
ART DEPARTMENT

Chair, Professor Véronique Plesch

Professors Bevin Engman, Gary Green, Véronique Plesch, and Tanya Sheehan; Associate Professors Marta Ameri, Bradley Borthwick, Daniel Harkett, and Garry Mitchell; Visiting Assistant Professor 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. Our curriculum places a strong emphasis on experiential learning.

In studio courses, students express ideas and experiences through the creation of original artworks. They acquire a 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](#) and in collections on and off campus.

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, 133, 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, 133, 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

[AR101J] 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.*

AR101Ws Reading Images A writing-intensive introduction to art-historical inquiry in which students acquire the basic skills needed to read images and interpret them within socio-historical contexts. How do we translate a visual experience into a verbal description? How does art generate meaning through form, technique, and content? How do systems of power, tradition, and belief shape the production and meanings of art? Through close looking, structured research, and frequent writing assignments, students learn to analyze objects in the Colby College Museum of Art. *Four credit hours.* **A, W1.** SANCHEZ

AR111f Introduction to Western Art: Prehistory through the Middle Ages An examination of the history of the Western tradition of visual arts 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 visual arts 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

AR117j 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.* ROTH-WELLS

AR125f 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, I.** 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.**

[AR131] 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.**

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. Extra fees for this course. *Three credit hours.* **A.** BOURNE

AR133fs 2D Design with Photoshop The principles of 2D design and visual organization are presented specifically with instruction in Adobe Photoshop. Project-based content introduces students to the vocabulary and concepts of design. Students develop the capacity for visual problem-solving and sound aesthetic judgement. Assessment will include individual and group critiques, and portfolio reviews. Assignments provide foundation for more advanced work in studio electives and other design applications. *Four credit hours.* **A.** K. ENGMAN

[AR135] 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 with a wide range of materials, techniques, and experiences. *Four credit hours.* **A.**

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

[AR157] American Art: Identity and Belonging Since 1619 This introductory survey addresses the racial biases and foundations of American art history as a field and exposes, to undermine, the enduring power of Whiteness. It centers the experiences of people of color and their contributions to the story of American art, beginning with the arrival of enslaved people from Africa to Jamestown, Virginia in 1619. The course focuses on the role that artistic production and consumption have played in constructing American social identities and notions of cultural belonging. Students attend lectures and participate actively in class discussions. Writing projects engage with artworks at the Colby College Museum of Art and research resources at the Colby Libraries. *Four credit hours.* **A, U.**

[AR158] American Art, 1619-1876 Surveys arts of the United States, from the arrival of enslaved people in colonial Virginia through the Centennial. Situates the images, visual practices, and artistic movements within their social, historical, and cultural contexts. Topics include the visual culture of slavery and freedom, art and (inter)nationalism, portraiture and the self, images of war, the American landscape, and art and popular culture. Particular attention is paid to the role of artistic production and consumption in constructing American social identities and cultures. Students write essays that incorporate artworks in the Colby College Museum of Art and take an essay-based exam. *Four credit hours.* **A.**

[AR159] American Art since 1877 Surveys arts of the United States, from the end of Reconstruction to the turn of the 21st century. Situates images, visual practices, and artistic movements 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, social justice, popular culture, modernism, and postmodernism. Students write essays that incorporate artworks in the Colby College Museum of Art and take an essay-based exam. *Four credit hours.* **A.**

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

AR174s East Asian Art and Architecture, 1300 to the Present Listed as East Asian Studies 274. *Four credit hours.* **A.** WEITZ

[AR215] Art and Archaeology of the Ancient Near East and Egypt Surveys the art and archaeology of Ancient Egypt and Mesopotamia from the origins of urbanism through the Persian period by examining both the art and architecture of these ancient civilizations and the general cultural frameworks that led to their development. Through class discussion, readings, and individual and group projects students become conversant in the history and visual culture of Ancient Egypt and Mesopotamia, as well as with the archaeological techniques used to collect and analyze much of this material. Previously listed as Art 315. *Four credit hours.* **A.**

[AR217] Figure Drawing and Anatomy Introduces all aspects of drawing the figure using graphite, charcoal, ink, and mixed media. Covers the hands-on applications of fundamental drawing issues, while encompassing the various historical iterations of drawing the human form. In addition to daily technical instruction pertaining to drawing the figure, image presentations give students comparative understandings of the legacy of the figure in art and help them to find their place as 21st-century visual thinkers. *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. Extra fees for this course.

Three credit hours. SHAW

AR219j 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. Extra fees for this course. *Three credit hours.*
EDDY

AR221s 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. K. ENGMAN

[AR221J] 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. Extra fees for this course. *Three credit hours.* A.

[AR222] 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.*

[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.

[AR224] Contemporary Art and Performance Listed as Theater and Dance 226. *Four credit hours.* A.

[AR227] 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.

AR228s 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.*

[AR232] Contemporary Chinese Art Listed as East Asian Studies 220. *Three credit hours.* A.

[AR233] Mannerism and Baroque Art in Southern Europe Painting, sculpture, and architecture from the late works of Michelangelo in the 16th century through the late 17th 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. *Four credit hours.* A.

AR238s 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.** PLESCH

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.* **B.** ENGMAN

AR242s Painting II Continues the project-based involvement with oil painting as both a process and medium. Students explore figure study through self-portraiture, an introduction to abstraction through tempera collage, and a period engaged with "Special Topics", offering wider a choice of focus. Students 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. Assessment 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.**

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

[AR246] Art, Money, Labor: The Crisis of Capitalism Listed as Theater and Dance 246. *Four credit hours.* **A, I.**

[AR247] Acts of Activism Listed as Theater and Dance 242. *Four credit hours.* **A.**

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 anatomical art of Leonardo da Vinci to media representations of the coronavirus pandemic. Topics include the development of scientific illustration, medical themes in the fine arts, the arts in clinical practices, and visual technologies of medicine. The course is designed to introduce students in the humanities and social sciences to the culture of science, while offering pre-health students an important opportunity to think critically about images in relation to human health and disease. Assignments involve close study of primary sources in the Colby Libraries and artworks at the Colby College Museum of Art as well as group research on issues in contemporary medicine. *Four credit hours.* **A.**

AR253f Late Antique Art: The Death and Afterlife of the Roman Empire The period after the fall of Rome was long referred to as the Dark Ages. More recent scholarship views it as a lively period of renewals and beginnings. New religious traditions brought change to spiritual life while incorporating existing artistic and architectural traditions. This course introduces the art and archaeology of the Late Antique period from the end of the Roman Empire through the first Islamic Caliphate by examining the art, architecture, and general cultural frameworks that led to their creation. Through class discussion, readings, and individual and group projects students become conversant in the history and visual culture of the Late Antique world as well as with the archaeological techniques used to collect and analyze much of this material. *Four credit hours.* **A, I.** AMERI

[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. *Four credit hours.* **A.**

[AR256] 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 complete writing assignments that engage with artworks at the Colby College Museum of Art and take an essay-based final exam. *Four credit hours.* **A, U.**

[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**

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

[AR268] 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.*

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

AR276f Zen and the Arts in Asia Listed as East Asian Studies 276. *Four credit hours.* **A.** **WEITZ**

AR278f 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.** **HARKETT**

[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**

AR282fs 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**

[AR285] 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.

Topics 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.**

[AR288] 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.**

AR297f 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. *Prerequisite:* Art 221 recommended. *Four credit hours.* **K. ENGMAN**

AR297Af Nature Now: A Photographic Exploration of Allen and Benner Islands An introduction to the tools, materials, and techniques for making analog photographs, including camera operation, use of a light meter, film processing, and darkroom printing. At the core of this course will be a single semester-long exploration of Allen and Benner Islands. Since photography's invention in 1839, it has been central to the activities of travel and exploration. During three excursions—two overnight—to the islands students will do the majority or all of their photographing. Overnight trips will be Friday-Saturday. *Prerequisite:* rt major, minor, or permission of instructor. *Four credit hours.* **GREEN**

AR297Bf Printmaking as Transformation in Ecological Thinking To print is to transform. Print and Ecological Thinking harnesses the transformational creative power of printmaking to explore the ever-changing environment. Through interconnected field trip, seminar, and studio components, students will learn to see the local Maine environment by engaging with field ecologists, examine humans' relationships to nature and a creative person's relationship to place, and finally transform sights, sounds, smells and emotions into visual representations: marks, forms, color, and action. Students will become familiar with the printmaking studio and learn foundational printmaking techniques. Field trip locations include: Allen Island, the Orono Bog, and the Perkins Arboretum. *Four credit hours.* **LILLESTON**

AR297Cj Art Museums and Exhibition Histories The exhibition of modern and contemporary art has led to the emergence of a critical history on the role of the exhibition as well as that of the curator in the production of knowledge. This course takes as its focus pivotal exhibitions staged within the discursive space of the museum and acknowledges that the site of the exhibition has been a space for the writing of art history. Readings, in-class discussions, presentations, and assignments as well as several class visits to the Colby College Museum of Art will cover topics including the modernist exhibition, the emergence of feminist exhibitions, postcolonial critiques of the museum, the artist as curator, and approaches towards indigenizing the museum, among other topics. *Prerequisite:* Any W1 course and a course in Art History. *Three credit hours.* **SANCHEZ**

AR297Dj Tropical Bittersweet: Art, Food, and Agriculture How can food in art be read as an archive of labor, colonization, military occupation, as well as joy and resistance? We will focus on the work of modern and contemporary visual artists with cultural heritage ties to Cuba, Guam, the Philippines, and Puerto Rico who have sought to answer this question by addressing colonial histories of food systems in their creative practices. Class activities include virtual studio visits and the final project allows students to contribute original research and creativity to a major exhibition in development. This course contributes to the Center for Arts and Humanities Food for Thought Annual Theme. *Three credit hours.* **A, U. BATARIO, MENDEZ**

[AR319] Art, Medicine, and Race This humanities lab explores the relations among art, medicine, and ideas about race from the 18th century to present. Focusing on the Atlantic world and African diaspora, we consider how chattel slavery, colonialism, and racial inequality have shaped constructions of medical knowledge, while medicine has informed conceptions of race as it intersects with gender, sexuality, and class. In spring 2022, students will conduct independent research and contribute to a digital database that presents histories of medicine and race through visual sources. We will also engage with contemporary artists and scholars reflecting on race and visual culture in the coronavirus pandemic and other public health crises. **Freedom and Captivity humanities lab.** *Prerequisite:* Course in Art History, African-American Studies, American Studies, or Science, Technology, and Society. *Four credit hours.* **U.**

AR323s 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

[AR326] Slavery and Freedom in American Art This humanities lab engages with the work of historical and contemporary visual artists who have pictured the enslavement and/or freedom of people of African descent in the Atlantic world. Students consider images that Americans used as arguments for or against chattel slavery; representations of Black freedom and citizenship; and African American artists' efforts to reimagine the violence of slavery, make visible its modern afterlife, and celebrate Black resistance and agency. Students reinterpret artworks at the Colby Museum through writing and oral presentations. **Freedom and Captivity humanities lab.** *Prerequisite:* One course in Art History, African-American Studies, American Studies, or History 247. *Four credit hours.* **A, U.**

AR328f Print and Digital Media III Continuation of Art 229 that expands students' knowledge of printmaking in its traditional and 21st-century forms. Covers modular printing, collagraph printing, and advanced methods like paper joining 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. *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

[AR345] Land, Sovereignty, and Art Listed as American Studies 245. *Four credit hours.* **U.**

[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. **Humanities lab course.** *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.*

AR397Af Tradition and Innovation in Mid-Century Frescoes The South Solon Meeting House (less than 30 miles from campus) deserves to be called the "Sistine Chapel of Maine": between 1952 and 1956, its interior was completely covered in frescoes (mostly religious but also some secular ones), courtesy of the nearby Skowhegan School of Painting and Sculpture. Working closely with the Board of Directors that cares for this important landmark (listed in the National Register of Historic Places), the class will create a website while researching the frescoes and the artists. Themes considered include the revival of the fresco medium in the 20th century and that of religious art. **Digital humanities course.** *Prerequisite:* Any W1 course and a course in Art History or Religious Studies. *Four credit hours.* PLESCH

AR397Bf Animal Modernities Explores how non-human animals were imagined in the visual culture of nineteenth-century Europe and America. We will ask: How did images and objects propose affinities between humans and non-human animals? How did animal representation become the vehicle for human fantasy and desire? How did those fantasies and desires intersect with imperialism, capitalism, and discourses of identity? And what possibilities exist for recovering the non-human animal gaze by looking at human-made objects? Students will address these questions by participating in weekly discussions of readings and by conducting a research project. **Environmental humanities course.** *Four credit hours.* HARKETT

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

[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.* 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 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.* 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

AR444s 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 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.*

AR456f 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. Previously offered ss Art 497 (Fall 2020). *Four credit hours.* HARKETT

[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

AR494As Seminar: Sex in Art A research seminar intended to investigate the different ways in which sexuality is represented throughout the history of art. *Prerequisite:* Any W1 course or permission of instructor. *Four credit hours.* PLESCH