

ART



22

23

**SMITH COLLEGE
DEPARTMENT OF ART**

HILLYER HALL
413-585-3100

WWW.SMITH.EDU/ACADEMICS/ART

MAJORS AND MINORS IN:

[ART HISTORY]

[STUDIO ART]

[ARCHITECTURE +
URBANISM]



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:

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

Left: Sculptural installation by Haley Peterson '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.

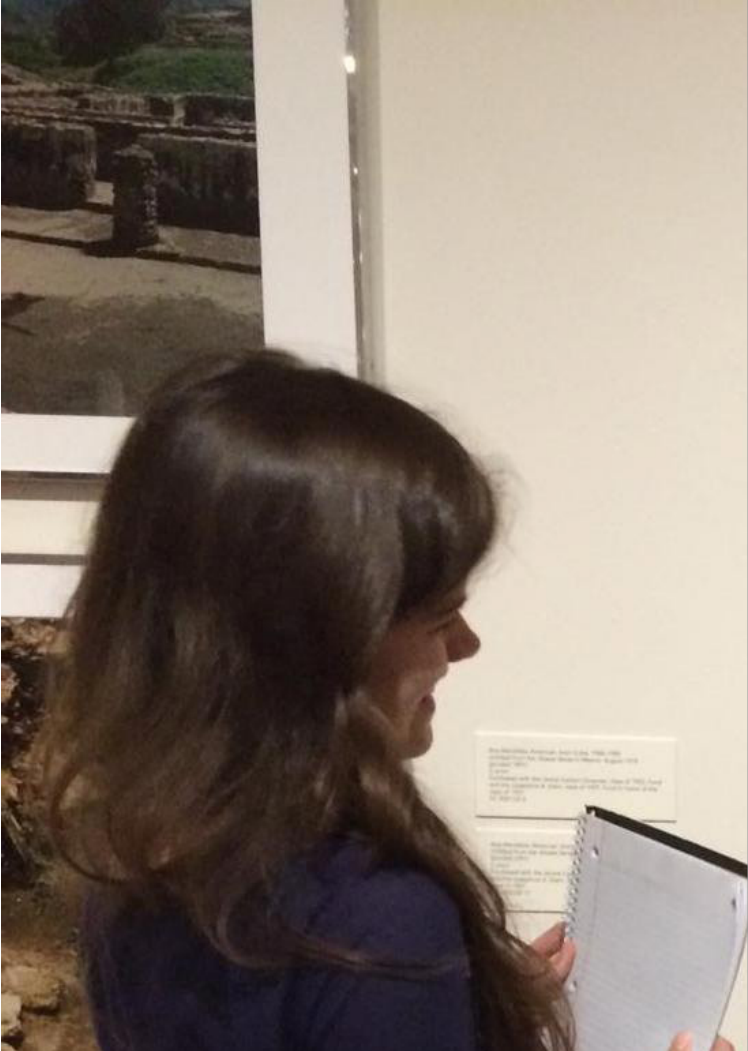
FALL 2022 ART HISTORY COURSE OFFERINGS:

ARH 110 ART AND ITS HISTORIES
BRIGITTE BUETTNER, YANLONG GUO, JOHN MOORE

ARH 280 TOPICS IN ART HISTORICAL STUDIES:
VISUAL CULTURE AND COLONIZATION
DANA LEIBSOHN

ARH 280 TOPICS IN ART HISTORICAL STUDIES:
PLAYING WITH INK AND BRUSH
YANLONG GUO

ARH 283 ARCHITECTURE SINCE 1945
FRAZER WARD



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.

SPRING 2023 ART HISTORY COURSE OFFERINGS:

ARH 110 ART AND ITS HISTORIES
JOHN MOORE, KATHLEEN PIERCE, FRAZER WARD

ARH 200 CHINA IN EXPANSION
YANLONG GUO

ARH 233 MEDIEVAL ART ON THE MOVE:
PILGRIMAGES AND CRUSADES
BRIGITTE BUETTNER

ARH 242 ITALIAN ART AND ARCHITECTURE, 1300-1575
JOHN MOORE

ARH 272 REVOLUTION, INDUSTRY, EMPIRE:
THE ART OF THE 19TH CENTURY
KATHLEEN PIERCE

ARH 285 GREAT CITIES: POMPEII
BARBARA KELLUM

ARH 297 ASPECTS OF CONTEMPORARY ART
FRAZER WARD

ARH 320 ART AND MONEY:
A CALDERWOOD SEMINAR IN PUBLIC WRITING
BARBARA KELLUM



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.

STUDIO ART

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 2022 STUDIO ART COURSE OFFERINGS:

ARS 162 INTRODUCTION TO DIGITAL MEDIA
AMIKO LI

ARS 163 DRAWING I
ALEXIS CALLENDER

ARS 163 DRAWING I
ELIZABETH MEYERSOHN

ARS 163 DRAWING I
JUSTIN KIM

ARS 172 STUDIO ART FOUNDATIONS
LEE BURNS

ARS 172 STUDIO ART FOUNDATIONS
CATI BESTARD

ARS 172 STUDIO ART FOUNDATIONS
SUSAN MONTGOMERY

ARS 263 VIDEO AND TIME-BASED DIGITAL MEDIA
LUCRETIA KNAPP

ARS 266 PAINTING I
KATHERINE SCHNEIDER

ARS 273 SCULPTURE I
LEE BURNS

ARS 274 PROJECTS IN INSTALLATION I
LYNNE YAMAMOTO

ARS 275 THE BOOK: THEORY AND PRACTICE
BARRY MOSER

ARS 277 WOODCUT PRINTMAKING
LINDSEY CLARK-RYAN

ARS 282 PHOTOGRAPHY I
AMIKO LI

ARS 363 PAINTING III
ALEXIS CALLENDER

ARS 376 PRINTMAKING: COLOR, TEXTURE AND SCALE
LINDSEY CLARK-RYAN

ARS 385 SENIOR STUDIO I
JOHN SLEPIAN, LYNNE YAMAMOTO

Left: Photograph by Sheena Nomura '23, ARS 282: Photography 1, fall 2020.

SPRING 2023 STUDIO ART COURSE OFFERINGS:

ARS 162 INTRODUCTION TO DIGITAL MEDIA
LUCRETIA KNAPP

ARS 162 INTRODUCTION TO DIGITAL MEDIA
AMIKO LI

ARS 163 DRAWING I
MEREDITH BROBERG

ARS 163 DRAWING I
SUSAN MONTGOMERY

ARS 163 DRAWING I
MAGGIE NOWINSKI

ARS 163 DRAWING I
KATY SCHNEIDER

ARS 172 STUDIO ART FOUNDATIONS
LEE BURNS

ARS 172 STUDIO ART FOUNDATIONS
LYNNE YAMAMOTO

ARS/IDP 200 TOPICS IN ART & DESIGN:
FUTURES WITHOUT CAPITALISM
ALIX GERBER

ARS 266 PAINTING I
ELIZABETH MEYERSOHN

ARS 272 INTAGLIO PRINTMAKING
LINDSEY CLARK-RYAN

ARS 275 THE BOOK: THEORY AND PRACTICE
BARRY MOSER

ARS 277 WOODCUT PRINTMAKING
JULIE RIVERA

ARS 282 PHOTOGRAPHY I
AMIKO LI

ARS 282 PHOTOGRAPHY I
NAIMA GREEN

ARS 361 INTERACTIVE DIGITAL MULTIMEDIA
JOHN SLEPIAN

ARS 362 DRAWING III
KATHERINE SCHNEIDER

ARS 366 TOPICS IN PAINTING: PAINTING COMEDY
ALEXIS CALLENDER

ARS 370 TOPICS IN INSTALLATION ART:
UNFORGOTTEN: MEMORY AND SOCIALLY ENGAGED ART
LYNNE YAMAMOTO

ARS 374 SCULPTURE II
LEE BURNS

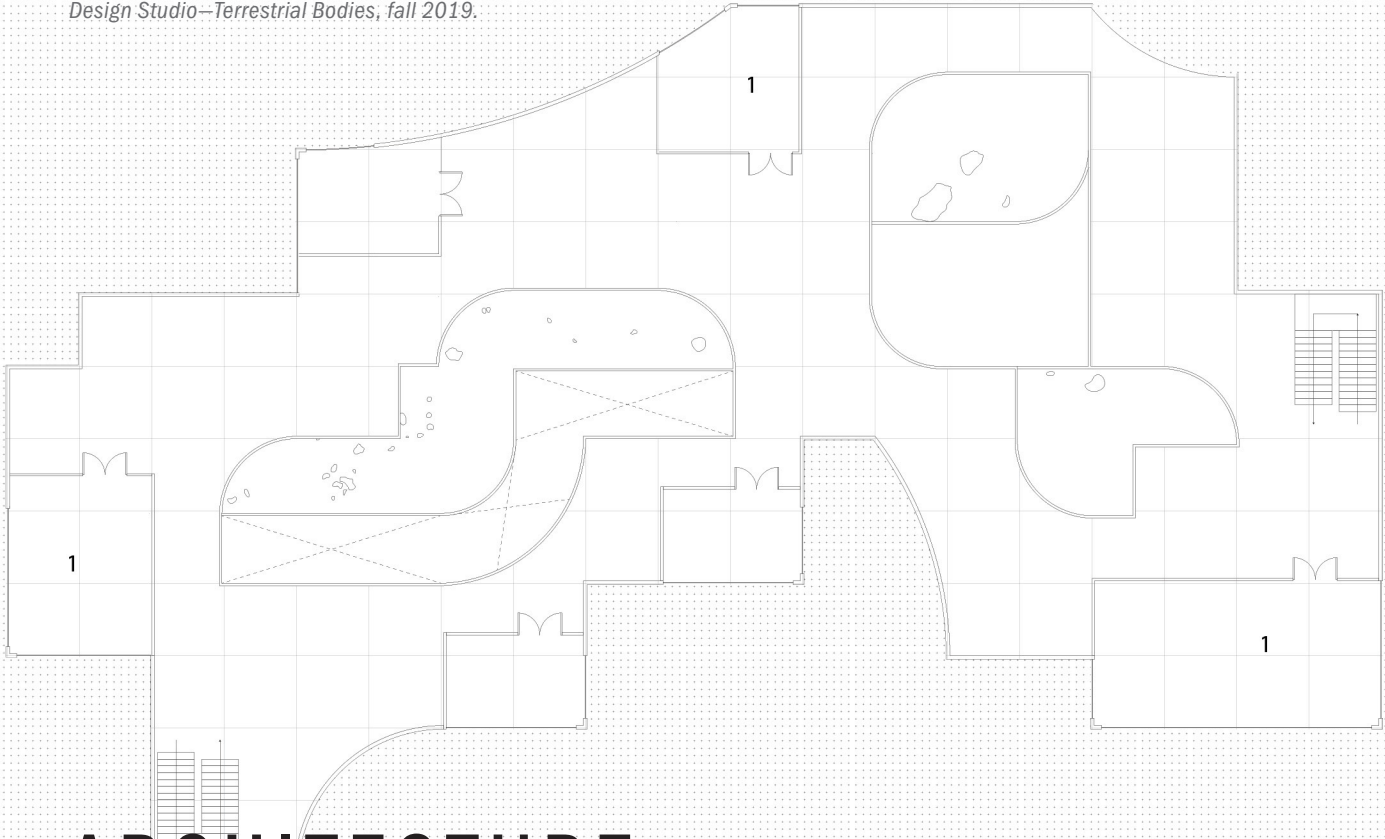
ARS 383 PHOTOGRAPHY II
NAIMA GREEN

ARS 399 SENIOR STUDIO II
ALEXIS CALLENDER, AMIKO LI

Photograph by Bea Oyster '23,
ARS 282: Photography I, fall 2020.



Plan drawing by Priscilla Zhang '20, ARS 380: Architectural Design Studio—Terrestrial Bodies, fall 2019.

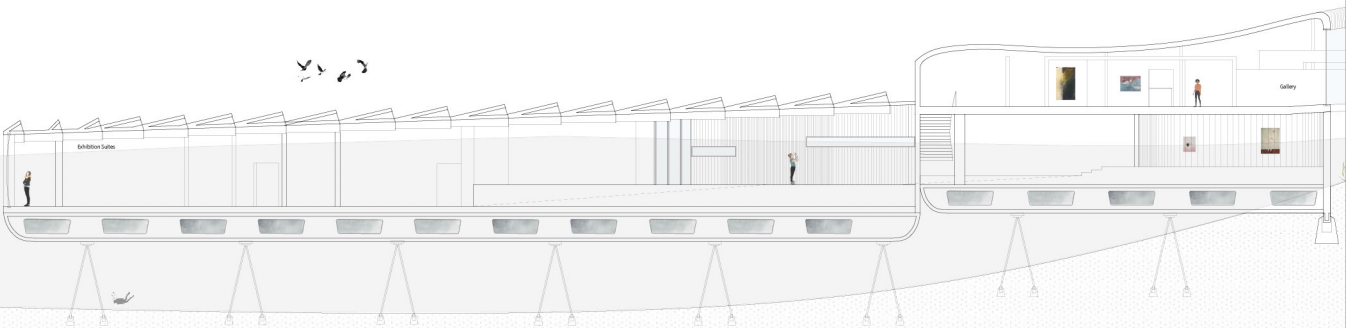


ARCHITECTURE + URBANISM

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:

	SCALE	ELEMENT
STUDIO 1	THE HUMAN	GROUND
STUDIO 2	THE BUILDING	AIR
STUDIO 3	THE CITY	GROUND
STUDIO 4	THE WORLD	WATER



FALL 2022 ARCHITECTURE + URBANISM COURSE OFFERINGS:

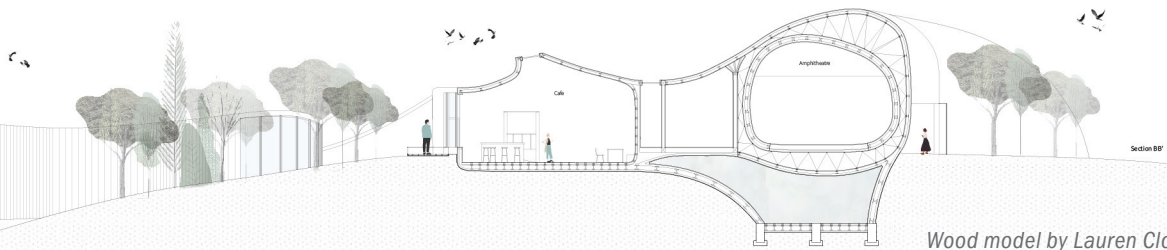
ARS 280 INTRODUCTION TO ARCHITECTURAL DESIGN STUDIO: ANALOG PROCESSES - GROUND
ELISA KIM

ARS 380 ARCHITECTURAL DESIGN STUDIO: TRANSIENT SPACES - TERRESTRIAL BODIES
ELISA KIM

SPRING 2023 ARCHITECTURE + URBANISM COURSE OFFERINGS:

ARS 281 INTRODUCTION TO ARCHITECTURAL DESIGN STUDIO: DIGITAL DESIGN PROCESSES - AIR
ELISA KIM

ARS 380 ARCHITECTURAL DESIGN STUDIO: TRANSIENT SPACES - AQUATIC BODIES
ELISA KIM



Wood model by Lauren Clorite '22

ARS 280: Introduction to Architectural Design Studio, fall 2019.

Section drawing by Chloe Hou '20, ARS 380: Architectural Design Studio—Terrestrial Bodies, fall 2019.

MEET THE FACULTY



Installation by Rosalie Biffis '19, ARS 399: Senior Studio II, spring 2019.

[FACULTY SOUNDBITES]

“What are you reading right now?”



CATI BESTARD
LECTURER IN ART

*“I have recently finished *Plastics: A Toxic Love Story* by Susan Freinkel which is quite a complete history of plastics, how they are produced and their presence in our everyday life. To compensate the chemical feeling, I am now reading and absolutely loving *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. On my photo table are *The Documentary Illusion*, an essay compilation by Takuma Nakahira, and a publication that compiles the work of the Spanish photographer Ouka Leele.”*

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
PHOTOGRAPHY, INSTALLATION, MATERIALITIES, EVERYDAY LIFE

FALL 2022 COURSE OFFERINGS
[ARS 172] STUDIO ART FOUNDATIONS



MEREDITH BROBERG
LECTURER IN ART

*“I’m reading two books that look underneath the surface in very different ways. *Merlin Sheldrake’s Entangled Life* reveals these amazing glimpses into fungal life, the vast and essential web underneath everything which shapes our world. *Imani Perry’s South to America, A Journey Below the Mason-Dixon to Understand the Soul of a Nation* looks past our national self-mythologizing and uncovers stories of violence, resistance, struggle, creativity and joy.”*

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
DRAWING, PRINTMAKING, PHOTOGRAPHY, AND EPHEMERAL INSTALLATION

SPRING 2023 COURSE OFFERINGS
[ARS 163] DRAWING I

“What are you reading right now?”



BRIGITTE BUETTNER
LOUISE INES DOYLE 1934
PROFESSOR OF ART

“I just finished reviewing a recent publication in my field: Elina Gertsman, The Absent Image: Lacunae in Medieval Books. It’s a conceptually ambitious exploration of voids, lacunae, and erasures in otherwise densely illustrated books. Can such ‘framed nothingness’ be pregnant with potential meaning, the author asks? And can they prod viewers to wonder, muse, and project their own internal visions? Art history is a discipline predicated on interpreting images that represent, and often loquaciously so (think iconography). It’s therefore refreshing to be invited to think through visual silences and generative absences.”

TEACHING AREA
ART HISTORY

SCHOLARLY INTERESTS + EXPERTISE
TRANSMISSION AND DISSEMINATION OF ART IN MEDIEVAL COURT CULTURE, GEMSTONES, HISTORY OF MINERALOGY, RECEPTION OF MEDIEVAL ART IN MODERN TIMES

FALL 2022 COURSE OFFERINGS
[ARH 110] ART AND ITS HISTORIES

SPRING 2023 COURSE OFFERINGS
[ARH 233] MEDIEVAL ART ON THE MOVE: PILGRIMAGES AND CRUSADES



LEE BURNS
PROFESSOR OF ART

“I am still reading Tinker Tailor Soldier Spy by John Le Carre. My Spring Sabbatical was not good for reading so I am still at this one.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
CARVING WOOD BOWLS FROM BURLS, MOSTLY FROM THE THREATENED BLACK ASH SPECIES

FALL 2022 COURSE OFFERINGS
[ARS 172] STUDIO ART FOUNDATIONS
[ARS 273] SCULPTURE I

SPRING 2023 COURSE OFFERINGS
[ARS 172] STUDIO ART FOUNDATIONS
[ARS 374] SCULPTURE II



ALEXIS CALLENDER
ASSISTANT PROFESSOR OF ART

“The Lawn: A History of An American Obsession, by Virginia Scott Jenkins, outlines the social, ecological, and material production of lawn culture from the late nineteenth century onward, creating the ubiquitous green lawn we know today.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
PAINTING, DRAWING, VISUAL ART AND RESEARCH-BASED STUDIO PRACTICE

FALL 2022 COURSE OFFERINGS
[ARS 163] DRAWING I
[ARS 363] PAINTING III

SPRING 2023 COURSE OFFERINGS
[ARS 366] TOPICS IN PAINTING: PAINTING COMEDY
[ARS 399] SENIOR STUDIO II



LINDSEY CLARK-RYAN
ASSOCIATE PROFESSOR OF ART
DEPARTMENT ASSOCIATE CHAIR

“Recently I’ve been considering the relationship between printmaking, paper, and how we conceive of space, so I was excited to begin reading An Immense World, Ed Yong’s new book on animal senses and perception.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
PRINTMAKING, INSTALLATION, ARTIST’S BOOKS

FALL 2022 COURSE OFFERINGS
[ARS 277] WOODCUT PRINTMAKING
[ARS 376] PRINTMAKING: COLOR, TEXTURE AND SCALE

SPRING 2023 COURSE OFFERINGS
[ARS 272] INTAGLIO PRINTMAKING

“What are you reading right now?”



ALIX GERBER
POST-GRADUATE FELLOW IN
INTERDISCIPLINARY DESIGN PRACTICES

“I’m reading The Dawn of Everything by David Graeber and David Wengrow. It’s making me think about how entrenched we are in the story of progress and development– the idea that there’s a natural progression through history from simple societies to complex ones– when in reality, there have always been many different ways of organizing people together. I’m also reading Goodbye to All That, a collection about loving and leaving New York City based on Joan Didion’s essay. I left Brooklyn this summer, so it’s comforting to hear other people’s NYC stories.”

TEACHING AREA
STUDIO ART/DESIGN THINKING

SCHOLARLY INTERESTS + EXPERTISE
DESIGNING FOR POLITICAL ALTERNATIVES, DESIGNING WITH PEOPLE, SERVICE & EXPERIENCE DESIGN

FALL 2022 COURSE OFFERINGS
[IDP 316] CRITICAL DESIGN THINKING STUDIO

SPRING 2023 COURSE OFFERINGS
[ARS/IDP 200] TOPICS IN ART AND DESIGN: FUTURES WITHOUT CAPITALISM



NAIMA GREEN
HARNISH VISITING ARTIST AND LECTURER IN
PHOTOGRAPHY

“I’ve been reading The Blue Clerk: Ars Poetica in 59 Versos by Dionne Brand.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
PHOTOGRAPHY, INTIMACY, PORTRAITURE, ARTS-BASED STORYTELLING, AND PROMOTING SITES OF LEISURE AND PLAY THAT CENTER QUEER, BLACK, AND BROWN PEOPLE

SPRING 2023 COURSE OFFERINGS
[ARS 282] PHOTO I
[ARS 383] PHOTO II



YANLONG GUO
ASSISTANT PROFESSOR OF ART

“I never took cotton seriously as a subject of historical research until I started reading Sven Beckert’s Empire of Cotton: A Global History, which reveals the centrality of cotton in modern industry. Where there was cotton, there was capitalism. In this exceedingly comprehensive and detailed monograph, the author centers the role of the ubiquitous raw material in the rise of global capitalism during the past few centuries. Simultaneously familiar and unknown, the so-called white gold has made our contemporary global world in remarkable ways.”

TEACHING AREA
ART HISTORY

SCHOLARLY INTERESTS + EXPERTISE
EARLY CHINESE ART AND MATERIAL CULTURE

FALL 2022 COURSE OFFERINGS
[ARH 110] ART AND ITS HISTORIES
[ARH 280] TOPICS IN ART HISTORICAL STUDIES: PLAYING WITH INK AND BRUSH

SPRING 2023 COURSE OFFERINGS
[ARH 200] CHINA IN EXPANSION



BARBARA KELLUM
PROFESSOR OF ART

“I just finished Daniel Silva’s Portrait of an Unknown Woman, a real page-turner about an art conservationist turned forger in order to solve the mystery of who is flooding the art market with forged Old Master paintings. Portrait… is set in the present in one of my favorite cities— Venice—but most of the time I prefer historical fiction so next will be Lori Rader-Day’s Death at Greenway, a tale of the 1940s.”

TEACHING AREA
ART HISTORY

SCHOLARLY INTERESTS + EXPERTISE
VISUAL CULTURE OF THE ANCIENT ROMAN WORLD

FALL 2022 COURSE OFFERINGS
[FYS 197] ON DISPLAY: MUSEUMS, COLLECTIONS, AND EXHIBITIONS
[ARH 291] TOPICS IN ART HISTORY: STREETS

SPRING 2023 COURSE OFFERINGS
[ARH 285] GREAT CITIES: POMPEII
[ARH 320] ART AND MONEY: A CALDERWOOD SEMINAR ON PUBLIC WRITING

[FACULTY SOUNDBITES]

“What are you reading right now?”



ELISA KIM
ASSISTANT PROFESSOR OF ART
AREA COORDINATOR, ARCHITECTURE + URBANISM

“I’ve been spending my mornings with Radical Pedagogies, a volume that revisits more than one hundred radical experiments in architectural education in the post-World War II era that transformed architectural discourse and teaching. These imaginative studios de-centered the building, imagined new roles for the architect, and envisioned participatory forms of practice. As we embark on another academic year in the COVID era, they are a reminder to me to constantly challenge the conventional assumptions of architectural education and look toward alternative means of cultivating inspiration and practice in the studio.”

TEACHING AREA
ARCHITECTURE + URBANISM

SCHOLARLY INTERESTS + EXPERTISE
SPATIAL AND MATERIAL PRACTICES AT SEA; OCEANIC URBANIZATION

FALL 2022 COURSE OFFERINGS
[ARS 280] INTRODUCTION TO ARCHITECTURAL DESIGN STUDIO: ANALOG PROCESSES - GROUND
[ARS 380] ARCHITECTURAL DESIGN STUDIO: TRANSIENT SPACES - TERRESTRIAL BODIES

SPRING 2023 COURSE OFFERINGS
[ARS 281] INTRODUCTION TO ARCHITECTURAL DESIGN STUDIO: DIGITAL DESIGN PROCESSES - AIR
[ARS 381] ARCHITECTURAL DESIGN STUDIO: TRANSIENT SPACES - AQUATIC BODIES



JUSTIN KIM
LECTURER IN ART

“I’m reading Walter Jackson Bate’s essay: Negative Capability: On the Intuitive Approach in Keats.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
RECENT PROJECTS INCLUDE AN ENVIRONMENTAL INSTALLATION IN THE CALIFORNIA DESERT AND A COMMISSIONED DESIGN FOR PS46 IN NEW YORK CITY

FALL 2022 COURSE OFFERINGS
[ARS 163] DRAWING I



LUCRETIA KNAPP
LECTURER IN ART

“Pamela Sneed is a force when it comes to memoir and poetry. Funeral Diva is a tall drink of honesty and personal reflection. A writer, activist and performer who came of age in 1980s New York, Sneed recounts the paradox of finding and building a young, queer family base while burying so many who died from AIDS.”

TEACHING AREA
STUDIO ART

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

FALL 2022 COURSE OFFERINGS
[ARS 263] VIDEO AND TIME-BASED DIGITAL MEDIA

SPRING 2023 COURSE OFFERINGS
[ARS 162] INTRODUCTION TO DIGITAL MEDIA



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

“I am reading All that She Carried: The Journey of Ashley’s Sack, a Black Family Keepsake by Tiya Miles. As a meditation on materiality, enslavement and inheritance in the Americas, this book stretches the very practice of history-writing. And I am always curious about creative work that asks us why—and how—people hold onto, pass along, and remember things from the past.”

TEACHING AREA
ART HISTORY

SCHOLARLY INTERESTS + EXPERTISE
COLONIALISM, INDIGENOUS HISTORIES OF THE AMERICAS, PACIFIC STUDIES, LATIN AMERICAN STUDIES

FALL 2022 COURSE OFFERINGS
[ARH 280] VISUAL CULTURE AND COLONIZATION

[FACULTY SOUNDBITES]

“What are you reading right now?”



AMIKO LI
LECTURER IN ART

“I am reading *Film*, a Sound Art by Michel Chion, in which Chion explores various tropes, devices, techniques, and effects that convert multiple sensations into image and sound. In the meantime I am also reading the manga *Undercurrent* by Tetsuya Toyoda.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
PHOTOGRAPHY, INSTALLATION, PERFORMANCE, WRITING

FALL 2022 COURSE OFFERINGS
[ARS 162] INTRODUCTION TO DIGITAL MEDIA
[ARS 282] PHOTOGRAPHY I

SPRING 2023 COURSE OFFERINGS
[ARS 162] INTRODUCTION TO DIGITAL MEDIA
[ARS 282] PHOTOGRAPHY I
[ARS 399] SENIOR STUDIO II



ELIZABETH MEYERSOHN
LECTURER IN ART

“I’ve been reading *And I Don’t Want to Live this Life* by Deborah Spungen. It is the compelling chronicling of the tragic story of her mentally ill daughter Nancy Spungen’s catastrophic life and ultimate murder by punk rock star Sid Vicious.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
I PARTICIPATED IN THE A.I.R. RESIDENCY IN VALLAURIS, FRANCE IN THE COTE D’AZURE, PAINTING PRIMARILY IN GOUACHE AND WATERCOLOR ON PAPER.

FALL 2022 COURSE OFFERINGS
[ARS 163] DRAWING I

SPRING 2023 COURSE OFFERINGS
[ARS 266] PAINTING I



SUSAN MONTGOMERY
LECTURER IN ART

“I am captivated by *Shadows from the Walls of Death* by Dr. Robert Kedzie, a 19th c. Union Surgeon and Chemistry Professor. The book’s purpose was to raise awareness of the dangers of arsenic-pigmented wallpapers in American homes. Kedzie bound 100 books with arsenic-laden wallpapers, a preface, and a Board of Health warning. They were distributed to libraries as an educational tool. The book I have is from the National Library of Medicine’s digital collection and is free of arsenic. The wallpaper samples are compelling for what they suggest through their haunting colors, patterns, and history.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
DRAWING, PAINTING, AND INSTALLATION ART

FALL 2022 COURSE OFFERINGS
[ARS 172] STUDIO ART FOUNDATIONS

SPRING 2023 COURSE OFFERINGS
[ARS 163] DRAWING I



JOHN MOORE
PROFESSOR OF ART

“I’m reading the *Indice storico del gran prospetto di Roma*, by Giuseppe Vasi. He was an etcher by trade but published this guidebook (with some illustrations) in 1765. The impression that I’m reading in the British Library was bound in tooled, partially gilt, and partially painted leather for an important person, but I unfortunately don’t know who that was. Believe it or not, there was once a similarly bound impression in the Forbes Library in Northampton!”

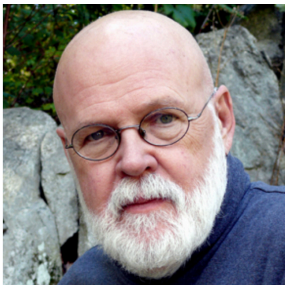
TEACHING AREA
ART HISTORY

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 2022 COURSE OFFERINGS
[ARH 110] ART AND ITS HISTORIES
[ARH 352] TOPICS IN ART HISTORY: THE GRAND TOUR

SPRING 2023 COURSE OFFERINGS
[ARH 110] ART AND ITS HISTORIES
[ARH 242] ITALIAN ART AND ARCHITECTURE, 1300-1575

“What are you reading right now?”



BARRY MOSER
IRWIN AND PAULINE ALPER GLASS PROFESSOR OF ART

“I’m reading Peter Korn’s Why We Make Things and Why It Matters.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
ILLUSTRATION AND BOOK ARTS

FALL 2022 COURSE OFFERINGS
[ARS 275] THE BOOK: THEORY AND PRACTICE I

SPRING 2023 COURSE OFFERINGS
[ARS 275] THE BOOK: THEORY AND PRACTICE I



MAGGIE NOWINSKI
LECTURER IN ART

“I’m currently reading poet Ocean Vuong’s memoir On Earth We’re Briefly Gorgeous, a tender, layered and brilliantly woven investigation into intergenerational trauma, family, displacement and what it is to find wholeness. I recently finished The Matrix, a novel by Lauren Goff. Set in the 12th Century the book follows the life of protagonist Marie de France, ejected by the royal court for her physical appearance and otherness and forced to become the prioress of a depressed nunnery. She is a transcendent yet entirely human character who embodies strength, vulnerability, brilliance and an earthly spirituality. Her resilience, wit and curiosity fuels the narrative.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
I AM EXCITED TO BE WORKING WITH MOVEMENT ARTISTS TO INCORPORATE THE PERFORMATIVE WITH MY DRAWING INSTALLATION WORK, FOR AN ONGOING SERIES OF PERFORMANCES IN 2022 (“emBodied wHoles”).

SPRING 2023 COURSE OFFERINGS
[ARS 163] DRAWING I



KATHLEEN PIERCE
VISITING ASSISTANT PROFESSOR OF ART

“This summer, I have been extending my time in the garden through books, poems, and essays that center plants, ecologies, and multispecies entanglements. Most recently, I enjoyed Kate Lebo’s collection of essays/recipes, titled The Book of Difficult Fruit: Arguments for the Tart, Tender, and Unruly.”

TEACHING AREA
ART HISTORY

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

FALL 2022 COURSE OFFERINGS
[ARH 289] ART AND MEDICINE: LATE 18TH CENTURY TO THE PRESENT
[ARH 291] TOPICS IN ART HISTORY: IMPERIAL DESIGN

SPRING 2023 COURSE OFFERINGS
[ARH 110] ART AND ITS HISTORIES
[ARH 272] REVOLUTION, INDUSTRY, EMPIRE: THE ART OF THE 19TH CENTURY



JULIE LAPPING RIVERA
LECTURER IN ART

“The Book of Form and Emptiness by Ruth Ozeki is a recent read that I loved. It’s deep, provocative, and occasionally laugh out loud funny. The family narrative is compelling and drives the story, which is loaded with Buddhist ideas and fascinating questions about loss, healing, creativity, and our relationship to the world within and around us. Ozeki inspires me artistically with her playfulness and empathy. You feel as though you are bathing in her kindness.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
WOODCUT, COLLAGE, ARTISTIC COLLABORATION

SPRING 2023 COURSE OFFERINGS
[ARS 277] WOODCUT PRINTMAKING

“What are you reading right now?”



KATHERINE SCHNEIDER
LECTURER IN ART

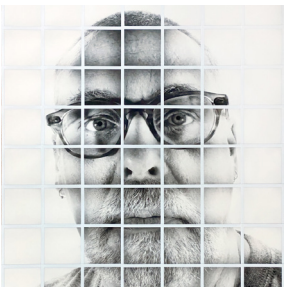
“I recently finished reading Sing Backwards and Weep: A Memoir by singer Mark Lanegan. I could not put this book down. It is an up close look at Lanegan’s (and others’) heroin addiction during the grunge era of the 90’s. Lanegan sang with the Screaming Trees among other bands. Reading this, I felt like I was hanging out with all the rock icons of that era. I have so much more compassion and understanding of heroin addiction than ever before. I love his music and loved his dark story telling.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
I’M WORKING ON A PROJECT THAT BEGAN MARCH 2020. CURRENTLY IT IS COMPRISED OF OVER 700 PAINTINGS ON ALUMINUM, EACH 3" X 4". I’M CREATING A VIDEO ABOUT THE INSTALLATION NOW.

FALL 2022 COURSE OFFERINGS
[ARS 266] PAINTING I

SPRING 2023 COURSE OFFERINGS
[ARS 163] DRAWING I
[ARS 362] DRAWING III



JOHN SLEPIAN
ASSOCIATE PROFESSOR OF ART & TECHNOLOGY

“Right now I’m reading a book called The New Analog: Listening and Reconnecting in a Digital World by Damon Krukowski, poet, theorist and member of the 1980s indie band Galaxie 500. The book discusses the various ways that the shift from analog to digital technologies, primarily in the recording and distribution of music, has changed the way we think about and experience the world. As a professor of Art and Technology, I’ve always been interested in how all kinds of technology affect us, and as an early adopter of digital and internet technologies, I’ve seen how few of our original utopian expectations have come to fruition.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
TECHNOLOGY AND DIGITAL MEDIA

FALL 2022 COURSE OFFERINGS
[ARS 385] SENIOR STUDIO I

SPRING 2023 COURSE OFFERINGS
[ARS 361] INTERACTIVE DIGITAL MULTIMEDIA



FRASER STABLES
PROFESSOR OF ART

“I am reading The Cultivated Wilderness by Paul Shephard. It is a rangy meditation on the landscape and how we create, use, and define space. I appreciate the rifts of personal narrative that straddle memory and speculation, and the ways in which human observation and occupancy are cross-wired with systems of power and privilege. The framing is also helpful in relation to my ongoing architectural photo project, in thinking of ways in which a building’s material location may be unpacked.”

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

“I’ve been reading Lisa Hsiao Chen, Activities of Daily Living, a novel whose narrator filters her experience of caring for a parent with dementia through a meditation on the durational performances of the artist Tehching Hsieh. It’s an unusual, digressive novel, ultimately, like Hsieh’s work, about how we occupy time.”

TEACHING AREA
ART HISTORY

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

FALL 2022 COURSE OFFERINGS
[ARH 283] ARCHITECTURE SINCE 1945

SPRING 2023 COURSE OFFERINGS
[ARH 297] ASPECTS OF CONTEMPORARY ART

[FACULTY SOUNDBITES]

“What are you reading right now?”



LYNNE YAMAMOTO
JESSIE WELLS POST PROFESSOR OF ART

“I’ve been reading:

Swimmers by Julie Otsuka

‘Anarchic Archive: Godzilla Roundtable with Tomie Arai, Dawn Chan, Howie Chen, Ricky Ruihong Li, Lauren O’Neill-Butler, and Paul Pfeiffer’ (November No. 25)

The Intimacies of Four Continents by Lisa Lowe

A’ala: the Life and Death of a Community by Francis Haar.”

TEACHING AREA
STUDIO ART

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

FALL 2022 COURSE OFFERINGS
[ARS 274] PROJECTS IN INSTALLATION
[ARS 385] SENIOR STUDIO I

SPRING 2023 COURSE OFFERINGS
[ARS 172] STUDIO ART FOUNDATIONS
[ARS 370] TOPICS IN INSTALLATION ART: UNFORGOTTEN - MEMORY AND SOCIALLY ENGAGED ART



ART

DEPARTMENT EVENTS

JANOTTA GALLERY STUDENT EXHIBITIONS

8.29.22 FACULTY SHOW

9.26.22 100 - LEVEL/FOUNDATIONS

10.24.22 200 + 300 - LEVEL

12.2.22 FALL SENIOR SHOW

2.13.23 100 - LEVEL/FOUNDATIONS

3.6.23 200 + 300 - LEVEL

TBA SENIOR SHOWS

ORESMAN GALLERY VISITING ARTISTS

08.24.22 MARINA MANGUBI

10.13.22 MELISSA HAVILAND

12.8.22 JENNIFER SEO

2.9.23 ELLEN BABCOCK

3.30.23 LACEY LENNON

CLICK HERE
FOR ACCESS
TO VIRTUAL
EVENTS +
EXHIBITIONS

FOR EVENT REGISTRATION
CONTACT REBECCA DAVIS:
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Background Image:

Architectural model by Kelsey Hammond, '19, ARS 281: Introduction to Architectural Design Studio, spring 2019.