

ART

Overview & Learning Goals

Overview

The Department of Art comprises two programs: art history and visual arts. Majors in the department are expected to elect one of these programs. The major in art history is devoted primarily to the historical and critical study of the visual arts as an embodiment of some of humanity's cultural values and a record of the historical interplay of sensibility, thought, and society. The major in visual arts is intended to encourage a sensitive development of perceptual, creative, and critical abilities in visual expression.

Art History Learning Goals

Art history learning goals are introduced in 1000-level courses, utilized further in 2000-level courses, and refined in 3000- and 4000-level courses with an emphasis on independent practice.

Student majors in the discipline of art history will:

- Learn the structured method of visual analysis in order to deepen their understanding of visual and material form, spatial effects, and medium and technique of works of art, artifacts, and architecture, and then convey that understanding clearly.
- Engage with actual objects through deliberate and extended examination, using the architecture of the campus, holdings of the Museum of Art, Arctic Museum, and other campus collections.
- Acquire an understanding of the history of art across time and geography as being rooted both in the specific histories of particular periods and places and as involving broader systems of cultural connection, conflict, migration, resistance, exchange, appropriation, and assimilation.
- Learn to locate, identify, and assess critically the relevant historical sources in order to build an interpretation.
- Employ these skills to interpret any unfamiliar object, bringing to bear visual evidence, knowledge of the history of visual forms, and historical information about subject, meaning, and context.
- Challenge the initial subjective response to a work of art by exerting effort to inform themselves about cultures and art traditions that are unfamiliar to them.
- Question their own cultural assumptions about what art is and what artists are.
- Question the received wisdom of the discipline of art history, assessing anew the inherited categories, methods of analysis, and currently accepted interpretations of objects.
- Develop original research projects that can produce new knowledge and understandings.
- Develop strong writing and speaking skills in order to construct a solid thesis and supporting argument, and then communicate them effectively.

Art History Department Website (<https://www.bowdoin.edu/art-history/>)

Visual Arts Learning Goals

- Develop skills of direct observation of the world in order to examine the relationship between seeing and knowing.

- Embark upon a range of material explorations in order to gain technical proficiency and facility with multiple means of artistic production.
- Master the formal elements of visual design in order to articulate ideas and to develop an individual artistic language.
- Independently develop and be self-critical of one's creative production.
- Engage in critical discourse and extend it to one's daily life.
- Identify the concerns and motivations informing one's practice and articulate their significance within global historical and contemporary context.
- Locate one's work within the larger conversations defining the liberal arts.

Visual Arts Department Website (<https://www.bowdoin.edu/visual-arts/>)

Options for Majoring or Minor in the Department

Students may elect to major in art history, visual arts, the art history and archaeology interdisciplinary major, the art history and visual arts interdisciplinary major, or to coordinate a major in art history or visual arts with digital and computational studies, education, or environmental studies. Students pursuing coordinate or interdisciplinary majors may not normally elect a second major. Non-majors may elect to minor in art history or visual arts.

Faculty

Peggy Wang, *Chair*, Art History
 Jackie Brown, *Chair*, Visual Arts
 Tammis L. Donovan, *Coordinator*, Art History
 Laurie Holland, *Coordinator*, Visual Arts

Professors: Pamela M. Fletcher, James Mullen, Michael Kolster†, Stephen G. Perkinson, Carrie Scanga

Associate Professors: Jackie Brown, Dana E. Byrd, Peggy Wang (Asian Studies)

Assistant Professor: Eleanor Conover

Visiting Faculty: Caitlin DiMartino, Adam Ekberg, Bethany Engstrom (fall), John Fireman

Art History Faculty and Staff Website (<https://www.bowdoin.edu/art-history/faculty-and-staff/>)

Visual Arts Faculty and Staff Website (<https://www.bowdoin.edu/visual-arts/faculty-and-staff/>)

Requirements

Art History

Art History Major

The art history major consists of ten courses.

Code	Title	Credits
Required Courses		
	Select one introductory ARTH course (numbered 1100–1999).	1
	Select one of the following:	1
	One ARTH course numbered 1100-1999	
	One ARTH first year writing seminar (1000-1049)	
	One Visual Arts (VART) course	

Select one course in African, Asian, or Ancient American Art History numbered 2000-2969. 1

ARTH 2190	Culture and Crisis in Modern and Contemporary Japanese Art	
ARTH 2200	From Empire to Nation-State: Modern Chinese Art	
ARTH 2210	From Mao to Now: Contemporary Chinese Art	
ARTH 2710	Cosmographies and Ecologies in Chinese Art	

Select one course from Ancient and Medieval European Art History numbered 2000-2969: 1

ARTH 2090/ ARCH 1101	Greek Archaeology	
ARTH 2100/ ARCH 1102	Roman Archaeology	
ARTH 2130	Art of Three Faiths: Christian, Jewish, and Islamic Art and Architecture, Third to Twelfth Centuries	
ARTH 2140	The Gothic World	
ARTH 2150	Illuminated Manuscripts and Early Printed Books	
ARTH 2260	Northern European Art of the Fifteenth and Sixteenth Centuries	

Select one course from Renaissance and Baroque European Art History numbered 2000-2969: 1

ARTH 2220	The Medici's Italy: Art, Politics, and Religion, 1300-1600	
ARTH 2230	The Arts of Venice	
ARTH 2240	Monstrosity and Elegance: Mannerism in European Court Art, 1500-1600.	
ARTH 2320	Art in the Age of Velazquez, Rembrandt, and Caravaggio	

Select one course from Modern and Contemporary European and American Art History numbered 2000-2969: 1

ARTH 2410	Sugar, Tobacco, Rice, and Rum: Art and Identity in Atlantic World, 1620–1812	
ARTH 2420	Realism and Its Discontents: European Art, 1839-1900	
ARTH 2440	Shoot, Snap, Instagram: A History of Photography in America	
ARTH 2450	The Art of Making and Meaning	
ARTH 2520	Modern Art	
ARTH 2540	Contemporary Art	
ARTH 2620	American Art I: Colonial Period to the Civil War	
ARTH 2640	American Art from the Civil War to 1945	

Select two additional ARTH courses numbered 2000 or higher. 2

Select two advanced ARTH seminars (numbered 3000–3999). 2

Art History Minor

Code	Title	Credits
Required Courses		
	Select one introductory ARTH course (numbered 1100-1999).	1
	Select two intermediate ARTH courses (numbered 2000–2999).	2
	Select one advanced ARTH course (numbered 3000–3999).	1
	Select one additional ARTH course at any level. ^a	1

^a A first year writing seminar in ARTH or an independent study may be used to satisfy this requirement.

Courses that count toward the major and minor must be taken for regular letter grades (not Credit/D/Fail), and students must earn grades of C- or better in these courses.

Seminars in Art History

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

Visual Arts

Visual Arts Major

The major consists of ten courses.

Code	Title	Credits
Required Courses		
VART 1101	Drawing I	1
Select two of the following:		2
VART 1201	Printmaking I	
VART 1401	Photography I	
VART 1601	Sculpture I	
VART 1702	Video I	
VART 3902	Advanced Studio	1
Select one 3000-level visual arts course labelled generally as Guided Independent Studio Practice. ^c		1
Select four additional visual arts electives. ^d		4
Select one course in art history.		1

^c These advanced studio courses emphasize self-directed work with thematic prompts and in-progress critiques.

^d Any level course in visual arts may be used to satisfy this requirement, but no more than one of the four electives may be an independent study course.

Visual Arts Minor

The minor consists of six courses.

Code	Title	Credits
Required Courses		
VART 1101	Drawing I	1
Select one of the following:		1
VART 1201	Printmaking I	
VART 1401	Photography I	
VART 1601	Sculpture I	
VART 1701	Digital Media I	
Select three additional visual arts courses. ^e		3
Select one course in art history at any level.		1

^e Any level course in visual arts may be used to satisfy this requirement, but no more than one of the three electives may be an independent study course.

Courses that count toward the major and minor must be taken for regular letter grades (not Credit/D/Fail), and students must earn grades of C- or better in these courses.

A maximum of two studio visual arts courses and one art history course (for a total of three courses) taken at another college or university may count toward the major or minor in visual arts, with departmental approval of that transfer credit.

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

Interdisciplinary Majors

Art history participates in interdisciplinary programs in art history and archaeology, and in art history and visual arts. Art history majors may pursue a coordinate major with digital and computational studies, environmental studies, or education. See the Interdisciplinary Majors (<https://bowdoin-public.courseleaf.com/departments-programs/interdisciplinary-majors/>).

Visual arts participates in interdisciplinary programs in art history and visual arts. Visual arts majors may pursue a coordinate major with digital and computational studies, environmental studies, or education. See the Interdisciplinary Majors (<https://bowdoin-public.courseleaf.com/departments-programs/interdisciplinary-majors/>).

Additional Information

Additional Information and Department Policies

Art History

- Students who received a minimum score of four on the Art History Advanced Placement exam may replace one introductory Art History course (numbered 1100–1999) with any upper-level course for the art history major and art history minor. In order to receive credit for Advanced Placement or International Baccalaureate work, students must have their scores officially reported to the Office of the Registrar by the end of their sophomore year at Bowdoin.
- Majors and minors in art history may double-count one course with another major or minor as long as the course is cross-listed with art history.
- Art history majors are also encouraged to take courses in foreign languages and literature, history, philosophy, religion, and the other arts.
- A maximum of two courses for one semester of study from another college or university may count toward the major in art history with departmental approval of that transfer credit. If a student studies away for a full academic year, three courses from another college or university may count toward their art history major with departmental approval.
- Only one course for one semester of study from another college or university may count toward a student's art history minor with departmental approval.

Visual Arts

- Students who receive a four on the Studio Art: 2-D Design, Studio Art: 3-D Design, or Studio Art: Drawing AP exams, and

complete VART 1101 Drawing I, VART 1201 Printmaking I, VART 1401 Photography I, or VART 1601 Sculpture I, with a minimum grade of B-, are eligible to receive a general credit toward their degree, but not major/minor credit. If a student has scores for more than one exam, only 1 total credit will be awarded. For information on credit for International Baccalaureate scores, please see the visual arts department. In order to receive credit for Advanced Placement or International Baccalaureate work, students must have their scores officially reported to the Office of the Registrar by the end of their sophomore year at Bowdoin.

- Majors and minors in visual arts may double-count an unlimited number of courses with another major or minor as long as the course is cross-listed with visual arts.

Information for Incoming Students: Art History (p. 3)

Art history offers ways to understand our world and our histories through the visual arts. We look at the ways people have expressed their ideas, responded to their experiences, and created the world they lived in through paintings, sculptures, buildings, furniture, jewelry, stained glass, and much more. By teaching you how to look closely, Art History provides you with new ways to think about the images and objects around you.

Art history is offering two first-year writing seminars this fall: ARTH 1021 Faked, Forged, Stolen, and Repatriated: Crimes Against Art and ARTH 1028 Art and Race from the Crusades to Colonization. First-year students are also welcome to join all our 1000- and 2000- level courses. The 1000-level courses offer more general introductions to broad themes in art history: ARTH 1120 Introduction to Art History: The Body in East Asian Art and ARTH 1220 Making Medieval Art. The 2000-level courses allow students to dive more deeply into specific topics and periods, but there is no expectation that students have any previous experience with art history: ARTH 2330 Materializing the Self and Other in Early Modern Art, ARTH 2440 Shoot, Snap, Instagram: A History of Photography in America, ARTH 2510 Industry and Imperialism: Nineteenth-Century British Art, and ARTH 2710 Cosmographies and Ecologies in Chinese Art.

Information for Incoming Students: Visual Arts (p. 3)

VART 1101 Drawing I, VART 1201 Printmaking I, VART 1401 Photography I, VART 1601 Sculpture I or VART 1702 Video I are recommended to all students as a starting place in the visual arts curriculum, regardless of previous studio art experience. These courses have no prerequisites and presume no previous knowledge or aptitude beforehand, only a strong interest in the subject and the willingness to work. Students who have never taken an art class will be strongly welcomed and encouraged.

Materials and fees: Students are responsible for paying the first \$100 of art materials. An endowed fund (the Kaempfer Fund) will pay the cost of additional art materials - up to \$600 for photography courses and up to \$300 for other courses - for all registered students.

Introductory credit: student requests to apply AP credit or previous college credit to the major or minor will be discussed by the department on a case-by-case basis. We do not waive the requirement of VART 1101 Drawing I as a major or minor requirement or as a prerequisite for VART 1301 Painting I.

Courses

Art History

ARTH 1014 (c) Becoming a Modern Artist: Matisse, Picasso, Valadon
Non-Standard Rotation. Enrollment limit: 16.

Explores the early careers and art of Henri Matisse, Pablo Picasso, and Suzanne Valadon, artists who came of age at the dawn of the twentieth century. Matisse's family wanted him to be a lawyer; Picasso was a child prodigy; Valadon began her career modeling for the Impressionists. Educated within a traditional model, all three would go on to create radically new art forms, against the backdrop of the artistic, political, and philosophical upheavals of early twentieth century Europe. How did one become an artist at a moment when the very definition of art's appearance and function was in flux? Topics covered include: the role of personal identity in art making, relationships between artists and models, European encounters with art from Africa, the emergence of abstraction, the art market, and the cultural meanings of art and the artist in the modern world. Makes regular use of the rich holdings of the Bowdoin College Museum of Art.

Previous terms offered: Fall 2022.

ARTH 1017 (c) Envisioning Japan: Landscapes, Cityscapes, and Seascapes
Every Other Fall. Enrollment limit: 16.

How do pictures of places incite pride, wonder, desire, or fear? How can they be mobilized to promote national unity or invite social disintegration? From images of the urban pleasure quarters to scenes of sacred mountains, Japanese artists during the Edo period (1603–1868) produced landscapes, cityscapes, and seascapes to enable people to see and consume the country in new ways. This course focuses on Japanese woodblock prints to unpack how artists invested pictures—such as the renowned Great Wave—with the power to shape attitudes towards nature, belonging, and Japan's place in the world. (Same as: ASNS 1014)

Previous terms offered: Fall 2020.

ARTH 1020 (c) That's Not Art! Understanding Contemporary Art
Non-Standard Rotation. Enrollment limit: 16.

Contemporary art can be challenging. Black squares, white cubes, appropriated advertising images, activist posters, street art, and performances all pose to viewers questions of intention, interpretation, and evaluation. Why did twentieth- and twenty-first-century artists redefine traditional media and invent new forms of artistic practice and experience? How do we know when something is "art?" How do we know if it is good art? Topics covered include: abstraction, appropriation, performance, activism, the workings of the contemporary art market, and theories of value and taste.

Previous terms offered: Fall 2020.

ARTH 1021 (c) Faked, Forged, Stolen, and Repatriated: Crimes Against Art

Dana Byrd.

Non-Standard Rotation. Fall 2024. Enrollment limit: 16.

Examines crimes against art, including acts of theft, vandalism, and forgery representing challenges to our shared heritage. Students develop skills in art historical interpretation and ethical reasoning as they engage with historical examples including the history and controversies of such noted stolen cultural artifacts including the Elgin Marbles, the Benin bronze plaques, and Chugach burial masks. Examines the billion dollar "black market" for stolen art, and the legal tools for restoring plundered goods through repatriation.

Previous terms offered: Fall 2022, Spring 2021, Fall 2020.

ARTH 1022 (c) Living in a Material World: Thinking and Writing with Art and Architecture

Non-Standard Rotation. Enrollment limit: 16.

We are surrounded by objects and images, and our digitized world offers an endless stream of visual content, from ads and games to photos of friends and influencers. How do these material and visual elements shape our experiences and identities? Each of us will answer this differently, but analyzing the material and visual stuff of our lives offers all of us a powerful tool for understanding and shaping ourselves and our experiences. Examining and analyzing the material and visual world around us, we will develop a starter kit of skills in critical thinking, observation, research, and writing. Working with objects from a range of times and places in campus collections—Ethiopian paintings, medieval prayerbooks, Inuk embroideries—we will encounter new ways to think about works of art and architecture and material and visual culture. We will analyze the arguments of researchers and artists and practice developing and presenting our own arguments through a series of short papers.

Previous terms offered: Fall 2023, Fall 2021.

ARTH 1027 (c) Saints, Monsters, and Marvels: Visualizing the Invisible in Medieval Art

Non-Standard Rotation. Enrollment limit: 16.

During the European Middle Ages (between approximately five hundred and fifteen hundred years ago), artists developed ingenious methods that allowed them to transform raw materials into pictures of things that were absent but that people longed to see: saintly figures described in holy texts, astonishing creatures that supposedly roamed the far reaches of the earth, and marvels that gave evidence of divine interventions in everyday life. Drawing on objects at the Bowdoin College Museum of Art, we will examine and analyze some truly remarkable medieval artworks. We will investigate how they were made, who made them, and how they were used. Along the way, we will master the skills of visual analysis, allowing us to translate our vision into words; we will learn about several of the materials and techniques involved in creating artworks in the Middle Ages; and we will explore written accounts that help us understand the creation and function of these astonishing objects.

Previous terms offered: Fall 2023.

ARTH 1028 (c) Art and Race from the Crusades to Colonization

Caitlin DiMartino.

Non-Standard Rotation. Fall 2024. Enrollment limit: 16.

How do ideas of race born in the past shape our present? This course investigates the construction of race from a historical perspective between roughly 1300 and 1700 in Western Europe. Considers how communities in Spain, France, England, and Italy used works of art to express religious, cultural, and ethnic diversity at critical moments in Europe's early modern history. Topics range from interactions between Christians, Jews, and Muslims in Spain and the so-called Crusader states during the late Middle Ages; the impact of trade and political interaction between Europe and Africa; the ramifications of the slave trade; and European colonization in the Americas. Major goals include understanding the long and impactful history of race and racism through works of art while honing skills in observation, descriptive and analytical writing, and critical thinking. When relevant, we will draw on the collections of Bowdoin College Museum of Art and regional museum collections.

ARTH 1120 (c, IP, VPA) Introduction to Art History: The Body in East Asian Art

Peggy Wang.

Every Other Year. Fall 2024. Enrollment limit: 50.

Explores theories, pictures, and practices of the human body in art. Studies depictions of the human form as well as arts that activate the body, including calligraphy, spatial design, performance, and ritual. Focuses primarily on East Asia, ranging from early traditions to modern examples. Deliberately sets out to challenge a Western-centric understanding of art and art history by developing ideas about the body that don't make a recourse back to the idealized nude. Examines how art implicates the body in topics such as individuality, divinity, social order, interconnectedness, and pleasure. Examples of art to be studied include: shrines, handscrolls, landscapes, tea objects, and woodblock prints. (Same as: ASNS 1865)

Previous terms offered: Fall 2023, Fall 2022.

ARTH 1220 (c, VPA) Making Medieval Art

Stephen Perkinson.

Every Other Year. Fall 2024. Enrollment limit: 50.

Explores the roles of the individuals responsible for creation of medieval artworks. Considers how artists, patrons, and audiences each helped to determine the ultimate form an artwork took. To do so, examines case studies from a wide geographic and chronological range, from the fourth to the sixteenth centuries and from the British Isles to East Africa, with many stops in between. In doing so, interrogates the ways that "the medieval period" has been defined by later interpreters, exploring emerging arguments in favor of a reconsideration of what constitutes "medieval art." Topics covered include the development of a Christian imperial art in the later years of the Roman Empire; the role of monastic artisans in fashioning works for the use of monks and nuns; the development of urban markets for art in the later Middle Ages; and the exchange of techniques, materials, and motifs across the wider medieval globe.

ARTH 1300 (c, IP, VPA) Introduction to Art History: Introduction to the Art of Ancient Mexico and Peru

Non-Standard Rotation. Enrollment limit: 50.

A chronological survey of the arts created by major cultures of ancient Mexico and Peru. Mesoamerican cultures studied include the Olmec, Teotihuacan, the Maya, and the Aztec up through the arrival of the Europeans. South American cultures such as Chavín, Nasca, and Inca are examined. Painting, sculpture, and architecture are considered in the context of religion and society. Readings in translation include Mayan myth and chronicles of the conquest. (Same as: LACL 1300)

Previous terms offered: Spring 2023, Spring 2022, Spring 2021.

ARTH 1500 (c, VPA) Introduction to Art History: African Americans and Art

Dana Byrd.

Non-Standard Rotation. Spring 2025. Enrollment limit: 50.

Investigates the intersection of African American life and art. Topics include the changing definitions of "African American Art," the embrace of African cultural production, race and representation in slavery and freedom, art as source of inspiration for social movements, and the politics of exhibition. Our mission is to develop art-historical knowledge about this critical aspect of American art history, while facilitating ways of seeing and writing about art. (Same as: AFRS 2660)

Previous terms offered: Fall 2021, Spring 2021.

ARTH 1600 (c, VPA) Introduction to Art History: The Art of Urban Life in Europe, 1500–1950

Pamela Fletcher.

Non-Standard Rotation. Spring 2025. Enrollment limit: 50.

Explores the city as the paradigmatic experience and symbol of modern life in Western Europe from the early modern period to the mid-twentieth century through the lens of art. The increasing concentration of people in urban centers produced new forms of political and financial power and created new forms of sociability, bringing people from different places, races, classes, backgrounds, and beliefs together into productive and jarring encounters. Artists both helped shape these new urban geographies and responded to them in their art. Topics covered include the changing infrastructure and visual culture of the urban landscape; public art and the formation of civic identities; new forms of display and sale of art; and artists' engagement with the physical, social and emotional experience of the city in their artwork. Serves as an introduction to the methods of art history, with an emphasis on close looking and visual analysis. (Same as: URBS 1600)

Previous terms offered: Spring 2024.

ARTH 2090 (c, VPA) Greek Archaeology

Every Other Fall. Enrollment limit: 50.

Introduces the techniques and methods of classical archaeology as revealed through an examination of Greek material culture. Emphasis upon the major monuments and artifacts of the Greek world from prehistory to the Hellenistic age. Architecture, sculpture, fresco painting, and other "minor arts" are examined at such sites as Knossos, Mycenae, Athens, Delphi, and Olympia. Considers the nature of this archaeological evidence and the relationship of classical archaeology to other disciplines such as art history, history, and classics. Assigned reading supplements illustrated presentations of the major archaeological finds of the Greek world. (Same as: ARCH 1101)

Previous terms offered: Fall 2022.

ARTH 2100 (c, VPA) Roman Archaeology

Every Other Fall. Enrollment limit: 50.

Surveys the material culture of Roman society, from Italy's prehistory and the origins of the Roman state through its development into a cosmopolitan empire, and concludes with the fundamental reorganization during the late third and early fourth centuries. Lectures explore ancient sites such as Rome, Pompeii, Athens, Ephesus, and others around the Mediterranean. Emphasis upon the major monuments and artifacts of the Roman era: architecture, sculpture, fresco painting, and other minor arts. Considers the nature of this archaeological evidence and the relationship of classical archaeology to other disciplines such as art history, history, and classics. Assigned reading supplements illustrated presentations of the major archaeological finds of the Roman world. (Same as: ARCH 1102)

Previous terms offered: Fall 2023, Fall 2020.

ARTH 2140 (c, VPA) The Gothic World

Stephen Perkinson.

Non-Standard Rotation. Spring 2025. Enrollment limit: 35.

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

Previous terms offered: Spring 2022.

ARTH 2150 (c, VPA) Illuminated Manuscripts and Early Printed Books

Non-Standard Rotation. Enrollment limit: 35.

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

Previous terms offered: Fall 2023.

ARTH 2190 (c, IP, VPA) Culture and Crisis in Modern and Contemporary Japanese Art

Non-Standard Rotation. Enrollment limit: 35.

In the late nineteenth and throughout the twentieth century, as Japan transitioned from a feudal society to a modern nation-state, Japanese art was mobilized by the avant-gardes and government alike. Examines the wide variety of formats and mediums encompassed in competing claims for modernization, including ink painting, oil painting, photography, ceramics, woodblock prints, and performance art. Interrogates art's complicit role in ultra-nationalism, Pan-Asianism, Orientalism, colonial ambitions, US military occupation, and post-war reconstruction. Themes covered include: reinventions of tradition, East-West relations, colonialism, trauma, and renewal. (Same as: ASNS 2330)

Previous terms offered: Fall 2023.

ARTH 2200 (c, IP, VPA) From Empire to Nation-State: Modern Chinese Art

Non-Standard Rotation. Enrollment limit: 35.

Examines the multitude of visual expressions adopted, re-fashioned, and rejected from China's last dynasty (1644-1911) through the Cultural Revolution (1966-1976). Major themes include the tension between identity and modernity, Westernization, the establishment of new institutions for art, and the relationship between cultural production and politics. Formats under study include ink painting, oil painting, woodcuts, advertisements, and propaganda. Comparisons with other cultures conducted to interrogate questions such as how art mobilizes revolution. (Same as: ASNS 2200)

Previous terms offered: Spring 2024.

ARTH 2210 (c, IP, VPA) From Mao to Now: Contemporary Chinese Art
Peggy Wang.

Non-Standard Rotation. Spring 2025. Enrollment limit: 35.

Examines the history of contemporary Chinese art and cultural production from Mao's Cultural Revolution (1966-1976) until today. Traces experiments in oil, ink, performance, installation, video, and photography and considers these media and formats as artistic responses to globalization, capitalist reform, urbanization, and commercialization. Tracks themes such as art and consumerism, national identity, global hierarchies, and political critique. Readings include primary sources such as artists' statements, manifestoes, art criticism, and curatorial essays. (Same as: ASNS 2201)

Previous terms offered: Spring 2023, Spring 2021, Fall 2020.

ARTH 2220 (c, VPA) The Medici's Italy: Art, Politics, and Religion, 1300-1600

Non-Standard Rotation. Enrollment limit: 35.

An exploration of the painting, sculpture, and architecture from Giotto's revolutionary paintings in 1300 through the fifteenth century with masters such as Donatello and up to High Renaissance giants, Leonardo da Vinci, Titian, Raphael, and Michelangelo. Examines art-making and function within the society that used it, including the role of women as patrons, artists and subjects of art. Readings in translation of sixteenth-century artists' biographies, art criticism, and popular literature. Class will make use of collections in the Bowdoin College Museum of Art, the Boston Museum of Fine Arts, and the Isabella Stewart Gardner Museum in Boston.

Previous terms offered: Fall 2021.

ARTH 2230 (c, VPA) The Arts of Venice

Non-Standard Rotation. Enrollment limit: 35.

Venice is distinctive among Italian cities for its political structures, its geographical location, and its artistic production. Its resilience in the face of plague, flood and warfare shines forth in the brilliance of city's fabric and in the vibrantly colored art that ornaments it. This overview of Venetian art and architecture considers Venice's relationships to Byzantium and the Turkish east, Venetian colorism in dialogue with Tuscan-Roman disegno (drawing and composition), and the role of women as artists, as patrons, and as subjects of art. Includes art by the Bellini family, Giorgione, Titian, Veronese, Tintoretto, Tiepolo, Canaletto, and Rosalba Carriera, and the architecture of Palladio. No previous work in art history required.

Previous terms offered: Fall 2022, Fall 2020.

ARTH 2240 (c, VPA) Monstrosity and Elegance: Mannerism in European Court Art, 1500-1600.

Non-Standard Rotation. Enrollment limit: 35.

Wealthy rulers vied with one another to collect the rarities being discovered across the world. They collected wonders such as "dragons" and exotic beasts such as giraffes, recording these precious beings in art. They even brought to their courts representatives from the peoples of the Americas, whom they deemed as marvels. At the same time, European culture stressed refinement, cool elegance, and graceful body types in both living humans and art. The resulting artworks show strange, disturbing and intriguing images, all gathered under the term "Mannerism." Using paintings, drawings, prints and medals from the Bowdoin College Museum of Art, this class studies artists such as Michelangelo, Pontormo, and El Greco in the courts in Austria, France, Spain and Italy. Readings in translation of scientific writings, formulas for ideal beauty and the grotesque, and handbooks for court life and manners. No previous work in art history required.

Previous terms offered: Spring 2022.

ARTH 2260 (c, VPA) Northern European Art of the Fifteenth and Sixteenth Centuries

Non-Standard Rotation. Enrollment limit: 35.

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

Previous terms offered: Spring 2024.

ARTH 2320 (c, VPA) Art in the Age of Velazquez, Rembrandt, and Caravaggio

Non-Standard Rotation. Enrollment limit: 35.

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

Previous terms offered: Spring 2023, Spring 2021.

ARTH 2330 (c, VPA) Materializing the Self and Other in Early Modern Art

Caitlin DiMartino.

Non-Standard Rotation. Fall 2024. Enrollment limit: 35.

Focuses on art produced through Europe's engagement with the Americas, Africa, and Asia between 1500 and 1750. Studies the impact of trade, colonization, and enslavement on how artists, audiences, and patrons defined and reimagined intersecting forms of identity. Asks questions such as: how do materials—both natural and man-made—register ways of thinking about gender, religion, and race? How does the transformation of raw materials into aesthetic works of art reveal and conceal their origins? Class sessions are organized around materials and techniques such as ivory, metalworking, tropical woods, textiles, pigments, and cosmetics. Further examines how and why paintings, sculpture, and prints display such materials. Topics to be explored include the implications of materiality in cross-cultural exchange, visual and symbolic representations of human diversity, and art as products of pillage, exploitation, cultural syncretism, and forms of resistance. Includes visits to the Bowdoin College Museum of Art.

ARTH 2425 (c, VPA) Making and Breaking Sacred Images in Early Modern Art

Caitlin DiMartino.

Non-Standard Rotation. Spring 2025. Enrollment limit: 16.

From the destruction of images during the Protestant Reformation to transcultural encounters with art, devotion, and aesthetics through colonization, the criteria for identifying a "sacred" work of art were in constant flux during the sixteenth and seventeenth centuries. This course traces the debates, tensions, and reinventions surrounding religious art of the early modern period in Europe and the Americas. Looks at paintings, prints, and sculptures made during the Reformation and Counter-Reformation and the impact of these developments on the symbolic function and emotional realism of artwork in Spain and Italy. Explores the rhetorical function of idolatry and the act of iconoclasm (the destruction of images) in Europe and South America, interrogating the cultural and political implications behind what counted as "art" and what was classified as an "idol." Readings will include primary sources in translation on the "proper" use of images, and the class will incorporate material from the Bowdoin College Museum of Art and the George J. Mitchell Department of Special Collections.

ARTH 2430 (c, VPA) Modern Architecture: 1750 to 2000

Non-Standard Rotation. Enrollment limit: 35.

Examines major buildings, architects, architectural theories, and debates during the modern period, with a strong emphasis on Europe through 1900, and both the United States and Europe in the twentieth century. Central issues of concern include architecture as an important carrier of historical, social, and political meaning; changing ideas of history and progress in built form; and the varied architectural responses to industrialization. Attempts to develop students' visual acuity and ability to interpret architectural form while exploring these and other issues. (Same as: ENVS 2431, URBS 2431)

Previous terms offered: Fall 2023, Fall 2021.

ARTH 2435 (c, VPA) Imagining Space in a Transatlantic World, 1500-1700

Caitlin DiMartino.

Non-Standard Rotation. Spring 2025. Enrollment limit: 35.

Whether a city street or a bird's-eye view, artistic interpretations of our environment shape how we understand and navigate the world. This course investigates the diverse methods for making and remaking space in an early modern transatlantic world. Topics range from the emergent technologies of printmaking and the dissemination of atlases and cartographic information, paintings of cityscapes and the diverse societies within, and personifications and symbolic representations of land and sea, to maps as a platform for intercultural exchange. Focuses especially on representations of space produced during the reign of the Spanish Habsburgs (1516–1700) across three continents in such places as Lima, Mexico City, Manila, and Madrid. Explores how artists, patrons, and audiences used modes of space making—landscapes, cityscapes, personifications of nature, and more—to navigate, resist, or lay claim to their place in the world. Readings include primary sources in translation on travel, exchange, and conquest.

ARTH 2440 (c, VPA) Shoot, Snap, Instagram: A History of Photography in America

Dana Byrd.

Non-Standard Rotation. Fall 2024. Enrollment limit: 35.

A survey of photography made and experienced in the United States from the age of daguerreotypes until the era of digital image processing. Addresses the key photographic movements, works, practitioners, and technological and aesthetic developments while also considering the social, political, cultural, and economic contexts for individual photographs. Photographers studied include Watkins, Bourke-White, Weegee, and Weems. Readings of primary sources by photographers and critics such as Stieglitz, Sontag, Abbott, and Benjamin bolster close readings of photographs. Builds skills of discussing, writing, and seeing American photography. Incorporates study of photography collections across the Bowdoin College campus.

Previous terms offered: Spring 2022.

ARTH 2450 (c, VPA) The Art of Making and Meaning

Non-Standard Rotation. Enrollment limit: 12.

A scholarly inquiry into materials and making with an emphasis on historic artifacts made for everyday use. Students will explore fabrication techniques, test the limits of materials, and refine haptic skills through the manipulation of materials, including clay, textiles, wood, and plastic. Through hands-on examination of artifacts in local collections, students develop the language, methodology, and interpretive skills for artifact and material analysis.

Previous terms offered: Spring 2023.

ARTH 2510 (c, VPA) Industry and Imperialism: Nineteenth-Century British Art

Pamela Fletcher.

Non-Standard Rotation. Fall 2024. Enrollment limit: 35.

Examines art produced during Queen Victoria's reign (1837–1901). The Industrial Revolution gave rise to mass culture and consumer society as well as unprecedented amounts of pollution and environmental damage; the twin engines of capitalism and imperialism spawned Britain's vast Empire and activism by the working classes, women, and the colonized peoples of the British Empire transformed the political and social landscape. Victorian artists took seriously the question of how art might engage their changing modern world, and their diverse responses illuminate both nineteenth-century modernity and its continuing legacies. Topics may include: the representation of modern urban life and its moral challenges; depictions of the environment in landscape and animal painting; the invention of photography and mass visual culture; the rise of the modern art market; and episodes in the imperialist history of artistic contact, conflict and extraction between Britain and other nations.

Previous terms offered: Fall 2022.

ARTH 2520 (c, VPA) Modern Art

Pamela Fletcher.

Non-Standard Rotation. Spring 2025. Enrollment limit: 35.

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

Previous terms offered: Spring 2023.

ARTH 2540 (c, VPA) Contemporary Art

Non-Standard Rotation. Enrollment limit: 35.

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

Previous terms offered: Spring 2024, Spring 2021.

ARTH 2560 (c, VPA) Women, Gender, And Sexuality in Western European and American Art, 1500 to Present

Non-Standard Rotation. Enrollment limit: 35.

This course will provide an introduction to the history of women as creators, subjects, and audiences of art in Western Europe and the United States from the Renaissance to the present. How do we (can we?) tell the stories of the forgotten people and identities of the past? What archives and artifacts are available, and how do we account for the gaps? How do we think historically about the variable categories of gender and sexuality? As we grapple with these questions, we will explore a wide range of methods and approaches to visual art that focus on questions of gender and sexuality in an intersectional context, and identify key concepts such as "bodies," "ideologies," and "identities." No previous work in art history required. (Same as: GSWS 2258)

Previous terms offered: Fall 2023, Fall 2020.

ARTH 2620 (c, DPI, VPA) American Art I: Colonial Period to the Civil War

Non-Standard Rotation. Enrollment limit: 35.

An investigation of American architecture, sculpture, painting, and decorative arts from their contact-era origins until the Civil War. Emphasis is placed on American art as a distinct tradition shaped by the movement of people and things across the Pacific and Atlantic oceans to a continent populated by indigenous people. Explores how artists engaged and interpreted the world around them in material form, as well as the ways that this production served a host of ideological and aesthetic needs. Methods of art historical interpretation are analyzed and discussed using primary and secondary source readings. Studies original art and artifacts in the Bowdoin College Museum of Art and buildings on the Bowdoin campus and beyond.

Previous terms offered: Fall 2022.

ARTH 2640 (c, VPA) American Art from the Civil War to 1945

Non-Standard Rotation. Enrollment limit: 35.

A survey of American architecture, sculpture, painting, and photography from the Civil War and World War II. Emphasis on understanding art in its historical and cultural context. Issues to be addressed include the expatriation of American painters, the conflicted response to European modernism, the pioneering achievements of American architects and photographers, the increasing participation of women and minorities in the art world, and the ongoing tension between native and cosmopolitan forms of cultural expression. Works with original objects in the Bowdoin College Museum of Art.

Previous terms offered: Fall 2021.

ARTH 2710 (c, IP, VPA) Cosmographies and Ecologies in Chinese Art
Peggy Wang.

Non-Standard Rotation. Fall 2024. Enrollment limit: 35.

From China's earliest dynasties, art has been used to activate ways of seeing and being in the world. From tombs that reach into the afterlife to images of Buddhist Pure Lands, Chinese art offers multiple ways of understanding connections between different orders of existence within realms of the universe. Covers formats such as architectural designs, tomb art, pilgrimage murals, landscape painting, and scholars' gardens. Emphasis is placed on distinct conceptions of nature and natural elements under varying belief systems, shifts in imperial patronage, and literati ideals. Readings include primary sources such as ritual texts, Buddhist doctrines, and Chinese painting treatises. Primarily focused on pre-modern Chinese art with some contemporary examples to demonstrate continued relevance today. (Same as: ASNS 2020)

Previous terms offered: Spring 2023.

ARTH 2900 (c) Critical Museum Studies

Stephen Perkinson.

Non-Standard Rotation. Spring 2025. Enrollment limit: 16.

Investigates the history of museums, exploring recent debates regarding the ethics and responsibilities of museum practices. Examines the origins of museums, considering ways museums have supported particular accounts of cultural history, often in the service of specific forms of political power. Students engage with current debates, ranging from the legacies of colonialism to questions about whose interests museums serve. Students also consider possible ways to acknowledge those complex histories and modify those practices to ensure that museums remain vital in the future. Readings include texts drawn from the history of museums and from the growing field of "critical museum studies." Class meetings will be held in museum spaces (primarily the Zuckert Seminar Room of the Bowdoin College Museum of Art), allowing students to practice the analysis of their immediate surroundings and to engage in dialogue with museum professionals and other experts.

Previous terms offered: Spring 2024.

ARTH 3130 (c, VPA) Bosch

Stephen Perkinson.

Non-Standard Rotation. Fall 2024. Enrollment limit: 12.

Seminar. Examines the works of the famously idiosyncratic Netherlandish painter, Jheronimus Bosch (c. 1450-1516), investigating their artistic methods and cultural context. Also considers their reception by contemporary and subsequent generations of artists, scholars, and viewers

Prerequisites: ARTH 1000 - 2969 or ARTH 3000 or higher.

ARTH 3200 (c, VPA) Historicizing the Contemporary: Topics in Recent Chinese Art

Peggy Wang.

Non-Standard Rotation. Spring 2025. Enrollment limit: 12.

Identifies and explores key topics in recent publications of contemporary Chinese art. Alongside of subject matter, students analyze usages of socio-political context and methodologies for framing different narratives of contemporary Chinese art. Through studies of individual artists and larger contemporary art trends, students unpack current art histories while also proposing alternative approaches. Readings include monographs, exhibition catalogs, interviews, and systematic reviews of journals. Questions include: What are the challenges of historicizing the present? How does the global art world reconcile the existence of multiple art worlds? How have artists intervened in narratives of contemporary Chinese art? (Same as: ASNS 3070)

Previous terms offered: Spring 2021.

ARTH 3240 (c, VPA) Leonardo da Vinci and Michelangelo: Science and Art through Drawing

Non-Standard Rotation. Enrollment limit: 12.

Both Leonardo and Michelangelo produced hundreds of drawings in the service of their imaginative processes in creating great architecture, sculpture, and painting. In addition, both studied the human body through anatomical drawings, while Leonardo expanded his investigations to the bodies of animals, the movement of water, the flight of birds, and countless other natural phenomena. Exploring the theory of disegno (drawing and composing) as a divinely granted power, considers biographies, letters, and notebooks in translation, as well as scholarly literature on the Sistine Chapel frescoes, "The Last Supper," and other monuments now known to us only through drawings. Makes use of works from the collections of the Bowdoin College Museum of Art. Opportunities for hands-on learning of drawing techniques—chalk, pen and ink, wash, metal point—support investigations of these artists' accomplishments.

Prerequisites: ARTH 1100 or Placement in above ARTH 1100.

Previous terms offered: Fall 2022, Fall 2020.

ARTH 3330 (c, VPA) Studies in Seventeenth-Century Art: Caravaggio and Artemisia Gentileschi

Non-Standard Rotation. Enrollment limit: 12.

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

Prerequisites: ARTH 1100 or Placement in above ARTH 1100.

Previous terms offered: Fall 2021.

ARTH 3400 (c) Visual Literacy in a Digital World

Non-Standard Rotation. Enrollment limit: 12.

Seminar. We live in an image-saturated world: social media platforms, the news, smart phones, remote learning, video games, streaming services, emoticons. We communicate, learn, and express ourselves in a highly mediated world of visual tools and images. Yet all too often we treat images as transparent vehicles of communication, immediately comprehended and obvious to all. This class brings the art historical tools of close looking and visual analysis to the materials of the digital world, from its roots in the nineteenth-century technologies of reproduction to its current screen-based forms, with an emphasis on media and materiality. Topics will vary, but may include early mass media, including wood engraving and photography; family albums and scrapbooks; the news media; the visual architecture of the internet; social media platforms; video games, advertising; digital art; and NFTs. (Same as: DCS 3600)

Prerequisites: ARTH 1000 - 2969 or ARTH 3000 or higher or DCS 1000 - 2969 or DCS 3000 or higher.

Previous terms offered: Fall 2023.

ARTH 3490 (c, IP, VPA) Re-mapping Global Contemporary Art

Every Other Year. Enrollment limit: 12.

Studies competing claims over what it means for contemporary art to be called global. In particular, traces how the controversial category of "global contemporary art" has been used to both perpetuate and resist Western-centered views of the world. Focuses on artworks, exhibitions, and texts that specifically counter Western-centrism in gatekeeping tactics, exclusionary systems of evaluation, and hegemonic art historical narratives. Examples include the 1989 Havana Biennial, 1999 Global Conceptualism: Points of Origin, post-colonial critiques, and recent artworks and exhibits that have sought to re-map global cartographies of contemporary art. Students taking this as an ASNS course will concentrate on examples relevant to their focus of study. (Same as: ASNS 3802)

Previous terms offered: Fall 2022.

ARTH 3491 (c, IP, VPA) Global Asian Art

Non-Standard Rotation. Enrollment limit: 12.

This seminar explores the changing implications of "Asian art" within global art histories. How has this category been empowering, how has it been limiting, and how does it make us rethink what constitutes both "Asian art" and "global art"? Students will investigate existing art historical models as well as alternative possibilities. Topics to be examined include the impact of theories of cultural representation, transnationalism, deterritorialization, decolonialism, and diaspora on methods for interpreting art, writing histories, and classifying artists. Through a wide range of examples of "Asian art", students will analyze how artists have addressed processes of globalization in their work, how they have sought to position themselves in the world, and how they have been historically positioned in art histories and exhibitions. Comparisons with other geo-cultural and thematic categories will also be used to complicate invocations of difference, belonging, and tradition. (Same as: ASNS 3812)

Prerequisites: ARTH 1000 - 2969 or ARTH 3000 or higher or ASNS 1000 - 2696 or ASNS 3000 or higher.

Previous terms offered: Spring 2024.

ARTH 3500 (c) Transatlantic Modernisms: New York/London

Non-Standard Rotation. Enrollment limit: 12.

At the turn of the twentieth century, artists in New York and London grappled with the changes of modernity experienced in two of the largest industrialized cities in the Western world. Exploring new artistic styles and subjects, the artists of the Ashcan School and the Camden Town Group engaged new technologies and communication networks; new relationships between the rural, the urban, and the emerging suburban; the changing population of cities; and fights for social justice around questions of class, ethnicity, race, and gender. This course puts these two national stories into conversation, bringing together works produced on both sides of the Atlantic at a moment of artistic and social revolution. The seminar is part of ongoing planning for an exhibition at the Bowdoin College Museum of Art. Students will help generate an intellectual framework for such an exhibition, including exploring the collection and potential themes and comparisons, and learn some of the skills involved in mounting a loan exhibition.

Previous terms offered: Spring 2021.

ARTH 3570 (c) The Commercial Art Gallery

Non-Standard Rotation. Enrollment limit: 12.

Explores the commercial art gallery as a distinct institutional form, emphasizing its historical and functional differences from other exhibition venues. The class will draw upon theoretical and historical scholarship on museums and exhibition theory, but the primary focus will be uncovering the history of the commercial gallery in Europe and the United States from the late 18th century to the present, and developing a theoretical paradigm within which to locate the form.

Prerequisites: ARTH 1000 - 2969 or ARTH 3000 or higher or Placement in above ARTH 1100.

Previous terms offered: Spring 2023.

ARTH 3600 (c, VPA) Race and Visual Representation in American Art

Non-Standard Rotation. Enrollment limit: 16.

Students enrolled in the Fall 2020 iteration of the course will have the opportunity to produce online content in support of "There Is a Woman in Every Color: Black Women in American Art," a forthcoming exhibition at the Bowdoin College Museum of Art. (Same as: AFRS 3600)

Prerequisites: ARTH 1000 - 2970 or ARTH 3000 or higher or Placement in above ARTH 1100 or AFRS 1000 - 2970 or AFRS 3000 or higher.

Previous terms offered: Fall 2020.

ARTH 3620 (c, VPA) Winslow Homer and American Art

Every Other Year. Enrollment limit: 12.

During his extensive career, Winslow Homer (1836-1910) worked in multiple modes, including woodcut prints for the popular press, watercolors, and paintings. In his depictions of freedmen, maimed Civil War veterans, and untamed nature, he provided a penetrating and often disturbing view of post-Civil War America. Over the past fifty years, interpretations of Homer's work have changed dramatically and broadened to include such themes and lenses as race, social class, and intertextuality. Exploration of Homer's oeuvre doubles as an inquiry into the historiography of American Art. Homer topics under consideration are: Civil War paintings, illustrations of leisure, depictions of women and children in the Gilded Age, and landscape and seascape paintings of the Caribbean and Maine. Close study opportunities include sessions at the Bowdoin College Museum of Art, Bowdoin College Special Collections, the Portland Museum of Art, and the Winslow Homer Studio in Prouts Neck, Maine.

Prerequisites: ARTH 2000 - 2969.

Previous terms offered: Spring 2023.

ARTH 3800 (c, VPA) The Thing

Dana Byrd.

Non-Standard Rotation. Spring 2025. Enrollment limit: 12.

The study of things, or material culture, has emerged as a multidisciplinary umbrella for the understanding of everyday life. Material culture encompasses everything made or done – clothes worn, houses occupied, art hung on walls, even the way bodies are modified. Exploration of object-based approaches to American culture proceeds through hands-on study of things such as grave markers, great chairs, and girandoles in the Bowdoin College Museum of Art and the historic house museums of Brunswick. Readings include primary sources and scholarly analyses of objects. Assignments enable students to hone descriptive, analytical, and interpretive writing skills.

Prerequisites: ARTH 1000 - 2969 or ARTH 3000 or higher or Placement in above ARTH 1100.

Previous terms offered: Spring 2022.

ARTH 3840 (c, VPA) Bad Art: An Alternative History of Modern Art

Pamela Fletcher.

Non-Standard Rotation. Fall 2024. Enrollment limit: 12.

What is the difference between good art and bad? Why do categories of value change over time? Since the last decades of the nineteenth century, a modernist aesthetic valuing formal innovation and absorptive autonomy has been a powerful force in making these distinctions. Examines the modernist evaluation of good art by attending to its opposite: those visual qualities, forms, and media that modernist criticism labeled bad art and cast out of the canon. Topics covered may include narrative and sentimental art, early popular cinema, comic strips and graphic novels, outsider art, regional art, relational aesthetics, and the self-conscious creation of bad art.

Visual Arts

VART 1040 (c) Making and Writing about Photographs

Non-Standard Rotation. Enrollment limit: 16.

This seminar posits making photographs and writing as complementary, iterative activities. Students will regularly photograph aspects of their daily lives and confront the challenges involved in the creation of images that resonate beyond the commonplace. At the same time, the class will conduct close readings of texts related to the medium and images significant to its history. Comparing and contrasting writing and making photographs will shape class discussions and writing assignments. Students will learn how to use a camera intentionally through specific prompts and class exercises and should expect to share and discuss their images and writing in class. Instruction on the use of digital single lens reflex (dSLR) cameras will be provided – no previous experience with making photographs is needed. Cameras will be available for student use.

Previous terms offered: Fall 2023.

VART 1101 (c, VPA) Drawing I

Eleanor Conover; James Mullen.

Every Semester. Fall 2024; Spring 2025. Enrollment limit: 18.

This course is an introduction to drawing, with an emphasis on the development of perceptual, organizational, and critical abilities. Course projects entail objective observation, exploration of the abstract formal organization of graphic expression, and the development of a critical vocabulary of visual principles. Lectures and group critiques support studio projects in various drawing media.

Previous terms offered: Spring 2024, Fall 2023, Spring 2023, Fall 2022, Spring 2022, Fall 2021, Spring 2021, Fall 2020.

VART 1201 (c, VPA) Printmaking I

Carrie Scanga.

Every Semester. Fall 2024; Spring 2025. Enrollment limit: 14.

How do we design images that visually express what we want to communicate? This question is at the heart of the printmaking discipline, which originated in the book and news printing industries and was later adopted as a tool by visual artists. Offers an exploration of image making through traditional and digital craft. Basic printmaking strategies and materials are introduced, such as ink, pressure, stencils, and multiples. Practices fine art print processes (digital, relief, and intaglio) using contemporary formats such as zines, stenciling, found objects, and collaboration. Exposure to historical and contemporary examples of printmaking through library special collections and museum visits, trips to local print shops and artists' studios, demonstrations, visiting artist projects, and critiques supplement learning in the printmaking studio. Prior experience with other methods of image making, such as drawing or photography, is not required.

Previous terms offered: Spring 2024, Fall 2023, Spring 2023, Fall 2022, Spring 2022, Fall 2021, Spring 2021, Fall 2020.

VART 1301 (c, VPA) Painting I

James Mullen; Eleanor Conover.

Every Semester. Fall 2024; Spring 2025. Enrollment limit: 18.

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

Prerequisites: VART 1101.

Previous terms offered: Spring 2024, Fall 2023, Spring 2023, Fall 2022, Spring 2022, Fall 2021, Spring 2021, Fall 2020.

VART 1401 (c, VPA) Photography I

Adam Ekberg.

Every Semester. Fall 2024; Spring 2025. Enrollment limit: 14.

Photographic visualization and composition as consequences of fundamental techniques of black-and-white still photography. Class discussions and demonstrations, examination of masterworks, and field and laboratory work in 35mm format. Students are encouraged to provide their own 35mm film manually adjustable cameras, but the department has cameras for loan if necessary.

Previous terms offered: Spring 2024, Spring 2023, Fall 2022, Spring 2022, Fall 2021, Spring 2021, Fall 2020.

VART 1601 (c, VPA) Sculpture I

Jackie Brown.

Every Semester. Fall 2024; Spring 2025. Enrollment limit: 14.

An introduction to sculpture with an emphasis on experimentation, discovery, and problem-solving. Hands-on projects in clay, wood, and other media are supported by technical demonstrations, images, videos, group discussions, and critiques. By approaching sculpture through multiple formats, students develop an informed awareness of the medium while expanding skills, challenging perceptions, and engaging in creative expression.

Previous terms offered: Spring 2024, Fall 2023, Spring 2023, Fall 2022, Spring 2022, Fall 2021, Spring 2021, Fall 2020.

VART 1701 (c, VPA) Digital Media I

Discontinued Course. Enrollment limit: 18.

An introduction to digital media within a visual arts context. Emphasis will be on video and sound as the foundation of digital artistic expression, including installation art, web-based art, experimental gaming, and narrative storytelling. Studio projects are supported by technical demonstrations, readings, viewings, group discussions, and critiques. By approaching digital media through multiple formats, students develop a broader, more informed awareness of the potentials of the medium while developing a facility with certain digital tools, challenging assumptions about the ways information is conveyed, and finding new ways to communicate one's ideas and impressions.

Previous terms offered: Spring 2024, Fall 2023, Spring 2023, Fall 2022, Spring 2022, Fall 2021, Fall 2020.

VART 1702 (c, VPA) Video I

John Fireman.

Non-Standard Rotation. Fall 2024; Spring 2025. Enrollment limit: 18.

A course in beginning video production with an emphasis on the expressive potentials of the recording, editing, and sequencing of sound and the moving image. Studio projects are supported by technical demonstrations, readings, viewings, group discussions, and critiques. By approaching video and sound through multiple formats, students will develop a facility with a range of digital imaging and editing tools along with the basics of lighting and audio recording. Students will be encouraged to challenge conventional ways of conveying information and seek new ways to communicate ideas and tell stories. (Same as: CINE 1171)

VART 2101 (c, VPA) Drawing II

James Mullen.

Non-Standard Rotation. Spring 2025. Enrollment limit: 18.

A continuation of the principles introduced in Visual Arts 1101, with particular emphasis on figurative drawing. Studio projects develop perceptual, creative, and critical abilities through problems involving objective observation, gestural expression and structural principles of the human form, studies from historical and contemporary examples, and exploration of the abstract formal elements of drawing. Lectures and group critiques augment studio projects in various drawing media.

Prerequisites: VART 1101.

Previous terms offered: Spring 2023, Spring 2022, Spring 2021.

VART 2203 (c, VPA) The Printed Book

Carrie Scanga.

Every Other Year. Fall 2024. Enrollment limit: 12.

The Printed Book introduces students to methods of designing and creating artist's books, a visual art medium that uses the form or function of "book" as inspiration. With an emphasis on design, visual storytelling, and studio technique, students explore the printed page, sequenced imaging, and image/object hybrids through a variety of book structures. Students create and analyze book constructions through hands-on studio work, group and individual critiques, and the study of the cultural and historical significance of books. Readings, lectures, and field trips to library special collections both on and off campus support studio classroom exercises.

Prerequisites: VART 1101 or VART 1201 or VART 1601.

Previous terms offered: Fall 2023, Spring 2022.

VART 2301 (c, VPA) Painting II

Non-Standard Rotation. Enrollment limit: 18.

A continuation of the principles introduced in Visual Arts 1301, with studio problems based on direct experience.

Prerequisites: VART 1301.

Previous terms offered: Fall 2021.

VART 2302 (c) Landscape Painting

Non-Standard Rotation. Enrollment limit: 18.

A continuation of principles introduced in Visual Arts 1301, with an emphasis on landscape painting. Studio projects investigate various relationships to nature through painting at a variety of sites and through the changing seasons of the coastal landscape. Painting activity is augmented with readings and presentations to offer a historical perspective on different languages, approaches, and philosophies in relation to the pictorial interpretation of landscape experience.

Prerequisites: VART 1301.

Previous terms offered: Fall 2023, Fall 2022.

VART 2401 (c, VPA) Large Format Photography

Adam Ekberg.

Non-Standard Rotation. Spring 2025. Enrollment limit: 18.

Review and expansion of concepts and techniques fundamental to black-and-white photography, with exploration of image-making potentials of different formats such as 35mm and view cameras. Seminar discussions and field and laboratory work. Students are encouraged to provide their own 35mm film manually adjustable cameras, but the department has cameras for loan if necessary.

Prerequisites: VART 1401.

Previous terms offered: Spring 2022.

VART 2402 (c, VPA) Photography and Color

Non-Standard Rotation. Enrollment limit: 18.

A continuation of principles encountered in Visual Arts 1401, with an added emphasis on the expressive potential of color. Cameras of various formats, from the 35mm to the 4x5, are used to complete assignments. Approaches to color film exposure and digital capture, manipulation, and printing are practiced and the affect of color is examined. Through reading assignments, slide presentations, and discussions, students explore historical and cultural implications of color photography. Weekly assignments and group critiques structure class discussion.

Prerequisites: VART 1401.

Previous terms offered: Fall 2022, Spring 2021.

VART 2403 (c, VPA) Documentary Photography

Non-Standard Rotation. Enrollment limit: 18.

Sustained photographic exploration of situations that appear unfamiliar or foreign to the student's experience. A consideration of connections between the different moments encountered and described by the camera, followed with written and further visual articulation of discoveries made from these insights. Narrative strategies, viewer expectations, and the role of the image in the dissemination of knowledge are central concerns of critiques, discussions, and readings. Photographic prints to be produced only through the exposure of black-and-white film and traditional darkroom techniques. Final project consists of a book, exhibit, or publishable article employing both text and photographs.

Prerequisites: VART 1401.

Previous terms offered: Fall 2023.

VART 2405 (c, VPA) Photo Seminar

Adam Ekberg.

Non-Standard Rotation. Fall 2024. Enrollment limit: 18.

An extension of principles and techniques developed in Visual Arts 1401, with increased emphasis on independent projects. Seminar discussion and critiques, and field and laboratory work. Participants must provide their own non-automatic 35mm camera.

Prerequisites: VART 1401 or VART 2406.

Previous terms offered: Spring 2023.

VART 2406 (c, VPA) Darkroom Techniques and Analog Photographic Process

Non-Standard Rotation. Enrollment limit: 12.

Students will pursue projects using analog photographic processes. Exposure and development of film, production of prints in wet darkroom, and exploration of other analog methods of image production will be covered. Discussions, critiques, and demonstrations will comprise most of the class sessions.

Prerequisites: VART 1040 or VART 1401.

Previous terms offered: Spring 2024, Fall 2021.

VART 2601 (c, VPA) Sculpture II

Non-Standard Rotation. Enrollment limit: 14.

A continuation of principles introduced in Visual Arts 1601, with particular emphasis on independent projects.

Prerequisites: VART 1601.

Previous terms offered: Fall 2021, Fall 2020.

VART 2602 (c, VPA) Sculpture - Mold Making and Casting

Non-Standard Rotation. Enrollment limit: 14.

Course builds on the use of everyday objects from Sculpture I and introduces advanced mold making and casting techniques. Students engage with a wide range of materials including clay, concrete, plaster, rubber, wax, and alternative materials like chocolate and soap. Through this process, students can alter and reimagine familiar everyday objects to explore how materials, forms, and images convey meaning in life and culture. Additional themes include art-by-instruction and installation.

Prerequisites: VART 1601.

Previous terms offered: Spring 2024.

VART 3501 (c) Art, Science, and the Environment

Non-Standard Rotation. Enrollment limit: 18.

Guided independent studio practice. Explore crosspollination between art, science, and the environment through hands-on projects while also gaining exposure to a diverse range of contemporary artworks and interdisciplinary projects. Early assignments guide students through considerations for form, process, and meaning, followed by an emphasis on self-directed projects. (Same as: ENV5 2433)

Prerequisites: Two of: VART 1100 - 2969 and VART 1100 - 2969.

Previous terms offered: Fall 2023.

VART 3502 (c) Abstraction

Eleanor Conover.

Non-Standard Rotation. Spring 2025. Enrollment limit: 18.

Guided Independent Studio Practice. Through the study of interdisciplinary media and studio practice, explores abstraction in historical and contemporary contexts in terms of form, content, process, and meaning. After guided assignments, the emphasis shifts to self-directed projects. Choice of media to be determined jointly by faculty and students in the course.

Prerequisites: Two of: VART 1100 - 2969 and VART 1100 - 2969.

Previous terms offered: Spring 2022.

VART 3503 (c) Installation Art

Non-Standard Rotation. Enrollment limit: 18.

Guided Independent Studio Practice. An exploration of installation art in the context of contemporary practice, especially as a means to transform space, create an environment, or offer a visceral experience. Early assignments guide students through considerations for form, content, process, and meaning, followed by an emphasis on self-directed projects. Choice of media to be determined jointly by faculty and students.

Prerequisites: Two of: VART 1100 - 2969 and VART 1100 - 2969.

Previous terms offered: Spring 2024, Fall 2022, Spring 2021.

VART 3800 (c) Art and Time

Bethany Engstrom.

Non-Standard Rotation. Fall 2024. Enrollment limit: 18.

Guided Independent Studio Practice. An exploration of the role of time in the visual arts. Through class assignments and independent projects, examines how artists can invoke and transform time. Attention given to historical and contemporary precedents. Seminar discussions, field trips, and class critiques.

Prerequisites: Two of: VART 1100 - 2969 and VART 1100 - 2969.

Previous terms offered: Fall 2020.

VART 3801 (c) Narrative Structures

Non-Standard Rotation. Enrollment limit: 18.

Guided Independent Studio Practice. Explores narrative content, forms, processes, meanings, and approaches in the visual arts, especially in the context of contemporary practice, through interdisciplinary media, as determined jointly by faculty and students in the course.

Prerequisites: Two of: VART 1100 - 2969 and VART 1100 - 2969.

Previous terms offered: Fall 2021, Fall 2020.

VART 3902 (c) Advanced Studio

Jackie Brown.

Every Spring. Spring 2025. Enrollment limit: 18.

Guided Independent Studio Practice. Concentrates on strengthening critical and formal skills as students start developing an individual body of work. Includes periodic reviews by members of the department and culminates with a group exhibition at the conclusion of the semester.

Prerequisites: VART 3000 or higher.

Previous terms offered: Spring 2024, Spring 2023, Spring 2022, Spring 2021.