THE DEPARTMENT OF ART

at Smith College

IN COMBINING HISTORICAL STUDY AND STUDIO PRACTICE, WE ARE COMMITTED TO CULTIVATING VISUAL LITERACY AND UNDERSTANDING ARTISTIC PRODUCTION IN DIFFERENT CULTURES THROUGHOUT TIME AND IN THE PRESENT.

THE MAJOR HAS THREE PATHS:
• ART HISTORY (ARH)
• STUDIO ART (ARS)
• ARCHITECTURE + URBANISM (ARS)

IN THIS BROCHURE, YOU WILL FIND MORE INFORMATION ABOUT EACH MAJOR AND SELECTED COURSE OFFERINGS FOR THE UPCOMING ACADEMIC YEAR.

DEPARTMENT CONTACTS:

HILLYER HALL
SMITH COLLEGE
22 ELM ST
NORTHAMPTON, MA 01063

DEPARTMENT CHAIR: FRAZER WARD
DEPARTMENT ASSOCIATE CHAIR: LINDSEY CLARK-RYAN
ASSISTANT FOR ADMINISTRATION: REBECCA DAVIS
ACADEMIC ASSISTANT: ROBIN MACEWAN

PHONE: 413-585-3100
FAX: 413-585-3119
IMAGING CENTER: 413-585-3106

Cover image: Sculpture by Dana Smith ’19, ARS 399: Senior Studio II, spring 2019.
ART HISTORY

Courses in the history of art are divided into areas that reflect breadth in terms of both geography and chronology. The introductory class for the art major is ART 110: ART AND ITS HISTORIES. Upper-level classes are offered on art and architecture from antiquity to the present, and on places as diverse as Beijing and Brasilia.

**FALL 2021 ART HISTORY COURSE OFFERINGS:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARH 110</td>
<td>ART AND ITS HISTORIES&lt;br&gt;JOHN MOORE, KATHLEEN PIERCE</td>
</tr>
<tr>
<td>ARH 204</td>
<td>INKAS, AZTECS AND THEIR ANCESTORS&lt;br&gt;DANA LIEBSOHN</td>
</tr>
<tr>
<td>ARH 258</td>
<td>THE ARTS IN EIGHTEENTH-CENTURY FRANCE&lt;br&gt;JOHN MOORE</td>
</tr>
<tr>
<td>ARH 272</td>
<td>REVOLUTION, INDUSTRY, EMPIRE: THE ART OF THE NINETEENTH CENTURY&lt;br&gt;</td>
</tr>
<tr>
<td></td>
<td>KATHLEEN PIERCE</td>
</tr>
<tr>
<td>ARH 286</td>
<td>WHY DID THE PERFORMANCE ARTIST CROSS THE ROAD?: HISTORY AND THEORY OF</td>
</tr>
<tr>
<td></td>
<td>PERFORMANCE ART&lt;br&gt;FRAZER WARD</td>
</tr>
<tr>
<td>ARH 289</td>
<td>INGENUITY* AND ARTISTS’ WAYS OF KNOWING&lt;br&gt;CLaire Farago</td>
</tr>
<tr>
<td>ARH 291</td>
<td>THE PRESENCE OF THE PAST: LIBRARIES AS A BUILDING TYPE IN THE ANCIENT</td>
</tr>
<tr>
<td></td>
<td>MEDITERRANEAN WORLD&lt;br&gt;BARBARA KELLUM</td>
</tr>
<tr>
<td>ARH 301</td>
<td>ART HISTORY: METHODS, ISSUES, DEBATES&lt;br&gt;DANA LIEBSOHN</td>
</tr>
<tr>
<td>ARH 352</td>
<td>IMPERIAL MATTER: THE ARTS OF CHINA’S EARLY EMPIRES&lt;br&gt;YANLONG GUO</td>
</tr>
</tbody>
</table>

**SPRING 2022 ART HISTORY COURSE OFFERINGS:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARH 110</td>
<td>ART AND ITS HISTORIES&lt;br&gt;YANLONG GUO, KATHLEEN PIERCE</td>
</tr>
<tr>
<td>ARH 250</td>
<td>BUILDING BAROQUE EUROPE&lt;br&gt;JOHN MOORE</td>
</tr>
<tr>
<td>ARH 278</td>
<td>RACE AND GENDER IN THE HISTORY OF PHOTOGRAPHY&lt;br&gt;KATHLEEN PIERCE</td>
</tr>
<tr>
<td>ARH 280</td>
<td>SWORDS AND SCANDALS: ANCIENT ROME IN FILM&lt;br&gt;BARBARA KELLUM</td>
</tr>
<tr>
<td></td>
<td>THE AGE OF LOUIS XIV&lt;br&gt;JOHN MOORE</td>
</tr>
<tr>
<td>ARH 280</td>
<td>BUDDHIST GROTTOES&lt;br&gt;YANLONG GUO</td>
</tr>
<tr>
<td>ARH 291</td>
<td>MODERN, POSTMODERN, CONTEMPORARY&lt;br&gt;FRAZER WARD</td>
</tr>
<tr>
<td>ARH 291</td>
<td>REPRESENTING ANIMALS&lt;br&gt;KATHLEEN PIERCE</td>
</tr>
<tr>
<td>ARH 297</td>
<td>ASPECTS OF CONTEMPORARY ART&lt;br&gt;FRAZER WARD</td>
</tr>
<tr>
<td>ARH 352</td>
<td>GOTHIC IN THE MODERN IMAGINATION&lt;br&gt;BRIGITTE BUETTNER</td>
</tr>
<tr>
<td></td>
<td>COURSE IN RELATED FIELD: CLS 218 Hellenistic Art and Archaeology&lt;br&gt;</td>
</tr>
<tr>
<td></td>
<td>REBECCA WORSHAM</td>
</tr>
</tbody>
</table>

---

Professor Barbara Kellum speaks during a special preview of the exhibit at the Smith College Museum of Art, "Leisure & Luxury in the Age of Nero: The Villas of Oplontis Near Pompeii," 2017. Photo Credit Kevin Gutting.

Professor Frazer Ward discusses Ana Mendieta, Untitled from the Silueta Series, 1973-77 with Alice Matthews ’18 at the Women’s Work Exhibit, 2016. Photo Credit SCMA.
STUDIO MAJORS CAN CHOOSE THEIR DISCIPLINARY CONCENTRATION FROM A RANGE OF MEDIA PRACTICES, WHILE STILL HAVING THE OPPORTUNITY TO EXPLORE AND EXPERIMENT IN VARIED STUDIO CLASSES. THE ART MAJOR BEGINS WITH AN INQUIRY OF 100-LEVEL STUDIO PRACTICE IN EITHER DRAWING I, INTRODUCTION TO DIGITAL MEDIA, OR STUDIO FOUNDATIONS. ART FACULTY OFFER BEGINNING, INTERMEDIATE, ADVANCED, AND THEMATIC COURSES IN PHOTOGRAPHY, INSTALLATION, DIGITAL MEDIA, PRINTMAKING, SCULPTURE, DRAWING, AND PAINTING.

ALL MAJORS PARTICIPATE IN SENIOR STUDIO I & II, A YEAR-LONG INTERDISCIPLINARY CAPSTONE DESIGNED TO DEVELOP INDIVIDUAL PROJECTS, DISCUSS PROFESSIONAL PRACTICES, AND CREATE WORK FOR THE FINAL EXHIBITION IN JANNOTTA GALLERY. STUDIO MAJORS ARE PROVIDED WITH INDIVIDUAL STUDIO SPACES FOR THEIR SENIOR YEAR. STUDIO STUDENTS CAN ALSO TAKE ADVANTAGE OF THE WIDE BREADTH OF COURSES OFFERED THROUGH THE FIVE COLLEGE ARTS COMMUNITY.

FALL 2021 STUDIO ART COURSE OFFERINGS:

ARS 162 INTRODUCTION TO DIGITAL MEDIA  
NAIMA GREEN  
ARS 163 DRAWING I  
JUSTIN KIM  
ARS 163 DRAWING I  
KATY SCHNEIDER  
ARS 163 DRAWING I  
SUSAN MONTGOMERY  
ARS 172 STUDIO ART FOUNDATIONS  
LEE BURNS  
ARS 172 STUDIO ART FOUNDATIONS  
CATI BESTARD  
ARS 263 INTERMEDIATE DIGITAL MEDIA  
LUCRETIA KNAPP  
ARS 264 DRAWING II  
KATY SCHNEIDER  
ARS 266 PAINTING I  
ELIZABETH MEYERSOHN  
ARS 272 INTAGLIO PRINTMAKING  
LINDSEY CLARK-RYAN  
ARS 273 SCULPTURE I  
LEE BURNS  
ARS 274 PROJECTS IN INSTALLATION  
LYNNE YAMAMOTO  
ARS 275 THE BOOK: THEORY AND PRACTICE I  
BARRY MOSER  
ARS 277 WOODCUT PRINTMAKING  
LINDSEY CLARK-RYAN  
ARS 282 PHOTOGRAPHY I  
NAIMA GREEN  
ARS 385 SENIOR STUDIO I  
JOHN SLEPIAN AND LYNNE YAMAMOTO

SPRING 2022 STUDIO ART COURSE OFFERINGS:

ARS 162 INTRODUCTION TO DIGITAL MEDIA  
LUCRETIA KNAPP  
ARS 162 INTRODUCTION TO DIGITAL MEDIA  
ROSA WEINBERG  
ARS 163 DRAWING I  
SUSAN MONTGOMERY  
ARS 163 DRAWING I  
JULIE LAPPING RIVERA  
ARS 172 STUDIO ART FOUNDATIONS  
AMIKO LI  
ARS 172 STUDIO ART FOUNDATIONS  
LYNNE YAMAMOTO  
ARS 266 PAINTING I  
KATY SCHNEIDER  
ARS 275 THE BOOK: THEORY AND PRACTICE I  
BARRY MOSER  
ARS 277 WOODCUT PRINTMAKING  
JULIE LAPPING RIVERA  
ARS 282 PHOTOGRAPHY I  
NAIMA GREEN  
ARS 282 PHOTOGRAPHY I  
AMIKO LI  
ARS 361 INTERACTIVE DIGITAL MULTIMEDIA  
JOHN SLEPIAN

ARCHITECTURE + URBANISM

The Architecture + Urbanism (ARU) major situates architectural exploration within the context of the Anthropocene—the current geological epoch in which humans play an irrevocable role in shaping and transforming the world. Within this context, the role of design in articulating the physical and built environment is more important than ever before.

The major combines study in architectural history and studio courses. The studio curriculum takes a humanistic approach that bridges particular scales of inhabitation and elements of our physical and cultural worlds and follows a loose thematic sequence:

<table>
<thead>
<tr>
<th>Studio</th>
<th>Scale</th>
<th>Element</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio 1</td>
<td>The Human</td>
<td>Ground</td>
</tr>
<tr>
<td>Studio 2</td>
<td>The Building</td>
<td>Air</td>
</tr>
<tr>
<td>Studio 3</td>
<td>The City</td>
<td>Ground</td>
</tr>
<tr>
<td>Studio 4</td>
<td>The World</td>
<td>Water</td>
</tr>
</tbody>
</table>

Fall 2021 Architecture + Urbanism Course Offerings:

- ARS 280: Introduction to Architectural Design Studio: Analog Processes - Ground
  - Rosa Weinberg

Spring 2022 Architecture + Urbanism Course Offerings:

- ARS 380: Architectural Design Studio: Transient Spaces - Terrestrial Bodies
  - Rosa Weinberg

Courses in Related Fields:

- LSS 255: Studio: Art and Ecology
  - Reid Bertone Johnson

- LSS 260: Visual Storytelling
  - Reid Bertone Johnson

COURSE IN RELATED FIELD:

- ARS/LSS 389: Broad-Scale Design and Planning Studio
  - Reid Bertone-Johnson

Wood model by Lauren Clarite ’22


**MEET THE FACULTY**

**CATI BESTARD**  
LECTURER IN ART

“I am currently in Inca, Mallorca, at the house I grew up in. My dad accumulated an extensive library throughout his life, including many local writers. When I am here I enjoy reading in my first language (Mallorquin, a dialect of Catalan). I am reading a novel titled Míster Evasió by mallorquin writer, Blai Bonet. On my reading table back home: Full Surrogacy Now by Sarah Lewis; Materiality, a compilation by Petra Lange-Berndt; and Nature’s Queer Performativity by Karen Barad.”

**TEACHING AREA**  
STUDIO ART

**SCHOLARLY INTERESTS + EXPERTISE**  
PHOTOGRAPHY, MATERIALITY, EXPERIMENTATION, QUEERNESS

**FALL 2021 COURSE OFFERINGS**  
[ARS 172] STUDIO ART FOUNDATIONS

**BRIGITTE BUETTNER**  
LOUISE REE DOYLE 1934  
PROFESSOR OF ART

“I am reading a survey of Japanese art in preparation for an upcoming month-long stay in Kyoto. Ever since my undergraduate years, I’ve loved Japanese painting, architecture, decorative arts, film, literature, and, of course, food. I find the many points of contact between medieval Japan and the medieval West (my specialty) fascinating, especially considering that there was no direct communication whatsoever between these two cultures. Both developed comparable feudal societies dominated by a warrior class and monastic institutions. Beyond obvious stylistic differences, the similarities between building types (castle, monastery) and artistic themes are very striking.”

**TEACHING AREA**  
ART HISTORY

**SCHOLARLY INTERESTS + EXPERTISE**  
MEDIEVAL SECULAR MANUSCRIPTS IN COURT CULTURE, QUESTIONS OF GENDER AND PATRONAGE, MEDIEVAL ART IN THE AGE OF TOTALITARIANISMS

**SPRING 2022 COURSE OFFERINGS**  
[ARS 352] GOTHIC IN THE MODERN IMAGINATION

**WHAT ARE YOU READING RIGHT NOW?**

**FACULTY SOUNDBITES**

**SCHOLARLY INTERESTS + EXPERTISE**

- ARTISTS’ WAYS OF KNOWING
- THE CRITICAL HISTORIOGRAPHY OF ART HISTORY
- TRANSCULTURAL STUDIES
- THE MATERIALITY OF THE SACRED
- THE HISTORY OF STYLE
- MUSEUMS AND COLLECTING PRACTICES
- LEONARDO DA VINCI AND THE LEGACY OF HIS WRITINGS

**FALL 2021 COURSE OFFERINGS**

- [ARH 291] TOPICS IN ART HISTORY: “INGENUITY” AND ARTISTS’ WAYS OF KNOWING

---

**Lee Burns**

**Professor of Art**

“I am reading *Tinker Tailor Soldier Spy* by John Le Carre.”

**Alexis Callender**

**Assistant Professor of Art**

“I’m almost finished with Counterstories by John Keene. In this collection of shorts and novellas, Keene reimagines the temporal and geographic borders around Atlantic history throughout the Americas, telling intimate and complex counter stories to dominant Western narratives.”

**Lindsey Clark-Ryan**

**Associate Professor of Art**

**Department Associate Chair**

“I’m reading *Stories of Your Life and Others*, a collection of short stories by Ted Chiang. The stories explore how the structures of our knowledge, beliefs, and language determine how we perceive time and ‘the shape of the world.’ I recently participated in an artist’s residency that, similarly, was concerned with how creative work shapes and is shaped by how we conceive of the future. So, in addition to being great science fiction, the stories are good companions to the projects that have emerged from that residency.”

---

**Callender’s work often takes shape around the mythic and residual forms of coloniality, drawing together archival sources to think about ways that we orient ourselves to the past and using different visual modes of annotation and hybrid narratives to recontextualize static renderings of history and their relationship to social forces like scale, time, and memory.”**

---

**Lee Burns**

**Professor of Art**

“I am reading *Tinker Tailor Soldier Spy* by John Le Carre.”

---

**Lindsey Clark-Ryan**

**Associate Professor of Art**

**Department Associate Chair**


---

**SCHOLARLY INTERESTS + EXPERTISE**

- ARTISTS’ WAYS OF KNOWING
- THE CRITICAL HISTORIOGRAPHY OF ART HISTORY
- TRANSCULTURAL STUDIES
- THE MATERIALITY OF THE SACRED
- THE HISTORY OF STYLE
- MUSEUMS AND COLLECTING PRACTICES
- LEONARDO DA VINCI AND THE LEGACY OF HIS WRITINGS

**FALL 2021 COURSE OFFERINGS**

- [ARS 172] STUDIO ART FOUNDATIONS
- [ARS 273] SCULPTURE I

---

**TEACHING AREA**

**STUDIO ART**

**SCHOLARLY INTERESTS + EXPERTISE**

- DESIGN AND SCULPTURE

---

**Lee Burns**

**Professor of Art**

“I am reading *Tinker Tailor Soldier Spy* by John Le Carre.”

**SCHOLARLY INTERESTS + EXPERTISE**

- DESIGN AND SCULPTURE

**FALL 2021 COURSE OFFERINGS**

- [ARS 172] STUDIO ART FOUNDATIONS
- [ARS 273] SCULPTURE I

---

**Teaching Area**

**Studio Art**

**Scholarly Interests + Expertise**


---

**Teaching Area**

**Studio Art**

**Scholarly Interests + Expertise**

"I’ve been slowly reading Heavy: An American Memoir by Kiese Laymon—every page has something to offer, but Laymon’s compassion strikes me as he develops characters and the ways they experience trauma. For levity, I find myself returning to The New Yorker’s ‘Daily Shouts.’ ”

"Literati and wandering swordsmen (xia), the two seemingly irrelevant groups of people in history, are astutely connected and interpreted in literary historian Chen Pingyuan’s The Literati’s Chivalric Dreams (qiangu wenren xiakemeng). Combing through the trajectories of martial arts novels from the Tang dynasty (618-907) through contemporary China, Chen reconstructs the formation of the chivalric spirit and the significance of this spirit in Chinese literature and culture. This book also prompts me to look for the answer of a personal question: Why am I so drawn to the stories and lives of wandering swordsmen?"

"I just finished two memorable novels: Suzanne & Gertrude—a love story between a reclusive woman and a donkey—and Perestroika in Paris whose main protagonists are Parus, a raven, Frida, a resourceful street dog, & Raoul, a gorgeous navi. Eventually humans enter the story, but they play secondary roles. All characters, animal and human, though, find ways to care for one another. In these perilous times it seems like we need animal fables more than ever. Both tales make me feel all the more grateful for the relationship I have with my cat companion Cleo."

"My latest escape during these times has been reading and cooking from Le Corbuffet, Esther Choi’s pithy and deconstructivist cookbook. Part critique, part instructional guide, the book’s recipes—Rem Brûlée, Shigeru Banchan Two Way, or László Macaroni-Nagy, for example—outline a playful and ephemeral way to engage with the legacies of architects, artists, and designers and their seminal works. And, I find that these fun and homemade edible homages subvert the ways rarefied art and design objects often circulate in the private market."

"I’ve been slowly reading Heavy: An American Memoir by Kiese Laymon—every page has something to offer, but Laymon’s compassion strikes me as he develops characters and the ways they experience trauma. For levity, I find myself returning to The New Yorker’s ‘Daily Shouts.’ ”

"Literati and wandering swordsmen (xia), the two seemingly irrelevant groups of people in history, are astutely connected and interpreted in literary historian Chen Pingyuan’s The Literati’s Chivalric Dreams (qiangu wenren xiakemeng). Combing through the trajectories of martial arts novels from the Tang dynasty (618-907) through contemporary China, Chen reconstructs the formation of the chivalric spirit and the significance of this spirit in Chinese literature and culture. This book also prompts me to look for the answer of a personal question: Why am I so drawn to the stories and lives of wandering swordsmen?"

"I just finished two memorable novels: Suzanne & Gertrude—a love story between a reclusive woman and a donkey—and Perestroika in Paris whose main protagonists are Parus, a raven, Frida, a resourceful street dog, & Raoul, a gorgeous navi. Eventually humans enter the story, but they play secondary roles. All characters, animal and human, though, find ways to care for one another. In these perilous times it seems like we need animal fables more than ever. Both tales make me feel all the more grateful for the relationship I have with my cat companion Cleo."

"My latest escape during these times has been reading and cooking from Le Corbuffet, Esther Choi’s pithy and deconstructivist cookbook. Part critique, part instructional guide, the book’s recipes—Rem Brûlée, Shigeru Banchan Two Way, or László Macaroni-Nagy, for example—outline a playful and ephemeral way to engage with the legacies of architects, artists, and designers and their seminal works. And, I find that these fun and homemade edible homages subvert the ways rarefied art and design objects often circulate in the private market."

"I’ve been slowly reading Heavy: An American Memoir by Kiese Laymon—every page has something to offer, but Laymon’s compassion strikes me as he develops characters and the ways they experience trauma. For levity, I find myself returning to The New Yorker’s ‘Daily Shouts.’ ”

"Literati and wandering swordsmen (xia), the two seemingly irrelevant groups of people in history, are astutely connected and interpreted in literary historian Chen Pingyuan’s The Literati’s Chivalric Dreams (qiangu wenren xiakemeng). Combing through the trajectories of martial arts novels from the Tang dynasty (618-907) through contemporary China, Chen reconstructs the formation of the chivalric spirit and the significance of this spirit in Chinese literature and culture. This book also prompts me to look for the answer of a personal question: Why am I so drawn to the stories and lives of wandering swordsmen?"

"I just finished two memorable novels: Suzanne & Gertrude—a love story between a reclusive woman and a donkey—and Perestroika in Paris whose main protagonists are Parus, a raven, Frida, a resourceful street dog, & Raoul, a gorgeous navi. Eventually humans enter the story, but they play secondary roles. All characters, animal and human, though, find ways to care for one another. In these perilous times it seems like we need animal fables more than ever. Both tales make me feel all the more grateful for the relationship I have with my cat companion Cleo."

"My latest escape during these times has been reading and cooking from Le Corbuffet, Esther Choi’s pithy and deconstructivist cookbook. Part critique, part instructional guide, the book’s recipes—Rem Brûlée, Shigeru Banchan Two Way, or László Macaroni-Nagy, for example—outline a playful and ephemeral way to engage with the legacies of architects, artists, and designers and their seminal works. And, I find that these fun and homemade edible homages subvert the ways rarefied art and design objects often circulate in the private market."

"I’ve been slowly reading Heavy: An American Memoir by Kiese Laymon—every page has something to offer, but Laymon’s compassion strikes me as he develops characters and the ways they experience trauma. For levity, I find myself returning to The New Yorker’s ‘Daily Shouts.’ ”

"Literati and wandering swordsmen (xia), the two seemingly irrelevant groups of people in history, are astutely connected and interpreted in literary historian Chen Pingyuan’s The Literati’s Chivalric Dreams (qiangu wenren xiakemeng). Combing through the trajectories of martial arts novels from the Tang dynasty (618-907) through contemporary China, Chen reconstructs the formation of the chivalric spirit and the significance of this spirit in Chinese literature and culture. This book also prompts me to look for the answer of a personal question: Why am I so drawn to the stories and lives of wandering swordsmen?"

"I just finished two memorable novels: Suzanne & Gertrude—a love story between a reclusive woman and a donkey—and Perestroika in Paris whose main protagonists are Parus, a raven, Frida, a resourceful street dog, & Raoul, a gorgeous navi. Eventually humans enter the story, but they play secondary roles. All characters, animal and human, though, find ways to care for one another. In these perilous times it seems like we need animal fables more than ever. Both tales make me feel all the more grateful for the relationship I have with my cat companion Cleo."

"My latest escape during these times has been reading and cooking from Le Corbuffet, Esther Choi’s pithy and deconstructivist cookbook. Part critique, part instructional guide, the book’s recipes—Rem Brûlée, Shigeru Banchan Two Way, or László Macaroni-Nagy, for example—outline a playful and ephemeral way to engage with the legacies of architects, artists, and designers and their seminal works. And, I find that these fun and homemade edible homages subvert the ways rarefied art and design objects often circulate in the private market."
“What are you reading right now?”

DANA LEIBSOHN
ALICE PRATT BROWN PROFESSOR OF ART
DIRECTOR OF LATIN AMERICAN & LATINO/A STUDIES

“I just finished writing an essay about colonialism and shipwrecks, and two books that influenced that project are *Wild Blue Media* (Melody Jue) and *Undercurrents of Power* (Kevin Dawson). Because I’m interested in Indigeneity and its histories—especially in relation to higher education—I have been thinking a lot about the recent essay, ‘Land-grab Universities,’ by Robert Lee and Tristan Ahtone, published in *High Country News*, a journal that focuses on environmental and Indigenous issues. Right now, I’m in the middle of the novel *My Year Abroad* (Chang-rae Lee): not sure if I’m loving it, but I’m trying to.

“I am in the middle of *Animacies* by Mel Y. Chen, a wonderful book that draws upon recent debates about sexuality, race, environment, and affects how matter that is considered insensate, immobile, deathly, or otherwise ‘wrong’ animates cultural life in important ways. As a break from theory I just finished *Men without Women*, a short story collection by Haruki Murakami. I almost forgot about the pleasure of reading fiction, in this case when Murakami created such a specific world and characters then asked me as a reader to fill in the rest.”

AMIKO LI
LECTURER IN ART

“*I am (re)-reading ‘Against Interpretation’ and ‘On Style’ by Susan Sontag. Both pieces explore our relationship to art and culture. I love how, through the act of writing, Sontag actually demonstrates how to read, pointing the way towards finding value and meaning in art. For unusually short pieces they are unusually dense. The payoff is well worth the effort.”

JUSTIN KIM
LECTURER IN ART

“I am (re)-reading ‘Against Interpretation’ and ‘On Style’ by Susan Sontag. Both pieces explore our relationship to art and culture. I love how, through the act of writing, Sontag actually demonstrates how to read, pointing the way towards finding value and meaning in art. For unusually short pieces they are unusually dense. The payoff is well worth the effort.”

LUCRETIA KNAPP
LECTURER IN ART

“The sheer size of Sarah Schulman’s *Let the Record Show* suggests the comprehensive research and interviews (co-gathered with Jim Hubbard) required to weave together ACT UP New York’s history from 1987 to 1993. As the book begins to unfold, Schulman underlines the complexity of voices and coalitions necessary for success and change. ‘AIDS is not over.’ Inequities go hand in hand with misaligned histories. Schulman, as a writer who covered AIDS in New York and a former member of ACT UP, has the conviction and first-hand knowledge to make the oral histories palpable and set the record straight.”

“*I am in the middle of *Animacies* by Mel Y. Chen, a wonderful book that draws upon recent debates about sexuality, race, environment, and affects how matter that is considered insensate, immobile, deathly, or otherwise ‘wrong’ animates cultural life in important ways. As a break from theory I just finished *Men without Women*, a short story collection by Haruki Murakami. I almost forgot about the pleasure of reading fiction, in this case when Murakami created such a specific world and characters then asked me as a reader to fill in the rest.*”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
LENS-BASED MEDIA (INCLUDING ROTOSCOPING AND SPECIAL EFFECTS), QUEER CINEMA, LGBTQ STORIES AND COMMUNITIES

FALL 2021 COURSE OFFERINGS
[ARS 162] INTRODUCTION TO DIGITAL MEDIA

FALL 2022 COURSE OFFERINGS
[ARS 282] PHOTOGRAPHY I

SPRING 2022 COURSE OFFERINGS
[ARS 172] STUDIO ART FOUNDATIONS
[ARS 282] PHOTOGRAPHY I
[ARS 384] TOPICS IN PHOTOGRAPHY
JOHN MOORE
PROFESSOR OF ART

"My scholarship is fundamentally defined by extensive research in European archives and libraries. For an article I’m writing about a gift of Meissen porcelain for Pope Clement XIV, I’m reading modern scholarship and re-reading excerpts from eighteenth-century primary sources—manuscript letters, printed books, and newspapers—that I transcribed … well, some time ago. The deadline is fast approaching."

SCHOLARLY INTERESTS + EXPERTISE
EUROPEAN ART, ARCHITECTURE, URBAN AND LANDSCAPE DESIGN FROM 1400 TO 1800, AND SPECIFICALLY RELATIONSHIPS BETWEEN THE VISUAL ARTS AND THE CONDUCT OF DIPLOMACY IN EIGHTEENTH-CENTURY EUROPE

FALL 2021 COURSE OFFERINGS
[ARH 110] ART AND ITS HISTORIES
[ARH 258] THE ARTS IN EIGHTEENTH-CENTURY FRANCE

SPRING 2022 COURSE OFFERINGS
[ARH 280] THE AGE OF LOUIS XIV

BARRY MOSER
IRWIN AND PAULINE ALPER GLASS PROFESSOR OF ART

"Books I am reading:
Wislawa Szymborska’s 2012 Here (I’m always reading something of hers).
Rudolfo Anaya’s 1972 Bless Me, Ultima.
C. E. Morgan’s 2017 The Sport of Kings."

SCHOLARLY INTERESTS + EXPERTISE
ILLUSTRATION AND BOOK ARTS

FALL 2021 COURSE OFFERINGS
[ARS 275] THE BOOK: THEORY AND PRACTICE I

SPRING 2022 COURSE OFFERINGS
[ARS 275] THE BOOK: THEORY AND PRACTICE I
JOHN SLEPIAN
ASSOCIATE PROFESSOR OF ART & TECHNOLOGY

“Right now, I’m reading a bunch of different books, but the one that stands out for me is Paterson, a collection of five book-length modernist poems by William Carlos Williams. I’m currently working on a series of Polaroid collages of weathered mundane objects that I’ve found around my house in urban Worcester, MA. William’s famous dictum, ‘No ideas but in things,’ which is an inspiration for this work, is a quote from Book 1 of Paterson.”

KATHERINE SCHNEIDER
LECTURER IN ART

“I just finished reading Mango and Peppercorns, a fascinating memoir which tells the story behind the award winning Hy Vong Vietnamese Restaurant in Miami. It even contained 20 recipes (yay). It was a satisfyingly quick read which got me hungry, educated and so proud to be a woman. In my studio, I am oil painting on a fun, new surface these days - aluminum. I recently exhibited an installation containing 500 tiny paintings at Concord Art, in Concord MA.”

KATHLEEN PIERCE
VISITING ASSISTANT PROFESSOR OF ART

“Latest, I’ve been reading new and creative work in ecology and natural history, including Carl Safina’s Becoming Wild: How Animal Cultures Raise Families, Create Beauty, and Achieve Peace, Charles Foster’s Being a Beast: Adventures Across the Species Divide, and Robin Wall Kimmerer’s Gathering Moss: A Natural and Cultural History of Mosses. I have been able to alternate between paper copies and audiobooks from Forbes Library, and have found it particularly enjoyable to listen while hiking in Mount Holyoke Range State Park, or while caring for my garden in the company of my dog, Roux.”

TEACHING AREA ART HISTORY

SCHOLARLY INTERESTS + EXPERTISE
ART + VISUAL CULTURE OF THE LONG 19TH CENTURY

FALL 2021 COURSE OFFERINGS
[ARH 110] ART AND ITS HISTORIES
[ARH 291] REVOLUTION, INDUSTRY, EMPIRE: THE ART OF THE NINETEENTH CENTURY

SPRING 2022 COURSE OFFERINGS
[ARH 110] ART AND ITS HISTORIES
[ARH 291] REPRESENTING ANIMALS

TEACHING AREA STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
WOODCUT, COLLAGE, ARTISTIC COLLABORATION

SPRING 2022 COURSE OFFERINGS
[ARS 163] DRAWING I
[ARS 277] WOODCUT PRINTMAKING

KATHLEEN SLEPIAN
LECTURER IN ART

“Right now, I’m reading a bunch of different books, but the one that stands out for me is Paterson, a collection of five book-length modernist poems by William Carlos Williams. I’m currently working on a series of Polaroid collages of weathered mundane objects that I’ve found around my house in urban Worcester, MA. William’s evocations of Paterson, a medium-sized city near New York, remind me a lot of Worcester. William’s famous dictum, ‘No ideas but in things,’ which is an inspiration for this work, is a quote from Book 1 of Paterson.”

JULIE LAPPING RIVERA
LECTURER IN ART

“I recently reread Beloved and The Bluest Eye, both by Toni Morrison. I find her work to be moving on a level that is uniquely ‘felt.’ The experience her writing provides is exactly what I seek when interacting with art - in this case, to go below the words and into a space that is visceral, rather than intellectual. Sometimes the way she says things - with a few remarkable words - just makes me stop in awe of the raw poetic truths that are expressed with such elegant simplicity.”

TEACHING AREA STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
DRAWING AND PAINTING, AND EXPLORING THEMES RELATED TO SMALL SPACES, ORGANIZING CHAOS, AND UNCOVERING FAMILY DYNAMICS

SPRING 2022 COURSE OFFERINGS
[ARS 268] PAINTING I

JULIE LAPPING RIVERA
LECTURER IN ART

“I recently reread Beloved and The Bluest Eye, both by Toni Morrison. I find her work to be moving on a level that is uniquely ‘felt.’ The experience her writing provides is exactly what I seek when interacting with art - in this case, to go below the words and into a space that is visceral, rather than intellectual. Sometimes the way she says things - with a few remarkable words - just makes me stop in awe of the raw poetic truths that are expressed with such elegant simplicity.”

TEACHING AREA STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
DRAWING AND PAINTING, AND EXPLORING THEMES RELATED TO SMALL SPACES, ORGANIZING CHAOS, AND UNCOVERING FAMILY DYNAMICS

SPRING 2022 COURSE OFFERINGS
[ARS 268] PAINTING I

KATE VOGEL
LECTURER IN ART

“Lately, I’ve been reading new and creative work in ecology and natural history, including Carl Safina’s Becoming Wild: How Animal Cultures Raise Families, Create Beauty, and Achieve Peace, Charles Foster’s Being a Beast: Adventures Across the Species Divide, and Robin Wall Kimmerer’s Gathering Moss: A Natural and Cultural History of Mosses. I have been able to alternate between paper copies and audiobooks from Forbes Library, and have found it particularly enjoyable to listen while hiking in Mount Holyoke Range State Park, or while caring for my garden in the company of my dog, Roux.”

TEACHING AREA ART HISTORY

SCHOLARLY INTERESTS + EXPERTISE
ART + VISUAL CULTURE OF THE LONG 19TH CENTURY

FALL 2021 COURSE OFFERINGS
[ARH 110] ART AND ITS HISTORIES
[ARH 291] REVOLUTION, INDUSTRY, EMPIRE: THE ART OF THE NINETEENTH CENTURY

SPRING 2022 COURSE OFFERINGS
[ARH 110] ART AND ITS HISTORIES
[ARH 291] REPRESENTING ANIMALS

TEACHING AREA STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
WOODCUT, COLLAGE, ARTISTIC COLLABORATION

SPRING 2022 COURSE OFFERINGS
[ARS 163] DRAWING I
[ARS 277] WOODCUT PRINTMAKING

KATHLEEN SLEPIAN
VISITING ASSISTANT PROFESSOR OF ART

“Right now, I’m reading a bunch of different books, but the one that stands out for me is Paterson, a collection of five book-length modernist poems by William Carlos Williams. I’m currently working on a series of Polaroid collages of weathered mundane objects that I’ve found around my house in urban Worcester, MA. William’s evocations of Paterson, a medium-sized city near New York, remind me a lot of Worcester. William’s famous dictum, ‘No ideas but in things,’ which is an inspiration for this work, is a quote from Book 1 of Paterson.”

TEACHING AREA STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
TECHNOLOGY AND DIGITAL MEDIA

FALL 2021 COURSE OFFERINGS
[ARS 385] SENIOR STUDIO I

SPRING 2022 COURSE OFFERINGS
[ARS 361] INTERACTIVE DIGITAL MULTIMEDIA

KATHLEEN PIERCE
VISITING ASSISTANT PROFESSOR OF ART

“Lately, I’ve been reading new and creative work in ecology and natural history, including Carl Safina’s Becoming Wild: How Animal Cultures Raise Families, Create Beauty, and Achieve Peace, Charles Foster’s Being a Beast: Adventures Across the Species Divide, and Robin Wall Kimmerer’s Gathering Moss: A Natural and Cultural History of Mosses. I have been able to alternate between paper copies and audiobooks from Forbes Library, and have found it particularly enjoyable to listen while hiking in Mount Holyoke Range State Park, or while caring for my garden in the company of my dog, Roux.”

TEACHING AREA ART HISTORY

SCHOLARLY INTERESTS + EXPERTISE
ART + VISUAL CULTURE OF THE LONG 19TH CENTURY

FALL 2021 COURSE OFFERINGS
[ARH 110] ART AND ITS HISTORIES
[ARH 291] REVOLUTION, INDUSTRY, EMPIRE: THE ART OF THE NINETEENTH CENTURY

SPRING 2022 COURSE OFFERINGS
[ARH 110] ART AND ITS HISTORIES
[ARH 291] REPRESENTING ANIMALS
"What are you reading right now?"

FRASER STABLES
PROFESSOR OF ART

"I just finished the novel Dirt Road by James Kelman. It captures the tender but fractious dependency between a father and son who are grieving family loss while on a trip from Scotland to the American South. It is a tender reflection on national displacement and survival. Kelman is always a nostalgic read for me, providing a connection to my home country Scotland through the embedded dialects and references. Beyond that, his writing frames satisfying tensions between the burdens of one’s culture, the present moment, and the brittleness of life.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
PHOTOGRAPHY AND VIDEO INSTALLATION // IMAGES AS THEY REPRESENT ASPIRATION AND TEMPORALITY WITHIN DOMESTIC SPACE, ARCHITECTURE, AND SUBJECTHOOD

FRAZER WARD
PROFESSOR OF ART
DEPARTMENT CHAIR

"Recently I’ve read two collections of essays reflecting on Black experience in America: This Is Major by Shayla Lawson (who, fortunately for us, teaches at Amherst College), and A Little Devil in America by Hanif Abdurraqib. Both of them brilliantly blend elements of autobiography with analyses of Black performance in contexts that range from the everyday (office politics set on edge by racism) to the spectacular (Beyoncé at the Superbowl), understanding the struggle to acknowledge and somehow move beyond the violence of American history. It is hard to tell the story of who black girls are without a hidden massacre," writes Lawson."

TEACHING AREA
ART HISTORY

SCHOLARLY INTERESTS + EXPERTISE
HISTORY AND THEORY OF MODERN AND CONTEMPORARY ART & ARCHITECTURE

FALL 2021 COURSE OFFERINGS
[ARH 280] WHY DID THE PERFORMANCE ARTIST CROSS THE ROAD?: HISTORY AND THEORY OF PERFORMANCE ART

SPRING 2022 COURSE OFFERINGS
[ARH 281] MODERN, POSTMODERN, CONTEMPORARY [ARH 297] ASPECTS OF CONTEMPORARY ART

ROSALIND WEINBERG
LECTURER IN ART

"To prepare for a spring course, I am reading Eager: The Surprising, Secret Life of Beavers and Why They Matter by Ben Goldfarb. My interest in beavers began during the pandemic when I worked to save a family of beavers from being trapped and killed. I developed thwarting devices to hinder their progress on a road-flooding dam. The more research I did, the more I saw how interconnected with humans and the environment beavers are, both now and in the past. Eager explores everything from the relationship between beavers and the colonization of North America to how beaver ponds have been instrumental in preventing wildfires and droughts out west.”

TEACHING AREA
ARCHITECTURE + URBANISM

SCHOLARLY INTERESTS + EXPERTISE
HOW ARCHITECTURE CONTEXTUALIZES DESIGN THROUGH RIGOROUS RESEARCH, CONCEPT DEVELOPMENT, AND CRITIQUE. DESIGN FOR THE BODY THROUGH DESIGN FOR DANCE, ASSISTIVE DEVICES FOR DISABILITY, AND SPECULATIVE PROSTHETICS. DIGITAL FABRICATION.

FALL 2021 COURSE OFFERINGS
[ARS 280] INTRODUCTION TO ARCHITECTURAL DESIGN STUDIO: ANALOG PROCESSES - GROUND

SPRING 2022 COURSE OFFERINGS
[ARS 162] INTRODUCTION TO DIGITAL MEDIA
[ARS 381] ARCHITECTURAL DESIGN STUDIO: TRANSIENT SPACES - AQUATIC BODIES

LYNNE YAMAMOTO
JESSIE WELLS POST PROFESSOR OF ART

"The White Book by Han Kang. The writing is strong and piercing, concerning loss, life, absence, and that which is white. Sometimes I read to inform my vision, and this is such a work.

Bangkok Utopia: Modern Architecture and Buddhist Felicities, 1910-1973 by Lawrence Chua. The title alone catches. How are modernism and utopia thought and manifest in the capital of a country with a complicated relationship to historical colonizers of the region, with Buddhism as the dominant religion? Attentively researched and documented, it is helping me reach, as well as think about the dynamics of complex, tropical, global cities – scaffolding for new research projects.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
INSTALLATION, PLACE AND MEMORY, SOCIALLY ENGAGED PRACTICES, ASIAN PACIFIC DIASPORAS

FALL 2021 COURSE OFFERINGS
[ARS 274] PROJECTS IN INSTALLATION ART: UNFORGOTTEN - MEMORY AND SOCIALLY ENGAGED ART

SPRING 2022 COURSE OFFERINGS
[ARS 172] STUDIO ART FOUNDATIONS
[ARS 380] ARCHITECTURAL DESIGN STUDIO: TRANSIENT SPACES - TERRESTRIAL BODIES
ART
DEPARTMENT
EVENTS

JANOTTA GALLERY
STUDENT EXHIBITIONS

10.01.21 FACULTY SHOW
10.20.21 FOUNDATION LEVEL SHOWS
11.10.21 200/300 LEVEL SHOWS
12.02.21 SENIOR SHOW
02.23.22 FOUNDATION LEVEL SHOWS
03.23.22 200/300 LEVEL SHOWS
TBA SENIOR SHOWS

ORESMAN GALLERY
VISITING ARTISTS

08.01.21 STAFF SHOW
09.20.21 WENDY KAWABATA
10.27.21 LAUREN KALMAN
01.24.22 LYNN CAZABON
03.09.22 FAY SANDERS

CLICK HERE FOR ACCESS TO VIRTUAL EVENTS + EXHIBITIONS
FOR EVENT REGISTRATION CONTACT REBECCA DAVIS: BDAVIS@SMITH.EDU

Background Image: