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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SMITH COLLEGE
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DEPARTMENT CHAIR: FRAZER WARD
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Cover image: Sculpture by Dana Smith ’19, ARS 399: Senior Studio II, spring 2019.
Left: Sculptural installation by Haky Peterson ’19, ARS 399: Senior Studio II, spring 2019.
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 233 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

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 TOPICS IN ART HISTORY: 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 TOPICS IN ART HISTORY: ASPECTS OF CONTEMPORARY ART
FRAZER WARD

ARH 390 ART HISTORY CAPSTONE
BARBARA KELLUM
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. STUDENT 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
LUCRETTA 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 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
LUCRETTA 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

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

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:

STUDIO 1
THE HUMAN
GROUND

STUDIO 2
THE BUILDING
AIR

STUDIO 3
THE CITY
GROUND

STUDIO 4
THE WORLD
WATER

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:

The Human: Ground
The Building: Air
The City: Ground
The World: Water

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

Wood model by Lauren Clorite ‘22


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 Pericás, 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

“What are you reading right now?”
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.”

ALEXIS CALLENDER
ASSISTANT PROFESSOR OF ART

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

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.”

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 pluralistic, complex, and interwoven ways to collaboratively imagine futures that move beyond Capitalist hegemony.”

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 382] PAINTING II
[ARS 399] SENIOR STUDIO II

SPRING 2024 COURSE OFFERINGS
[ARS 272] INTAGLIO PRINTMAKING

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

SPRING 2024 COURSE OFFERINGS
[ARS 372] PRINTMAKING: MARK-MAKING, IMAGE-MAKING, WORLD-MAKING

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/IP 200] TOPICS IN ART AND DESIGN: MAKING RADICAL FUTURES

TEACHING AREA
ART HISTORY

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

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

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**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 transman thief and jail breaker, and his lover Edgeworth Bass, 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.”

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**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.'”

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**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.”
“What are you reading right now?”

DANA LEIBSOHN
ALICE PRATT BROWN PROFESSOR OF ART

“I’ve been reading:
Remembering our Intimacies: Ml’ 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 MEYERSON
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 fan!”

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
SPRING 2024 COURSE OFFERINGS
[ARS 266] PAINTING I

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
[ARH 159] The arts in France: 1300-1400
[ARH 253] THE ARTS IN BRITAIN, 1714-1820
SPRING 2024 COURSE OFFERINGS
[ARH 159] ART AND ITS HISTORIES
[ARH 290] CITIES, GARDENS, UTOPIAS: 1400-1900
“What are you reading right now?”

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 289] ART & MEDICINE

SPRING 2024 COURSE OFFERINGS
[ARH 289] ART & MEDICINE

BARRY MOSER
IRWIN AND PAULINE ALPER GLASS PROFESSOR OF ART


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

JULIE LAPPING RIVERA
LECTURER IN 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
STUDIO ART

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

SPRING 2024 COURSE OFFERINGS
[ARS 277] WOODCUT PRINTMAKING

Maggie Nowinski

“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

Julie Lapping Rivera

“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
STUDIO ART

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

SPRING 2024 COURSE OFFERINGS
[ARS 277] WOODCUT PRINTMAKING

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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

Julie Lapping Rivera

“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
STUDIO ART

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

SPRING 2024 COURSE OFFERINGS
[ARS 277] WOODCUT PRINTMAKING

Maggie Nowinski

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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

Julie Lapping Rivera

“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
STUDIO ART

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

SPRING 2024 COURSE OFFERINGS
[ARS 277] WOODCUT PRINTMAKING
“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 Joni Jan’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 feast 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
"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.”

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 376] 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

ORESMAN 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

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