

politics, as well as female mysticism, will be considered. In addition, particular emphasis will be placed on Christian Europe's interaction with other cultures including Byzantium and Islam. *Normally offered in alternate years.*

Prerequisite: None
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTH 205 Breaking Boundaries: The Arts of Mexico and the United States

Bedell, Oles

An artificial boundary has long divided the art histories of Mexico and the United States, placing them in separate textbooks, classes, and exhibitions. This lecture course breaks that model. We will compare and contrast the arts of these two nations, beginning with the independence movements of the eighteenth century and ending with the rise of modernism in the 1950s. Topics include representations of native peoples, responses to the machine age, and the battle of women artists like Frida Kahlo and Georgia O'Keeffe for a respected place in the art world.

Prerequisite: None
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTH 209/AFR 209 Topics in West African Art
Hyacinthe

Topic for 2006-07: West African Photography.

This course will look at the emergence of West African photography in the mid-nineteenth century initially as a medium used by Europeans during the colonialist era and subsequently employed by West Africans themselves as a medium of self-definition and liberation. A wide range of examples will be examined, including: nineteenth-century African studio photography in Sierra Leone; the mid-twentieth-century work of Malian, Seydou Keita; photographs in important visual cultural outlets like the *Nigerian Drum Magazine*; and works by contemporary African photographers such as Ousmane Ndiaye Dago of Senegal. The political and stylistic aspects of portraiture, documentary, ethnography, pop and abstraction will be important to our discussion of the medium. *Students may register for either ARTH 209 or AFR 209 and credit will be granted accordingly.*

Prerequisite: ARTH 101 or permission of the instructor.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Fall Unit: 1.0

ARTH 218 From Van Eyck to Bruegel: Painting in the Netherlands in the Fifteenth and Sixteenth Centuries

Carroll

Focusing on the works of Jan van Eyck, Hieronymus Bosch, and Peter Bruegel the Elder, this course surveys the development of devotional panel painting and the emergence of the independent genres of portraiture, landscape, and scenes from daily life. Of special interest will be the changing role of art in an era of momentous political and religious change, and the ways in which that change is registered in the works of these particularly "engaged" artists.

Prerequisite: ARTH 100, 101 or permission of instructor.
Distribution: Arts, Music, Theater, Film, Video
Semester: Fall Unit: 1.0

ARTH 219 Nineteenth-Century Arts from the French Revolution to Impressionism

Ganz-Blythe

A lecture course on art in France from the upheavals of the 1789 Revolution and the legacy of the Enlightenment, through Impressionism's challenge to canonical art practices, concluding with the radical *fin-de-siècle* movements and their implications for the development of modern art. This course will consider painting, sculpture, prints and photography in relation to notions of nationalism and history, the avant-garde and revolutionary politics, popular and elite culture, women painters and gendering of representation, as well as French painting's indebtedness to international cultural traditions and its engagement with colonial discourse.

Prerequisite: None. ARTH 100 and 101 recommended.
Distribution: Arts, Music, Theater, Film, Video
Semester: Fall Unit: 1.0

ARTH 221 Seventeenth-Century Dutch and Flemish Painting

Carroll

NOT OFFERED IN 2006-07. The course focuses on Flemish artists painting for the Baroque courts of Europe (Rubens and Van Dyck) and on Dutch artists painting during the Golden Age of the Dutch Republic (Rembrandt, Vermeer, Ruisdael). *Normally offered in alternate years.*

Prerequisite: ARTH 101 or permission of instructor.
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

ARTH 223 Arts of France: The Age of Marie Antoinette

DeLorme

NOT OFFERED IN 2006-07. See EXP 235 for fall 2006.

Prerequisite: ARTH 100 and 101 recommended. No knowledge of French is required.
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

ARTH 224 Modern Art to 1945

Berman

NOT OFFERED IN 2006-07. A survey of modern art from the 1880s to World War II, examining the major movements of the historical avant-garde (such as cubism, expressionism, dada, and surrealism) as well as alternate practices. Painting, sculpture, photography, cinema, and the functional arts will be discussed, and critical issues, including the art market, and gender, national, and cultural identities, will be examined. *Normally offered in alternate years.*

Prerequisite: None. ARTH 100 and 101 recommended.
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

ARTH 225 Modern Art Since 1945

Hyacinthe

A survey of art since World War II, examining painting, sculpture, photography, performance, video, film, conceptual practices, and the mass media. Critical issues to be examined include the art market, feminist art practices, the politics of identity, and artistic freedom and censorship. *Normally offered in alternate years.*

Prerequisite: None. ARTH 100 and 101 recommended.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTH 226 History of Photography: From Invention to Advertising Age

Berman

NOT OFFERED IN 2006-07. Photography is so much a part of our private and public lives, and it plays such an influential role in our environment, that we often forget to examine its aesthetics, meanings, and histories. This course provides an introduction to these analyses by examining the history of photography from the 1830s to the present. Considering fine arts and mass media practices, the class will examine the works of individual practitioners as well as the emergence of technologies, aesthetic directions, markets, and meanings. *Normally offered in alternate years.*

Prerequisite: None. ARTH 100 and 101 strongly recommended.
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

ARTH 228 Nineteenth- and Twentieth-Century Architecture

Friedman

NOT OFFERED IN 2006-07. OFFERED IN 2007-08. A survey of the major movements in architecture in Europe and the United States from neoclassicism to the present.

Prerequisite: None
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O. Offered in 2007-08. Unit: 1.0

ARTH 230 Frank Lloyd Wright and the American Home

Friedman

An investigation of Wright's domestic architecture in its cultural and historical context. *Normally offered in alternate years.*

Prerequisite: None
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTH 231 Architecture in North America

NOT OFFERED IN 2006-07. A survey of American architecture and urbanism from the colonial period to the 1960s.

Prerequisite: ARTH 101 or permission of instructor.
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

ARTH 232 American Painting

Bedell

NOT OFFERED IN 2006-07. OFFERED IN 2007-08. A survey of American art from the Colonial period to World War II.

Prerequisite: None
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O. Offered in 2007-08. Unit: 1.0

ARTH 233 Domestic Architecture and Daily Life

Friedman

NOT OFFERED IN 2006-07. A survey of European and American houses, their design and use from the late Middle Ages to the present. Economic and social conditions will be stressed, with particular attention to changes in family structure and the role of women. The use of rooms and furnishings will also be discussed.

Prerequisite: None
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

ARTH 235 Landscape and Garden Architecture*Fergusson*

A study of the major formal and ideological developments in landscape and garden architecture from the Renaissance to the present day, with particular emphasis on the nineteenth and twentieth centuries. Visits to local landscapes and gardens.

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall

Unit: 1.0

ARTH 236 Art, Architecture, and Culture in the Ancient Americas*Oles*

NOT OFFERED IN 2006-07. Before the arrival of the Europeans in the late fifteenth century, several brilliant civilizations emerged in North and South America, including the Maya, Aztec, Moche, and Inca. Incorporating the tools of art history, cultural studies, and archaeology, this course explores the visual culture of these pre-Conquest peoples. Lectures that introduce the broader aspects of each civilization will be accompanied by workshops that explore cutting-edge issues. We will also work extensively with objects on display in the Davis Museum. *Normally offered in alternate years.*

Prerequisite: None. Not open to students who have taken this course as ARTH [238].

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

ARTH 237 Art, Architecture, and Culture in Post-Conquest Mexico*Oles*

NOT OFFERED IN 2006-07. A survey of visual culture in Mexico from the Spanish conquest in the 1520s to current developments in contemporary art. Against a rich spectrum of historical events, we will examine key works of art and architecture, from colonial manuscripts to Frida Kahlo's self-portraits to recent videos, focusing on how art has served to build a sense of cultural or national identity. Specific topics to be addressed include the construction of race and gender, official patronage of public art, and the myths that have shaped, and continue to shape, what it means to be "Mexican." *Normally offered in alternate years.*

Prerequisite: None. Not open to students who have taken this course as ARTH [238].

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

ARTH 240 Asian Art*Liu*

NOT OFFERED IN 2006-07. This course surveys the major artistic traditions of Asia from prehistory to the turn of the twentieth century in India, Southeast Asia, Tibet, China, Korea and Japan. It will study monuments with emphasis on the way in which artistic creativity and style are tied to religion, philosophy, social and political change, and other historical contexts. *Trips to the Boston Museum of Fine Arts and the Harvard Sackler Museum. Normally offered in alternate years.*

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

ARTH 241 Egyptian Art*Freed*

NOT OFFERED IN 2006-07. The greater Nile Valley has yielded some of the world's most ancient and compelling monuments. In this course we will survey the art and architecture of ancient Egypt and Nubia from Neolithic times (c. 6000 B.C.) through the Roman period (c. second century A.D.). Emphasis will be placed on objects in the Egyptian collection of the Museum of Fine Arts, Boston, and one class session per month will meet in the Museum. *Normally offered in alternate years.*

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

ARTH 242 Life, Love, and Art in Ancient Greece*Marvin*

NOT OFFERED IN 2006-07. Greek art did more than just initiate the Western artistic tradition. It reflects a paradoxical society that prized freedom, inspired western democracy, invented philosophy, held slaves, degraded women, and institutionalized pedophilia. We will look at the historical development of Greek sculpture and painting – what they meant to the people who made them, and to the later centuries that prized them. *Repeated trips to the Boston Museum of Fine Arts. Normally offered in alternate years.*

Prerequisite: One unit of ARTH or CLCV

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

ARTH 243 Roman Art and the Roman Empire*Marvin*

Although created by force, and composed of peoples sharing neither language, culture, nor religion, the Roman Empire remained stable for centuries. One of the tools Rome used to bind her subjects together was an official art, a language of power. Standard architecture, sculpture, painting, luxury arts, even fine tableware, united every city in the Empire. We will examine the development of that visual language and how it was deployed as an agent of imperial power. *Repeated visits to the Museum of Fine Arts. Normally offered in alternate years.*

Prerequisite: Open to sophomores, juniors, and seniors or by permission of instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall

Unit: 1.0

ARTH 247 Islamic Art and Architecture*Tohme*

NOT OFFERED IN 2006-07. This course offers an introduction to the history of Islamic art and architecture from the seventh century to the nineteenth century. The course will address such themes as stylistic change, figural representation, sacred space, and ornament within contemporary political, religious, and social context. *Normally offered in alternate years.*

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

ARTH 248 Chinese Painting*Liu*

NOT OFFERED IN 2006-07. Chinese painting is the only tradition in world art that can rival the European painting tradition in the quantity and diversity of its output, the number of recorded artists of note, the complexity of aesthetic issues attached to it, and the sophistication of the writ-

ten literature that accompanies it through the centuries. This course will examine Chinese painting from early times to the turn of the twentieth century with an introduction to traditional connoisseurship. Issues to be considered include major themes, styles, and functions of Chinese painting. Special attention will be given to: imperial patronage; the relationship between painting, calligraphy, and poetry; amateurism vs. professionalism; gender in painting; and the tension between tradition and creativity. *Trip to the Boston Museum of Fine Arts. Normally offered in alternate years.*

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

ARTH 249 Arts of Japan*Maeda*

A survey course of arts of Japan, from the prehistoric period to the present. The course will focus on selected artworks from wide range of media; including painting, calligraphy, sculpture, architecture, prints, ceramics, and photography. Issues will include Buddhism, tea aesthetics, urbanism and popular culture, war experience, and cultural otherness. We will visit the Museum of Fine Arts, Boston, and Wellesley's Japanese print collection at Davis Museum and Cultural Center.

Prerequisite: None. ARTH 100 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall

Unit: 1.0

ARTH 250H Research or Individual Study

Prerequisite: ARTH 100 or ARTH 101 or permission of instructor.

Distribution: None

Semester: Fall, Spring

Unit: 0.5

ARTH 251 Italian Renaissance Art and Architecture, 1400–1520*Knaap*

The course will consider the painting, sculpture, and architecture produced in Italy from ca. 1350 to 1550. Works of art will be considered in the context of painting theory, studies of antiquity and classical texts, and the gradual articulation of the painter as an intellectual rather than a craftsman. Humanist courts – in Urbino, Mantua, Milan, etc., – and ecclesiastical concerns – the papacy in Rome – will offer the opportunity to study the patronage of the arts and the art itself as an expression of political identities and ideologies.

Prerequisite: ARTH 100 or 101 or permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring

Unit: 1.0

ARTH 252 Painting for Princes(ess): Late Medieval Painting and Manuscript Illumination in France and Italy*Armstrong***NOT OFFERED IN 2006-07.**

Prerequisite: None. ARTH 100 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

ARTH 253 The Beautiful Book: Medieval and Renaissance Book Illumination*Armstrong***NOT OFFERED IN 2006-07.**

Prerequisite: None. ARTH 100 or 101 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

ARTH 255 Twentieth-Century Chinese Art*Liu***NOT OFFERED IN 2006-07.**

Prerequisite: None.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

ARTH 257 Modern American Architecture and Urbanism after World War II*Goldhagen*

This course analyzes developments in post-World War II American architecture and urbanism. We will examine topics such as the transformation of prewar modernism, the emerging Bay Region style, experiments in mass production inspired by technologies and products developed by the military during World War II, and critiques of modernist architecture and urbanism in the work of Louis Kahn, Paul Rudolph, Robert Venturi and Denise Scott Brown, and others. Students will visit and study Boston area buildings that offer major examples of postwar architecture and urban thought.

Prerequisite: ARTH 100 or 101 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall

Unit: 1.0

ARTH 267 Cross-Cultural Encounters in the Early Medieval Mediterranean*Tohme*

This course focuses on the visual and material culture (architecture, art, everyday objects) of the various cultures of the Medieval Mediterranean; and explores specific sites of interaction around the Mediterranean; such as the Early Islamic Levant, Norman Sicily, Byzantine North Africa, Islamic Spain, and Crusader Palestine. Normally offered in alternate years.

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall

Unit: 1.0

ARTH 291 Persuasive Images*Berman***NOT OFFERED IN 2006-07. OFFERED IN**

2008-09. Visual images have always been enlisted to influence individual and collective decision-making, action, and identity. However, the rise of the mass media in the nineteenth century, and the multiplication of visual technologies in the twentieth century, have created unprecedented opportunities for the diffusion of persuasive images. This course examines the uses and functions of visual images in advertising and propaganda and considers, in particular, graphic arts, photography, film, and other reproductive media. It also considers the interplay between elite and popular arts. The goal of the course is to refine our critical understanding and reception of the visual world.

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O. Offered in 2008-09.

Unit: 1.0

ARTH 304 Seminar. Leonardo da Vinci, Michelangelo Buonarroti, and Raphael Sanzio*Armstrong*

Leonardo da Vinci, Michelangelo, and Raphael were critical in defining the style known as the "High Renaissance" in Italy, 1490 to 1520. Leonardo created supremely beautiful paintings (*Virgin of the Rocks; Mona Lisa*), and fascinating drawings of anatomy, architecture, and horses. Michelangelo was a sculptor (*David; Pietà*) and

painter (*Sistine Ceiling*), and also an architect (*Medici Chapel; St. Peter's*) and poet, writing deeply moving poems. Raphael executed ambitious murals for the Popes (*School of Athens*) and many portraits and devotional panels (*Madonna of the Goldfinch; Sistine Madonna*). The seminar will investigate multiple facets of these geniuses' creations and some of the myths about their lives.

Prerequisites: Open to students who have taken one unit in Medieval, Renaissance, or Baroque art, history, or literature; or who have taken two units of art history at the 200-level. Medieval/Renaissance studies majors and architecture majors are encouraged to enroll. Permission of instructor required.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall

Unit: 1.0

ARTH 309 Seminar. Problems in Architectural History*Friedman*

Topic for 2006-07: "The Villa." This seminar will examine the architecture, history, and literature of the villa, country house, and vacation home from antiquity to the present. European and American examples will be studied through in-depth case histories, with an emphasis on the social and cultural history of the type in various historical contexts.

Prerequisites: ARTH 228, or ARTH 229, or ARTH 231, or by permission of the instructor

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring

Unit: 1.0

ARTH 310 Renaissance Architecture, Material Culture and Urban Form*Friedman*

NOT OFFERED IN 2006-07. Architecture, Cities, and Daily Life in Renaissance Italy. This seminar will examine architecture, urban form, and material culture in fifteenth and sixteenth century Italy, with particular attention to the design and use of palaces, city squares, villas, and gardens. Ceremonies and ritual associated with the daily lives of women and men of various classes will be studied, using original texts, pictorial evidence, materials culture, and detailed analysis of built form.

Prerequisite: ARTH 229 or permission of instructor required

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

ARTH 316/AFR 316 Contemporary African Exhibitions*Hyacinthe*

The ground-breaking *Short Century: Independence and Liberation Movements in African 1945-1994*, curated by Okwui Enwezor and his team of African scholars, was influential in framing how modern/postmodern African art would be contextualized in museums and galleries in the new millennium. How might we view this exhibition in relation to preceding, contemporaneous and subsequent large-scale African exhibitions? Students will critique the important exhibits of the era, develop a familiarity with the primary artists on display, and formulate a curatorial strategy for their own contemporary African art show. *Students may register for either ARTH 316 or AFR 316 and credit will be granted accordingly.*

Prerequisite: ARTH 101, 209, or permission of instructor required

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall

Unit: 1.0

ARTH 320 Seminar: American Architecture Goldhagen

Topic for 2006-07: The Architecture and Urbanism of Louis Kahn. A large number of contemporary architects name Louis Kahn as the postwar practitioner whose work they most admire yet outside the profession, Kahn's architecture and urbanism is not well known. This seminar offers an in-depth, chronological introduction to Kahn's built and unbuilt projects and to his architectural and urban theories, beginning with his Depression-era work in public housing to his late civic projects such as the Library at the Phillips Exeter Academy and the British Art Museum in New Haven.

Prerequisite: ARTH 100 or 101 or by permission of instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall

Unit: 1.0

ARTH 330 Seminar. Venetian Renaissance Art*Armstrong***NOT OFFERED IN 2006-07.**

Prerequisites: Open to students who have taken one unit in Medieval or Renaissance art, architecture, history or literature; or who have completed two units of art history at the 200 level; or permission of instructor required. Architecture majors and Medieval/Renaissance studies majors are encouraged to enroll. Preference will be given to seniors. Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

ARTH 331 Seminar. The Art of Early Modern Europe*Carrroll*

Topic for 2006-07: Virtue, Vice and Violence: Erotic Themes in Early Modern Art. Love, marriage, prostitution, rape, sodomy, incest: these were themes addressed by some of the most ambitious artists in the fifteenth through seventeenth centuries. The class will examine how, in registering a burgeoning sense of erotic possibility (and anxiety) these artists challenged and transformed the realist tradition in western art. Special attention will be paid to Botticelli, Titian, Caravaggio and Artemisia Gentileschi in Italy; to Bosch, Dürer, Rubens, and Rembrandt in northern Europe.

Prerequisites: ARTH 101 or permission of instructor required

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall

Unit: 1.0

ARTH 332 Topics in Medieval Art*Tohme*

Topic for 2006-07: Toledo: The Convergence of Medieval Cultures. Toledo is arguably one of the most important cities in the medieval world. Between the fifth and the sixteenth centuries it was the capital of the Visigoths, the intellectual center of the Islamic Caliphate, and the capital of Christian Spain. This seminar examines the medieval heritage of Toledo by focusing on its Visigothic, Islamic, Mudejar as well as Gothic architecture, and how this architecture has shaped the modern city.

Prerequisite: At least one of the following: ARTH 100, 201, 247, 267, or permission of instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring

Unit: 1.0

ARTH 335 Seminar. Topics in Modern Art*Rhodes*

Topic for 2006-07: Picasso, Stein and Company. Pablo Picasso and Gertrude Stein as foci for an examination of the arts in Paris, circa 1900-

1920: painting, sculpture, literature, music, and dance. Other major figures include Léger, the Delaunays, Brancusi, Apollinaire, Debussy, Satie, Stravinsky, Diaghilev, and Nijinsky. Difficulty is a hallmark of modernity in the arts. This course seeks to develop skills and pleasures in the interpretation and evaluation of notoriously difficult works such as Stein's *Tender Buttons*, Stravinsky's *Rite of Spring*, and Picasso's Analytical Cubist oeuvre.

Prerequisite: ARTH 101 or other art history course covering the period; permission of the instructor is also required. Preference will be given to seniors; non-majors are welcome.

Distribution: Arts, Music, Theatre, Film, Video
Semester: Fall Unit: 1.0

ARTH 336 Seminar. Museum Issues

Mickenberg

Topic for 2006-07: Museums: Power, Politics and Ethics.

If museums were once considered cultural oases, their recent history indicates a very different identity. Changes in the history of art, redefinitions of community, new technologies, ethical controversies, a restructuring of global wealth, and a new generation of scholars, patrons, collectors, and directors have presented museums with exceptional challenges. In turn, the changing identities of museums have helped to shape these issues. This course will examine the history of museums in the light of these concerns, focusing on museum ethics, changing modes of interpreting the object, funding, and issues of political and personal identity and memory, all seen through an examination of case studies and a final project involving the acquisition of a work for the Davis Museum and Cultural Center collection.

Prerequisite: ARTH 100 or 101 or permission of instructor required. Preference given to junior and senior art majors.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTH 337 Seminar. Northern Song Imperial Patronage and Painting Academy

Liu

NOT OFFERED IN 2006-07. Northern Song Painting Academy as an imperial institution was the first of its kind in the history of world art. This seminar investigates the nature of imperial patronage of painting and the achievements of the Painting Academy. It explores the relationship between emperors and academy painters through close reading of the painters' biographies written by Song contemporaries (in translation), examines the mobility of academy painters, and attempts to identify how exactly imperial commissions were initiated and carried out. Special attention is given to various interpretative modes of primary sources.

Prerequisite: ARTH 100 or 240 or 248 or permission of instructor required
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

ARTH 338 Seminar. Topics in Latin American Art

Oles

Topic for 2006-07: Imagining Mexico and the Border in the Twentieth Century. This seminar explores how Mexico and the U.S.-Mexican border have been represented in films made in the US as well as in Mexico. From the earliest mov-

ing pictures of Mexico (produced by Thomas Alva Edison in 1898) to recent Hollywood productions, certain themes are repeated and transformed: idealized images of the peasant and traditional culture; revolution, bandits, and violence; and the moral and social complexity of the border region. Though the course covers the entire century, we will focus on films from the 1930s through the 1950s including *Bordertown* (1934) starring Paul Muni and Bette Davis; *María Candelaria* (1944) with Dolores del Río; and *Zapata* (1950) with Marlon Brando, often comparing a U.S. and Mexican film in the same week. We will also consider how positions on race, gender, and national identity are negotiated in the movies.

Prerequisite: Permission of instructor required
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTH 341 Seminar. The Landscape Painting of China, Korea, and Japan

Liu

NOT OFFERED IN 2006-07. The landscape painting of China, Korea, and Japan is among the great traditions of world art. What did it mean? How was it used? Why is landscape still a popular subject in modern Chinese, Korean, and Japanese art? Following the development of landscape painting from the early period to the twentieth century, the course will examine issues such as landscape and national development, ideology and power; landscape as representation of nature; landscape as images of the mind; and the tension of tradition and creativity in painting landscape. Comparisons will be made with Dutch, English, and American landscape painting to provide a global perspective.

Prerequisite: ARTH 101 or 240 or permission of instructor required
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

ARTH 342 Seminar. Domesticity and Its Discontents

Carroll

NOT OFFERED IN 2006-07. This class will study changing representations of the family and the home from the late Middle Ages through the present. The first part of the course will focus on paintings of family life and domestic interiors from the fifteenth through the nineteenth centuries. The second part will focus on the analysis of films that take up domestic themes. *Normally offered in alternate years.*

Prerequisite: ARTH 101 or permission of instructor required
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

ARTH 345 Seminar. Methods of Art History

Knaap

What are the ways in which art has been defined, evaluated, theorized, and researched? What assumptions underlie the discipline of art history? This seminar provides a survey of all major approaches to the critical understanding of visual art. These include connoisseurship, iconography, Marxism, psychoanalysis, semiotics, gender and ethnicity studies, and cultural studies. Critical reading and intensive class discussion will be emphasized.

Prerequisite: Permission of instructor required
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTH 348 Seminar: Topics in Architecture

Goldhagen

Topic for 2006-07: Approaches to Architecture and Planning. This seminar analyzes theories of architecture and urban design from 1900 to the present.

Prerequisite: ARTH 100 or by permission of instructor.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTH 349 Seminar. Visual Culture of Modern Japan (1850-1950)

Maeda

This course examines the visual culture of modern Japan and its relationship with other Asian, European and American cultures from 1850 to 1950. Japanese artists and architects increasingly adopted the visual cultures of other nations, as in *nihonga* (literally "Japanese painting") and *iyōga* (literally "Western painting"). In turn, artists and architects of other nations drew from Japanese visual culture, as in Japonisme in France, the Lingnan School of painting in China, Victorian decorative design, and Frank Lloyd Wright's architecture. By investigating art movements within and beyond Japan, this course will consider the notion of national, regional and global art, vis-à-vis Japanese visual culture. We will also explore the means of interchange of visual culture, such as world-expositions, tourism, art market, and the presence of foreign employees.

Prerequisite: ARTH 100, 240, 249 or by permission of instructor.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTH 350 Research or Individual Study

Prerequisite: ARTH 100 and ARTH 101 or permission of instructor required.
Distribution: None
Semester: Fall, Spring Unit: 1.0

ARTH 350H Research or Individual Study

Prerequisite: ARTH 100 and ARTH 101 or permission of instructor.
Distribution: None
Semester: Fall, Spring Unit: 0.5

ARTH 360 Senior Thesis Research

Prerequisite: By permission of the department. See Academic Distinctions.
Distribution: None
Semester: Fall, Spring Unit: 1.0

ARTH 364 Women Filmmakers: History and Theory of Subversion

Mekuria

A survey of the history of women making films and an exploration of the issues of representation using films directed by women from around the world. We will review the history and emergence of women/feminist filmmakers and examine the impact of feminism and feminist film theory on women filmmakers in particular, and the film industry in general. Required activities include weekly screenings of films, written analytical reports, and classroom presentations.

Prerequisite: One of the following courses: ARTH 224, 225, 226; or WOST 120 or 222; or by permission of instructor.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Fall Unit: 1.0

ARTH 369 Seminar. Conservation Studies: The Materials and Techniques of Painting and Sculpture

Newman (Boston Museum of Fine Arts)

This seminar will provide an introduction to the materials and techniques used by painters and sculptors. Units on painting will focus on: ancient painting (from the earliest cave paintings through ancient Egypt and classical antiquity); wall paintings from various parts of the world, with emphasis on the fresco painting technique; Western easel painting of the medieval, Renaissance, and later period; traditional Asian paintings on silk and paper supports; and modern painting. Units on sculpture will focus on: metal and ceramics, using artifacts from many cultures and periods of time, ranging from ancient China to the Italian Renaissance and later. Modern sculptural materials, including plastics, will also be introduced.

Prerequisite: ARTH 100 or 101 or by permission of instructor.

Distribution: Arts, Music, Theatre, Film, Video
Semester: Fall

Unit: 1.0

ARTH 370 Senior Thesis

Prerequisite: 360 and permission of department.

Distribution: None

Semester: Fall, Spring

Unit: 1.0

Related Courses

Attention Called

EXTD 115 Introduction to Botanical Art

For Credit Toward the Major

Only one of these courses may be counted toward the minimum major or minor.

AFR 207 Images of Africana People through the Cinema

AFR 222 Images of Women and Blacks in American Cinema

ANTH 308 Seminar for Materials Research in Archaeology and Ethnology

CAMS 231 Film as Art

CHIN 243 Chinese Cinema (in English)

EXP 235 Marvels of Paris and Versailles under Louis XIV

EXTD 115 Introduction to Botanical Art

FREN 222 French Cinema

ITAS 261 Italian Cinema (in English)

JPN 256 Modern Japan through Cinema (in English)

PHIL 203 Philosophy of Art

SOC 216 Sociology of Mass Media and Communications

SPAN 258 Barcelona and the Spirit of Modernity: Art, History, and Culture (1859–2005)

SPAN 265 Introduction to Latin American Cinema

WOST 249 Asian American Women in Film and Video

Studio Art

A student registered for a studio art course must attend the first class meeting in order to retain her spot in the course. Due to the hands-on nature of studio-based instruction, enrollments must be limited. Note that some courses require students to file an application with the art department before preregistration.

ARTS 105 Drawing I

Staff

An introduction to the fundamentals of drawing with attention to the articulation of line, shape, form, gesture, perspective, and value. Studio work introduces a range of traditional drawing tools and observational methods while exploring a variety of approaches to image making and visual expression. In-class drawing exercises and weekly homework assignments address a range of subjects with brief attention given to the human figure.

Prerequisite: None. Open to all nonseniors. Seniors must obtain permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video
Semester: Fall, Spring

Unit: 1.0

ARTS 106 Introduction to Chinese Painting

Meng

NOT OFFERED IN 2006-07. This course introduces the basic concepts and techniques of traditional Chinese painting. Class activities will emphasize the theoretical and aesthetic principles associated with the use of brushstroke, composition, ink, and color. Subjects include Chinese calligraphy as well as the three major categories of traditional Chinese painting: flower and bird, mountain and river, and figure painting. Weekly studio assignments introduce a range of techniques, and by the end of the term students compose their own paintings in a traditional Chinese manner.

Prerequisite: None. Open to all nonseniors. Seniors must obtain permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O

Unit: 1.0

ARTS 107 Book Arts Studio

Rogers and Ruffin (Clapp Library)

In an interactive setting, students will gain hands-on experience in bookmaking, with an emphasis on the creative possibilities of ancient craft and contemporary art. Class sessions will frequently draw on examples from Wellesley's Special Collections, providing a historical context. In the Library's Book Arts Lab, students will learn to set type by hand and print on hand presses. Students will create limited edition broadsides and artists' books that may involve use of the Knapp Media and Technology Center. *Mandatory credit/noncredit only.*

Prerequisite: None. Permission of instructors required. File application in department before preregistration.

Distribution: None

Semester: Spring

Unit: 0.5

ARTS 108 Photography I

Mandell, Black

This introductory course explores photography as a means of visual communication by producing and analyzing photographic images. Emphasis is on acquiring basic black-and-white technical skills with 35mm cameras and traditional darkroom practices. Class discussions and studio projects address a range of technical, compositional, and aesthetic issues fundamental

to imagemaking. Strong emphasis is on the development of both a technical grasp of the tools and a critical awareness of the medium through assignments and critiques.

Prerequisite: None. Permission of instructor required. File application in the department before preregistration.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall, Spring, Summer

Unit: 1.0

ARTS 109 Basic Two-Dimensional Design

Spatz-Rabinowitz, Slavick

This studio course focuses on the issue of composition in two-dimensional imagery. It introduces the fundamental elements of design (e.g. line, shape, value, space, color) and their function in the process of composition. Studio projects emphasize formal problem-solving skills as a means of achieving more effective visual communication. Weekly assignments given in a variety of media. This course is not digitally based, but students will have the opportunity to use digital media to solve certain problems. Recommended for those interested in pursuing any type of two-dimensional work, including painting, or photography, or Web design.

Prerequisite: None. Open to all nonseniors. Seniors must obtain permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall, Spring, Summer

Unit: 1.0

ARTS 113 Basic Three-Dimensional Design

Mowbray, Dorrien

This introductory course explores the basic formal and spatial considerations when working with three-dimensional structure and form. Studio projects incorporate a range of materials and methods of visualization. Outside assignments and class discussions are aimed towards helping students enhance their creativity and spatial awareness while acquiring sensitivity for placement, process, and materials. Strongly recommended for those interested in sculpture, architecture, installation art, and/or product design.

Prerequisite: None. Open to all nonseniors. Seniors must obtain permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall, Spring

Unit: 1.0

ARTS 165 Introduction to Video Production

TBA

Introduction to the principles of video production with emphasis on developing basic skills of recording with a video camera, scripting, directing, and editing short videos.

Prerequisite: None. Permission of instructor required. File application in the department before preregistration.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall, Spring

Unit: 1.0

ARTS 204 Painting Techniques

Spatz-Rabinowitz

NOT OFFERED IN 2006-07. A survey of significant techniques and materials related to the history of Western painting. Students will do projects in gold leaf, egg tempera, Venetian oil technique (the indirect method), and the direct oil technique. They will also experiment with acrylic, encaustic, and pastel. This course gives a broad overview of the technical aspects of these media and their role in stylistic changes throughout the course of Western painting. Studio art majors are encouraged to enroll; art history and architecture majors are also welcome. Most materials provided. *Studio fee \$50.*

Prerequisite: None. Permission of instructor required. File application in the department before preregistration.
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

ARTS 206 Chinese Painting II

Meng

NOT OFFERED IN 2006-07. This course offers students advanced training in traditional and nontraditional methods of Chinese painting. Students may choose to focus on a specific area of subject matter, such as landscape, flowers and birds, or figurative studies, and students will be encouraged to develop a personal vision using the media of Chinese painting techniques. In addition to field trips to museums and galleries, there will be lectures and demonstrations by visiting artists.

Prerequisites: ARTS 106 or permission of instructor required.
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

ARTS 207 Sculpture I

Dorrien

An exploration of sculptural concepts through the completion of projects dealing with a variety of materials including clay, wood, plaster, stone, and metals, with an introduction to basic foundry processes. Emphasis on working from direct observation of the model. *Studio fee of \$50.*

Prerequisite: ARTS 105 or 113 or permission of instructor required.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Fall Unit: 1.0

ARTS 208 Photography II

Black

This course builds upon technical and aesthetic background acquired in Photography I. Students explore the medium format camera while expanding their use of the 35mm camera. Other topics include lighting equipment, advanced developing and printing processes, and initial digital photographic work. Continued strong emphasis is on the development of a personal photographic vision and a critical awareness of the medium and its history through assignments and critiques.

Prerequisite: ARTS 108 or by permission of instructor required.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Fall Unit: 1.0

ARTS 216 Spatial Investigations

McGibbon

A mixed media course designed for architecture and studio art majors wishing to strengthen their visual, creative and spatial responsiveness. Class work explores various forms of drawing in two and three dimensions, including architectural drafting, fixed viewpoint perspective, mapping, modeling, some digital work, and temporary site-built installations. Following a series of studio projects and discussions considering issues of space and place, each student produces a self-directed final project.

Prerequisite: ARTS 105
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTS 217 Life Drawing

Harvey

Understanding the human figure by direct observation of and drawing from the model. A highly structured approach with emphasis on

finding a balance between gestural response and careful measurement. Rigorous in-class drawings as well as homework assignments. Dry and wet media as well as work on a variety of scales. Recommended for architecture majors as well as studio art students who intend to do further work from the figure.

Prerequisite: ARTS 105
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTS 218 Introductory Painting

Harvey, Janowitz

An introduction to the fundamental issues of painting, emphasizing color, composition, and paint manipulation through direct observation. Outside assignments, slide presentations, and class discussions aimed towards helping students gain technical skills, visual sophistication, and critical awareness. Students paint from a variety of subjects, including the self-portrait and still life.

Prerequisite: ARTS 105 or 109 or permission of instructor required.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Fall, Spring Unit: 1.0

ARTS 219 Introductory Print Methods: Lithography/Monotype

McGibbon

An introduction to the central concepts of printmaking, using planographic printing methods such as stone and plate lithography, image transfers, and monotype. Students develop visual and creative flexibility through hands-on work with image sequences, text, and multiples. Several assignments explore color layering and some incorporate digital methods. Students participate in a collaborative print exchange in addition to completing individual projects. *Normally offered in alternate years.*

ARTS 219 and 220 are complementary courses addressing similar concepts but different printing techniques and may be elected in either order.
Studio fee of \$35.

Prerequisite: ARTS 105 or 109 or permission of instructor required.
Distribution: Arts, Music, Theater, Film, Video
Semester: Spring Unit: 1.0

ARTS 220 Introductory Print Methods: Intaglio/Relief

McGibbon

NOT OFFERED IN 2006-07. An introduction to the central concepts of printmaking using intaglio and relief methods such as copper-plate etching and woodcut. Students develop visual and creative flexibility through hands-on work with image sequences, text, and multiples. Several projects explore color layering and some incorporate digital methods. Students participate in a collaborative print exchange in addition to completing individual projects. *Normally offered in alternate years.*

ARTS 219 and 220 are complementary courses addressing similar concepts but different printing techniques and may be elected in either order.
Studio fee of \$35.

Prerequisite: ARTS 105 or 109 or permission of instructor required.
Distribution: Arts, Music, Theater, Film, Video
Semester: N/O Unit: 1.0

ARTS 221 Digital Imaging

Olsen

Introduction to artistic production through electronic imaging, manipulation and output. Emphasis on expression, continuity, and sequential structuring of visuals through the integration of image, type and motion. Image output for print, screen, and adaptive surfaces are explored in conjunction with production techniques of image capture, lighting and processing. Lectures and screenings of historic and contemporary uses of technology for artistic and social application of electronic imaging.

Prerequisite: ARTS 108 or 109
Distribution: Arts, Music, Theater, Film, Video
Semester: Spring Unit: 1.0

ARTS 250 Research or Individual Study

Prerequisite: Open to qualified students by permission of instructor and department chair.
Distribution: None
Semester: Fall, Spring Unit: 1.0

ARTS 250H Research or Individual Study

Prerequisite: Open to qualified students by permission of instructor and department chair.
Distribution: None
Semester: Fall, Spring Unit: 0.5

ARTS 255 Dynamic Interface Design

Olsen

Critical examination of the expanding field of information and interface design for interactive media. Emphasis will be on effective visual communication, information design and creative content within online media. Hands-on production will focus on design methods, multimedia web, vector-based media, and dynamic audio. Screenings and discussions on contemporary practices, theoretical, artistic and cultural issues.

Prerequisite: ARTS 108 or 109, and CS 110 or 111
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTS 260 Moving Image Studio

Irish

NOT OFFERED IN 2006-07. Creative exploration of the moving image as it relates to digital methods of animation, video, and motion graphics. Hands-on production of audio, image, text, and time-based media synthesis, with a conceptual emphasis on nonlinear narrative, communication design and visual expression. Screenings and lectures on historical and contemporary practices, coupled with readings and discussions of the theoretical, artistic, and cultural issues in the moving image. *Normally offered in alternate years.*

Prerequisite: ARTS 108 or 165 or 221
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

ARTS 265 Intermediate Video Production

Mekuria

NOT OFFERED IN 2006-07. An exploration of the techniques and styles of producing documentary videos. We will survey current issues surrounding objectivity and representation as it concerns the documentary form. Strong emphasis on storytelling. Special focus on lighting, sound recording, and editing. We will screen and analyze various styles of documentary films. Final projects will be short documentaries.

Prerequisite: ARTS 165 or permission of instructor required.
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

ARTS 307 Sculpture II

Dorrien

Continuation on a more advanced level of sculptural issues raised in ARTS 207. Projects include working from the figure, metal welding or wood construction, and metal casting in the foundry as well as stone carving. *Studio fee of \$50.*

Prerequisite: ARTS 207 or permission of instructor required.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTS 308 Photography III

Black

Advanced explorations of aesthetic and content issues through the use of the camera and light sensitive materials are the focus of this course. More advanced photographic techniques and equipment will be presented to solve visual problems arising from each student's work. Both traditional darkroom practices and digital printing solutions will be taught. Continued emphasis on research into the content and context of the photographic image in contemporary practice through gallery visits, guest lecturers, and library work.

Prerequisite: ARTS 108, 208, and either 109 or another 200-level studio course, or permission of instructor required.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTS 313 Virtual Form

Olsen

Introduction to the design and production of three-dimensional objects and spaces using industry-standard modeling software. Overview of basic modeling, surface design and camera techniques. Emphasis on creative application of the media, in relation to architectural, experimental and time-based forms. Screenings and lectures on traditional and contemporary practices, coupled with readings and discussions of the theoretical, artistic and cultural issues in the virtual world. *Normally offered in alternate years.*

Prerequisites: ARTS 113 or MIT 4.101. Strong computer familiarity needed. Not open to students who have taken ARTS [264].
Distribution: Arts, Music, Theatre, Film, Video
Semester: Fall Unit: 1.0

ARTS 314 Advanced Drawing

McGibbon

Aimed towards studio art and architecture majors wishing to strengthen their visual, conceptual and spatial flexibility in drawing. Building upon methods introduced in previous courses, this studio reconsiders drawing as a process of visual thinking as well as an art form. Class work includes observational exercises (including various systems of visual perspective), technical experimentation (including work in color), sketchbooks, critiques, and field trips. Following a period of interactive studio research, exploration and dialogue, each student completes a body of self-directed work. *ARTS 314 may be repeated, ordinarily for a maximum of two semesters.*

Prerequisite: ARTS 105 and either 109, 217 or MIT 4.101 or permission of instructor required.
Distribution: Arts, Music, Theater, Film, Video
Semester: Fall Unit: 1.0

ARTS 315 Advanced Painting

Spatz-Rabinowitz

Each student will spend time exploring further the issues of color, composition, paint handling, and subject matter. In addition, students will be required to establish and develop personal imagery and an individual vocabulary. *ARTS 315 may be repeated, ordinarily for a maximum of two semesters.*

Prerequisite: ARTS 218 or permission of instructor required.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTS 317 Seminar. Topics in the Visual Arts

Dorrien

Topic for 2006-07. Art in Space. This seminar course is designed to study and experience art in space. From Plop to site-specific to installation, or plainly as we encounter it in the streets or in unlikely spaces whether by design or intervention. Public art will be a major component in this seminar, from administration of a program, to final implementation. The leit-motif of this course is space and the way art intervenes within it and the wide spectrum of social structures. This seminar addresses all disciplines in the art department: art history, architecture, studio.

Prerequisite: All art majors may apply. By permission of instructor: please express why you wish to participate in this seminar and list courses taken in art and architecture.
Distribution: Arts, Music, Theater, Film, Video
Semester: Fall Unit: 1.0

ARTS 320 Architectonics and Installation

Irish

NOT OFFERED IN 2006-07. Creative inter-media collaboration within the practice in architecture, art, and design. Studio projects will emphasize the synthesis and interrelation of imaging and time-based media to spatial art forms and structures. Materials, techniques, and issues in the creation of hybrid forms, architectonics and the solution of problems. Lectures on the historic and contemporary practices of inter-media artists, designers, thinkers and scientists, coupled with readings and discussions. *Normally offered in alternate years.*

Prerequisite: Two 200-level courses in studio art. Permission of instructor required. File application in department before preregistration.
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

ARTS 322 Advanced Print Concepts

McGibbon

Experimentation with mixed media uses of the graphic image, including handmade books, installed site works and collaborative print exchanges. Selected readings and discussions explore the use of multiplicity and sequence in contemporary art. Some studio projects combine digital photo processes with traditional hand print methods. Students in this course will participate in a national printmaking conference in October. Emphasis placed towards developing an individual body of work.

Prerequisite: One or more of the following: ARTS 219, 220, 221, 222, or by permission of the instructor.
Distribution: Arts Music, Theater, Film, Video
Semester: Fall Unit: 1.0

ARTS 350 Research or Individual Study

Prerequisite: 200-level work in the field and permission of instructor required.
Distribution: None
Semester: Fall, Spring Unit: 1.0

ARTS 350H Research or Individual Study

Prerequisite: 200-level work in the field and permission of instructor required.
Distribution: None
Semester: Fall, Spring Unit: 0.5

ARTS 360 Senior Thesis Research

Prerequisite: By permission of department. See Academic Distinctions.
Distribution: None
Semester: Fall, Spring Unit: 1.0

ARTS 365 Advanced Video Production

Mekuria

An intensive course in story development, writing screenplay, directing actors and technical crew, and producing short, dramatic or mixed-genre videos. Rigorous work on advanced camera operation, lighting, sound recording, and editing techniques. We will screen and analyze short films and sample screenplays. Course requires strong organizational and directorial aptitude. The final projects will be short narrative, or mixed-genre videos.

Prerequisite: ARTS 165, 265, and permission of instructor.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTH 369 Seminar. The Materials and Techniques of Painting and Sculpture

Newman (Boston Museum of Fine Arts)

This seminar will provide an introduction to the materials and techniques used by painters and sculptors. Units on painting will focus on: ancient painting (from the earliest cave paintings through ancient Egypt and classical antiquity); wall paintings from various parts of the world, with a focus on the fresco painting technique; Western easel painting of the medieval, Renaissance, and later period; traditional Asian paintings on silk and paper supports; and modern painting. Units on sculpture will focus on: metal and ceramics, using artifacts from many cultures and periods of time, ranging from ancient China to the Italian Renaissance and later. Modern sculptural materials, including plastics, will also be introduced.

Prerequisite: ARTH 100 or 101 or by permission of instructor.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTS 370 Senior Thesis

Prerequisite: 360 and permission of department.
Distribution: None
Semester: Fall, Spring Unit: 1.0

Applied Arts Program

In addition to the regular studio art curriculum, a separately funded program allows the art department to offer a series of short, noncredit workshops with visiting artist instructors. These workshops vary throughout the year but address a variety of studio topics, which have included ceramics, book arts, woodworking, pinhole photography and graphic design. These workshops are noncredit and open to all students without prerequisite. Upcoming workshops are announced throughout the year through art department electronic distribution lists and by posting on "Community," "Art" and other FirstClass® conferences. Sign-up sheets are posted in the art department.

Directions for Election

Note: For the purposes of meeting the “18 units” requirement (See Academic Program, Other Requirements or Articles of Legislation, Book II, Article I, Section 8, A), art history and studio art are considered separate departments. Courses in studio art are counted as units “outside the department” for art history majors. Courses in art history are counted as courses “outside the department” for studio art majors.

History of Art

A major in the history of art must elect:

A. ARTH 100 and 101. AP credit will not be accepted in fulfillment of this requirement.

B. One of the following courses in studio art: ARTS 105, 106, 108, 109, 113, 165, 204, 206.

C. A minimum of six further units in history of art to make a total of nine units, which must include distribution requirements. At least two of these must be 300-level courses.

For distribution, a student must elect at least one unit in four of the following six areas of specialization: Ancient, Medieval, Renaissance, Baroque (seventeenth and eighteenth centuries), Modern (nineteenth and twentieth centuries), non-Western art. Among the four areas elected, one must be either before 1400 AD/CE or outside the tradition of Western art. ARTH 229 may count as Renaissance or Baroque. Normally, ARTH 233, 235, and 345 may not be used to meet this distribution requirement.

If approved by the department chair, courses elected at other institutions may be used to meet the distribution requirement. Courses from two-year colleges will not be credited to the major.

Although the department does not encourage over-specialization, by careful choice of related courses a student may plan a field of concentration emphasizing one period or area. Students interested in such a plan should consult the department as early as possible. Art majors are also encouraged to take courses in the language, culture, and history of the areas associated with their specific fields of interest.

Graduate Study

For students considering graduate study in the history of art, ARTH 345 is strongly recommended. Graduate programs in the history of Western art require students to pass exams in French and German. Graduate programs in the history of Asian art require Chinese and/or Japanese.

Art Conservation

Students interested in graduate study in the field of art conservation should consult with the department chair regarding requirements for entrance into conservation programs. Ordinarily college-level chemistry through organic should be elected, and a strong studio art background is required.

360/370 Honors Thesis

The only path towards departmental honors is the 360/370 Honors Thesis. Art history majors who meet the following requirements are encouraged to apply to the department to do an honors thesis: 3.6 GPA in the major; at least five art history units above the 100 level, four of which must be taken at Wellesley and one of which must be at the 300 level. Contact the

department in the spring semester prior to the proposed honors year for information about deadlines, honors eligibility, and the selection of a thesis advisor. For further information, please consult the art department’s FirstClass® “Art” conference.

History of Art Minimum Major

Only one cross-listed course may be counted toward the minimum major. No more than one unit of 350 credit may be counted towards the minimum major. Ordinarily, no more than three units of transfer credit (one studio, two art history) may be counted toward the minimum major.

History of Art Minor

A history of art minor must elect a minimum of six units:

A. ARTH 100 and 101

B. Four additional units above the 100 level with at least two at the 300 level; maximum one unit of 350. Of the four units above the 100 level, three shall, in the opinion of the student’s faculty advisor, represent a coherent and integrated field of interest. The fourth unit shall, in the case of students whose primary field is Western European or American art, be a course in non-Western or ancient art. In the case of students whose primary field of interest is ancient or non-Western art, the fourth unit shall be Western European or American art.

Four units for credit in art history must be taken in the art department, and only one cross-listed course may be counted towards the minor.

Interdepartmental Majors

The attention of students is called to the interdepartmental majors in architecture, classical and Near Eastern archaeology, Medieval/Renaissance studies, and American studies.

Studio Art

A studio art major must elect a minimum of eleven units:

A. ARTH 100 and 101. There is no exemption from this requirement by Advanced Placement, or by IB, or by an exemption examination.

B. One additional art history course in Twentieth Century or Contemporary art

C. ARTS 105.

D. Any two of the following: ARTS 106, 108, 109, 113, or 165.

E. Five additional studio courses must be taken above the 100 level. At least two of these studio courses must be at the 300 level.

Some 300-level studio art courses may be repeated for credit in the major.

A studio art minor must elect a minimum of six units consisting of ARTS 105, one unit of either 106, 108, 109, 113, 165, plus four additional units in studio art, one of which is at the 300 level (250s and 350s excluded).

Prospective studio art majors and minors are strongly encouraged to elect 100-level art courses (including ARTH 100 and 101) during their first two years at Wellesley in order to establish a solid visual foundation and a broad understanding of the field. Studio art majors intending to study abroad should make a special effort to complete all 100-level requirements for the

major prior to leaving campus during the junior year. Normally, no more than three units of transfer credit (two in studio art, one in art history) may be applied towards the minimum requirements of the major or minor. Students interested in pursuing graduate or professional work in the studio arts should elect additional course work in art history and cultural studies as well as studio art whenever possible, especially in courses that address twentieth-century art and visual culture. Since contemporary art often addresses interdisciplinary issues, students are encouraged to discuss the breadth of their overall course selections (including non-art courses) with their studio art advisor. All prospective majors and minors should obtain a copy of the art department course guide from the art office for a more comprehensive discussion of the major as well as special opportunities within the arts at Wellesley.

In tandem with the Davis Museum and Cultural Center, the art department offers numerous opportunities for students to deepen their experiential knowledge of the arts through special exhibitions, visiting artist lectures and projects, work-study positions and internships. Studio art majors and minors are strongly encouraged to exhibit their work, and to gain practical experience organizing exhibitions and installing art, in the Jewett Arts Center student galleries, Collins Café, and other venues on campus. Each year a number of professional artists visit the campus and studio art students are encouraged to take advantage of these opportunities for interaction.

360/370 Honors Thesis Project. Seniors who qualify for honors and have completed all 100-level requirements in the major may propose a senior thesis project for honors. If approved by the studio faculty as a whole, this year-long project culminates in a spring exhibition. A student interested in thesis work should discuss her ideas with a potential thesis advisor and take at least some advanced work in her proposed media concentration before the senior year.

A list of requirements for honors eligibility is available from the director of studio art. A proposal must be written and accepted. Contact the department in the spring semester prior to the proposed honors year for deadlines and information. Information is also available on the department Web page.

To waive prerequisites for such courses as ARTS 105, 108, or 109, students may present a portfolio of work to the director of studio art for assessment and placement.

History of art/studio art double major. In the case of a double major in art history and studio art, ARTH 100-101 will count in the art history major. Students must also elect additional courses at the 200 or 300 level in both art history and studio art for a total of eight (8) units of art history and eight (8) units of studio art.

Teacher Certification. Students interested in obtaining certification to teach art in the Commonwealth of Massachusetts should consult the director of studio art and the chair of the Department of Education.