Colby

ART

Chair, *Professor Bevin Engman*
Associate Chair, *Assistant Professor Gary Green*
Professors Sharon Corwin, Bevin Engman, Michael Marlais, Harriett Matthews, Véronique Plesch, David Simon, and Ankeney Weitz; Associate Professors Garry Mitchell and Scott Reed; Assistant Professor Gary Green; Adjunct Instructor Nancy Meader

The Department of Art offers an integrated curriculum of art history and studio courses. Students engage formal analysis and critical thinking in creative practice and the acquisition of visual literacy. Both courses of study are based on the recognition that works of art of any period are related to the social, political, and cultural concerns of that period.

In art history courses students learn to translate visual experience into written and oral expression through the identification and contextual interpretation of art. Students are engaged not only in the classroom but also through firsthand interaction with objects in the Colby College Museum of Art. Students acquire familiarity with historical traditions, research and curatorial skills, and art historical literature.

In studio courses students learn to translate ideas and experience into visual expression through the physical exploration of diverse methods and media. Students gain comprehensive knowledge of the formal processes and vocabulary associated with the practice of creating art. Students develop the capacity for adaptive problem solving and aesthetic judgment in order to express themselves clearly in a visual language.

Requirements for the Major in Art

Any two of the following three courses: Art 111, 112, 173. Art 131 and one course in any three of the following four groups:

1. Art 311, 313, 314
2. Art 331, 332, 333
3. Art 351, 352, 353
4. Art 273, 274, 275

And three additional graded art courses (of three or more credits), which may be art history or studio courses in any proportion, making a total of nine courses.

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.

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

Attention is called to the interdisciplinary major in American studies.

Requirements for the Concentration in Studio Art

For students who are fulfilling the major in art, the studio concentration is offered to provide a broadly founded studio sequence that will assist in the development of skills and strengthen portfolios for any anticipated graduate studio work. The studio concentration must include at least a four-course sequence in painting, printmaking, sculpture, or photography among the requirements for the major. Additional requirements are Art 221 and 222 or equivalent (except in photography when 221 and 222 are replaced by 285 and another studio course of choice) for a total of 12 courses. Students are strongly encouraged to complete Art 131 during their first year. In addition, every effort should be made to complete the drawing requirement as early as possible, allowing advanced studio work to build upon that experience.

Requirements for the Concentration in Art History

For students who are fulfilling the major in art, the art history concentration is offered to prepare the student for graduate work in the field. In addition to the standard requirements for the major, art history concentrators must take each of the survey courses (Art 111, 112, 173) and two additional art history courses, making sure to have at least one in each of the four distribution areas listed under requirements for the major. Art history concentrators are required to take an art history seminar at the 300 level or above, for a total of 12 courses.

Requirements for the Minor in Art

An art minor is available and should be constructed according to the student's interests and on the advice of an Art Department faculty member. The art minor requires at least seven art courses, including Art 131 (or 161), two of the following: 111, 112, 173; and four additional courses at the 200 level or above.

Course Offerings

AR111f Survey of Western Art An examination of the history of the Western tradition of art from cave painting through the end of the Middle Ages. Through lectures, small discussion sections, museum visits, provides an introduction to the descriptive and critical analysis of works of art in both their formal and material makeup as well as their dependency upon and/or interrelationship with cultural, religious, economic, and historical trends. *Four credit hours.* **A** MARLAIS, PLESCH, SIMON

AR112s Survey of Western Art An examination of the history of the Western tradition of art from the late Middle Ages to the present. Through lectures, small discussion sections, and 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. *Four credit hours.* **A** MARLAIS, PLESCH, SIMON

[AR113] Photography: A Historical Introduction Unlike traditional introductory photo courses, this one will proceed through the application of a variety of processes that trace the medium's history. From the making of cameraless photographs using the cyanotype process popular in the mid-19th century to the creation and use of pinhole cameras, opportunities to explore the excitement and alchemy of some of photography's simplest methods and materials. No camera is needed. Nongraded. Cost for materials: $95. *Two credit hours.*

AR114j Pottery An introduction to forming clay by pinching, making slabs and coils, and wheel throwing; decorating and glazing; and firing in an electric kiln. Historical and theoretical issues will be discussed. Nongraded. Cost for materials: $60. *Two credit hours.* N. MEADER

[AR117] Introduction to Art Conservation and Preservation Designed to explore 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 employed by them, 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 Colby College Museum of Art. *Two credit hours.*

[AR118] Introduction to Figure Painting An introduction to painting the figure and its environment. Classes will cover information on preparing supports, setting up palettes, and working from the model. Topics include basic drawing skills, working in black and white, traditional figure painting practices, and *alla prima* techniques. Out-of-class work is essential. Nongraded. Estimated cost for materials: $150. *Two credit hours.*

AR120f The Art of Writing About Art Writing about a visual experience, in particular an encounter with a work of visual art, is an act of interpretation. We will look at the various ways in which we encounter artworks in our daily lives, in our study of history, and in our museums. We will write extensively about these encounters through a series of structured assignments. Students will improve their skills in a variety of areas, including visual analysis, writing mechanics, revising, and research planning. *Four credit hours.* **A,W1** WEITZ

AR121s Words and Images: Writing about Art Focuses on description, analysis, and interpretation of visual art, with the collections of the Colby Museum of Art as the primary subject matter. Students will learn to look at artworks analytically and describe them eloquently; locate, evaluate, and use appropriate research materials; write clearly and succinctly; formulate a thesis and supporting argument; evaluate personal, professional, and peer writing for its stylistic strengths and persuasiveness; offer constructive feedback on other students' work; understand the value of revision; understand and avoid plagiarism. *Four credit hours.* **A,W1** CORWIN, FINCH, LESSING

AR131fs Foundations in Studio Art The prerequisite for all upper-level, two-dimenional studio electives, a rigorous, project-based studio course. Study of the principles of composition, foreshortening and comparative measurement, value/tone and color through the use of various materials including paper, graphite, charcoal, collage, tempera and acrylic paint. Personal and group critiques provide feedback for growth. Outside work is essential. Grading process includes midterm and final portfolio reviews. No prior experience necessary. *Four credit hours.* **A** ENGMAN, MITCHELL, REED

AR134j Creating Your Own Photographic Book In addition to learning the history and contemporary practice of photographic bookmaking, students will become proficient in the creating, sequencing, and layout of their own work. They will learn the basic hardware tools involved — scanning and designing on a computer — as well as the necessary software involved, including Adobe Photoshop. Central to the course and the learning goals is the understanding of the literature of photography; how one photograph informs another and how the sequencing and layout of pictures creates the overarching content of the book. Nongraded. *Two credit hours.* GREEN

AR138f Introduction to Digital Imaging A non-camera-based introduction to the computer as a tool for two-dimensional

design as well as for creating, processing, and manipulating images within the context of the fine arts studio. Through assigned work, classroom demonstrations, and critiques, students will be expected to gain facility in the basics of the appropriate hardware and software and apply those skills and knowledge to projects exploring artistic and technical problems. Students will gain proficiency in and understanding of the same formal concepts, principles, and vocabulary as in Art 131. *Four credit hours.* **A** GREEN

AR151j Art of the Monotype: Methods for Painterly Printmaking Monotypes are one-of-a-kind prints created by transferring to paper an image that has been painted or drawn on a plate made of plexiglass or another material. Transfer is accomplished by an etching press, hand rubbing, and other techniques. Direct, immediate, and often surprising images result. Students will explore materials and their applications, and there will be step-by-step demonstrations of various imaging techniques. Each student will make a portfolio of unique prints. The monotype process is accessible to students with any level of artistic experience. Nongraded. Materials cost: $95. *Two credit hours.* MITCHELL

AR161f Sculpture I An introduction to basic sculpture concepts through projects that involve specific formal ideas. Emphasis is placed on gaining an understanding of materials and techniques as a means of introducing these formal concepts. The primary materials and techniques introduced are string as implied line, plaster as both a subtractive and additive medium, and wood construction. The objectives are clearly stated before each project and at the completion of each there is a group discussion of all the work. The final requirement is an individual critique of the work assigned during the semester. Sculpture I is required for the subsequent levels of sculpture. *Four credit hours.* **A** MATTHEWS

AR162s Sculpture II Basic sculpture concepts continue to be presented through projects that involve specific formal ideas and new techniques. Emphasis is placed on gaining an understanding of materials and techniques as a means of introducing these formal concepts. Wood and stone carving are introduced; at times the materials are optional, giving the student the opportunity to decide what is appropriate for a given project. The objectives are clearly stated before each project and at the completion of each there is a group discussion of all the work. The final requirement is an individual critique of the work assigned during the semester. *Prerequisite:* Art 161. *Four credit hours.* MATTHEWS

AR173s Survey of Asian Art Introduces the arts and cultures of India, China, and Japan, with attention to basic art-historical methods and techniques. Lectures and assignments focus on critical analysis of artistic style, technique, expression, subject matter, iconography (the meanings encoded in visual signs), and patronage. Study of the history and beliefs of Asia, including Hinduism, Islam, Buddhism, Confucianism, and Shinto, while enhancing visual literacy skills, including recognizing the cultural forces underlying viewing expectations and experiences. Students develop and demonstrate these skills through writing four papers and completing a large final project. *Four credit hours.* **A** WEITZ

AR211f Student Docent Program Focusing on museum education, school outreach, public speaking, and museum tour design and implementation, students are prepared to provide educational experiences to children and adults. Students examine museum education through practical opportunities to teach in the museum and local schools as well as through pedagogical models. Lectures from curators of the Colby College Museum of Art supplement museum education theory with intimate knowledge of the museum's collection. Nongraded. *Prerequisite:* Art 112 and permission of the instructor. *Two credit hours.* LESSING

[AR212] Student Docent Program Following training in public speaking and pedagogical strategies for teaching children and young adults about works of art, students will conduct lessons related to the Museum's collection in local school classrooms. Nongraded. *Prerequisite:* Permission of instructor. *One credit hour.*

AR221f Drawing I Still lifes and large setups are used to explore the graphic elements of line, mass, value, texture, and space using the dry media of conte crayon, compressed charcoal, vine charcoals, graphite, and charcoal pencils. The objective is to understand and develop skill with each medium as the graphic elements are broken down and explored through classwork. Compositional choices and visual awareness are stressed. Daily out-of-class drawing assignments reinforce class work. Two final portfolios are required: one for in-class work and one with the daily out-of-class work. *Prerequisite:* Art 131. *Four credit hours.* MATTHEWS

AR222s Drawing II Introduction to figure drawing. The first two weeks are a review of Drawing I using still lifes. Then we move into working directly from a model. The objective is to grasp the basics of the figure using the graphic skills developed in Drawing I. Stress is put on observation and visual retention using different approaches to gesture. Using gestures to begin each class the student sees position and movement, then, with contour drawing, form is introduced. We work into 60-minute drawings that involve all the graphic skill developed in Drawing I. *Prerequisite:* Art 221. *Four credit hours.* MATTHEWS

AR234fs Printmaking I Study of the language of relief printmaking. Five projects are given that point to specific demands of this language. Students will make editions of all five of these problems. *Prerequisite:* Art 131. *Four credit hours.* REED

AR235s Printmaking II: Introduction to Intaglio Techniques Concentration on drypoint, non-acidic tool usage, etching, aquatint, and softground. Students will make plates using these techniques and then print editions from them. Out-of-class work is essential. *Four credit hours.* REED

AR241f Painting I A rigorous, project-based introduction to oil painting as both a process and medium. Students acquire an

understanding of advanced color theory and its perceived behavior in invented compositions and observed still lifes. They gain an understanding of how formal analysis drives the creative process and allows for clear, personal expression. Individual and group critiques provide feedback for growth. Outside work is essential. Evaluation process includes midterm portfolio and final interview and portfolio reviews. No prior experience necessary. *Prerequisite:* Art 131. *Four credit hours.* ENGMAN

AR242s Painting II Continues the project-based involvement with oil painting as both a process and medium. Students explore the figure through self-portraits, *plein air* landscape painting, and an in-depth investigation of abstraction through tempera, collage, and interpreted still life. They deepen their understanding of how formal analysis drives the creative process and allows for clear, personal expression. Individual and group critiques provide feedback for growth. Outside work is essential. Evaluation process includes midterm portfolio and final interview and portfolio reviews. *Prerequisite:* Art 241. *Four credit hours.* ENGMAN

[AR251] Five Centuries of French Art: From Saint Louis to the Sun King French art from the 13th through the 17th century. Painting, sculpture, and architecture, as well as other pictorial media such as manuscript illumination, prints, tapestry, and enamel are studied, and links with historical and cultural movements are explored. Important themes that are the political uses of art and French national identity. Possible reading in French for French studies majors. Written assignments develop visual literacy and the ability to articulate in-depth analyses of works of art and their production context. *Four credit hours.* **A**

AR261f Sculpture III In the first half of the semester, sculpture projects are presented with open-ended requirements in scale and materials. The objective is to tap into the resource of ideas and technique established in Sculpture I and II. After the completion of these first pieces, welding is introduced using the oxyacetylene process. There are technical exercises for welding mild steel, metal shaping, and surface finishing, all aimed toward establishing a technical freedom with metal. A group critique every two weeks and an individual critique for the final. *Prerequisite:* Art 162. *Four credit hours.* MATTHEWS

AR262fs Sculpture IV Further exploration of sculptural techniques and concepts. Out-of-class work is essential. *Prerequisite:* Art 261. *Four credit hours.* MATTHEWS

[AR271] Modern European and American Architecture The built environment, both architecture and urbanism, from the late 18th century to the 20th century. Themes include architectural design and aesthetics, the influence of technology on design, and the function of architecture in an industrial society. *Three or four credit hours.* **A**

[AR273] The Arts of China Introduces Chinese art from the prehistoric period to the 21st century and teaches students how to read visual materials by learning the cultural conventions, expectations, and technologies that govern the production of art in China. Explores Chinese history through primary-source documents and the basic principles of Confucianism, Daoism, and Buddhism. Students learn about the role of political and social authority in the production and dissemination of art in China, with a particular emphasis on Chinese social organization and art patronage systems. Students complete weekly slide quizzes, a short paper, and two exams. *Four credit hours.* **A**

[AR274] The Arts of Japan A historical introduction to the major art forms of Japan—painting, sculpture, ceramics, architecture, and prints—from their beginnings to the modern era. *Four credit hours.* **A**

AR275f The Arts of Korea Exploration of Korean arts from the prehistoric period to the 21st century and reading visual materials by learning the cultural conventions, expectations, and technologies that govern the production of art in Korea. Exploration of Korean history, including the development of religious beliefs, politics, and society. Korea's geopolitical location, between China and Japan, has long made it a center of trade as well as of visual and cultural transfer, often intentional acts of appropriation, rejection, and transformation. Demonstration of critical and visual skills through quizzes, exams, and papers. *Four credit hours.* **A** WEITZ

AR276s Zen and the Arts in Asia An introduction to Zen philosophy, history, and practice, with an emphasis on the ways in which the religion has transformed the aesthetic outlook and artistic production in China, Japan, and the United States. Through class discussions, group projects, and individual writing assignments, students hone their skills of textual and visual analysis by actively "reading" a variety of art forms through the lens of Zen concepts and practices. Students achieve a basic competency in East Asian historical development and Buddhist religious thought, as well as learning about the aesthetic implications of belief, including an examination of how their own cultures and belief systems color their experiences of the arts. *Four credit hours.* **A, I** WEITZ

AR281s Photography I An introduction to the tools, materials, and techniques for making wet-process, black-and-white photographs. Coverage of camera operation, use of a light meter in determining proper exposure, film processing, and printing. In addition to technique—and at the core of this course—will be a series of assignments, slide lectures, video presentations, and class discussions involving the theories and processes inherent in the comprehension and practice of using photography as a language of personal creative expression. *Prerequisite:* Art 131 or 138. *Four credit hours.* GREEN

AR282f Photography II: Introduction to Digital Photography Students will expand their literacy through a series of classroom demonstrations and subsequent assignments that will introduce them to the creative and technical foundations of digitally-based photography. While providing a primer for Adobe Photoshop and the appropriate hardware and software, the course will stress photography's importance as a creative means of personal expression. The curriculum will also introduce and

explore color photography, its history, methods, and materials. *Prerequisite:* Art 281. *Four credit hours.* GREEN

AR285f History of Photography An introduction to the major aesthetic and cultural debates surrounding photography. Investigates aesthetic styles, historical questions about whether a mechanical medium can produce art, what forms of evidence or witnessing photographs provide, and how photographs construct ideas about "the real." Primary focus is on the Anglo-American tradition. Emphasizes skills of visual analysis. *Four credit hours.* **A** CLARK

[AR293] Asian Museum Workshop: Word Play and Visual Imagery in China A hands-on, collaborative workshop in which students create a museum exhibition. In the first week students learn about the topic through readings, lectures, presentations, and writing assignments. Students then begin their collaboration, with the entire class making all decisions; students jointly produce a grant proposal, press release, object labels, catalogue, and educational component. The exhibition opens on the last day of Jan Plan with a student-led gallery tour for the public. The scale of the project and the student-driven process demand a heavy commitment of time and energy, but the long hours yield a tangible product that remains on display for weeks or months. *Prerequisite:* East Asian Studies 151 or 152 or Art 173. *Three credit hours.*

[AR311] Art of the Aegean and Greece Architecture, sculpture, and painting from the development of the Minoan civilization through the Hellenistic period. *Prerequisite:* Art 111. *Three or four credit hours.*

[AR313] Art of the Early Middle Ages Painting, sculpture, and architecture from A.D. 315 to 1000, from the Christianization of Rome through the development of Byzantine civilization in the East and through the Ottonian empire in the West. *Prerequisite:* Art 111. *Three or four credit hours.*

AR314f Art of the High Middle Ages Romanesque and Gothic painting, sculpture, and architecture in Western Europe, from the re-emergence of monumental stone sculpture through the exuberance of the Gothic cathedral. Influences of monastery, pilgrimage, and court on art from A.D. 1000 to 1400. *Prerequisite:* Art 111. *Three or four credit hours.* SIMON

AR331s Art of the Renaissance in Northern Europe The art of France, Germany, and the Lowlands in the 15th and 16th centuries, with emphasis on the major painters from Van Eyck to Bruegel. *Prerequisite:* Art 111 or 112. *Three or four credit hours.* PLESCH

[AR333] Mannerism and Baroque Art in Southern Europe Painting, sculpture, and architecture from the late works of Michelangelo in the 16th century through the early 18th century in Italy and Spain. *Prerequisite:* Art 112. *Three or four credit hours.*

[AR334] Film and Society: Films of the 1940s Listed as American Studies 334. *Four credit hours.* **U**

[AR336] Women in Art A seminar investigation of issues regarding women as subjects in, and as producers of, art in 19th- and 20th-century Europe and America. *Four credit hours.*

AR341fs Painting III Serves as a bridge course between the project-based format of Painting I and II and the independent structure of advanced painting. Students undertake invented abstraction, increased scale, the use of limited palettes, and an independent direction in their studio practice. Particular importance is placed on the ability to develop and maintain a work process with the goal of producing a related body of self-directed work. Students are required to express their intent visually in their work, orally in critiques, and in a written statement. Evaluation includes midterm and final portfolio reviews. *Prerequisite:* Art 242. *Four credit hours.* ENGMAN

AR342fs Painting IV Based on the discoveries made in Painting III, students continue to define and express their personal goals and begin their fully independent studio practice. Particular importance is placed on the ability to develop and maintain creative momentum with the goal of producing a cohesive body of self-directed work. Students are required to express their intent visually in their work, orally in critiques, and in a written statement. Evaluation includes midterm and final portfolio reviews. Fulfills the minimum requirement for the studio capstone Senior Exhibition. *Prerequisite:* Art 341. *Four credit hours.* ENGMAN

AR351f European Art, 1780-1880 The history of art from the French Revolution to Impressionism. The changes during this period in Europe were exceptional, as art moved from royal and government patronage to an essentially modern system of galleries and private, bourgeois collectors. Students will be evaluated on the basis of exams and written papers, and they are encouraged to take part in class discussions. *Prerequisite:* Art 112. *Three or four credit hours.* MARLAIS

[AR352] Modern Art, 1880-1914 History of avant-garde movements from post-impressionism through German expressionism. *Prerequisite:* Art 112. *Three or four credit hours.*

AR353s Contemporary Art, 1914 to the Present The history of art from Dada to our own time, identifying the main currents of 20th-century art that are the foundations of the contemporary scene and discussing the most significant contemporary artists and trends. While the main focus is art in the United States, the course demonstrates that contemporary art is worldwide, no longer limited to any one provincial center. Makes use of the strong contemporary holdings of the Colby College

Museum of Art. Aside from the assigned textbook, a variety of sources, including artists' statements, critical opinion, and theory, will be read. *Prerequisite:* Art 112. *Three or four credit hours.* MARLAIS

AR361fs Sculpture V Further exploration of sculptural techniques and concepts. Out-of-class work is essential. *Prerequisite:* Art 262. *Four credit hours.* MATTHEWS

AR362s Sculpture VI Further exploration of sculptural techniques and concepts. Out-of-class work is essential. *Prerequisite:* Art 361. *Four credit hours.* MATTHEWS

[AR375] Seminar: Representing Difference in American Visual Culture Listed as American Studies 375. *Three credit hours.* **U**

AR381s Photography III Further exploration of the materials, techniques, and ideas covered in Art 281 and 282, and continued investigation of photography's potential as an expressive artistic medium. Students choose to work using traditional darkroom techniques and/or digital media. Also introduces more-advanced methods, materials, and equipment, including medium- and large-format cameras. Each student will complete a semester-long project that explores and further defines his or her personal photographic vision. *Prerequisite:* Art 282. *Four credit hours.* GREEN

AR382s 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. The course also 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

AR394f Seminar on Architecture A seminar investigation into a variety of topics that is designed to question the nature of architecture, the role of the architect, and the analysis of specific buildings. *Four credit hours.* SIMON

AR398s Seminar: Modern and Contemporary Architecture A seminar focusing on the buildings and writings of Frank Lloyd Wright, Walter Gropius, Le Corbusier, and Mies van der Rohe, and on the role they played in developing a modernist aesthetic. Postmodern and contemporary reactions to their work will also be considered, specifically as seen through the works of Frank Gehry, Sir Norman Foster, Lord Richard Rogers, Zaha Hadid, Herzog and de Meuron, Rem Koolhaas, and Renzo Piano, among others. *Four credit hours.* SIMON

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

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 Exhibition and for application to graduate school. Students are required to express their intent visually in their work, orally in critiques, and in a written statement. Evaluation includes midterm and final portfolio reviews. *Prerequisite:* Art 441. *Four credit hours.* ENGMAN

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

AR461f Sculpture VII Further exploration of sculptural techniques and ideas. Out-of-class work is essential. *Prerequisite:* Art 362. *Four credit hours.* MATTHEWS

AR462s Sculpture VIII Further exploration of sculptural techniques and ideas. Out-of-class work is essential. *Prerequisite:* Art 461. *Four credit hours.* MATTHEWS

AR472f Seminar: Food in Art, Food as Art Narrow as this topic may seem, it will allow us to 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 in which figures eat, prepare, and serve food. Examines the aesthetics of feasts and banquets, the architecture of eating spaces, the symbolic functions ascribed to food, and how food presentation follows the artistic styles of the period. *Prerequisite:* Art 111 or 112. *Four credit hours.* PLESCH

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

[AR474] Seminar: Graffiti, Past and Present An exploration of the practice of graffiti across history along with a survey of the scholarship on the subject and of pertinent theoretical models. Aimed at sharpening visual literacy and research skills and developing the ability to analyze and critically assess visual and verbal materials. Weekly oral presentations in class and final research paper. *Prerequisite:* Art 111 or 112. *Four credit hours.*

AR476f Seminar: Museum Practice An introduction to all facets of art museum practice. Readings will focus on a variety of critical questions in contemporary museology. Students will be assigned tasks similar to those they would undertake working at a museum, and they will be asked to consider various philosophies of the nature of museums. Draws on the expertise of the staff of the Colby College Museum of Art with an emphasis on objects from the collection. *Prerequisite:* An upper-level art history course. *Four credit hours.* MARLAIS

AR481s 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. The course also 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 382. *Four credit hours.* GREEN

AR482s Photography VI Provides further exploration of the materials, techniques, and ideas covered in Art 481. Students may choose to work using traditional darkroom techniques and/or digital media according to what is most appropriate for their work. The course also 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 481. *Four credit hours.* GREEN

AR485s 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. The course also 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 482. *Four credit hours.* GREEN

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

[AR493A] Seminar: Contemporary Art A seminar-level examination of the worldwide contemporary art scene. Meant to prepare students to consider careers in contemporary art and for intelligent interaction with the contemporary art scene. Makes extensive use of the Colby College Museum of Art's contemporary collection as well as temporary exhibitions. Readings will vary depending on the themes and artists under consideration. Students will be expected to participate in class discussions and to prepare formal presentations on the work of artists they have researched. *Four credit hours.*

AR497f Seminar: East Asian Art and Culture This senior capstone experience introduces students to doing research on East Asian art and culture in East Asian primary and secondary sources. Each student will develop an independent research project on East Asian art from a humanistic perspective, and through a rigorous series of guided steps will produce a 30 to 50 page paper, the equivalent of a publishable academic article. *Prerequisite:* Permission of the instructor. *Four credit hours.* WEITZ

[AR498] El Camino: Art of the Pilgrimage Road to Santiago de Compostela A seminar that explores artistic production informed by the pilgrimage to the shrine of St. James at Santiago de Compostela. Monuments in Spain and France will be of primary concern. Goals include understanding methods by which artistic and other cultural interchange affect artistic production and appreciating art's relationship to social, political, religious, and other cultural forces. *Four credit hours.*