hours.  LILLESTON

AR329s Print and Digital Media IV  A continuation of Art 328 that expands knowledge of the materials, techniques, and concepts associated with print and digital media.  Prerequisite: Art 328.  Four credit hours.  LILLESTON

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.  B. 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.  B. ENGMAN

AR347f Art and Maine  This humanities lab explores Maine's important role in American art. In 2017-2018, it focuses on three case studies from the late 19th and 20th centuries: the landscapes of Winslow Homer, Marsden Hartley, and the Wyeth family. Themes include Maine's representation as a natural resource, as an embodiment of local, national, and international values, and as an artistic origin or refuge. Research and writing assignments incorporate firsthand study of objects in the Colby Museum, Portland Museum of Art, and Farnsworth Art Museum as well as fieldwork at Prout's Neck and Allen Island. For their final project, students contribute to the regeneration of the Archives of Maine Art, first established at Colby in 1963 and now housed in Special Collections.  Prerequisite: Any 100- or 200-level art history course.  Four credit hours.  SHEEHAN

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

[AR358] 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/or community event organized by the students.  Prerequisite: An American studies or art history course.  Four credit hours.  BORTHWICK

AR365s Sculpture III: The Nobility of Stone  In this intermediate sculpture studio students learn to carve stone, with an emphasis on classical motifs and the foundations of the Western architectural order. Assignments begin with profile carving of an architectural pedestal that becomes the basis for a new design informed by contemporary sculpture. Explores both historical and current values placed upon the medium of stone and the conventions of display, including the pedestal itself. Two major projects are supported by sketchbook entries, research, and independent time to hone one's studio practice.  Prerequisite: Art 162 or 266.  Four credit hours.  BORTHWICK

[AR366] Sculpture IV: Measure, Material, and Process  This advanced sculpture studio allows students to explore concepts and
material concerns of interest to them while engaging in independent research and cultivating individual expression. Work undertaken in previous studies may be expanded materially or conceptually to reflect elements of architectural vernacular, material traditions, and the wonder of the handmade. Typically involves two major projects supported by substantial research and independent work in the studio. 

Prerequisite: Art 261 or 365. Four credit hours.

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

AR381fs Photography IV: 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. GREEN

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. Shows students how 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. GREEN

[AR393] Museum Practicum Students work closely with faculty to develop an original, museum-based project. Work may include researching museum collections, writing gallery labels and guides, curating physical and virtual exhibitions, and programming museum spaces. Combines hands-on, practical training with creative and critical interventions. Topics vary by instructor. Humanities lab. Previously listed as Art 293. Four 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 Exhibition. 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 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. Open to art minors by permission of instructor. Two credit hours. BORTHWICK

AR402s Studio Art Capstone Continuation of 401, culminating in the Senior Art Exhibition. Prerequisite: Art 401 and senior standing as a studio art major. Open to art minors with permission of instructor. Two credit hours. BORTHWICK

AR411s Theories and Methods of Art History This seminar offers an opportunity to reflect on a variety of approaches to the study of art history and visual culture. Students will think about how art historians select their objects of study, frame their questions, and voice their arguments. We consider how the discipline of art history has been constituted as well as its relationship to the field of visual culture studies and other modes of interdisciplinary inquiry. Students produce reading responses, oral presentations, and a final research paper. Four credit hours. HARKETT

[AR423] 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 rhetoric 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: Any art history course at the 200 or 300 level. Four credit hours.

AR428s Print and Digital Media V Expands knowledge of the materials, techniques, and concepts associated with print and digital media. Prepares advanced studio art students for the Senior Art Exhibition and for application to graduate school. Prerequisite: Art 329. Four credit hours. LILLESTON

AR429s Print and Digital Media VI Expands knowledge of the materials, techniques, and concepts associated with print and digital media. Prepares advanced studio art students for the Senior Art Exhibition and for application to graduate school. Prerequisite: Art 428. Four credit hours. LILLESTON

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. 

B. ENGMAN

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 graduated 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. 

B. 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. 

B. 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. 

B. ENGMAN

[AR452] 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 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.

[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: Any art history; American Studies; science, technology, and society; or environmental studies course. 

Four credit hours.

AR458s American Art in a Global Context What does it mean to study American art in a global context? This question has reframed the field of American art history in the 21st century, stimulating studies of artists abroad, (inter)national styles and subject matter, and the global construction, circulation, and interpretation of images. In this global lab, students have a unique opportunity to witness and contribute to this scholarly shift at three sites: the Smithsonian Institution in Washington, D.C.; Museum of Fine Arts, Boston; and Colby College Museum of Art. At each site, students will meet with curators and conduct original research that will inform oral presentations and writing assignments. 

Four credit hours. 

U. SHEEHAN

[AR465] Sculpture V This advanced studio cultivates individual research skills and creative expression. Students identify a core interest—social, political, ecological, historical, or personal narrative—to which they can respond through a materials-based practice. To cultivate student ownership of their sculptural works, the studio is structured around individual projects. 

Prerequisite: Art 262 or 366. 

Four credit hours.

[AR466] Sculpture VI This advanced studio cultivates individual research skills and creative expression. Students identify a core interest—social, political, ecological, historical, or personal narrative—to which they can respond through a materials-based practice. To cultivate student ownership of their sculptural works, the studio is structured around individual projects. 

Prerequisite: Art 361 or 465. 

Four credit hours.

[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.

[AR471] 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
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: Any art history course.  Four credit hours.

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: Any art history course.  Four credit hours.

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: Any art history course.  Four credit hours.

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 Compostella to Graceland. Includes a weekend trip to the pilgrimage site of Sainte-Anne-de-Beaupré in Quebec. Previously listed as Art 377. Prerequisite: Any art history course.  Four credit hours.

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

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

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

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.  One to four credit hours. FACULTY

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. W3. WEITZ