The Power of Images: 
An Introduction to Art and Its Histories

Patricia Berman  MR 2:20 PM - 3:35 PM | JAC 450
James Oles      MR 9:55 AM - 11:10 AM | DVM 212
Nikki Greene    TF 11:20 AM - 12:35 PM | DVM 212
Nikki Greene    TF 12:45 PM - 2:00 PM | DMV 212

Also available as WRIT 107

Barbara Lynn-Davis
TF 2:10 PM - 3:25 PM & W 3:30 PM - 4:20 PM | JAC 452

Why does art matter? Because images, buildings, and environments shape our ways of understanding our world and ourselves. Learning how to look closely and analyze what you see, therefore, is fundamental to a liberal arts education. Within a global frame, this course provides an introduction to art and its histories through a series of case studies, from ancient China's terra cotta army to Amy Sherald's portrait of Michelle Obama. Meeting twice weekly, each section will draw on the case studies to explore concepts of gender and race, cultural appropriation, political propaganda, and other issues through short lectures and class discussions. Site visits and assignments will engage with the rich art and architectural resources of Wellesley's campus.

Prerequisites for ARTH 100: None.
Prerequisites for WRIT 107: None; Open to First-Years only.

First-Year Seminar: 
Michelangelo: Artist and Myth

Jacqueline Musacchio  MR 11:20 AM - 12:35 PM | JAC 450

This first-year seminar examines the Italian Renaissance artist Michelangelo Buonarroti (1474-1564). Although he is best known as a sculptor and painter, Michelangelo was also a poet, architect, civil engineer, and diplomat driven by complex artistic, religious, political, and economic motivations. His long career provides a framework for understanding the Italian Renaissance, and the mythology surrounding that career provides insight into changing perceptions of the artist and the individual during that time. We will focus on works of art and contemporary texts, as well as visits to Wellesley's Special Collections, Book Arts Lab, Botanic Gardens, and Davis Museum, and area museums.

Prerequisites: None. Open to First-Years only.
Architecture and Urban Form

Martha McNamara  T 2:20 PM - 5:00 PM | JAC 450

An introduction to the study of architecture and the built environment. This course is limited to majors or prospective majors in architecture, art history, studio art, or urban studies, or to those students with a serious interest in theoretical and methodological approaches to those fields.

Prerequisites: None.

The Arts of the Ancient Americas

James Oles  T 6:30 PM - 9:10 PM | JAC 450

This course will provide an introduction to the arts of the Ancient Americas from before the Spanish Conquest. We will concentrate on courtly ceremonial life in major cities from the Teotihuacan, Maya, Moche, Aztec, and Inca civilizations. We will explore specific artistic forms viewed across time and space, including palace architecture; stone sculpture; luxury arts of gold and feathers; textiles and costume; and manuscript painting. The course will also examine the history of collecting, with attention to legal and ethical concerns. We will consider the roles of archaeologists, curators, collectors, and fakers in creating our image of the Ancient American past.

Prerequisites at 200 level: None;  
Prerequisites at 300-level: 2 art history courses.

Chinese Art and Architecture

Heping Liu  TF 8:30 AM - 9:45 PM | JAC 450

This course is a survey of the art and architecture of China from the Neolithic period to the turn of the twentieth century in two simultaneous approaches: chronologically through time and thematically with art in the tomb, at court, in the temple, in the life of the elite, and in the marketplace. It is designed to introduce students to the major monuments and issues of Chinese art and architecture by exploring the interactions of art, religion, culture, society, and creativity, especially how different artistic styles were tied to different intellectual thoughts, historical events, and geographical locations.

Prerequisites: None.

Japanese Art and Architecture

Heping Liu  TF 12:45 PM - 2:00 PM | JAC 450

This course is a survey of the rich visual arts of Japan from the Neolithic period to the turn of the twentieth century with emphasis on architecture, sculpture, painting, ceramics, and ukiyoe. It examines Japan's close ties to India, China, and Korea and explores the development of a distinct Japanese artistic style and national identity. Special attention is given to the sociopolitical forces, cultural exchanges, religious thoughts, intellectual discourses, and commercial activities that shaped the representation and expression of these arts.

Prerequisites: None.
African American Art

Nikki Greene  MR 3:45 PM - 5:00 PM | JAC 450

This course will study art made by African Americans from early colonial America to the present. We will also examine images of African Americans by artists of diverse cultural backgrounds. Throughout the course we will analyze construction(s) of subjectivity of African-American identity (black, Negro, colored) as it relates to visual worlds. Although the course is outlined chronologically, the readings and class discussions will revolve around specific themes each week. The course is interdisciplinary, incorporating a variety of social and historical issues, media, and disciplines, including music, film, and literary sources.

Prerequisites: None. Not open to students who have taken ARTH 316

Art and the Environmental Imagination

Rebecca Bedell  TF 11:20 AM - 12:35 PM | JAC 450

Exploring the relationship between art and the environment, this course will focus on the land of the United States as it has been shaped into forms ranging from landscape paintings to suburban lawns, national parks, and our own Wellesley College campus. Among the questions we will consider are: What is “nature”? What do we value in a landscape and why? How are artists, architects, and landscape designers responding to environmentalist concerns?

Prerequisites: None.

Seminar: The Bauhaus

Patricia Berman  W 1:30 PM - 4:10 PM | JAC 454

This seminar considers Staatliches Bauhaus, the school of architecture, art, and design that was founded in Weimar Germany at the end of World War I, closed under National Socialism in the mid-30s, reestablished in Chicago in 1937, and whose practices were transmitted through institutions globally. We will also consider how Bauhaus products and pedagogies came to be synonymous with mid-century modernity and continue to resonate in contemporary design. The seminar provides an integrative examination of visual arts disciplines, and it brings together interdisciplinary approaches to the historical movement.

Prerequisites: Permission of the Instructor. Senior Art History or Architecture majors will be given priority.

Seminar: Strong Women in Renaissance and Baroque Italy

Jacqueline Musacchio  R 2:20 PM - 5:00 PM | JAC 352

This seminar will analyze women in Italy from circa 1300 to 1700 through the lens of both art and history. We will examine a variety of sources to understand women’s lives and work; with this evidence we will see that women had a much stronger presence than previously recognized, as artists, writers, musicians, patrons, nuns, and a wide range of professions inside and outside their homes. The seminar is linked to an exhibition at Boston’s Museum of Fine Arts, and several sessions will be held on site with museum staff. Other sessions will include visits to Wellesley’s Special Collections, Book Arts Lab, and Davis Museum.

Prerequisites: Previous courses in European art, history, or literature recommended.
**Drawing I**

Phyllis McGibbon  
MR - 2:20 PM - 5:00 PM | PNW 202  
Kellsey Miller  
TF - 9:55 AM - 12:35 PM | PNW 202

A foundational course that explores observational strategies and theories of perception using a range of drawing tools. Project work is focused on observational drawing methods with attention to the articulation of line, shape, time, form, gesture, perspective, and value. In-class drawing exercises, weekly homework assignments, and group critiques address a variety of approaches to image making and visual expression, with some attention put towards the human figure.

**Prerequisites:** None. Open to First-Years and Sophomores. Seniors and Juniors by permission of the instructor

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**Photography I**

Kathya Landeros  
TF - 9:55 AM - 12:35 PM | JAC 350

Photo I is a foundational studio course exploring key methods and concepts in photography and visual media. Technical skills will be addressed through camera and darkroom work, lighting, and the discussion of photographic images. Studio assignments, readings, discussions, lectures, virtual gallery visits, and critiques will help students build the conceptual, aesthetic, and critical skills essential to understanding photography's broader role in contemporary art, history, and society. Aimed for first year and sophomore students, and those pursuing majors in Studio Art, MAS, or CAMS.

**Prerequisites:** None. Open to First-Years and Sophomores. Seniors and Juniors by permission of the instructor

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**2D Design**

Kelsey Miller  
TF - 1:30 PM - 4:10 PM | PNW 203

This foundational studio course addresses the issue of composition in two-dimensional media. It focuses on the fundamental elements of visual design (e.g., line, shape, value, space, color) and their compositional impact. Studio projects emphasize visual problem-solving skills as a means of achieving more effective communication, with some attention to the issues of typography. Assignments explore a range of media and encourage creative experimentation with both analog and digital processes.

**Prerequisites:** None. Open to First-Years, Sophomores, and Juniors. Seniors by permission of the instructor

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**Introduction to Book Studies**

Katherine Ruffin  
MR - 9:55 AM - 12:35 PM | Book Arts Lab - Clapp Library 458

This studio course addresses the theoretical and practical aspects of the manufacture, publication, distribution, and survival of the book. Studio projects in Clapp Library’s Book Arts Lab explore themes such as the evolution of the book form, the sequencing of image and text, and the relationship between form and content. Class sessions will feature demonstrations, visiting artists, and presentation of Special Collections materials. Readings and studio projects culminate in a book-based studio project.

**Prerequisites:** None. Open to First-Years, Sophomores, and Juniors. Seniors by permission of the instructor
### 3D Design

**Andy Mowbray**  
TF - 9:55 AM - 12:35 PM | PNW 102

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 toward helping students enhance their creativity and spatial awareness while acquiring sensitivity for placement, process, and materials. Required for Architecture majors.

Prerequisites: None. Open to First-Years, Sophomores, and Juniors. Seniors by permission of the instructor.

### Introduction to the Moving Image

**Claudia Joskowicz**  
MR - 2:20 PM - 5:00 PM | JAC 450

This introductory course explores video as an art form. Organized around a series of assignments designed to survey a range of production strategies, the course is a primer to the technical and conceptual aspects of video production and to its historical, critical, and technical discourse. Relationships between video and television, film, installation, and performance art are investigated emphasizing video as a critical intervention in social and visual arts contexts. Weekly readings, screenings, discussions and critique, explore contemporary issues in video and help students develop individual aesthetic and critical skills. Practical knowledge is integrated through lighting, video/sound production and editing workshops.

Prerequisites: None. Open to First-Years and Sophomores. Seniors and Juniors.

### Photography II: The Digital/Analog Rift

**Kathya Landeros**  
TF - 1:30 PM - 4:10 PM | JAC 350

Photo II focuses on digital photography, photographic color theory, studio and location lighting, digital retouching, inkjet printing, and Adobe software. Assignments address contemporary and historic theories of photography as contemporary art and the aesthetic and cultural implications of the ubiquity of digital photography. Studio assignments, readings, lectures, critiques, and gallery visits and will help students prepare for project-based work.

Prerequisites: Any 100-level ARTS course.

### Life Drawing

**Genevieve Cohn**  
MR - 9:55 AM - 12:35 PM | PNW 208

Understanding the human form through sustained observational drawing, research, and experimentation. An intensive, mixed media drawing course that balances careful visual analysis with empathetic, gestural response. Tactile, experiential drawing exercises are complemented by shared readings and research addressing questions of representation in art and cultural conceptions of the body.

Prerequisites: Any 100-level ARTS course.
**Intermediate Video: Experimental Production**

**Claudia Joskowicz**

MW - 6:30 PM - 9:10 PM | JAC 350

An intermediate level studio that guides students through different approaches to experimental video production while challenging linear narrative and documentary conventions. Students experiment with non-narrative approaches to content, structure, and technique. Investigations of space and performance are informed by poetry, performance, literature, sound, color, fragmentation, and abstraction. Building upon the historical legacy of the moving image, students incorporate self-exploration, social critique, and manipulation of raw experience into an aesthetic form. This course explores the filmic landscape as students develop independent moving image and/or performance projects and articulate their artistic process through a series of presentations and critiques.

Prerequisites: Any 100-level ARTS course and either CAMS 101 or CAMS 201, or permission of the instructor.

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**Digital Imaging**

**David Olsen**

TF - 9:55 AM - 12:35 PM | JAC 247

Introduction to artistic production through electronic imaging, manipulation, and output. Emphasis on expression, continuity, and sequential structuring of visuals through the integration of image, text, 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.

Prerequisites: Any 100-level ARTS course.

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**Advanced Sculptural Practices**

**Andy Mowbray**

TF - 1:30 PM - 4:10 PM | PNW 106

An exploration of sculptural concepts utilizing a variety of materials and methods. This course will integrate the constructed and tangible, with process and practice, culminating in the development of independent projects. Emphasis will be placed on conceptual considerations, such as audience, context/location, materials, functionality, and histories.

Prerequisites: At least one 200-level ARTS course completed at Wellesley.
Advanced Painting

Genevieve Cohn MR - 2:20 PM - 5:00 PM | PNW 211

A project-based course that examines in depth the history and the processes of painting. This studio provides an opportunity for advanced students to share their painting practice and benefit from intensive and well-informed critical dialogue. The group interacts in a seminar fashion, in which topics and problems are presented and students are asked to develop independent projects examining them. Students explore painting as object, painting in space, site specificity, and consider the impact of digital technologies on image making. Each student will continue to explore elements pertaining to the construction of painting while developing an independent vocabulary and a substantial, cohesive body of work.

Prerequisites: ARTS 218 or at least two other ARTS courses and a familiarity with paint, or permission of the instructor required.

Advanced Independent Senior Projects

Genevieve Cohn F - 9:55 AM - 12:35 PM | JAC 244

Part I of a year-long seminar supporting advanced studio students, divided into one half-credit course offered during the Fall semester and one half-credit in the Spring. Students enrolled in the course will have access to independent workspace for the year and benefit from sustained dialogue and studio critiques with a range of faculty and visiting artists, including those hosted through the Frank Williams Visiting Artist Lecture Series. This course is mandatory for all Studio Art majors and strongly recommended for Studio Art minors and related visual arts majors.

Prerequisites: ARTS 105 and two other 100-level studio courses, and either (at least two 200-level studio art courses; or one 200-level and one 300-level studio art course).

Advanced New Media

David Olsen TF - 1:30 PM - 4:10 PM | JAC 247

Various topics in New Media are explored through research, creative activity, and theoretical discussion. Topics address historical as well as contemporary issues that bridge art and technology. This is an advanced level New Media course giving students the opportunity to focus on personal projects, explore contemporary and historical new media concepts as well as receive critiques from other students. Topics covered will focus on media history and research, contemporary intermedia artists, designers, thinkers and scientists, along with readings and discussions.

Prerequisites: Two 200-level courses in ARTS, CAMS, or MAS.
Introduction to Cinema & Media Studies

TBD  MR - 11:20 AM - 12:35 PM | Collins Cinema

This course introduces students to the study of audio-visual media, including oral, print, photographic, cinematic, broadcast, and digital media forms and practices. Using a case study approach, we will explore the nature of audio-visual communication/representation in historical, cultural, disciplinary, and media-specific contexts, and examine different theoretical and critical perspectives on the role and power of media to influence our social values, political beliefs, identities, and behaviors. We’ll also consider how consumers of media representations can and do contest and unsettle their embedded messages. Our emphasis will be on developing the research and analytical tools, modes of reading, and forms of critical practice that can help us to negotiate the increasingly mediated world in which we live.

Prerequisites: None.

First-Year Seminar

Is Technology Evil?: Social Value and New Media Design

Nicholas Gutierrez  TF - 9:55 AM - 11:10 AM | JAC 352

In an age of algorithmic automation, mass surveillance, and the commodification of social relations, this course asks the question: is technology evil? Using that provocation as a means to investigate the design, use, and economics of social media and other digital objects, we will read a mix of academic and popular texts that treat new media as a problem—not as an unqualified ill, but as something to be carefully considered in all of its immense power and pervasiveness in everyday life. Through an introduction to the methodologies of visual analysis, and close reading, we will think critically about the role of mass media in the production of consuming subjects, of the representations of race, gender and sexuality in new media, and the nature and role of aesthetics and design in contemporary life.

Prerequisites: None. Open to First-Years only.

Technologies of Cinema and Media

Nicholas Gutierrez TF - 12:45 PM - 2:00 PM | JAC 372

Screening/Lab W - 12:30 PM - 3:10 PM | JAC 372

This course investigates the technological, economic, and cultural determinants behind forms of media from the last 150 years, including the telephone, the telegraph, photography, and film, as well as new media like virtual reality and interactive media. If photography realized the desire to transcend mortality and early cinema fulfilled the dream to depict the world, their missions have been extended by technologies that seek to invent new worlds as well as material and virtual realities. Relying on a material theory of film and audio-visual media, the course examines both technologies of making and of circulation, exploring the commercial potential of the entertainment industry. The course will employ relevant texts, films, and other audio-visual artifacts.

Prerequisites: One of the following - CAMS 101, CAMS 105, ARTS 165/CAMS 135, ARTS 108/CAMS 138, ARTH 100, WRIT 107; or permission of the instructor.

Writing for Television

Lauren Holmes  TF - 11:20 AM - 12:35 PM | JAC 452

Lauren Holmes  TF - 2:10 PM - 3:25 PM | JAC 454

An introduction to writing for television. We’ll read, watch, and discuss pilot episodes of network and cable comedies and dramas. We’ll study and practice the basics: script format, episode structure, story and character development, visual description. Each student will develop and write their own original TV pilot, and students will give and receive feedback through the workshop process.

Prerequisites: None.
This course surveys the history, theory, and practice of documentary film, considering the ways its forms and ethics have changed since the beginning of cinema. We study the major modes of the documentary, including cinema verité, direct cinema, investigative documentary, ethnographic film, agit-prop and activist media, and the personal essay, as well as recent forms such as the docudrama, the archival film, “mockumentary,” and Web-based forms. We will examine the “reality effects” of these works, focusing on the ways in which they create their authority. We will ask: How do these films shape notions of truth, reality, and point of view? What are the ethics and politics of representation and who speaks for whom when we watch a documentary? What do documentaries make visible or conceal?

Prerequisites: None.

Anthropology of Media

Anastasia Karakasidou  TF - 2:10 PM - 3:25 PM | PNE 251

This course introduces students to key analytic frameworks through which media and the mediation of culture have been examined. Using an anthropological approach, students will explore how media as representation and as cultural practice have been fundamental to the (trans)formation of modern sensibilities and social relations. We will examine various technologies of mediation—from the Maussian body as “Man’s first technical instrument” to print capitalism, radio and cassette cultures, cinematic and televisual publics, war journalism, the digital revolution, and the political milieu of spin and public relations. Themes in this course include: media in the transformation of the senses; media in the production of cultural subjectivities and publics; and the social worlds and cultural logics of media institutions and sites of production.

Prerequisites: None.

The Art of Screenwriting

Margaret Cezair-Thompson  W - 12:30 PM - 3:10 PM | FND 319

A creative writing course in a workshop setting for those interested in the theory and practice of writing for film. This course focuses on the full-length feature film, both original screenplays and screen adaptations of literary work. Enrollment is limited to 15 students.

Prerequisites: None.

Gendering the Bronze Screen: Representations of Chicanas and Latinas in Film

Irene Mata  W - 12:30 PM - 3:10 PM | FND 128

The history of Chicanxs and Latinxs on the big screen is a long and complicated one. To understand the changes that have occurred in the representation of Chicanxs/Latinxs, this course proposes an analysis of films that traces various stereotypes to examine how those images have been perpetuated, altered, and ultimately resisted. From the Anglicizing of names to the erasure of racial backgrounds, the ways in which Chicanxs and Latinxs are represented has been contingent on ideologies of race, gender, class, and sexuality. We will be examining how films typecast Chicanas/Latinas as criminals or as “exotic” based on their status as women of color, and how Chicano/Latino filmmakers continue the practice of casting Chicanas/Latinas solely as supporting characters to male protagonists.

Prerequisites: None.
Asian/American Women in Film

Elena Creef | T - 12:45 PM - 3:25 PM | Collins Cinema

This course will serve as an introduction to representations of Asian/American women in film beginning with silent classics and ending with contemporary social media. In the first half of the course, we examine the legacy of Orientalism, the politics of interracial romance, the phenomenon of “yellow face”, and the different constructions of Asian American femininity, masculinity, and sexuality. In the second half of the course, we look at “Asian American cinema” where our focus will be on contemporary works, drawing upon critical materials from film theory, feminist studies, Asian American studies, history, and cultural studies.

Prerequisites: None.

Shades of Love in Indian Cinema

Neelima Shulka-Bhatt | MW - 6:30 PM - 7:45 PM | FND 120

This course explores the treatment of various types of love – for the beloved, the family, the community, the motherland or the divine – in Indian cinema, the largest film industry in the world. We examine Indian cinema’s early phase in the colonial milieu, its flourishing in popular and art films since the 1950s, and contributions of diaspora Indians. We will watch films by prominent directors of the postcolonial era who articulated India’s national identity as well as the socio-religious and political aspirations of its common people integrating indigenous sacred symbolism. We will consider how several films reflect a religious sensitivity in portraying the motherland almost as a divine entity worthy of worship. Paying particular attention to the distinctive grammar of song, dance and intense drama, we will analyze the ways in which the film-makers reworked long-prevailing South Asian conventions of narration and performance in a medium imported from Europe.

Prerequisites: None.

Film Genre, Genre Films

Vernon Shetley | T 6:30 PM - 9:10 PM | Collins Cinema
 | R - 2:20 PM - 3:35 PM | JAC 372

We constantly describe films with labels like action, horror, rom-com, sci-fi, musical, western, but where do those categories come from, and how do we decide what belongs within them? This course will explore the concept of film genre in terms both theoretical and practical. We’ll examine the antecedents of cinema’s genre system in literary criticism, read key works of film genre theory, and watch films in a wide range of genres. Among the questions we’ll address are: How do ideas about genre help us understand the cinematic experience? How do genre categories influence the production and marketing of films, and the discourse around them? How do ideas about genre connect to social identities, such as race and gender, to create categories like “chick flick” or “Blaxploitation”? What criteria differentiate the genres we value from those we don’t?

Prerequisites: CAMS 201 or CAMS 202, and an additional 200-level CAMS course.

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