

## Art

*Professor:* Mark C. Wethli

*Associate Professors:* Linda J. Docherty†, Pamela M. Fletcher, *Chair and Director, Art History Division*; James Mullen, *Director, Visual Arts Division*; Stephen Perkinson, Susan E. Wegner

*Assistant Professor:* Michael Kolster

*Visiting Assistant Professors:* Meggan Gould, Anna H. Hepler, Wiebke N. Theodore

*Joint Appointment with Asian Studies:* Assistant Professor De-nin Deanna Lee

*Lecturer:* John B. Bisbee

*Artist in Residence:* Thomas B. Cornell

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 101**; one course in African, Asian, or pre-Columbian art history numbered **103** or higher; one from **Art History 209, 210, 212, 213, 214, 215, or 226**; one from **Art History 216, 222, 223, 224, or 232**; one from **Art History 240, 241, 242, 252, 254, 262, or 264**; one additional 200-level course; two 300-level seminars; and two additional art history courses numbered above **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 203–04.

### Requirements for the Minor in Art History

The minor consists of five courses, excluding first-year seminars. Required courses are **Art History 101**; two 200-level courses; one 300-level course; and one additional art history course numbered above **101**.

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 65.

## COURSES IN THE HISTORY OF ART

### First-Year Seminars

For a full description of first-year seminars, see pages 147–57.

**12c. Picasso and Matisse.** Spring 2009. PAMELA FLETCHER.

**15c. Art Works, Artists, and Audiences.** Fall 2008. STEPHEN PERKINSON.

### **Introductory, Intermediate, and Advanced Courses**

#### **101c. Introduction to the History of Western Art.** Fall 2008. SUSAN WEGNER.

A chronological survey of the art of the Western world (Egypt, the Near East, Europe, and the European-based culture of North America), from the Paleolithic period of prehistoric Europe to the present. Considers the historical context of art and its production, the role of the artist in society, style and the problems of stylistic tradition and innovation, and the major themes and symbols of Western art. Required of majors and minors in art history. This course is a prerequisite for most upper-level courses in the history of art.

[103c,d - IP. **Introduction to Asian Art.** (Same as **Asian Studies 103.**)]

#### **130c,d - IP. Introduction to the Arts of Ancient Mexico and Peru.** Spring 2009. SUSAN WEGNER.

A chronological survey of the arts created by major cultures of ancient Mexico and Peru. Mesoamerican cultures studied include the Olmec, Teotihuacan, the Maya, and the Aztec up through the arrival of the Europeans. South American cultures such as Chavin, Naca, and Inca are examined. Painting, sculpture, and architecture are considered in the context of religion and society. Readings in translation include Mayan myth and chronicles of the conquest. (Same as **Latin American Studies 130.**)

#### **209c. Introduction to Greek 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 2008. 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.**)

#### **211c,d - VPA. The Arts of China.** Spring 2009. DE-NIN DEANNA LEE.

Achronological 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. (Same as **Asian Studies 211.**)

#### **213c - VPA. Art of Three Faiths: Christian, Jewish, and Islamic Art and Architecture, from the Third to the Twelfth Century.** Spring 2009. STEPHEN PERKINSON.

Examines ways images, objects, and buildings shaped the experiences and expressed the beliefs of members of three major religious traditions (Christianity, Judaism, and Islam) in

Europe and the Mediterranean region. Deals with artworks spanning the third century through the twelfth century from Europe, the Middle East, North Africa, and the Byzantine Empire. Many of the sessions will be thematic, dealing with issues that cut across geographic and chronological boundaries. Topics examined include the embrace or rejection of a classical artistic heritage; the sponsorship of religious art by powerful figures; the use of images and architecture to define community, and to reject those defined as outsiders; forms of iconoclasm and criticism of the use of images among the three religions; theological justifications for the use of images; and the role of images in efforts to convert or conquer members of another faith.

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

[214c - VPA. **The Gothic World.**]

[215c. **Illuminated Manuscripts and Early Printed Books.**]

**219c,d - IP, VPA. The Arts of Japan.** Fall 2008. 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. (Same as **Asian Studies 209.**)

**220c,d - VPA. Modern and Contemporary Art in China.** Fall 2008. DE-NIN DEANNA LEE.

Examines the multitude of visual expressions Chinese artists adopted, re-fashioned, and rejected during the political struggles of the twentieth century, from the May Fourth Movement of 1919 through the Cultural Revolution (1966–76) and (almost) to the present day. Major themes include the tension between identity and modernity, the relationship between art and politics, and the impact of globalization and an international art market. Part of the **Other Modernities** course cluster in the Asian Studies Program (see page 70). (Same as **Asian Studies 220.**)

Prerequisite: **Art History 101** or **110**, or permission of the instructor.

[222c - VPA. **Art of the Italian Renaissance.**]

[223c - VPA. **The Arts of Venice.**]

[224c - VPA. **Mannerism.**]

**226c - VPA. Northern European Art of the Fifteenth and Sixteenth Centuries.** Fall 2008. STEPHEN PERKINSON.

Surveys the painting of the Netherlands, Germany, and France. Topics include the spread of the influential naturalistic style of Campin, van Eyck, and van der Weyden; the confrontation with the classical art of Italy in the work of Dürer and others; the continuance of a native tradition in the work of Bosch and Bruegel the Elder; the changing role of patronage; and the rise of specialties such as landscape and portrait painting.

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

**232c. Art in the Age of Velázquez, Rembrandt, and Caravaggio.** Fall 2008. SUSAN WEGNER.

The art of seventeenth-century Europe. Topics include the revolution in painting carried out by Caravaggio, Annibale Carracci, and their followers in Rome; the development of these trends in the works of Rubens, Bernini, Georges de la Tour, Poussin, and others; and the rise of an independent school of painting in Holland. Connections between art, religious ideas, and political conditions are stressed.

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

**[242c. Nineteenth-Century European Art.]**

**243c - VPA. Modern Architecture: 1750 to 2000.** Fall 2008. 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.** Fall 2008. PAMELA FLETCHER.

The art of Victorian Britain. Topics include the relationship of art and literature in the work of the Pre-Raphaelites, the moralizing function of Victorian narrative painting, classicism in the work of Leighton and Alma-Tadema, and Aestheticism. Special attention is paid to the exhibition culture and art criticism of the period.

**[252c. Modern Art.]**

**254c. Contemporary Art.** Spring 2009. PAMELA FLETCHER.

Art of Europe and the Americas since World War II, with emphasis on the New York school. Introductory overview of modernism. Detailed examination of abstract expressionism and minimalist developments; pop, conceptual, and environmental art; and European abstraction. Concludes with an examination of the international consequences of modernist and contemporary developments, the impact of new electronic and technological media, and the critical debate surrounding the subject of postmodernism.

Prerequisite: **Art History 101** or **252**, or permission of the instructor.

**[256c - VPA. Women and Art.** (Same as **Gender and Women's Studies 258.**)]

**[262c. American Art from the Colonial Period to the Civil War.]**

**264c. American Art from the Civil War to 1945.** Fall 2008. LAUREN KROIZ.

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.

**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.

**317c. The Origins of “Easel Painting” in Northern Europe c. 1350–1450.** Spring 2009. STEPHEN PERKINSON.

Investigates one of the most momentous innovations in the history of western art: the decision to begin producing large-scale paintings on cloth or wooden panels. Such paintings are central to what we think of today when we speak of “art,” but scholars still debate precisely when, where, and why this crucial medium developed. Who made the decision to begin painting on sheets of cloth or panels? Why did they choose to do so? What role did the artists play in this transformation? What was the role of patrons? How was this new medium connected to established artistic traditions, such as manuscript illumination or metalwork? Each meeting focuses on a single painting or a small group of related works.

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

**323c,d. Topics in Chinese Painting.** Spring 2009. DE-NIN DEANNA LEE.

Examines key developments in painting during the Song dynasty (960–1127), including theories that relate painting to sister arts of calligraphy and poetry, painting of the scholar-official class, painting for the imperial court, and painting related to Chan (Zen) Buddhism. No prior knowledge of Chinese history and culture is required. (Same as **Asian Studies 323**.)

**333c. Studies in Seventeenth-Century Art: Caravaggio and Artemesia Gentileschi.** Spring 2009. SUSAN WEGNER.

Contrasts two artists—one male, one female—whose powerful, naturalistic styles transformed European painting in the seventeenth century. Starting with a close examination of the artists’ biographies (in translation), focuses on questions of the artists’ education, artistic theory, style as a reflection of character, and myths and legends of the artists’ lives. Also examines the meanings of seventeenth-century images of heroic women, such as Esther, Judith, and Lucretia, in light of social and cultural attitudes of the times.

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

**355c. Modernism and the Nude.** Fall 2008. PAMELA FLETCHER.

An examination of the central role that images of the female nude played in the development of modernist art between 1860 and the 1920s. Topics include the tradition of the female nude in art; the gendered dynamics of modernism; and the social, cultural, and artistic meaning of nudity. Artists considered include Manet, Degas, Cézanne, Picasso, and Valadon. (Same as **Gender and Women’s Studies 355**.)

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

[359c. **Manet’s Modernism.**]

[365c. **Picturing Nature.** (Same as **Environmental Studies 365**.)]

**369c. Race and Representation in American Art.** Fall 2008. LAUREN KROIZ.

Examines the visualization of race in America from the eighteenth century to the present day, with an emphasis on the period from the end of Reconstruction to the Civil Rights Era. Looks closely at artworks of diverse subjects in diverse media, including Frederick Remington’s illustrations of cowboys and Native Americans, the art of the Harlem Renaissance, photographs of World War II Japanese American internment, and postwar abstraction. Interrogates complex and sometimes vexing notions of race, ethnicity, visuality, visibility, and identity in historical context.

Prerequisite: **Art History 101** 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 2008. JAMES MULLEN AND MARK WETHLI. Spring 2009. JAMES MULLEN AND MARK WETHLI.

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 2008. MARK WETHLI. Spring 2009. JAMES MULLEN.

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.** Spring 2009. ANNA HEPLER.

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.

[**175c - VPA. Performance Art.** (Same as **Dance 140** and **Theater 140**.)]

**180c - VPA. Photography I.** Fall 2008. MICHAEL KOLSTER AND MEGGAN GOULD. Spring 2009. MEGGAN GOULD.

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.** Fall 2008. 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 2008. JOHN BISBEE.

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.** Spring 2009. WIEBKE THEODORE.

Explores the critical components, principles, and tools of good sustainable design. Uses design exercises, readings, class discussion, field visits, and case studies to investigate why and how buildings can be designed in ways that are environmentally responsive and responsible. Issues include the relationship between sustainability and creative architectural form, as well as the importance of place and community in design. (Same as **Environmental Studies 233**.)

**250c. Drawing II.** Spring 2009. MARK WETHLI.

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.]****[265c - VPA. Public Art.]****270c. Printmaking II.** Spring 2009. ANNA HEPLER.

A continuation of the principles introduced in **Visual Arts 170**, with particular emphasis on independent projects.

Prerequisite: **Visual Arts 170** or permission of the instructor.

**272c. Landscape Painting.** Fall 2008. JAMES MULLEN.

A continuation of principles introduced in **Visual Arts 160**, with an emphasis on landscape painting. Studio projects investigate various relationships to nature through painting at a variety of sites and through the changing seasons of the coastal landscape. Painting activity is augmented with readings and presentations to offer a historical perspective on different languages, approaches, and philosophies in relation to the pictorial interpretation of landscape experience.

Prerequisite: **Visual Arts 160** or permission of the instructor.

**275c. Architectural Design II.** Spring 2009. WIEBKE THEODORE.

A continuation of the principles introduced in **Visual Arts 190**, with greater emphasis on projects that focus on the transformation of areas of blight or assist local non-profits. Structure and materials are examined in the context of sustainable design.

Prerequisite: **Visual Arts 190**.

**280c. Photography II. Large Format.** Spring 2009. MICHAEL KOLSTER.

Review and expansion of concepts and techniques fundamental to black-and-white photography, with exploration of image-making potentials of different formats such as 35mm and view cameras. Seminar discussions and field and laboratory work. Students must provide their own non-automatic 35mm camera.

Prerequisite: **Visual Arts 180** or permission of the instructor.

**281c. Digital Color Photography.** Fall 2008. MEGGAN GOULD.

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 2008. 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.

**295c–299c. Intermediate Independent Study in Visual Arts.** VISUAL ARTS FACULTY.**[310c. Narrative Structures.]****350c–359c. Advanced Studies in Visual Arts.** Fall 2008. ANNA HEPLER. Spring 2009. MICHAEL KOLSTER.

A continuation of principles introduced in lower division studio courses, with increasing emphasis on independent projects.

Prerequisite: One 200-level course in visual arts or permission of the instructor.

**[380c. Photo Seminar.]****390c. Senior Seminar.** Every fall. Fall 2009. MARK WETHLI.

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. THE DEPARTMENT.

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.