

Department of Art

Professor: *Berman, Carroll, Dorrien^A, Friedman, Harvey^{A1}, Marvin^{A2}, McGibbon^{A2}*

Associate Professor: *Black (Director of Studio Art), Liu (Chair), Mekuria, Musacchio*

Visiting Associate Professor: *McNamara*

Adjunct Assistant Professor: *Rhodes*

Assistant Professor: *Bedell, Martin, Tohme^A*

Senior Lecturer: *Meng^A, Mickenberg, Oles^{A1}*

Lecturer: *Hyacinthe, Janowitz*

Visiting Lecturer: *Freed, Malakoff, Olsen*

Mellon Postdoctoral Fellow: *Cummings*

Administrative Teaching Staff: *Mowbray, Rogers, Ruffin*

The Department of Art offers majors in the history of art and studio art as well as minors in the history of art and studio art. It is also possible to double major in studio art and the history of art.

The art department encourages students to explore opportunities for study abroad. For further information on study abroad programs, please see your advisor as well as the Office for International Studies.

Students with disabilities who will be taking art courses and need disability-related classroom or testing accommodations are encouraged to meet with the department chair to make arrangements.

History of Art

ARTH 100 Introduction to the History of Art Part I: Ancient and Medieval Art *Staff*

A broad multicultural survey of the art of the ancient and medieval worlds. This team-taught course focuses upon major monuments and masterpieces, including the Egyptian pyramids, the temples and sculptures of Greece and Rome, the Buddhist shrines of India, the painted scrolls of China and Japan, the mosques of the Islamic Near East, and the Gothic cathedrals of Europe. Two lectures and one conference per week. Conferences emphasize the interpretation of original works of art, and offer hands-on sampling of historical materials and techniques. *Required course for all art history, architecture, and studio art majors, who should plan to elect both ARTH 100 and 101 in their first or second year at Wellesley.*

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall

Unit: 1.0

ARTH 100/WRIT 125 Introduction to the History of Art Part I: Ancient and Medieval Art

Bedell, Rhodes

See description for ARTH 100 above. Students in this section of ARTH 100 will attend the same twice-weekly lectures as the other ARTH 100 students, but their assignments will be different, and they will attend two special WRIT 125 conferences each week instead of the regular ARTH 100 conferences. Through writing about art, students in 100/125 will develop skills in visual and critical analysis. Enrolling in this course automatically enrolls one in ARTH 100. There is no need to register separately for either ARTH 100 or an ARTH 100 conference. *This course satisfies the WRIT 125 requirement and counts as a unit towards a major in art history, architecture, or studio art.*

Prerequisite: None. Open only to first-year students.

Distribution: Arts, Music, Theatre, Film and Video

Semester: Fall Unit: 1.0

ARTH 101 Introduction to the History of Art Part II: Renaissance to the Present

Staff

A foundation course in the history of art from Michelangelo to media culture. This team-taught course introduces the visual cultures of Europe, Africa, and the Americas beginning with the Renaissance, using key issues and monuments as the focus of discussion. Two lectures and one conference per week. Weekly conferences emphasize observational and analytical skills and are normally given in the Davis Museum and Cultural Center. *Required course for all art history, architecture, studio art, and media arts and sciences majors, who should plan to elect both ARTH 100 and 101 in their first or second year at Wellesley.*

Prerequisite: ARTH 100 and 101 can be selected separately, but students are advised to elect 100 before 101.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

ARTH 101/WRIT 125 Introduction to the History of Art Part II: Renaissance to the Present

Rhodes

See description for ARTH 101 above. Students in this section of ARTH 101 will attend the same twice-weekly lectures as the other ARTH 101 students, but their assignments will be different, and they will attend two special WRIT 125 conferences each week. Through writing about art, students in 101/125 will develop skills in visual and critical analysis. *This course satisfies the WRIT 125 requirement and counts as a unit towards a major in art history, architecture, studio art, or media arts and sciences.*

Prerequisite: None. Open only to first-year students.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

ARTH 200 Architecture and Urban Form

Friedman

NOT OFFERED IN 2008-09. An introduction to the study of architecture and the built environment.

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 201 Medieval Art and Architecture

TBA

This course aims to develop an understanding of the major artistic cultures of medieval Europe and the Mediterranean. Topics include: responses to artistic and architectural heritage, religious art and architecture, the ceremonial art and architecture of medieval palaces, domestic art, manuscript illumination, as well as cultural contacts between and among various groups. *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

NOT OFFERED IN 2008-09. 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, ARTH 101 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 209 Topics in West African Art

NOT OFFERED IN 2008-09.

Prerequisite: ARTH 101 or permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 210 Secrecy in African Art: Hidden Knowledge, Palpable Form

Hyacinthe

A primary component of traditional African art is secrecy in its various multivalent manifestations. The dynamic effects the artistic production and the formal properties works of art take, the performance styles and decorum of ritual dance, and the display methods of sculptural forms. The course will explore secrecy's intricacies by investigating various traditional artistic contexts in which it figures prominently, from artistic apprenticeships to sculpture, architecture and performance. Important to our analysis will be the scholarship of key writers on the subject including Allen and Mary Nooter Roberts and Suzanne Blier.

Prerequisite: ARTH 101 recommended

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

ARTH 211 African Art and Architecture

NOT OFFERED IN 2008-09. A survey of the art and architecture of Africa, from ancient times to the present. The course will consider the traditional arts and contemporary developments, as well as issues of display and exhibition. Museum visits to the Peabody Museum at Harvard, the MFA in Boston, and the Museum of African Art in New York.

Prerequisite: None, ARTH 101 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O 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 or 101 or permission of the instructor.

Distribution: Arts, Music, Theater, Film, Video

Semester: Fall Unit: 1.0

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

NOT OFFERED IN 2008-09. 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: N/O Unit: 1.0

ARTH 221 Seventeenth-Century Dutch and Flemish Painting

Carroll

NOT OFFERED IN 2008-09. The course focuses on Flemish artists painting for the Baroque courts of Europe (Rubens and Van Eyck) 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 the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 224 Modern Art to 1945

Berman

NOT OFFERED IN 2008-09. 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

Berman

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 Media Age

Berman

NOT OFFERED IN 2008-09. 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 227 Islamic Architecture in the Age of the Caliphates

Tohme

NOT OFFERED IN 2008-09. This course serves as an introduction to the architecture of the Islamic world from the rise of Islam in the seventh century to the Mongol invasions in the thirteenth. Through specific examples, it explores the development of an Islamic architectural tradition, its continuities, regional variations, and exchanges with contemporary and past cultures. *Normally offered in alternate years.*

Prerequisite: None, ARTH 100 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 228 Modern Architecture

Friedman

A survey of the major movements in architecture in Europe and the Americas from neoclassicism to the present.

Prerequisite: None, ARTH 101 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

ARTH 230 Frank Lloyd Wright and the American Home

Friedman

NOT OFFERED IN 2008-09. An investigation of Wright's domestic architecture in its cultural and historical context. *Normally offered in alternate years.*

Prerequisite: None, ARTH 101 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 231 Architecture and Urbanism in North America

McNamara

This course will present a survey of American architecture and urbanism from prehistory to the late twentieth century. Lectures and discussions will focus particularly on placing the American built environment in its diverse political, economic and cultural contexts. We will also explore various themes relating to Americans' shaping of their physical surroundings including the evolution of domestic architecture, the organization and planning of cities and towns, the relationships among urban, suburban and rural environments, the impact of technology, and Americans' ever-changing relationship to nature.

Prerequisite: ARTH 101 or permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall Unit: 1.0

ARTH 232 American Painting

Bedell

A survey of American art from the Colonial period to World War II.

Prerequisite: None, ARTH 101 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

ARTH 235 Landscape and Garden Architecture

Rhodes

NOT OFFERED IN 2008-09. 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, ARTH 101 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

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

Oles

NOT OFFERED IN 2008-09. 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, ARTH 101 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

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

Oles

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, ARTH 101 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

ARTH 240 Asian Art and Architecture

Liu

NOT OFFERED IN 2008-09. 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, ARTH 100 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 241 Egyptian Art

Freed

NOT OFFERED IN 2008-09. 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 from Neolithic times (c. 6000 B.C.) through the Roman period (c. second century A.D.). Particular focus this semester will be placed on the Middle Kingdom (c. 2000–1700 B.C.) as a prelude to a forthcoming international loan exhibition at the Museum of Fine Arts, Boston. One class session per month will meet in the Museum. *Normally offered in alternate years.*

Prerequisite: None, ARTH 100 recommended.

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 2008-09. 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 art history or classical civilization.

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, and 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 the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall Unit: 1.0

ARTH 244 Sixteenth-Century Art in Italy

Musacchio

This course will examine the so-called High Renaissance and Mannerist periods in Italy. We will focus in particular on papal Rome, ducal Florence, and republican Venice, and the work of Leonardo da Vinci, Michelangelo, Raphael, Titian, and their followers in relation to the social and cultural currents of the time. Issues such as private patronage, female artists, contemporary sexuality, and the connections between monumental and decorative art will be examined in light of recent scholarship in the field. *Normally offered in alternate years*

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

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall Unit: 1.0

ARTH 246 The Baroque and Rococo in Italy

Musacchio

This course surveys a selection of the arts in Italy from circa 1575 to circa 1750. The works of artists such as the Carracci, Caravaggio, Bernini, Gentileschi, and Longhi will be examined within their political, social, religious, and economic settings. Particular emphasis will be placed on Rome and the impact of the papacy on the arts, but Bologna, Florence, and Venice will also play a part, especially in regard to the growing interest in scientific enquiry and the production of arts in the courts and for the Grand Tour.

Normally offered in alternate years

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

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

ARTH 247 Islamic Art and Architecture

Tohme

NOT OFFERED IN 2008-09. 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, ARTH 100 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 248 Chinese Painting

TBA

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 written 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: , ARTH 100 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall Unit: 1.0

ARTH 249 Arts of Japan

Liu

NOT OFFERED IN 2008-09.

Prerequisite: None. ARTH 100 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 250H Research or Individual Study

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

Distribution: None

Semester: Fall, Spring Unit: 0.5

ARTH 251 Italian Renaissance Art and Architecture, 1300–1500

Musacchio

NOT OFFERED IN 2008-09. This course surveys a selection of the arts in Renaissance Italy, focusing primarily on Tuscany and central Italy from circa 1300 to circa 1500. This period witnessed the rise of the mendicant orders, the devastation of the Black Death, the growth of civic and private patronage, and, finally, the exile of the Medici family, all of which had a profound impact on the visual arts. The work of major artists and workshops will be examined and contextualized within their political, social, and economic settings by readings and discussions of contemporary texts and recent scholarship.

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

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 254 Arts of China, Korea, and Japan

NOT OFFERED IN 2008-09. This course examines four major categories in the arts of East Asia: Buddhist art, traditional landscape painting, utilitarian ceramics, and contemporary art. It will depart from most such survey courses by giving more emphasis to Korean art, especially its impact on Japanese art—an important but often neglected area. Issues will include transmission and transformation of artistic styles, adoption and adaptation of Buddhism and Confucianism, Asian trade with the West, and the rise of East Asia in the global art scene. Boston, the oldest center of East Asian studies in the U.S., has world-acclaimed collections of Chinese, Korean, and Japanese art. We will visit museums in the area, including the Museum of Fine Arts, Boston.

Prerequisite: 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 2008-09. This course examines Chinese art in the socially and politically tumultuous twentieth-century, which has witnessed the end of the more than 2000-year-long imperial China, the founding of the Republic, the rise of the People's Republic, the impact of the West, and the ongoing reform. Critical issues of examination include the encounters of East and West, the tensions of tradition and revolution, the burdens of cultural memory and historical trauma, the interpretations of modernism, the emergence of avant-garde, and the problems of globalization and national identity. The major theme is art and society. The focus is from the Cultural Revolution (1966-1976) to the turn of the twenty-first century. The course is designed to develop an understanding of the diverse threads of twentieth-century Chinese art.

Prerequisite: ARTH 100 and 101 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 258 African Spaces: Architecture and Installation

NOT OFFERED IN 2008-09. This course examines the theories of space-making in African architecture and installation in both traditional and contemporary contexts. Architectural forms such as the traditional anthropomorphic edifices in Togo, the nomadic dome structures of West Africa, and palace and tomb design of West Africa will be considered along with examples from East and South Africa. The work of new and emerging artists such as Dineo Bopape of South Africa, who use the autobiographical verging on diaristic to make highly personalized installations, and others like Abdoulaye Kouyaté, who use techniques of Minimalism to create spaces signifying a collective Malian identity, will be analyzed. The way atypical spaces such as vans and buses used in urban centers as well as other modes of transport such as ferries and boats are constructed will also be considered. *Normally offered in alternate years.*

Prerequisite: None. ARTH 101 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 259 The Art and Architecture of the European Enlightenment

Martin

A survey of eighteenth-century European art and architecture from the so-called "Age of Enlightenment." Works of art are discussed in relation to key intellectual, scientific, political, and cultural debates of the period. Beginning with Louis XIV's menagerie at Versailles and concluding with Napoleon's Egyptian campaign, we will explore such topics as the representation of animals; portraiture and physiognomy; medical theories of the body; changing ideas of nature and landscape design; the development of the art museum; and counter-Enlightenment trends. Visits to museums and scientific collections. *Normally offered in alternate years.*

Prerequisite: None. ARTH 101 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall

Unit: 1.0

ARTH 261 Modernisms in Art and Architecture

Berman and Friedman

This course examines the notion of, and practices associated with, Modernism in the visual arts and built environment. The course will look at allied developments in painting, sculpture, photography, film, architecture, city planning, and the functional arts from ca. 1890 to the present. Using case studies, the course will locate Modernist theory and practice in twentieth-century and contemporary social and cultural life. Themes to be addressed will include mass production, shopping and consumption, political theory and social practice, gender, and publicity. Assignments include independent research projects and a trip to New York.

Prerequisite: ARTH 101 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall

Unit: 1.0

ARTH 267 Cross-Cultural Encounters in the Early Medieval Mediterranean

Tohme

NOT OFFERED IN 2008-09. 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, ARTH 100 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

ARTH 268 Art, Architecture and Pilgrimage in the Medieval World

Tohme

NOT OFFERED IN 2008-09. This course examines the phenomenon of medieval pilgrimage and its various components. It considers specific types of journeys, as well as theoretical approaches to pilgrimage in general. In addition to examining architecture and art of particular pilgrimage sites, this course also considers their social, political, theological and economic contexts. While the primary area of inquiry will be the Medieval Christian pilgrimage experience, both Byzantine and Western European, we will also explore Muslim pilgrimage. *Normally offered in alternate years.*

Prerequisite: ARTH 100 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

ARTH 285 Cultural Infrastructure and the History of Museums in Paris, France

Mickenberg (Ruth Gordon Shapiro '37 Director, Davis Museum)

The Louvre's plans to expand into Abu Dhabi along with the oncoming dissolution of the Réunion des Musées Nationaux, is a sea change in the infrastructure of France's cultural institutions. This change, brought on by financial realities, a complex growth in cultural identities within the country and the influence of an American model to the organization of cultural institutions, is a challenge to the history of French museums. It is a challenge that is reflected in their exhibitions, collection development, educational philosophy, architecture, administrative structures, political positioning and funding. Cultural Infrastructure and the History of Museums in France looks at French museums at this time of major change and controversy. The course will primarily take place in museums throughout Paris.

Prerequisite: None. Fluency in French helpful but not required. Knowledge of art history preferable but not required.

Distribution: None

Semester: Wintersession Unit: 0.5

ARTH 289 European Art and Architecture, 1700–1900: From Watteau to van Gogh

Martin

NOT OFFERED IN 2008-09. A survey of the art and architecture of eighteenth- and nineteenth-century Europe, focusing on major movements: Rococo, Neoclassicism, Romanticism, Realism, and Impressionism. This course examines the relationship of art to tradition, revolution, empire, social change, technology, desire and identity. Particular emphasis is placed on the representation and experience of modern life in paintings by Watteau, Goya, Manet, Cassatt, and others, and in venues ranging from Rococo salons and French Revolutionary festivals to London's Great Exhibition of 1851. Topics include the political uses of art, the rise of the critic and the avant-garde, Orientalism, gender and representation, and the aesthetic expression of leisure. Visits to area museums.

Prerequisite: ARTH 101 recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 304 Seminar. Renaissance Art

NOT OFFERED IN 2008-09.

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 the instructor required.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 305 Seminar. History of Prints: New Media of the Renaissance

NOT OFFERED IN 2008-09. A history of printed imagery in early modern Europe.

Prerequisite: ARTH 101 or permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

ARTH 309 Seminar. Problems in Architectural History

Friedman

Topic for 2008-09: Le Corbusier and the Evolution of Modern Architecture. This seminar will examine the career and influence of Le Corbusier through in-depth examination of his writing, projects, and buildings. We will focus on five broad topics: 1) Paris in the 1920s: villas and clients; 2) texts and publications; 3) furniture and interiors; 4) spiritual places; 5) craft traditions and vernacular architecture. The seminar will also examine the architect's complex relationship to modernism in the United States and South America.

Prerequisites: ARTH 228 and permission of the instructor required.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

ARTH 310 Renaissance Architecture, Material Culture and Urban Form

Friedman

NOT OFFERED IN 2008-09.

Prerequisite: ARTH 229 or permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 316 Topics in African/African-American Art

Hyacinthe

Topic for 2008-09: Contemporary African Exhibitions. The seminar focuses upon the exhibition *Black Womanhood: Icons, Images, and Ideologies of the African Body*, on view at the Davis Museum, September 17 through December 10, 2008. The course will analyze the approach of curator Barbara Thompson by probing the project's display categories, the artists and art works included in the exhibition, and the many heterogeneous issues inherent to the visual cultural history of black women's bodies. Prime themes taken up by this comprehensive exhibition include how traditional African art figures into social conceptions about womanhood and femininity; the imaging of black women in nineteenth and twentieth century photography; and how contemporary women artists who claim ancestry to the African Diaspora have imaged "themselves." Many class meetings will occur in the museum.

Prerequisite: ARTH 101, 209 or permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall Unit: 1.0

ARTH 318 New England Arts and Architecture

McNamara

This seminar course will introduce students to the visual and material culture of New England from the period of European contact to the end of the twentieth century, with particular emphasis on Boston and environs. Course readings, lectures, and discussion will address the broad range of artistic expression from decorative arts to cultural landscapes, placing them in their social, political and economic contexts as well as in the larger context of American art and architecture. A major theme of the course will be the question of New England's development as a distinct cultural region and the validity of regionalism as a category of analysis. The course will include a number of required field trips to New England museums and cultural institutions.

Prerequisite: ARTH 101 or permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

ARTH 320 Seminar. American Architecture

Friedman

Topic for 2008-09: Mid-Century Modern: The American Style. This course focuses on American design and its historical contexts in the period from 1930 to the late 1960s. Topics include: Art Deco and the American city; the Museum of Modern Art and its influence; Frank Lloyd Wright; Mies van der Rohe and American Modernism; Tourism, travel and tropical style; the suburban house; modern furniture and interior design, and the roots of Postmodernism.

Prerequisite: ARTH 101 or by permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall Unit: 1.0

ARTH 322 Seminar. Memory and Identity in Contemporary Visual Art of the African Diaspora

NOT OFFERED IN 2008-09. Since the 1950s, projects of Black liberation and empowerment have influenced the work of artists of African descent in the Black Atlantic. Pivotal historic events, such as the Civil Rights movement, the dismantling of colonial rule in Africa and the Brixton race riots in England, have urged Black artists to reexamine issues of memory, identity, history, and belonging. This course considers those artists who trace a visual genealogy of the African diaspora and work in what has been identified as a tradition of remembrance. We will focus on artists working after 1960, but also will study the roots of this tradition in the beginning of the twentieth century and in earlier periods. Trips to the Studio Museum in Harlem and other museums.

Prerequisite: ARTH 101 or permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 323 Seminar. Topics in the Arts of France

NOT OFFERED IN 2008-09.

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

ARTH 325 Seminar. Rococo and Neoclassical Interiors

Martin

This seminar explores the eighteenth-century European interior through a close examination of architecture, painting, sculpture, and decorative arts. By focusing on domestic interiors as well as garden buildings, theaters, and political arenas, we will examine the role that objects and spaces played in the formation of eighteenth-century notions of desire, identity, and subjectivity. We will discuss a variety of patrons—actresses, bankers, and salon intellectuals—as well as the leading architects and artists of the day, among them Antoine Watteau, Jean-Honoré Fragonard, Robert Adam, Josiah Wedgwood, and Claude-Nicolas Ledoux. Emphasis will be placed on analyzing architectural treatises and other printed materials, and on visiting museums, where we will consider the installation of eighteenth-century interiors as “period rooms.”

Prerequisites: ARTH 101 and permission of the instructor.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

ARTH 330 Seminar. Italian Renaissance Art

Musacchio

Topic for 2008-09: Birth, Marriage, and Death in Renaissance Italy. During the Italian Renaissance, major family events like birth, marriage, and death were marked by both works of art and oftentimes elaborate rituals. In this seminar we will examine birth trays, marriage chests, painted and sculpted portraits, and funerary monuments, as well as a wide range of the domestic objects that surrounded people in their everyday life. All of these objects will be related to contemporary literature, account books, letters, and laws, as well as recent scholarship in art history, social history, and women’s studies, to provide insight into the Renaissance. The seminar is offered in conjunction with exhibitions at the Metropolitan Museum of Art in New York and the Isabella Stewart Gardner Museum in Boston; it will require visits to both museums.

Prerequisites: Open to students who have taken one unit in Medieval or Renaissance art, architecture, history or literature; permission of the instructor required.
Medieval/Renaissance studies majors are encouraged to enroll.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Fall Unit: 1.0

ARTH 331 Seminar. The Art of Early Modern Europe

Carroll

Topic for 2008-09: Rembrandt. In the seventeenth century Rembrandt was heralded as “the foremost heretic in painting,” both for his innovative working methods in painting, drawing and etching, and for his radical reinterpretations of traditional genres: the portrait, landscape, still-life, as well as religious and mythological narratives. This seminar will examine various aspects of Rembrandt’s creative achievement through class discussions, research assignments, and field trips to museums in the Boston area and New York.

Prerequisites: ARTH 101 or permission of the instructor required.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall Unit: 1.0

ARTH 332 Topics in Medieval Art

Tohme

NOT OFFERED IN 2008-09.

Prerequisite: At least one of the following: ARTH 100, 201, 227, 247, 267, or permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 335 Seminar. Topics in Modern Art

Berman

NOT OFFERED IN 2008-09.

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: N/O Unit: 1.0

ARTH 336 Seminar. Museum Issues

Mickenberg

Topic for 2008-09: Museums: Power, Politics and Ethics. If museums were once considered cultural oases, separate from the turmoil of their time, their recent history indicates a different world and a complex future. Now, jarred by changing methodological approaches to the history of art, by a redefinition of the term “community,” buffeted by new technologies, ethical concerns, a restructuring of community wealth, and a new generation of scholars, patrons, collectors, and directors, museums face a problematic future. This course will examine the history of museums, their ethical basis, relationship to the history of art, funding, educational prerogatives, and potential future directions, given opposing solutions to management and purpose, history and ethics, the interests of collectors, the needs of objects and the dominance of the market.

Prerequisite: ARTH 100 or 101 or permission of the instructor required. Preference given to junior and senior art majors.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

ARTH 337 Seminar. Topics in Chinese Art

Liu

NOT OFFERED IN 2008-09. The 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 and the achievements of the Painting Academy. We will explore the relationship between emperors and academy painters through close reading of the painters' biographies written by Song contemporaries (in translation). We will also examine the mobility of academy painters and attempt to identify how exactly imperial commissions were initiated and carried out. Special attention is given to primary sources.

Prerequisite: ARTH 100 or 240 or 248 or permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 338 Seminar. Topics in Latin American Art

Oles

Topic for 2008-09: Public Art in the Americas. In the 1920s, Mexico experienced an artistic renaissance in which public murals, the great art tradition uniting painting and architecture, played a key role. Then, in the 1930s, muralism became a fundamental part of the New Deal arts programs in the United States. This course explores both movements, and their interconnections, as well as issues of patronage and censorship. We will also examine subsequent mural movements in Latino communities in the U.S. Field trips to see murals by José Clemente Orozco and others.

Prerequisite: Permission of the instructor required.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

ARTH 339 Seminar. Beyond *Japonisme*: Japan and Europe in the Late Nineteenth Century

NOT OFFERED IN 2008-09. After more than 200 years of isolation, Japan opened its ports to the West in 1854; in the next half century, Japanese visual culture had a profound impact on European art and design. Many Western intellectuals visited Japan, collected Japanese art, and some even wrote histories of Japanese art. The impact of Japanese visual culture was as diverse as *Japonisme* in France, Secessionism in Vienna, the Arts and Crafts Movement in the U.K., Gilbert and Sullivan's *Mikado*, Puccini's *Madame Butterfly*, and Rodin's sculpture of a Japanese actress. This course will cover a wide range of European art and design inspired by Japanese examples, including painting, sculpture, ceramics, glass, furniture, and theatrical art. We will study the origin, transmission, and adaptation of Japanese visual culture by European artists and designers. Issues will include modernism and the exotic other, the "making" of Japanese art history in the West, and European taste in Japanese art.

Prerequisite: ARTH 100 or 240 or 249 or permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O Unit: 1.0

ARTH 340/AMST 317 Seminar. Disneyland and American Culture

Bedell

One of the most visited tourist attractions in the world, subject of thousands of books and articles, adored by millions yet reviled by many intellectuals, Disneyland has occupied a prominent place in American culture since it opened in 1955. This seminar will examine Disneyland as an expression of middle class American values, as a locus of corporatism and consumerism, as a postmodern venue, as a utopia, and as an influence upon architecture and urban design. In a broader sense, we will use Disney to explore the ideals, the desires, and the anxieties that have shaped post-World War II American culture. *Students may register for either ARTH 340 or AMST 317 and credit will be granted accordingly.*

Prerequisite: Permission of the instructor required. Enrollment is limited and preference is given to Art and American Studies majors.

Distribution: Arts, Music, Theatre, Film, Video or Historical Studies

Semester: Spring Unit: 1.0

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

Liu

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 the instructor required.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

ARTH 342 Seminar. Domesticity and Its Discontents

Carroll

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 the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

ARTH 345 Seminar. Methods of Art History

Martin

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. Recommended for all majors.

Prerequisite: ARTH 100 or 101 and one 200-level course, or permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall Unit: 1.0

ARTH 350 Research or Individual Study

Prerequisite: ARTH 100 and ARTH 101 or permission of the 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 the 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 363 African Cinema

NOT OFFERED IN 2008-09. Films made by African directors reflect the socio-political and artistic intricacies of probing African identity from the modern through the contemporary eras. While the first film made by an African director was made in 1924 by the Tunisian, Chemama Chikly, the film industry in Sub-Saharan Africa and throughout the continent has experienced significant growth since the Independence eras of the 1950s and 60s, a moment which has greatly affected film narratives, their critics and formal structures. Commencing with a consideration of early sub-Saharan films like *Mouramani* (1955) by the Guinean director, Mamadou Traoré, the course will explore a diversity of films made by African artists living and working upon the continent and abroad with a special emphasis placed on contemporary projects. The burgeoning critical mass of internationally prominent African film festivals, such as the Pan-African Film and Television Festival (FESPACO) in Burkina Faso, will be considered, as will films made by such African Diaspora artists such as the Nigerian, John Akomfrah, and his Black Audio Collective based in London. *Normally offered in alternate years.*

Prerequisite: ARTH 209 or by permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

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 the 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

NOT OFFERED IN 2008-09. 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 the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

ARTH 370 Senior Thesis

Prerequisite: 360 and permission of department.

Distribution: None

Semester: Fall, Spring Unit: 1.0

ARTH 391 Persuasive Images

Berman

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 seminar enlists case studies to examine 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: 200-level courses in Art or Media Arts and Sciences.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Fall Unit: 1.0

Related Courses

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

CAMS 175 Introduction to Cinema and Media Studies

CAMS 231 Film as Art

CAMS 323 Seminar. Cinema and Painting

CHIN 243 Chinese Cinema (in English)

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

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. Not open to seniors except by permission of the instructor.

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

ARTS 106 Introduction to Chinese Painting

Meng

NOT OFFERED IN 2008-09. 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. Not open to seniors except by 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/non-credit only.

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

Distribution: None

Semester: Spring Unit: 0.5

ARTS 108 Photography I

Black, TBA

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 the 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

TBA, Rivera

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, photography or Web design.

Prerequisite: None. Not open to seniors except by permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall, Spring, Summer Unit: 1.0

ARTS 113 Basic Three-Dimensional Design

Mowbray

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. Not open to seniors except by permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall Unit: 1.0

ARTS 165 Introduction to Video Production

Mekuria

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 the 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

NOT OFFERED IN 2008-09. 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 the 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 2008-09. 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 the instructor required.

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

ARTS 207 Sculpture I

Mowbray

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 the instructor required.

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

ARTS 208 Photography II

Black

Building on the foundation of ARTS 108, initial digital camera and scanning techniques are introduced to provide a background in color image production through use of the inkjet printer. Using the traditional wet darkroom, students will explore the medium format camera and advanced developing and printing processes. Other techniques include lighting equipment and metering. Strong emphasis is on the development of a personal photographic vision and a critical awareness of the medium and its history through research and critiques.

Prerequisite: ARTS 108 or permission of the instructor required.

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

ARTS 216 Spatial Investigations

NOT OFFERED IN 2008-09. 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: N/O 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

Janowitz, Rivera

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 the instructor required.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall, Spring Unit: 1.0

ARTS 219 Introductory Print Methods: Lithography/Monotype

Olsen

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 the instructor required.
Distribution: Arts, Music, Theater, Film, Video
Semester: Spring Unit: 1.0

ARTS 220 Introductory Print Methods: Intaglio/Relief

McGibbon

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 the instructor required.
Distribution: Arts, Music, Theater, Film, Video
Semester: Fall 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: Fall Unit: 1.0

ARTS 222 Book Arts Studio II

Ruffin (Clapp Library)

NOT OFFERED IN 2008-09. This advanced studio course explores the relationship between text and image through relief printing techniques and innovative book structures. Studio projects will include the production of limited edition artist's books that focus on the interplay of two and three dimensions in the book form. Emphasis will be placed on creative problem solving within the limitation of technology, and on the importance of the act of revision. Class sessions in the Papermaking Studio and Special collections will augment intensive studio work in Clapp Library's Book Arts Lab.

Prerequisite: ARTS 105, 107, 108, or 109, or successful completion of three Book Arts workshops.
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

ARTS 250 Research or Individual Study

Prerequisite: Open to qualified students by permission of the 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 the instructor and department chair.

Distribution: None

Semester: Fall, Spring Unit: 0.5

ARTS 255 Dynamic Interface Design

NOT OFFERED IN 2008-09. 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: N/O Unit: 1.0

ARTS 260 Moving Image Studio

Olsen

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: Fall Unit: 1.0

ARTS 265 Intermediate Video Production

Mekuria

NOT OFFERED IN 2008-09. 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 the instructor required.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

ARTS 307 Sculpture II

Mowbray

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 the 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 both traditional light sensitive and digital methodologies are explored. Advanced photographic techniques and equipment will be presented to solve visual problems arising from each student's work. Continued emphasis is placed 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, 221 or another 200-level studio course, or permission of the 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: Spring

Unit: 1.0

ARTS 314 Advanced Drawing

Rivera

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 the instructor required.

Distribution: Arts, Music, Theater, Film, Video

Semester: Fall Unit: 1.0

ARTS 315 Advanced Painting

Harvey

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 the instructor required.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

ARTS 317 Seminar. Topics in the Visual Arts

McGibbon

Topic for 2008-09: Architectonics and Installation. Aimed for juniors and seniors in Studio Art, Architecture or Media Arts and Sciences, this seminar explores the creative intersection of architecture, art, and design. Students work with a range of methods, including digital media, to envision, create, and document interactive installation projects in the gallery and off site. Although dialogue-intensive, this seminar is conducted as a studio, integrating collaborative hands-on projects with readings, field trips, interaction with visiting artists, and opportunities for personal reflection.

Prerequisite: Two 200-level studio art courses. Permission of instructor required. File application in department before preregistration. Not open to students who have taken ARTS [320].

Distribution: Arts, Music, Theater, Film, Video

Semester: Fall Unit: 1.0

ARTS 322 Advanced Print Concepts

McGibbon

NOT OFFERED IN 2008-09. 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 March. 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: N/O Unit: 1.0

ARTS 350 Research or Individual Study

Prerequisite: 200-level work in the field and permission of the 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 the 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 the 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.

Among the six courses, a student must include one in Ancient or Medieval or Renaissance art, and one in art outside the European tradition. ARTH 289 and 342 may count as Baroque or Modern. ARTH 345 may count as Modern. Normally ARTH [223], 235, and 336 do NOT count toward this distribution requirement. They do count toward the major.

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, media arts and sciences, cinema and media studies, 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 placement beyond the introductory level of a specific medium may present a portfolio of work to the director of studio for assessment. 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.

History of art/studio art double major. For the double major in art history and studio art, a student must elect ARTH 100-101, six additional units in art history (following the requirements for the art history major, with the added requirement that one course be in modern art) and eight additional units in studio art (according to the requirements in studio art for the studio major), for a total of sixteen units. A minimum of two courses must be taken at the 300 level in each major. At least one course must consider art made before 1500, one must address the history of modern or contemporary art, and one must be outside the tradition of Western 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.