

making, in both literary and visual forms. Of special interest will be modernist resistance languages of the Harlem Renaissance; collage as a mid-century metaphor for invisibility and black subjectivity; and contemporary images—comics, narratives, and illustrations—that introduce alternative socio-political allegories. (Same as **English 322**.)

Prerequisite: One 200-level course in English or Africana studies, or permission of the instructor.

Note: This course fulfills the literature of the Americas requirement for English majors.

[324c. Empirical Africa: Exoticism, Race, and Gender. (Same as **French 324** and **Latin American Studies 324**.)]

330. Resist! Black Novels, Newspapers, and Transnational Violence. Fall 2009. GABRIELLE FOREMAN.

From their very beginnings, Black American newspapers have concerned themselves not only with resistance movements within the United States but also with revolts and revolutions throughout the Black Diaspora. Examines a short story, a novella, and a novel all published in important and popular Black papers. Interdisciplinary focus allows easy search of newspaper databases for African American coverage of the British and French Caribbean, Cuba and Latin America, West and East Africa, and the Italian invasion of the last remaining independent nation, Ethiopia, during its war against colonization—all while examining fiction serialized in the Black press. One-half credit. (Same as **English 330**.)

Note: This course will not count for credit toward the major.

[336c. Research in Nineteenth-Century United States History. (Same as **History 336**.)]

361c. The Political Imagination in African History. Spring 2010. DAVID GORDON.

Explores African conceptions of politics from the sixteenth to the twentieth century. Themes covered include African ancestral traditions, political movements during European colonialism, ethnic politics, alternative forms of sovereignty, religion and power, and debates over democratization. Students are required to write an original research paper. (Same as **History 361**.)

401–404. Advanced Independent Study and Honors in Africana Studies. THE PROGRAM.

Art

Pamela M. Fletcher, *Department Chair and Director, Art History Division*

James Mullen, *Director, Visual Arts Division*

Elizabeth H. Palmer, *Department Coordinator*

Professor: Mark C. Wethli†

Associate Professors: Linda J. Docherty, Pamela M. Fletcher, Michael Kolster, James Mullen, Stephen Perkinson, Susan E. Wegner

Assistant Professors: De-nin Deanna Lee (Asian Studies), Carrie Scanga

Lecturer: John B. Bisbee

Visiting Faculty: Meggan Gould, Amer Kobaslija, Wiebke N. Theodore

Fellow: Nestor Gil

The Department of Art comprises two programs: art history and visual arts. Majors in the department are expected to elect one of these programs. The major in art history is devoted

primarily to the historical and critical study of the visual arts as an embodiment of some of humanity's cultural values and a record of the historical interplay of sensibility, thought, and society. The major in visual arts is intended to encourage a sensitive development of perceptual, creative, and critical abilities in visual expression.

Requirements for the Major in Art History

The art history major consists of ten courses, excluding first-year seminars. Required are **Art History 100**; one course in African, Asian, or pre-Columbian art history numbered **103** or higher; one from **Art History 209, 210, 213, 214, 215, or 226**; one from **Art History 216, 222, 223, 224, or 232**; one from **Art History 242, 252, 254, 262, or 264**; one additional 200-level course; two 300-level seminars; and two additional art history courses numbered higher than **101**, one of which may be an independent study. Art history majors are also encouraged to take courses in foreign languages and literature, history, philosophy, religion, and the other arts.

Interdisciplinary Majors

The department participates in interdisciplinary programs in art history and archaeology and in art history and visual arts. See pages 208–12.

Requirements for the Minor in Art History

The minor consists of five courses, excluding first-year seminars. Required courses are **Art History 100**; two 200-level courses; one 300-level course; and one additional art history course numbered higher than **100**.

Courses that will count toward the major and minor must be taken on a graded basis (not Credit/D/Fail), and students must earn grades of C- or better in these courses.

The major and the minor in visual arts are described on page 68.

COURSES IN THE HISTORY OF ART

First-Year Seminars

For a full description of first-year seminars, see pages 149–60.

10c. The Art of Winslow Homer. Fall 2009. LINDA DOCHERTY.

15c. Art Works, Artists, and Audiences. Spring 2010. STEPHEN PERKINSON.

Introductory, Intermediate, and Advanced Courses

100c. Introduction to Art History. Fall 2009. PAMELA FLETCHER, DE-NIN LEE, AND SUSAN WEGNER.

An introduction to the study of art history. Provides a chronological overview of art primarily from Western and East Asian traditions. Considers the historical context of art and its production, the role of the arts in society, problems of stylistic tradition and innovation, and points of contact and exchange between artistic traditions. Equivalent of **Art History 101** as a major or minor requirement. Not open to students who have credit for **Art History 101**.

[**130c - IP. Introduction to the Arts of Ancient Mexico and Peru.** (Same as **Latin American Studies 130**.)]

209c. Introduction to Greek Art and Archaeology. Fall 2009. RYAN RICCIARDI.

Introduces the techniques and methods of classical archaeology as revealed through an examination of Greek material culture. Emphasis upon the major monuments and artifacts of the Greek world from prehistory to the Hellenistic age. Architecture, sculpture, fresco painting, and other “minor arts” are examined at such sites as Knossos, Mycenae, Athens, Delphi, and Olympia. Considers the nature of this archaeological evidence and the relationship of classical archaeology to other disciplines such as art history, history, and classics. Assigned reading supplements illustrated presentations of the major archaeological finds of the Greek world. (Same as **Archaeology 101**.)

210c. Introduction to Roman Archaeology. Fall 2010. RYAN RICCIARDI.

Surveys the material culture of Roman society, from Italy’s prehistory and the origins of the Roman state through its development into a cosmopolitan empire, and concludes with the fundamental reorganization during the late third and early fourth centuries of our era. Lectures explore ancient sites such as Rome, Pompeii, Athens, Ephesus, and others around the Mediterranean. Emphasis upon the major monuments and artifacts of the Roman era: architecture, sculpture, fresco painting, and other “minor arts.” Considers the nature of this archaeological evidence and the relationship of classical archaeology to other disciplines such as art history, history, and classics. Assigned reading supplements illustrated presentations of the major archaeological finds of the Roman world. (Same as **Archaeology 102**.)

[213c - VPA. Art of Three Faiths: Christian, Jewish, and Islamic Art and Architecture, from the Third to the Twelfth Century.]**214c - VPA. The Gothic World.** Fall 2009. STEPHEN PERKINSON.

Introduces students to art produced in Europe and the Mediterranean from the twelfth through the early fifteenth centuries. Following a general chronological sequence, investigates the key artistic monuments of this period in a variety of media, including architecture, painting, manuscript illumination, stained glass, sculpture, and the decorative arts. Explores a particular theme in each class meeting through the close analysis of a single monument or closely related set of monuments. Provides students with a conceptual framework that allows them to interpret both the monuments addressed in class, as well as those that they may encounter in their future studies.

Prerequisite: **Art History 100** or **101**.

215c. Illuminated Manuscripts and Early Printed Books. Spring 2010. STEPHEN PERKINSON.

Surveys the history of the decorated book from late antiquity through the Renaissance, beginning with an exploration of the earliest surviving illuminated manuscripts in light of the late antique culture that produced them. Examines uses of books in the early Middle Ages to convert viewers to Christianity or to establish political power. Traces the rise of book professionals (scribes, illuminators, binders, etc.), as manuscript production moved from monastic to urban centers, and concludes with an investigation of the impact of the invention of printing on art and society in the fifteenth century, and on the “afterlife” of manuscript culture into the sixteenth century. Themes include the effect of the gender of a book’s anticipated audience on its decoration; the respective roles of author, scribes, and illuminators in designing a manuscript’s decorative program; and the ways that images can shape a reader’s understanding of a text. Makes use of the Bowdoin Library’s collection of manuscripts and early printed books.

222c - VPA. The Art of Renaissance Italy. Fall 2009. SUSAN WEGNER.

A survey of the painting, sculpture, and architecture of Italy in the fourteenth, fifteenth, and sixteenth centuries, with emphasis on major masters: Giotto, Masaccio, Donatello, Brunelleschi, Alberti, Botticelli, Leonardo da Vinci, Raphael, Titian, and Michelangelo.

Prerequisite: **Art History 100** or **101**, or permission of the instructor.

224c - VPA. Mannerism. Spring 2010. SUSAN WEGNER.

Mannerism in art and literature. Artists include Michelangelo, Pontormo, Rosso, Bronzino, El Greco. Themes include fantasy and imagination, ideal beauty (male and female), the erotic and grotesque, and the challenging of High Renaissance values. Readings include artists' biographies, scientific writings on the senses, formulas for ideal beauty, and description of court life and manners. Uses the Bowdoin College Museum of Art's collection of sixteenth-century drawings, prints, and medals.

[226c - VPA. Northern European Art of the Fifteenth and Sixteenth Centuries.]**[232c. Art in the Age of Velázquez, Rembrandt, and Caravaggio.]****242c. Nineteenth-Century European Art.** Fall 2009. LINDA DOCHERTY.

Painting and sculpture in Western Europe from 1750 to 1900 with emphasis on France, England, and Germany. Individual artists are studied in the context of movements that dominated the century: neoclassicism, romanticism, realism, impressionism, post-impressionism, and symbolism. The influence of art criticism, the relationship between art and society, and the emergence of the avant-garde in this period are also discussed.

Prerequisite: **Art History 100** or **101**, or permission of the instructor.

243c - VPA. Modern Architecture: 1750 to 2000. Spring 2011. JILL PEARLMAN.

Examines major buildings, architects, architectural theories, and debates during the modern period, with a strong emphasis on Europe through 1900, and both the United States and Europe in the twentieth century. Central issues of concern include architecture as an important carrier of historical, social, and political meaning; changing ideas of history and progress in built form; and the varied architectural responses to industrialization. Attempts to develop students' visual acuity and ability to interpret architectural form while exploring these and other issues. (Same as **Environmental Studies 243**.)

[251c. Victorian Art.]**252c. Modern Art.** Spring 2010. PAMELA FLETCHER.

A study of the modernist movement in visual art in Europe and the Americas, beginning with post-impressionism and examining, in succession: expressionism, fauvism, cubism, futurism, constructivism, Dada, surrealism, the American affinities of these movements, and the Mexican muralists. Modernism is analyzed in terms of the problems presented by its social situation; its relation to other elements of culture; its place in the historical tradition of Western art; and its invocation of archaic, primitive, and Asian cultures.

Prerequisite: **Art History 100** or **101**, or permission of the instructor.

[254c. Contemporary Art.]**[262c. American Art from the Colonial Period to the Civil War.]****264c. American Art from the Civil War to 1945.** Spring 2010. LINDA DOCHERTY.

American architecture, sculpture, and painting between the Civil War and World War II. Issues considered include the expatriation of American painters after the Civil War, the introduction of European modernism to the United States, the pioneering achievements

of American architects and photographers, and the continuing tension between native and cosmopolitan forms of cultural expression. Field trips to the Bowdoin College Museum of Art.

271c - IP, VPA. The Arts of China. Spring 2010. DE-NIN DEANNA LEE.

A chronological survey of ritual objects, sculpture, architecture, painting, and decorative arts in China from the Neolithic to the modern period. Topics include ritual practices and mortuary art, technologies of art and the role of trade, the impact of Buddhism, courtly and scholarly modes of painting, and popular and avant-garde art. Formerly **Art History 211**. (Same as **Asian Studies 211**.)

272c - IP, VPA. The Arts of Japan. Fall 2009. DE-NIN DEANNA LEE.

Surveys ritual objects, sculpture, architecture, painting, and decorative arts in Japan from the Neolithic to the modern period. Topics include ceramic forms and grave goods, the adaptation of Chinese models, arts associated with Shinto and Buddhist religions, narrative painting, warrior culture, the tea ceremony, woodblock prints and popular arts, modernization and the avant-garde. Formerly **Art History 219**. (Same as **Asian Studies 209**.)

[**273c - VPA. Modern and Contemporary Art in China.** Formerly **Art History 220**. (Same as **Asian Studies 220**.)]

281c. Global Crossings. Spring 2010. DE-NIN LEE.

Focuses on the theme of “global crossings,” exploring topics such as the representation of the Other in art, the circulation of art from other cultures, the appropriation of imagery and styles from other cultures, and the display of other cultures in the context of the modern art museum. Emphasis given to the issue of Orientalism and the history of the China trade. Assignments require students to work directly with objects and images in the Bowdoin College Museum of Art. Students will curate an exhibition, including selection, layout, interpretation and publicity, at the end of the semester.

Prerequisite: One course in art history or permission of the instructor.

291c–294c. Intermediate Independent Study in Art History. ART HISTORY FACULTY.

Seminars in Art History

The seminars are intended to utilize the scholarly interests of members of the department and provide an opportunity for advanced work for selected students who have successfully completed enough of the regular courses to possess a sufficient background. The department does not expect to give all, or in some cases any, seminars in each semester. As the seminars are varied, a given topic may be offered only once, or its form changed considerably from time to time.

315c. Art at the Late Medieval Courts. Fall 2009. STEPHEN PERKINSON.

In the late Middle Ages, the aristocratic courts of northern Europe commissioned some of the most spectacular works of art ever created. Rulers built massive palaces with walls hung with tapestries, commissioned sculptures, and paintings to decorate their castles and chapels, displayed their wealth with fashions and jewelry, and purchased manuscripts with illuminations that projected a mythic vision of noble culture. Explores the connections between art and political power in this period, tracing objects as they moved from the studios of their creators and passed through the hands of the individuals who exchanged them as gifts or amassed them in collections. Also discusses how art defined social roles, dividing society into groups according to gender and class. In addition to reading a number of important art

historical studies, students examine a handful of literary texts that help reconstruct the visual culture of the courts.

Prerequisite: **Art History 100** or **101**, or permission of the instructor.

[**323c. Topics in Chinese Painting.** (Same as **Asian Studies 323.**)]

324c. Art and Life of Michelangelo. Spring 2010. SUSAN WEGNER.

Examines painting, sculpture, drawings, and poetry of Michelangelo in light of fifteenth- and sixteenth-century Italian society. Topics include color, meaning, and recent restoration of the Sistine Chapel Ceiling and Last Judgment; the heroic male figure in sculpture and drawings; religion and politics in relation to patrons; artistic rivalries with Leonard, Raphael, and Titian. Readings include English translations of sixteenth-century biographies, art theory, and poetry.

Prerequisite: **Art History 100** or **101**, or permission of the instructor.

[**333c. Studies in Seventeenth-Century Art: Caravaggio and Artemisia Gentileschi.**]

[**355c. Modernism and the Nude.** (Same as **Gender and Women's Studies 355.**)]

357c. The Commercial Art Gallery. Spring 2010. PAMELA FLETCHER.

Explores the commercial art gallery as a distinct institutional form, emphasizing its historical and functional differences from other exhibition venues. Draws upon theoretical and historical scholarship on museums and exhibition theory, but the primary focus is uncovering the history of the commercial gallery in Europe and the United States from the late eighteenth century to the present, and developing a theoretical paradigm within which to locate the form.

Prerequisite: **Art History 100** or **101**, or permission of the instructor.

358c. Modern Art in Great Britain: Pre-Raphaelitism to Vorticism. Fall 2009. PAMELA FLETCHER.

Examines the history of modern art in Great Britain from 1848 to 1914, focusing on the multiple meanings the “modern” had for visual artists. What difference does it make to our understanding of modernity to map its contours across London rather than Paris? How did modern artists engage with or challenge the narrative tradition that largely defined the visual arts in Britain? How did Britain’s commercial art market support or suppress new forms of art making and viewing? Topics covered include the Pre-Raphaelites, the Arts and Crafts Movement, Aestheticism, the Camden Town Group, Bloomsbury, and Vorticism.

362c. History and Memory. Spring 2010. LINDA DOCHERTY.

History is commonly distinguished from memory as an objective and methodologically disciplined interpretation of the past versus a subjective and emotionally laden recollection of experience. The study of historiography shows, however, that contemporary interests and ideologies shape the writing of history and that memory provides a means of going beyond the written record in the quest for more complete knowledge. Explores the visual relationship of history and memory in American art from the Revolutionary period to the present. Topics include public monuments and memorials, narrative history painting versus photojournalism, architectural preservation, and portraits as constructions of identity and souvenirs of loss. Students research sites of history and memory at Bowdoin College and collectively produce a thematic campus walking tour.

Prerequisite: **Art History 100**, **101**, **262**, or **264**; or permission of the instructor.

401c–404c. Advanced Independent Study and Honors in Art History. ART HISTORY FACULTY.

VISUAL ARTS**Requirements for the Major in Visual Arts**

The major consists of eleven courses, which must include **Visual Arts 150**; either **180, 190, or 195**; and both **390** and **395**. Five additional visual arts courses must be taken, no more than one of which may be an independent study course. Two courses in art history are also required.

Requirements for the Minor in Visual Arts

The minor consists of six courses, which must include **Visual Arts 150** and either **180, 190, or 195**. Three additional visual arts courses must be taken, no more than one of which may be an independent study course. One course in art history is also required.

Courses that will count toward the major and minor must be taken on a graded basis (not Credit/D/Fail), and students must earn grades of C- or better in these courses.

Visual arts courses without prerequisites are frequently oversubscribed; preference in enrollment is then given to first- and second-year students, as well as to juniors and seniors fulfilling requirements of the visual arts major or minor.

150c - VPA. Drawing I. Fall 2009. JAMES MULLEN AND CARRIE SCANGA. Spring 2010. AMER KOBASLIJA AND JAMES MULLEN.

An introduction to drawing, with an emphasis on the development of perceptual, organizational, and critical abilities. Studio projects entail objective observation and analysis of still-life, landscape, and figurative subjects; exploration of the abstract formal organization of graphic expression; and the development of a critical vocabulary of visual principles. Lectures and group critiques augment studio projects in various drawing media.

160c. Painting I. Fall 2009 and Spring 2010. AMER KOBASLIJA.

An introduction to painting, with an emphasis on the development of perceptual, organizational, and critical abilities. Studio projects entail objective observation and analysis of still-life, landscape, and figurative subjects; exploration of the painting medium and chromatic structure in representation; and the development of a critical vocabulary of painting concepts. Lectures and group critiques augment studio projects in painting media.

Prerequisite: **Visual Arts 150**.

170c - VPA. Printmaking I. Fall 2009 and Spring 2010. CARRIE SCANGA.

An introduction to intaglio printmaking, including etching, drypoint, engraving, monotype, and related methods. Studio projects develop creative approaches to perceptual experience and visual expression that are uniquely inspired by the intaglio medium. Attention is also given to historical and contemporary examples and uses of the medium.

180c - VPA. Photography I. Fall 2009. MEGGAN GOULD. Spring 2010. MICHAEL KOLSTER.

Photographic visualization and composition as consequences of fundamental techniques of black-and-white still photography. Class discussions and demonstrations, examination of masterworks, and field and laboratory work in 35mm format. Students must provide their own 35mm non-automatic camera.

190c - VPA. Architectural Design I. Spring 2010. WIEBKE THEODORE.

An introduction to architectural design. A sequence of studio projects develops ability in site analysis, design principles, and presentation techniques. Studio projects and precedents are analyzed in lectures and group critiques.

195c - VPA. Sculpture I. Fall 2009. JOHN BISBEE AND NESTOR GIL. Spring 2010. NESTOR GIL.

An introduction to sculpture, with emphasis on the development of perceptual, organizational, and critical abilities. Studio projects entail a variety of sculptural approaches, including exploration of the structural principles, formal elements, and critical vocabulary of the sculpture medium. Lectures and group critiques augment studio projects in paper, clay, and other media.

[233c. **Architecture and Sustainability.** (Same as **Environmental Studies 233.**)]

250c. Drawing II. Fall 2009. AMER KOBASLIJA.

A continuation of the principles introduced in **Visual Arts 150**, with particular emphasis on figurative drawing. Studio projects develop perceptual, creative, and critical abilities through problems involving objective observation, gestural expression and structural principles of the human form, studies from historical and contemporary examples, and exploration of the abstract formal elements of drawing. Lectures and group critiques augment studio projects in various drawing media.

Prerequisite: **Visual Arts 150.**

255. 3-D Digital Animation Studio. Every fall. CAREY PHILLIPS.

Explores the uses of art and three-dimensional animations in communicating complex dynamic and spatial relationships, primarily as they pertain to explaining scientific concepts. Students use primary literature to explore a science problem in a seminar-type format. Study of filmmaking and use of high-end three-dimensional animation software. Concludes with a team effort to create a three-dimensional animated film of the science problem. (Same as **Biology 202.**)

[260c. **Painting II.**]

262c. Portraiture and the Politics of Identity. Spring 2010. JAMES MULLEN.

Explores the traditions and contemporary practice of portraiture. Examines the role of individuality, authority, and definitions of community through the visual arts. Students encouraged to work with a range of media, including drawing, painting, photography, and sculpture.

Prerequisite: One 100-level course in visual arts or permission of the instructor.

[265c - VPA. **Public Art.**]

[270c. **Printmaking II.**]

[272c. **Landscape Painting.**]

[275c. **Architectural Design II.**]

[280c. **Photography II. Large Format.**]

281c. Digital Color Photography. Fall 2009. MICHAEL KOLSTER.

A continuation of principles introduced in **Visual Arts 180**, with an added emphasis on the expressive potentials of color and digital photographic techniques. Different approaches to digital capture, manipulation, and printing are practiced, with a focus on the theory and technical realities of color photography. Through reading assignments, slide presentations, and discussions, students explore historical and cultural implications of digital photography. Assignments and group critiques are used to structure class discussion.

Prerequisite: **Visual Arts 180.**

285c. Sculpture II. Fall 2009. JOHN BISBEE.

A continuation of principles introduced in **Visual Arts 195**, with particular emphasis on independent projects.

Prerequisite: **Visual Arts 195** or permission of the instructor.

[286c - VPA. Make. Believe. Sculpture.]

295c–299c. Intermediate Independent Study in Visual Arts. VISUAL ARTS FACULTY.

[310c. Narrative Structures.]

380c. Photo Seminar. Spring 2010. MEGGAN GOULD.

An extension of principles and techniques developed in **Visual Arts 180** and **Visual Arts 280**, with increased emphasis on independent projects. Seminar discussion and critiques, and field and laboratory work. Participants must provide their own non-automatic 35mm camera.

Prerequisite: **Visual Arts 280** or permission of the instructor.

390c. Senior Seminar. Every fall. Fall 2009. JAMES MULLEN.

Concentrates on strengthening critical and formal skills as students start developing an individual body of work. Includes readings, discussions, individual and group critiques, as well as visiting artists.

395c. Senior Studio. Every spring. Spring 2010. CARRIE SCANGA.

A continuation of the Senior Seminar, with emphasis on the creation of an individual body of work. Includes periodic reviews by members of the department and culminates with a group exhibition at the conclusion of the semester.

401c. Advanced Independent Study and Honors in Visual Arts. VISUAL ARTS FACULTY.

Open only to exceptionally qualified senior majors and required for honors credit. Advanced projects undertaken on an independent basis, with assigned readings, critical discussions, and a final position paper.

Asian Studies

Shu-chin Tsui, *Program Director*

Suzanne M. Astolfi, *Program Coordinator*

Professor: John C. Holt (Religion)

Associate Professors: Thomas Conlan (History), Songren Cui†, Henry C. W. Laurence (Government), Shu-chin Tsui

Assistant Professors: Belinda Kong (English), De-nin Deanna Lee (Art), Vyjayanthi Ratnam Selinger†, Rachel L. Sturman (History)

Instructor: Lawrence L. C. Zhang (History)

Lecturers: Sree Padma Holt, Asuka Hosaka, Xiaoke Jia, Yan Li, Mitsuko Numata

Contributing Faculty: David Collings, Sara A. Dickey**, Dhiraj Murthy, Nancy Riley, Karen Teoh

Students in Asian studies focus on the cultural traditions of China, Japan, or South Asia (India, Sri Lanka, Pakistan, Bangladesh, and Nepal). In completing the major, each student is required