
ART

Chair, Professor Charles Orzech (Religious Studies)

Professors Bevin Engman, Véronique Plesch, and Tanya Sheehan; Associate Professors Gary Green, Daniel Harkett, and Garry Mitchell; Assistant Professors Marta Ameri and Bradley Borthwick; Visiting Assistant Professors Amanda Lilleston and Christi G. DeNizio

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. Students may count only one 100-level studio course toward the major.

III. Art History: One 100-level course, one course focused on modern/contemporary (ca. 1850 to the present) art history at the 100 or 200 level, and one additional course at the 200 level or above. Photography concentrators must take one history of photography survey (285 or 288).

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.

Students must seek the approval of the department to count courses taken off campus toward the studio art major. A maximum of three courses may be taken off campus or outside the department for credit in the major.

Requirements for the Major in Art History

I. Historical Breadth: 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: 131, 135, 217, or 221

IV. Theories and Methods: 411

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

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

Students double majoring in studio art and art history may count a maximum of four courses toward both majors.

Students planning to continue the study of studio art, architecture, or art history in graduate school should confer with their advisors to plan an appropriate course of study.

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 (131 or 135), 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.

* Note that AR110 and AR117 do not fulfill this minor requirement.

** Art minors who wish to participate in the Senior Art Exhibition must take at least four courses in a single studio concentration. Art minors should plan their senior year to include fall and spring courses in their chosen medium, taken in conjunction with the studio capstone (AR401-402). Studio capstone courses (two credits each) cannot replace any of the seven courses required for the minor.

Course Offerings

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. AMERI

AR111f 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. PLESCH

AR112s 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. HARKETT

[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. Does not count toward an art major or minor. *Three credit hours.*

AR125s 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. AMERI

[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.

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

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

AR135fs Visual Thinking This virtual art course is designed for anyone who wants to create art regardless of experience level. Projects will ask you to produce objects based on observation of your immediate surrounds or by delving into your imagination to render the unseen. We'll do experiential exercises that will have you using multiple media to draw, photograph, video, costume, collage, rub, computer alter or in some other way produce images. You will be encouraged to use all that's available to you moving between handmade objects and technology to get your message out. *Four credit hours.* **A.** MITCHELL

AR136j Introduction to Digital Media Design Students will explore the computer as a tool for visual communication. Using the Adobe Creative Cloud 18, students will have introductions to Adobe Illustrator, Photoshop, InDesign and After Effects. An exploration of art history & design principles will also enable students to become critical of visual media. Students will acquire basic digital media skills in Adobe Illustrator, Photoshop, InDesign and After Effects and gain an overall understanding of the software interface & function; produce/present compositions created digitally; establish an understanding of the basic digital file types, image resolution, digital output, file management & vector/raster graphics; develop an awareness of Fair Use, Copyright & Creative Commons Licensing; understand the Principles of Design, Gestalt in design. *Three credit hours.* **A.** JACOBSON

[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. Students will write essays that incorporate artworks in the Colby College Museum of Art and primary sources in Special Collections, and complete a final group project. 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. Students write essays that incorporate artworks in the Colby College Museum of Art and take an essay-based exam. Previously listed as Art 259. *Four credit hours.* **A.**

[AR173] Survey of East Asian Art, to 1300 Listed as East Asian Studies 273. *Four credit hours.* **A.**

AR174f East Asian Art and Architecture, 1300 to the Present Listed as East Asian Studies 274. *Four credit hours.* **A.** WEITZ

[AR213] Early Medieval Art Examines the history of painting, sculpture, decorative arts, and architecture in the Mediterranean and Europe from the end of the Roman Empire to the beginning of the Gothic Period. The course will cover the Christianization of Rome as well as the development of Byzantine and Islamic civilization in the East and Insular and Ottonian traditions in the West. The framework of the course is both chronological and thematic, focusing on shifting paradigms in art and architecture. Students take two exams and complete a research project. Previously listed as AR313. *Four credit hours.* **A.**

AR215f 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.** AMERI

[AR216] Facing America: Race and Representation, 1492 to the Present Explores how visual culture has shaped ideas of racial difference in North America, from circa 1492 to the present. Focusing on representations of bodies, we will examine prints, paintings, performances, films, and photographs that contributed to the construction of Black, Native American, Latino/a, and Asian identities and interwoven issues of class, gender, and sexuality. Students engage with original artworks, take one essay-based midterm exam, and complete two writing assignments. *Four credit hours.* **A, U.**

[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. *Three credit hours.*

AR218j Architectural Design Workshop In this intensive introduction to architectural design, students work on a conceptual design

project. Students will explore introductory tools, techniques, and craft used in the practice of architecture. *Three credit hours.* SHAW

[AR219] 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. Does not count toward an art major or minor. *Three credit hours.*

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. *Four credit hours.* A. DENIZIO

AR221Jj 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. *Three credit hours.* A. K. ENGMAN

AR222s Contemporary Drawing 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. Contemporary approaches to drawing are explored through a variety of materials and methods to develop core skills and techniques. Previously listed as Art 142. *Prerequisite:* Art 217, 221, or permission of instructor. *Four credit hours.* MITCHELL

[AR223] Modern Exhibition Culture Introduction to the history of exhibitions in Europe and the United States from the Renaissance to the present. Considers a broad range of exhibition types, including the cabinet of curiosities, the art museum, the natural history museum, the wax museum, the morgue, the panorama, the department store, the world's fair, and the contemporary art 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 local museums. *Four credit hours.* A.

AR224f Contemporary Art and Performance Listed as Theater and Dance 226. *Four credit hours.* A. SHANKS

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. AMERI

AR228fs Print and Digital Media I Introduction to the materials, techniques, and concepts associated with the medium of printmaking in its traditional and 21st-century forms. Students learn basic print shop and digital image manipulation skills, including use of hand and power tools, paper handling and registration, hand and press printing, Photoshop, and digital laser cutting. Printmaking techniques include relief, monotype, and intaglio. Demonstrations, studio work, and critique form the foundation of this project-based course. *Four credit hours.* LILLESTON

[AR229] Print and Digital Media II Continued introduction to the medium of printmaking in its traditional and 21st-century forms. Covers a variety of intaglio techniques, lithography methods, and intermediate digital image manipulation skills. Demonstrations, studio work, and critique form the foundation of this project-based course. Students develop a thematic body of work that culminates in a final portfolio. *Prerequisite:* Art 228, 234, or 235. *Four credit hours.*

[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 and their relationship to and dependence upon historical, theological, cultural, scientific, economic, social, and artistic contexts. Previously listed as Art 333. *Four credit hours.* A.

[AR238] 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 contributing artists, we study works in a range of media: painting, sculpture, printmaking, drawing, literature, film, fashion, and more. Previously listed as Art 338. *Four credit hours.* **A.**

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. *Four credit hours.* DENIZIO

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.* DENIZIO

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

[AR244] Moving Images: Magic Lanterns to Virtual Reality Surveys moving image technologies in art and visual media, from Renaissance pop-up books and spectacular 19th-century panoramas to experimental animation and virtual reality in the 20th and 21st centuries. Explores how and why artists used motion to contend with topics including science, medicine, religion, war, race, sexuality, and mass media. We engage with moving images through screenings, museum visits, and virtual reality sessions. Students write reading responses, make their own moving image device, and complete a final research project. Includes one required field trip to the Harvard Art Museums on Friday, April 5. *Four credit hours.* **A.**

[AR245] Performance Art: The Body Politic Listed as Theater and Dance 245. *Four credit hours.* **A.**

AR247f Acts of Activism Listed as Theater and Dance 242. *Four credit hours.* **A.** BROWN

AR248s Print and Digital Media II: The Digital Matrix Continued exploration of printmaking with an emphasis on how digital applications can expand and enhance printmaking processes. Covers digital image manipulation and a variety of digital approaches to creating a matrix for printing. Demonstrations, studio work, and critique form the foundation of this project-based course. Students develop a thematic body of work that culminates in a final portfolio. Previously offered as Art 298 (Spring 2020). *Prerequisite:* Art 228, 234 or 235. *Four credit hours.* LILLESTON

[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 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.**

[AR255] Contemporary Art Surveys the global production and reception of art since 1980. Considers the relationship between contemporary art and politics, international networks, popular culture, social activism, and new media. Students complete several writing assignments and engage with artworks at the Colby College Museum of Art. *Three credit hours.* **A.**

AR256s African American Art Surveys the work of African-American artists, from 1619 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 African diasporic communities across the Americas. Students engage with artworks in the Colby Museum's collection, complete two writing assignments, and take an essay-based final exam. *Four credit hours.* **A, U.** SCHRIBER

[AR257] Renaissance Art Examines art created north and south of the Alps from the 14th through 16th century in relation to historical, theological, cultural, scientific, economic, social, and artistic contexts. Explores patrons' values and motives, the meanings and functions of artworks in a variety of media (painting, sculpture, architecture, decorative arts, and prints), and the interactions between European artistic centers and artists. Themes include the importance of mathematical perspective, the impact of ancient art, and the development of art's power to create a compelling illusion of reality. Students take two exams and write a research-based paper. *Four credit hours.* **A.**

AR265f 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 265. *Four credit hours.* BORTHWICK

[AR267] Advanced Topics in Design: Architectural Imaging Listed as Theater and Dance 365. *Four credit hours.* A.

AR268f Site-Specific Installation: Transforming Place This studio course is developed upon a core consideration of place. Site-specific study informs the creation of a sculptural installation that will transform the viewer experience of a particular place. Students will research the land use history of the Colby College campus, utilize principles of architectural design, and engage with sculpture studio fabrication to explore material intervention specific to a chosen site. This course represents an opportunity to consider the impact of art placed in the public domain, where precedents in installation art, environments, and land art provide historical and contemporary context. *Prerequisite:* Art 265. *Four credit hours.* BORTHWICK

[AR269J] Advanced Topics in Performance: Presence/Past Listed as Theater and Dance 361J. *Three credit hours.*

AR276s Zen and the Arts in Asia Listed as East Asian Studies 276. *Four credit hours.* A. WEITZ

[AR278] 19th-Century European Art 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 are supplemented by visits to museums. Students take two essay-based exams and write a paper. *Four credit hours.* A.

[AR279] 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.

AR281f Photography I 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. *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

AR285f History of Photography Introduction to the major aesthetic and cultural debates surrounding photography, from the announcement of its invention in 1839 to the present. Situates Anglo-American histories of photography in transnational and global contexts. Topic include the idea of photographic "truth"; documentary, ethnographic, and colonialist uses of the medium; social reform and activism; technology and materiality; and photography's relationship to other artistic movements and media. We will engage with photographs firsthand through visits to the Colby College Museum of Art and Special Collections and in-class object study. Students are expected to actively participate in class discussions, write essays, and complete a final research project. *Four credit hours.* A. HICKEY

[AR287] The Artist's Book: Designing and Producing Publications as Art This humanities lab takes students through the history and production of artists' books, the unique and limited-edition publications that are themselves considered works of art. Students learn to

produce their own books, from typography and page design through printing and binding. Many forms of the artist's book will be considered, including zines, photo books, visual diaries, and fine editions. Students across all disciplines are encouraged to enroll. *Prerequisite:* Any 100-level studio art course. *Four credit hours.*

AR288j Global Photographies Surveys photography's role in shaping world histories, cultures, and identities, and examines the impact of globalization on photographic practices since 1980. Topics include the worldwide production and dissemination of photographic images; the local and global character of specific genres, such as portraiture and photojournalism; the photographic representation of human movement and migration; and (post)colonial photographs. Presented thematically, lectures and discussions focus on photography of the Americas, Europe, Africa, East Asia, Australasia, and the Middle East. Writing assignments and oral presentations incorporate original artworks and a variety of research sources. *Three credit hours.* **A, I.** NOLAN

AR297j Contemporary Chinese Art Listed as East Asian Studies 197. *Three credit hours.* **A.** WALT

AR298s Art, Money, Labor: The Crisis of Capitalism Listed as Theater and Dance 298B. *Four credit hours.* **A.** SHANKS

AR323f Destroying Culture: Iconoclasm from Antiquity to Today Students work together to create a digital map and timeline that traces the history of iconoclasm and cultural destruction from antiquity to the present. They explore the religious and political contexts linked to the production, protection, and destruction of material culture by examining specific case studies over a wide geographic and historic span. Students are encouraged to question the forces behind different instances of destruction as well as the meaning they hold for us today. Assessment consists of reading responses, short writing assignments, and a group project. *Four credit hours.* **I.** AMERI

[AR325] Inside the Museum Offered in collaboration with 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.*

AR328f Print and Digital Media III Continuation of Art 229 that expands students' knowledge of printmaking in its traditional and 21st-century forms. Covers collagraph printing and advanced methods in intaglio and relief, such as photo polymer and chine collé. Demonstrations, studio work, and critique form the foundation of this project-based course. Students develop a thematic body of work that culminates in a midterm and final portfolio. *Prerequisite:* Art 228 or AR248. *Four credit hours.* LILLESTON

AR329s Print and Digital Media IV Continuation of Art 328 that expands students' knowledge of printmaking in its traditional and 21st-century forms. This advanced course focuses on refining technique and developing a thematic portfolio. Students engage in group critique and discussions of their work in the context of contemporary printmaking. They develop a thematic body of work that culminates in a midterm and final portfolio. *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.* DENIZIO

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.* DENIZIO

AR345f Land, Sovereignty, and Art Listed as American Studies 245. *Four credit hours.* **U.** HICKEY

[AR347] Art and Maine This humanities lab explores Maine's important role in American art. 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 College Museum of Art, 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 art or American studies course. *Four credit hours.*

[AR348] Performing the Museum Listed as Theater and Dance 247. *Four credit hours.* **A.**

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 write critically and creatively for museums, galleries, and websites. The class will 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. May be repeated for credit. *Prerequisite:* W1 course and any art history course. *Four credit hours.* **W2.** HARKETT

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 265 or 266. *Four credit hours.* BORTHWICK

AR366s 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 studios 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 365. *Four credit hours.* BORTHWICK

[AR375] Race, Gender, and Visual Culture Listed as American Studies 375. *Four credit hours.* **U.**

[AR377] Japanese Visual Culture Listed as East Asian Studies 377. *Four credit hours.*

[AR378] Chinese Visual Culture Listed as East Asian Studies 378. *Four credit hours.*

AR381f 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.* 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. 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.* GREEN

[AR393] Museum Practicum: The L.C. Bates Museum: History and Collections Students work closely with faculty to develop an original, museum-based project. Work will include researching museum collections and creating a website. Combines hands-on, practical training with creative and critical interventions. **Humanities lab course.** *Four credit hours.*

AR398s Copies, Fakes, and Forgeries Originality, authenticity, uniqueness, and value are central to understanding how copies, fakes, and forgeries have been understood over history. Topics include: art history as a discipline, art making and the technologies involved in creating convincing reproductions (meant to deceive or not), the detection of forgeries and the technologies involved. Comparison of original/authentic works and copies/forgeries will sharpen observational skills and show that how we look (and what we see) is guided by cultural, disciplinary, and commercial preconceptions and expectations. Students are expected to participate in the creation of an online virtual exhibition and complete research and writing assignments. **Boundaries and Margins humanities lab.** *Prerequisite:* A W1 course and AR101, AR111, or AR112. *Four credit hours.* PLESCH

AR401f Studio Art Capstone In this culminating studio art experience, 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 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.* GREEN

AR402s Studio Art Capstone Continuation of 401, culminating in the Senior Art Exhibition. *Prerequisite:* Art 401 and senior standing as a studio art major. *Two credit hours.* GREEN

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. Designed for junior and senior art history majors. *Four credit hours.* PLESCH

[AR425] Intimate Things Focusing on 18th- and 19th-century Europe and America, explores the relationships between objects, intimate experience, and memory. How did everyday practices of keeping, wearing, touching, and viewing things shape personal identities, connect people, and enact stories about the past and the present? How did miniature paintings mediate relationships between lovers and among friends and family? How did albums and private museums collect and represent the past? How did death masks and hair jewelry help people come to terms with loss? Students will address such questions by reading relevant texts and developing a semester-long research project. *Prerequisite:* Sophomore or higher standing. *Four credit hours.*

AR428f Print and Digital Media V Continuation of Art 428 that expands students' knowledge of printmaking in its traditional and 21st-century forms. This advanced course focuses on mastering techniques, developing individual expression, and creating a body of work. *Prerequisite:* Art 329. *Four credit hours.* LILLESTON

AR429s Print and Digital Media VI Continuation of Art 428 that expands students' knowledge of printmaking in its traditional and 21st-century forms. This advanced course focuses on mastering techniques, developing individual expression, and creating a body of work for the Senior Art Exhibition *Prerequisite:* Art 428. *Four credit hours.* LILLESTON

AR438f Print and Digital Media VII Expands student's knowledge of printmaking in its traditional and 21st-century forms. Focuses on mastering techniques, developing individual expression, and creating a body of self-directed work. Students will learn to develop an independent art practice in the Colby print studio. Students will also present their work orally and produce written artist statements. Evaluation includes five critiques throughout the semester. *Prerequisite:* Art 429. *Four credit hours.* LILLESTON

AR439s Print and Digital Media VIII Expands student's knowledge of printmaking in its traditional and 21st-century forms. Print VIII focuses on mastering techniques, developing individual expression, and creating a body of self-directed work. Students will learn to develop an independent art practice in the Colby print studio. Students will also present their work orally and produce written artist statements. Evaluation includes five critiques throughout the semester. *Prerequisite:* Art 438. *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.* DENIZIO

AR442s Painting VI Allows students the benefit of the full painting program. Students expand the depth and breadth of their independent process, whether working from still life, figure, landscape, or invented abstraction. Offers the strongest preparation for the studio capstone Senior 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.* DENIZIO

AR443s 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.* DENIZIO

[AR444] 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.*

[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 will work closely with book facsimiles as have the opportunity to research and write on works intended for a spring 2020 exhibition Islamic art at the Colby Museum of

Art. *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.*

[AR458] 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. 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. *Prerequisite:* Art 158, 159, 181, 182, American Studies 171, or other modern art history or American visual culture course. *Four credit hours.* **U.**

AR465f 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.* **BORTHWICK**

AR466s 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.* **BORTHWICK**

[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 history course; or, for French studies majors, French 231 or equivalent. *Four credit hours.*

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

[AR473] 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.*

[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:* Any art history course. *Four credit hours.*

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

AR482fs Photography VI Provides further exploration of the materials, techniques, and ideas covered in Art 481. Students may choose to work using traditional darkroom techniques and/or digital media according to what is most appropriate for their work. Students will

improve their skills using advanced methods, materials, and equipment including medium- and large-format cameras. Each student will take on a self-conceived and self-directed semester-long project and take part in regular critiques. They will be expected to express their intentions and results verbally and through a final written statement. *Prerequisite:* Art 481. *Four credit hours.* GREEN

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

AR491f, 492s Independent Study *Art History:* Individual study of special problems in the history or theory of the visual arts. *Studio:* Individual upper-level work in studio areas, intended to build upon course work or to explore new areas in studio 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

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. *Prerequisite:* Senior major in art history. *Four credit hours.* W3. PLESCH

AR497f Art and Fashion Focusing on eighteenth- and nineteenth-century Europe and America, explores the emergence of fashion as an idea and a practice, and the ways in which it was represented in art and other forms of visual culture. Considers relationships linking fashion to revolution, democracy, the modern city, industrialization, and imperialism, and discourses of gender, sexuality, race, and class. Investigates how fashion, fashionable performances of identity, and fashionable viewing were staged in painted portraits and illustrations in the popular press. Students are expected to participate in discussions and complete an independent research project. *Four credit hours.* HARKETT