

ART

23

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**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:

HILLYER HALL
SMITH COLLEGE
22 ELM ST
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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 2023 ART HISTORY COURSE OFFERINGS:

ARH 110 ART AND ITS HISTORIES
BRIGITTE BUETTNER, KATHLEEN PIERCE, JOHN MOORE

ARH 190 ART HISTORY: THEORIES, METHODS, DEBATES
FRAZER WARD

ARH 201 BRAZILIAN ART INSIDE AND OUT
MARGUERITE I. HARRISON

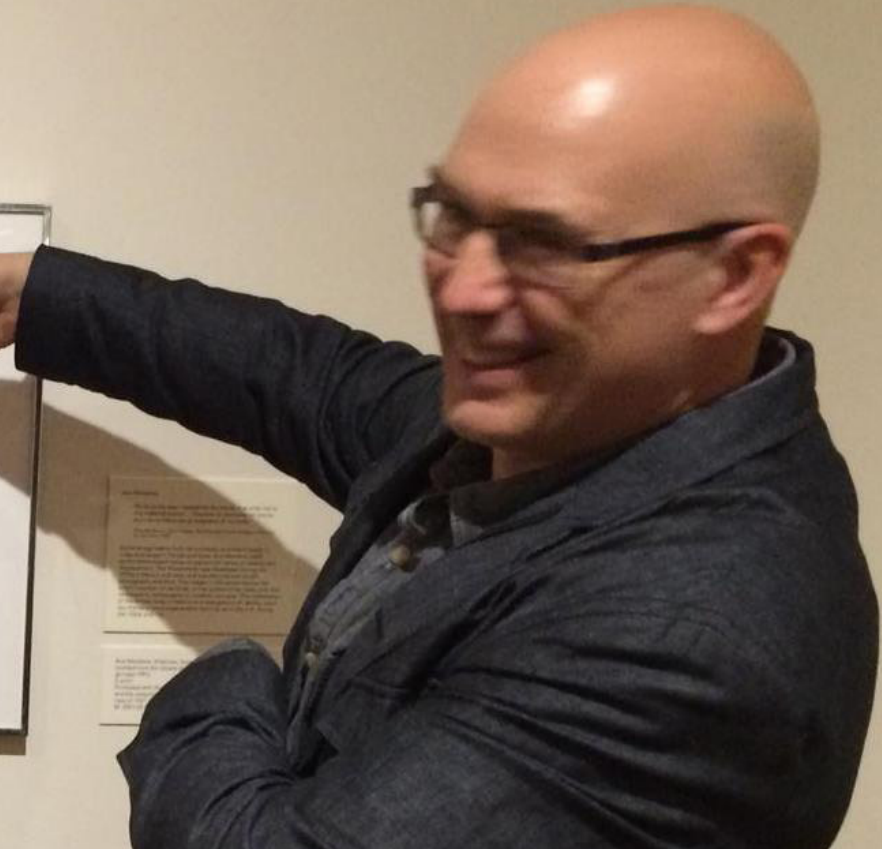
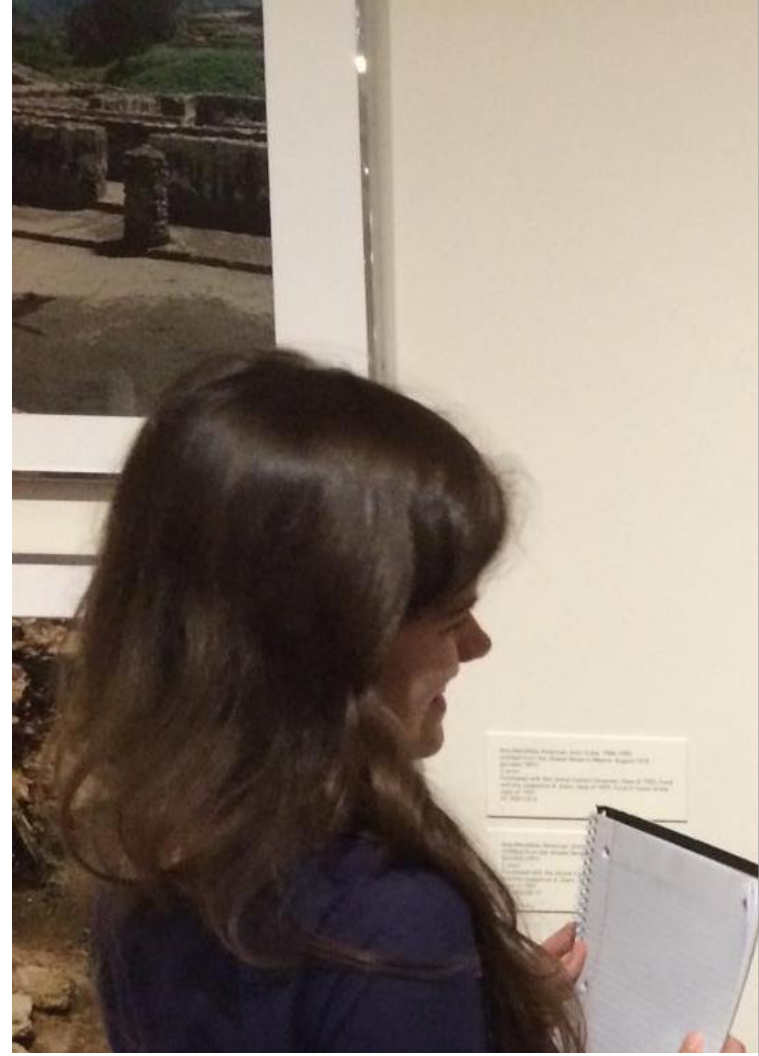
ARH 212 ANCIENT CITIES AND SANCTUARIES
BARBARA KELLUM

ARH 225 ARTS OF ASIA
AJAY SINHA

ARH 253 THE ARTS IN BRITAIN, 1714-1820
JOHN MOORE

ARH 281 MODERN, POSTMODERN, CONTEMPORARY
FRAZER WARD

ARH 290 TOPICS IN ART HISTORY:
REPRESENTING ANIMALS
KATHLEEN PIERCE



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 2024 ART HISTORY COURSE OFFERINGS:

ARH 110 ART AND ITS HISTORIES
JOHN MOORE, KATHLEEN PIERCE

ARH 234 THE AGE OF CATHEDRALS
BRIGITTE BUETTNER

ARH 247 THE ART AND HISTORY OF THE BOOK
MARTIN ANTONETTI

ARH 289 ART & MEDICINE
KATHLEEN PIERCE

ARH 290 CITIES, GARDENS, UTOPIAS: 1400-1900
JOHN MOORE

ARH 290 THE ARTISTS BOOK IN THE 20TH CENTURY
MARTIN ANTONETTI

ARH 290 TOPICS IN ART HISTORY:
THE VISUAL CULTURE OF FREED SLAVES
IN THE ROMAN EMPIRE
BARBARA KELLUM

ARH 290 TOPICS IN ART HISTORY:
PLAYING WITH INK AND BRUSH
YANLONG GUO

ARH 290 ASPECTS OF CONTEMPORARY ART
FRAZER WARD

ARH 390 ART HISTORY CAPSTONE
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 2023 STUDIO ART COURSE OFFERINGS:

ARS 162 INTRODUCTION TO DIGITAL MEDIA
LUCRETIA KNAPP

ARS 163 DRAWING I
ALEXIS CALLENDER, JUSTIN KIM,
ELIZABETH MEYERSOHN

ARS 172 STUDIO ART FOUNDATIONS
LEE BURNS, SUSAN MONTGOMERY

ARS 205 STUDIO ART WORKSHOPS: POSTERS, ZINES
AND PRINTS IN PUBLIC
LINDSEY CLARK-RYAN

ARS 205 STUDIO ART WORKSHOPS:
DRAWING SOCIAL JUSTICE
ALEXIS CALLENDER

ARS 263 VIDEO AND TIME-BASED DIGITAL MEDIA
JOHN SLEPIAN

ARS 264 DRAWING II
KATHERINE SCHNEIDER

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 282 PHOTOGRAPHY I
CATI BESTARD

ARS 372 PRINTMAKING, MARK-MAKING,
IMAGE-MAKING, WORLD-MAKING
LINDSEY CLARK-RYAN

ARS 385 SENIOR STUDIO I
LYNNE YAMAMOTO, CATI BESTARD

SPRING 2024 STUDIO ART COURSE OFFERINGS:

ARS 162 INTRODUCTION TO DIGITAL MEDIA
LUCRETIA KNAPP

ARS 163 DRAWING I
ELIZABETH MEYERSOHN, KATHERINE SCHNEIDER,
MAGGIE NOWINSKI

ARS 172 STUDIO ART FOUNDATIONS
ASHLEY ELIZA WILLIAMS, LYNNE YAMAMOTO

ARS/IDP 200 TOPICS IN ART & DESIGN:
MAKING RADICAL FUTURES
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
CATI BESTARD

ARS 361 INTERACTIVE DIGITAL MULTIMEDIA
JOHN SLEPIAN

ARS 362 PAINTING II
ALEXIS CALLENDER

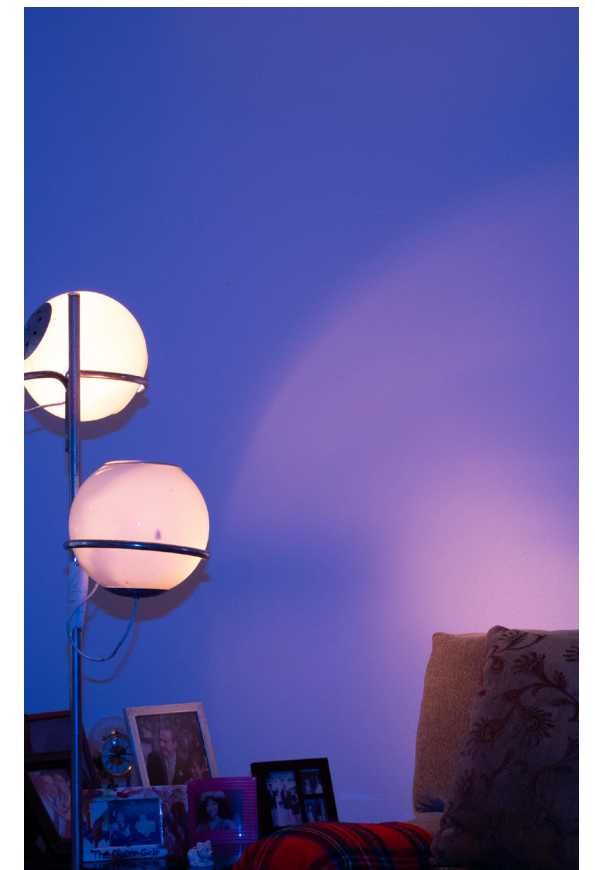
ARS 370 TOPICS IN INSTALLATION ART:
UNFORGOTTEN: MEMORY AND SOCIALLY ENGAGED ART
LYNNE YAMAMOTO

ARS 374 SCULPTURE II
LEE BURNS

ARS 384 TOPICS IN PHOTOGRAPHY
CATI BESTARD

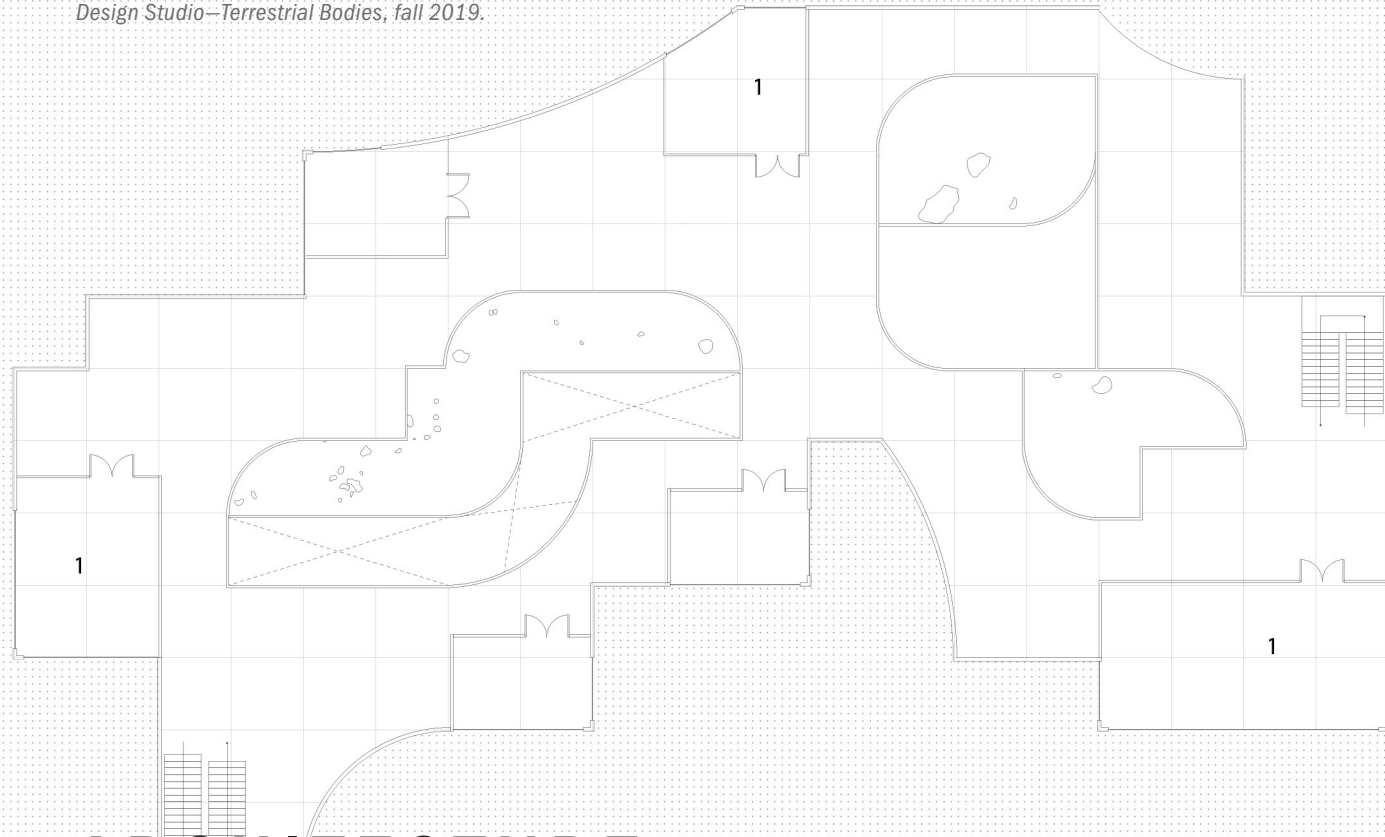
ARS 399 SENIOR STUDIO II
ALEXIS CALLENDER, LEE BURNS

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



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

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

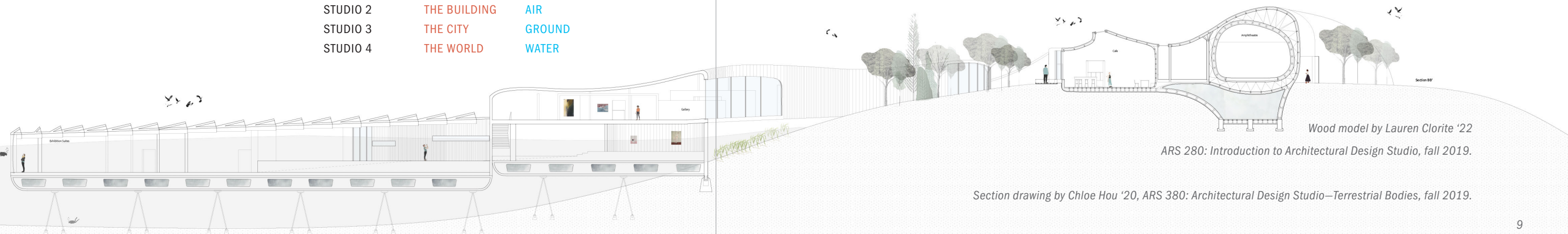


ARCHITECTURE + URBANISM

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



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.

FALL 2023 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 2024 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

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

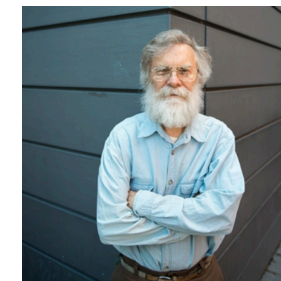
“I have a lot of books on my reading table, including Dear Senthuran: A Black Spirit Memoir by Akwaeke Emezi, Ausencia y Exceso. Lesbianas y Bisexuales Asesinas en el Cine de Hollywood by Francina Ribes Pericàs, and The Night Albums: Visibility and the Ephemeral Photograph by Kate Palmer Albers. I’m also catching up on Toni Morrison, and just finished Sula.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
PHOTOGRAPHY, IMAGE-MAKING, INSTALLATION, DISREGARDED MATERIALS, PERSONAL NARRATIVES

FALL 2023 COURSE OFFERINGS
[ARS 282] PHOTOGRAPHY I
[ARS 385] SENIOR STUDIO I

SPRING 2024 COURSE OFFERINGS
[ARS 384] TOPICS IN PHOTOGRAPHY



LEE BURNS
PROFESSOR OF ART

“I am reading The New Seed Starters Handbook by Nancy Bubel.”

TEACHING AREA
STUDIO ART

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

FALL 2023 COURSE OFFERINGS
[ARS 172] STUDIO ART FOUNDATIONS
[ARS 273] SCULPTURE I

SPRING 2024 COURSE OFFERINGS
[ARS 374] SCULPTURE II
[ARS 399] SENIOR STUDIO II

[FACULTY SOUNDBITES]

“What are you reading right now?”



ALEXIS CALLENDER
ASSISTANT PROFESSOR OF ART

“I’m currently reading Turn the World Upside Down, Empire and Unruly Forms of Black Folk Culture in the U.S. and Caribbean, by Imani D. Owens.”

TEACHING AREA
STUDIO ART

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

FALL 2023 COURSE OFFERINGS
[ARS 163] DRAWING I
[ARS 205] STUDIO ART WORKSHOPS: DRAWING SOCIAL JUSTICE

SPRING 2024 COURSE OFFERINGS
[ARS 362] PAINTING II
[ARS 399] SENIOR STUDIO II



LINDSEY CLARK-RYAN
ASSOCIATE PROFESSOR OF ART
DEPARTMENT ASSOCIATE CHAIR

“I’m reading My Trade is a Mystery by Carl Phillips, a collection of short meditations on how to live as a writer.”

TEACHING AREA
STUDIO ART

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

FALL 2023 COURSE OFFERINGS
[ARS 205] STUDIO ART WORKSHOPS: POSTERS, ZINES AND PRINTS IN PUBLIC
[ARS 372] PRINTMAKING: MARK-MAKING, IMAGE-MAKING, WORLD-MAKING

SPRING 2024 COURSE OFFERINGS
[ARS 272] INTAGLIO PRINTMAKING



ALIX GERBER
POST-GRADUATE FELLOW IN
INTERDISCIPLINARY DESIGN PRACTICES

“I’m reading The Mushroom at the End of the World by Anna Tsing– one that’s been long overdue on my reading list. It explores Capitalism’s role in complex webs of relationships between humans and non-humans like matsutake mushrooms, pine trees, and nematodes. The book is making me think about more pluriversal, complex, and interwoven ways to collaboratively imagine futures that move beyond Capitalist hegemony.”

TEACHING AREA
STUDIO ART/DESIGN THINKING

SCHOLARLY INTERESTS + EXPERTISE
DESIGNING FOR POLITICAL TRANSFORMATION; PARTICIPATORY AND SPECULATIVE DESIGN

FALL 2023 COURSE OFFERINGS
[IDP 316] CRITICAL DESIGN THINKING STUDIO

SPRING 2024 COURSE OFFERINGS
[ARS/IDP 200] TOPICS IN ART AND DESIGN: MAKING RADICAL FUTURES



YANLONG GUO
ASSISTANT PROFESSOR OF ART

“I am reading Wu Hung’s new book, Feminine Space in Chinese Painting (2019), which examines paintings of female figures over two thousand years. From deities to beauties, the diverse representations of women reveal the pictorial and social constructions of feminine space in premodern China. This book also prompts me to consider how to rewrite Chinese art history with a focus on representations of women that differs from the conventional narrative, dominated by male elites and centered on landscape painting.”

TEACHING AREA
ART HISTORY

SCHOLARLY INTERESTS + EXPERTISE
EARLY CHINESE ART, BUDDHIST ART, MODERN CHINESE ART

SPRING 2024 COURSE OFFERINGS
[ARH 290] TOPICS IN ART HISTORY: PLAYING WITH INK AND BRUSH

[FACULTY SOUNDBITES]

“What are you reading right now?”



BARBARA KELLUM
PROFESSOR OF ART

“This summer I have read lots of fiction. Jordy Rosenberg’s Confessions of the Fox: A Novel was a favorite. Set in eighteenth-century London it is the story of Jack Sheppard, a heroic trans man thief and jail breaker, and his lover Edgeworth Bess, a sex worker. This is a hybrid tale with a running footnote hall of mirrors worthy of Borges chronicling the scholar who discovers the manuscript of their story and attempts to transcribe it. I am also looking forward to the September release of Zadie Smith’s first historical novel The Fraud.”

TEACHING AREA
ART HISTORY

SCHOLARLY INTERESTS + EXPERTISE
VISUAL CULTURE OF THE ANCIENT ROMAN WORLD

FALL 2023 COURSE OFFERINGS
[FYS 197] ON DISPLAY: MUSEUMS, COLLECTIONS, & EXHIBITIONS
[ARH 212] ANCIENT CITIES & SANCTUARIES

SPRING 2024 COURSE OFFERINGS
[ARH 291] THE VISUAL CULTURE OF FREED SLAVES IN THE ROMAN EMPIRE
[ARH 390] ART HISTORY CAPSTONE



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 2023 COURSE OFFERINGS
[ARS 280] INTRODUCTION TO ARCHITECTURAL DESIGN STUDIO: ANALOG PROCESSES - GROUND
[ARS 380] ARCHITECTURAL DESIGN STUDIO: TRANSIENT SPACES - TERRESTRIAL BODIES

SPRING 2024 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’ve been reading Giorgio Agamben’s essay ‘What is the Contemporary?’. I’m struck by how Agamben frames the challenge of understanding and relating to the contemporary: the ways in which proximity can obfuscate, and the ways in which darkness (or the absence of light) can reveal. He writes that ‘...to be contemporary is, first and foremost, a question of courage, because it means being able not only to firmly fix your gaze on the darkness of the epoch, but also to perceive in this darkness a light that, while directed toward us, infinitely distances itself from us. In other words, it is like being on time for an appointment that one cannot but miss.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
RECENT PROJECTS INCLUDE AN ENVIRONMENTAL INSTALLATION IN THE CALIFORNIA DESERT AND A PUBLIC WORKS COMMISSION FOR PS 46 IN NEW YORK CITY

FALL 2023 COURSE OFFERINGS
[ARS 163] DRAWING I



LUCRETIA KNAPP
LECTURER IN ART

“Wearing various hats and disguises, I have been a part of the world wide web for a long time, so Kevin Nguyen’s novel New Waves piqued my interest. First, I love the cover. Whistling over from a bookstore shelf, Zak Tebbal’s paperback design lured me in (hardcover, not so much). Margo and Lucas are aswim in the digital soup of the online, chatting and sharing music; however, both feel like misshapen cogs within their internet ‘startup’ work space. Reflections on race move through this work, with longing and absence at its heart.”

TEACHING AREA
STUDIO ART

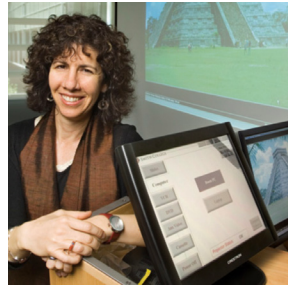
SCHOLARLY INTERESTS + EXPERTISE
PHOTOGRAPHY, MOVING IMAGE, ROTOSCOPING, SPECIAL EFFECTS, QUEER CINEMA, LGBTQ STORIES AND COMMUNITIES

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

SPRING 2024 COURSE OFFERINGS
[ARS 162] INTRODUCTION TO DIGITAL MEDIA

[FACULTY SOUNDBITES]

“What are you reading right now?”



DANA LEIBSOHN
ALICE PRATT BROWN PROFESSOR OF ART

I've been reading:

Remembering our Intimacies:
M'olelo, Aloha'Aina and Ea by
Jamaica Heolimeleikalani Osorio

Las cartas del Parian: Los chinos de
Manila by José Antonio Cervera

The Inconstancy of the Indian Soul:
The Encounter of Catholics and
Cannibals in 16th-century Brazil by
Eduardo Viveiros de Castro”

TEACHING AREA
ART HISTORY

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

SPRING 2024 COURSE OFFERINGS
SEMINAR



ELIZABETH MEYERSOHN
LECTURER IN ART

I've been reading The Lost Painting:
The Quest for a Caravaggio
Masterpiece by Jonathan Harr. *This
thrilling synthesis of history and
detective story is a must read for
Caravaggio fans!*”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
MY RECENT WORK HAS INCLUDED PAINTINGS OF THE
MOON AND MINIMALIST LANDSCAPES WITH VERY
HIGH KEYED COLOR. ADDITIONALLY, I HAVE BEEN
COMMISSIONED TO PAINT A NUMBER OF PAINTINGS OF
A POND IN MARLBORO, VERMONT.

FALL 2023 COURSE OFFERINGS
[ARS 163] DRAWING I

SPRING 2024 COURSE OFFERINGS
[ARS 163] DRAWING I
[ARS 266] PAINTING I



SUSAN MONTGOMERY
LECTURER IN ART

“I am reading The Black Widows of
the Eternal City by Craig A. Monson.
*It reconstructs the 1659 investigation/
prosecution of Gironima Spana, and
sheds light on other women involved
in the husband poisonings of 17 C.
Rome. I appreciate the aim to untangle
the truth using a notary's transcript
along with other archival sources and
juxtaposing them with early popular
accounts that were unconcerned with
accurately narrating facts in favor of a
sensational story. The book is exciting
to me both for its primary topic and as
a cautionary tale of how gender biases
and prejudices can distort historical
narratives.”*

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
DRAWING, PAINTING, AND INSTALLATION ART

FALL 2023 COURSE OFFERINGS
[ARS 172] STUDIO ART FOUNDATIONS



JOHN MOORE
PROFESSOR OF ART

*“By the end of the summer, I'll have
read Atlas du Paris antique: Lutèce,
naissance d'une ville, and Atlas de
Paris au Moyen Âge: espace urbain,
habitat, société, religion, lieux de
pouvoir.”*

TEACHING AREA
ART HISTORY

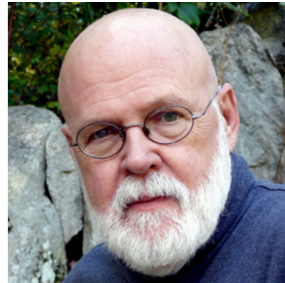
SCHOLARLY INTERESTS + EXPERTISE
EUROPEAN ART, ARCHITECTURE, URBAN AND
LANDSCAPE DESIGN FROM 1400 TO 1800, AND
SPECIFICALLY RELATIONSHIPS BETWEEN THE
VISUAL ARTS AND THE CONDUCT OF DIPLOMACY IN
EIGHTEENTH-CENTURY EUROPE

FALL 2023 COURSE OFFERINGS
[ARH 110] ART AND ITS HISTORIES
[FYS 131] PARIS: CITY OF LIGHT
[ARH 253] THE ARTS IN BRITAIN, 1714-1820

SPRING 2024 COURSE OFFERINGS
[ARH 110] ART AND ITS HISTORIES
[ARH 290] CITIES, GARDENS, UTOPIAS: 1400-1900

[FACULTY SOUNDBITES]

“What are you reading right now?”



BARRY MOSER
IRWIN AND PAULINE ALPER GLASS PROFESSOR OF ART

“I am currently reading John McWhorter’s Nine Nasty Words, Cormac McCarthy’s The Passenger, Ada Limon’s Bright Dead Things; and browsing Mark Arctegsinger’s A Typographic Manual for the Digital Age.

My scholarly pursuits surround two Pennyroyal Press titles: a centenary edition of Herman Melville’s Billy Budd, that I am illustrating with woodcuts and will be published in 2024, and an original manuscript, Omissions, excerpts from Moby-Dick with an essay and twenty-one drawings by me.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
ILLUSTRATION AND BOOK ARTS, SUBJECT OF TWO DOCUMENTARIES IN PROGRESS

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

SPRING 2024 COURSE OFFERINGS
[ARS 275] THE BOOK: THEORY AND PRACTICE



MAGGIE NOWINSKI
LECTURER IN ART

“I just completed a summer read, Sorrow and Bliss, a novel by Meg Mason which presents a sensitive and humorous lens on mental illness, stigma and identity. Now reading Biography of X by Catherine Lacey which explores love, grief, art and politics and Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teaching of Plants by Robin Wall Kimmerer.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
EXPANDED FIELD DRAWING AND INSTALLATION, DRAWING & CONNECTION, INTER-DISCIPLINARY COLLABORATION, 2023 AIR HOTCHKISS ACADEMY

SPRING 2024 COURSE OFFERINGS
[ARS 163] DRAWING I



KATHLEEN PIERCE
VISITING ASSISTANT PROFESSOR OF ART

“This summer, I’ve been spending more time with animals through my reading. Most recently, I’ve enjoyed Tove Danovich’s Under the Henfluence: Inside the World of Backyard Chickens and the People who Love Them.”

TEACHING AREA
ART HISTORY

SCHOLARLY INTERESTS + EXPERTISE
ART AND VISUAL CULTURE OF THE LONG 19TH CENTURY; INTERSECTIONS OF HEALTH, MEDICINE, SCIENCE, AND CULTURE

FALL 2023 COURSE OFFERINGS
[ARH 110] ART AND ITS HISTORIES
[ARH 290] TOPICS IN ART HISTORY: REPRESENTING ANIMALS

SPRING 2024 COURSE OFFERINGS
[ARH 110] ART AND ITS HISTORIES
[ARH 289] ART & MEDICINE



JULIE LAPPING RIVERA
LECTURER IN ART

“I’ve read a string of great novels recently, including Black Cake by Charmaine Wilkerson, Horse, by Geraldine Brooks, and Demon Copperhead by Barbara Kingsolver. All three share attributes I love: strong, relatable characters, the exploration of complex social and political issues, and fascinating stories based in history told through the varied voices and experiences of the characters.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
WOODCUT, COLLAGE, POETRY, ARTISTIC COLLABORATION

SPRING 2024 COURSE OFFERINGS
[ARS 277] WOODCUT PRINTMAKING

[FACULTY SOUNDBITES]

“What are you reading right now?”



KATHERINE SCHNEIDER
LECTURER IN ART

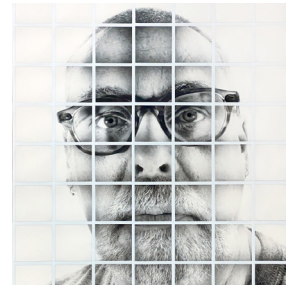
“To describe a great song makes no sense. You’ve gotta hear it. Similarly, to describe Janis Ian’s commencement speech at Berklee School of Music feels the same: just read or listen to it. It is a work of art. And this work of art is, in fact, about artistry—creating a work of art, the drive, the responsibility, the dangers and the ecstasy of being an artist. It touched me deeply.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
OIL PAINTING AND MUSIC

FALL 2023 COURSE OFFERINGS
[ARS 264] DRAWING II
[ARS 266] PAINTING I

SPRING 2024 COURSE OFFERINGS
[ARS 163] DRAWING I



JOHN SLEPIAN
ASSOCIATE PROFESSOR OF ART & TECHNOLOGY

“I’m currently reading David Yaffe’s Reckless Daughter: A Portrait of Joni Mitchell. I’ve really connected with it this summer, since Joni’s incredible reemergence at the Newport Folk festival last year. Joni’s perseverance throughout a very long career has been inspiring. Beyond that, her records stand the test of time, in both lyrics and music. I particularly like her albums from the 70s. Court and Spark is my favorite. It was released when I was ten years old and was a continuous soundtrack to my early teen years. Music has always been important to me, both playing it and listening to it, and it has even been part of my art practice. I often refer to the mass market paperback, So You Want to be a Rock & Roll Star by Sharon Lawrence, published in 1976, as the first book I ever read about being an artist.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
TECHNOLOGY AND DIGITAL MEDIA

FALL 2023 COURSE OFFERINGS
[ARS 263] VIDEO AND TIME-BASED DIGITAL MEDIA

SPRING 2024 COURSE OFFERINGS
[ARS 361] INTERACTIVE DIGITAL MULTIMEDIA



FRASER STABLES
PROFESSOR OF ART

“I just read the novel God’s Teeth and Other Phenomena by James Kelman. The story captures the highs—and lows—of a celebrated author as he encounters different publics while being a writer-in-residence. His daily trials compound moments of connection, belligerence, and tenderness. Like most of Kelman’s writing, there is an existential core, which in this case explores education, societal expectations, individual choices, and the ways in which community interactions can create both isolation and togetherness. This book has been a useful companion to my current studio work, for the way it touches on ideas of biography and legacy.”

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 am currently reading Christina Sharpe’s Ordinary Notes, which is a fragmentary series of reflections on Black life. Grounded in experience and study, and effacing any distinction between the two, it is a challenging book—anything but ordinary—and a feat of writing, outside of genre and academic discipline (though she cites all her sources!).”

TEACHING AREA
ART HISTORY

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

FALL 2023 COURSE OFFERINGS
[ARH 190] ART HISTORY: THEORIES, METHODS, DEBATES
[ARH 281] MODERN/POSTMODERN/CONTEMPORARY

SPRING 2024 COURSE OFFERINGS
[ARH 290] ASPECTS OF CONTEMPORARY ART

[FACULTY SOUNDBITES]

“What are you reading right now?”



ASHLEY ELIZA WILLIAMS
LECTURER IN ART

“I just finished reading and loved Tomorrow and Tomorrow and Tomorrow, a novel about friendship and video games by Gabrielle Zevin. Some of my favorite books that I read this year are Ed Yong’s An Immense World, a book about animal senses, Kazuo Ishiguro’s beautiful sci-fi novel Klara and the Sun, James Bridle’s explorations of non-human intelligences in Ways of Being, and short stories by Ursula K Le Guin.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
PAINTING, DRAWING, INTERSPECIES COMMUNICATION, FUTURE ECOLOGY, MOTHS, LICHENS, SLIME MOLDS

SPRING 2024 COURSE OFFERINGS
[ARS 172] STUDIO ART FOUNDATIONS



LYNNE YAMAMOTO
JESSIE WELLS POST PROFESSOR OF ART

“I’ve been reading Everything I Never Told You by Celeste Ng. As an artist I sometimes read to study how a writer seeps large histories from intimate family stories. If loss is the emotional through line, questions of race and unbelonging pierce and weave this trajectory.”

Mapping Abundance for a Planetary Future: Kanaka Maoli and Critical Settler Cartographies in Hawai’i by Candace Fujikane is one of many books I’ve been reading to think through what is at stake for settlers of color. An incisive and expansive call for immersive study and action, responsibility that is informed and enlivened by ‘abundant-mindedness.’”

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 I
[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

9.1.23 FACULTY SHOW

9.25.23 100-LEVEL/FOUNDATIONS

10.16.23 200 + 300-LEVEL

12.1.23 FALL SENIOR SHOW

2.12.24 100-LEVEL/FOUNDATIONS

3.4.24 200 + 300-LEVEL

TBA SENIOR SHOWS

ORESMA GALLERY VISITING ARTISTS

9.14.23 MOLLY KADERKA

11.9.23 LIZ MILLER

2.1.24 MARIANNA PERAGALLO

3.28.24 GAYE CHAN

CLICK HERE
FOR ACCESS
TO VIRTUAL
EVENTS +
EXHIBITIONS

Background Image:

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