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]
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 (ARU)

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
NORTHAMPTON, MA 01063

DEPARTMENT CHAIR: FRASER STABLES
DEPARTMENT ASSOCIATE CHAIR: FRAZER WARD

ASSISTANT FOR ADMINISTRATION: REBECCA DAVIS
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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.

ART HISTORY

SPRING 2021 ART HISTORY
COURSE OFFERINGS:

ARH 110 ART AND ITS HISTORIES
KATHLEEN PIERCE

ARH 283 ARCHITECTURE SINCE 1945
FRAZER WARD

ARH 291 IMPERIAL DESIGN
KATHLEEN PIERCE

ARS 285 GREAT CITIES: POMPEII
BARBARA KELLUM

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.

Professor Barbara Kellum speaks during a special preview of the exhibit at the Smith College Museum of Art, "Leisure & Luxury in the Age of Hero: 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 ART

STUDIO MAJORS CAN CHOOSE THEIR DISCIPLINARY CONCENTRATION FROM A RANGE OF MEDIA PRACTICES, WHILE STILL HAVING THE OPPORTUNITY TO EXPLORE AND EXPERIMENT IN VARIOUS 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.

SPRING 2021 STUDIO ART COURSE OFFERINGS:

ARS 162 INTRODUCTION TO DIGITAL MEDIA
JOHN SLEPIAN

ARS 162 INTRODUCTION TO DIGITAL MEDIA
MIKE SMOOT

ARS 163 DRAWING I
ELIZABETH MEYERSOHN

ARS 163 DRAWING I
KATY SCHNEIDER

ARS 172 STUDIO ART FOUNDATIONS
LEE BURNS

ARS 206 PAINTING I
ALEXIS CALLENDER

ARS 209 LITHOGRAPHIC PRINTMAKING I
MIKE SMOOT

ARS 275 THE BOOK: THEORY AND PRACTICE I
BARRY MOSER

ARS 282 PHOTOGRAPHY I
INSTRUCTOR TBA

ARS 361 INTERACTIVE DIGITAL MULTIMEDIA
JOHN SLEPIAN

ARS 363 PAINTING III
ALEXIS CALLENDER

ARS 364 DRAWING III
KATY SCHNEIDER

ARS 372 ADVANCED PRINTMAKING
LINDSEY CLARK-RYAN

ARS 374 SCULPTURE II
LEE BURNS

ARS 383 PHOTOGRAPHY II
FRASER STABLES

ARS 399 SENIOR STUDIO II
LINDSEY CLARK-RYAN
SPRING 2021 ARCHITECTURE + URBANISM COURSE OFFERINGS:

PROFESSOR KIM IS ON LEAVE DURING THE SPRING 2021 SEMESTER. THE FOLLOWING COURSES ARE RECOMMENDED FOR SMITH ARCHITECTURE STUDENTS:

SMITH COLLEGE STUDIO COURSES IN RELATED FIELDS:

- IDP 316 [CRITICAL] DESIGN THINKING STUDIO
  EMILY NORTON

- LSS 389 BROAD-SCALE DESIGN AND PLANNING STUDIO
  REID BERTONE JOHNSON

FIVE COLLEGE ARCHITECTURE COURSES:

- ARCH 205AD INTRO TO ARCHITECTURE: DESIGN (STUDIO)
  BRIAN SCHUMAKER

- ARCH 240 WOMEN IN ARCHITECTURE (SEMINAR)
  MARGARET VICKERY

AREA COORDINATOR: ELISA KIM

THE ARCHITECTURE + URBANISM (ARU) MAJOR SITUATES ARCHITECTURAL EXPLORATION WITHIN THE CONTEXT OF THE ANTHROPOCENE—THE CURRENT GEOLOGICAL EPOCH IN WHICH HUMANS PLAY AN IRREVERSIBLE 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:

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<thead>
<tr>
<th>SCALE</th>
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<td>THE WORLD</td>
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CLARA BARNHART
LECTURER IN ART

“I just flew through Percival Everett’s Telephone. He published three slightly different versions of the book, each with a separate ending, and you don’t know which one you’re reading. I am tempted to seek out the other versions and compare them. I plan to read everything Everett has written! I’m also halfway through Kate Atkinson’s Life After Life. It’s thrilling—a character who dies and comes back, again and again, therefore re-living portions of her life, improving it with both intuition and intention with each go around.”

TEACHING AREA
ART HISTORY

SCHOLARLY INTERESTS + EXPERTISE
AMERICAN ARTS AND VISUAL CULTURE / AMERICAN MODERNISM / PHOTOGRAPHIC HISTORY AND THEORY

SPRING 2021 COURSE OFFERINGS
[ARH 291] TOPICS IN ART HISTORY
PROTEST ART OF THE UNITED STATES: DISSENT AND RESISTANCE IN THE 20-21ST CENTURIES

BRIGITTE BUETTNER
LOUISE WES DOYLE 1934
PROFESSOR OF ART

“To prepare for the class I am currently teaching, Gothic in the Modern Imagination, I’ve been reading William Morris. Morris was an artist, writer, social activist, and anti-imperialist in the Victorian era. He thought that art should both be affordable and procure pleasure to the consumer as well as to the maker. As a committed socialist and eloquent advocate of the decorative arts, he equated the ills of capitalist society and its alienated production methods with ugly, soulless objects. Instead, his workshops produced textiles, wallpapers, and books along cooperative, design-conscious working methods.”

TEACHING AREA
ART HISTORY

SCHOLARLY INTERESTS + EXPERTISE
MEDIEVAL SECULAR MANUSCRIPTS IN COURT CULTURE; QUESTIONS OF GENDER AND PATRONAGE; USES AND MEANINGS OF PRECIOUS STONES IN MEDIEVAL ART
FACULTY SOUNDBITES

“What are you reading right now?”

LINDSEY CLARK-RYAN
ASSOCIATE PROFESSOR OF ART

“My reading has felt increasingly fragmented amid a high frequency of articles and essays and more unstructured scrolling enabled by the pandemic. However, when Louise Glück won the Nobel Prize in literature recently, it was an opportunity to read at a different pace. Further, I remember a recent interview with her in The Guardian in which she links the process of making art with the state of having obligations in the world, which is a conversation for all seasons, especially this one.”

TEACHING AREA
STUDIO ART

ALEXIS CALLENDER
ASSISTANT PROFESSOR OF ART

“I am reading The City We Became, by science fiction author N.K. Jemisin. The story brings together five characters who discover through glitches and ruptures in time that they are becoming avatars, representative of each of the five boroughs of New York City. Bound together as they merge with the city and each other, they must save New York’s soul from a powerful and consuming force. The story dismantles narratives of a single protagonist and instead creates mutually interconnected characters who must decide to work together to save their home.”

TEACHING AREA
STUDIO ART

LEE BURNS
PROFESSOR OF ART


TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
DESIGN AND SCULPTURE

SPRING 2021 COURSE OFFERINGS
[ARS 172] STUDIO ART FOUNDATIONS
[ARS 374] SCULPTURE II

SPRING 2021 COURSE OFFERINGS
[ARS 266] PAINTING I
[ARS 363] PAINTING III

SPRING 2021 COURSE OFFERINGS
[ARS 372] ADVANCED PRINTMAKING
[ARS 399] SENIOR STUDIO II

LINDSEY CLARK-RYAN
ASSOCIATE PROFESSOR OF ART

“Lying on my desk is Every Step A Lotus: Shoes for Bound Feet, a museum catalog written by Dorothy Ka. In this beautifully illustrated publication, the Barnard historian delves into a seemingly trivial topic, lotus shoes (lian li), the footwear for adult women associated with the customary practice of footbinding in premodern China. Why were the elaborately embroidered shoes related to fashion, sexual fetishism, and Confucian ideology? How had these small things shaped ancient Chinese women, literally and metaphorically? Read the book to find the answers!”

TEACHING AREA
ART HISTORY

SCHOLARLY INTERESTS + EXPERTISE
EARLY CHINESE ART AND MATERIAL CULTURE

YANLONG GUO
ASSISTANT PROFESSOR OF ART

“My reading has felt increasingly fragmented amid a high frequency of articles and essays and more unstructured scrolling enabled by the pandemic. However, when Louise Glück won the Nobel Prize in literature recently, it was an opportunity to read at a different pace. Further, I remember a recent interview with her in The Guardian in which she links the process of making art with the state of having obligations in the world, which is a conversation for all seasons, especially this one.”

TEACHING AREA
ART HISTORY

SCHOLARLY INTERESTS + EXPERTISE
PRINTMAKING, INSTALLATION, PRINT MEDIA AS A DEADPAN REPRESENTATION OF HOW WE ARCHIVE AND ORIENT OURSELVES IN THE WORLD

SPRING 2021 COURSE OFFERINGS
[ARS 172] STUDIO ART FOUNDATIONS
[ARS 374] SCULPTURE II

SPRING 2021 COURSE OFFERINGS
[ARS 266] PAINTING I
[ARS 363] PAINTING III
“What are you reading right now?”

JUSTIN KIM
LECTURER IN ART

“I’m re-reading Elizabeth Costello by J.M Coetzee. Overall the subject feels weighty, but the tone of the book is delightfully readable. There’s a story and a character. She’s ambivalent, antagonistic, weathered, and very human. Throughout all of this, Coetzee is examining different subjects: the limitations of human perception, the imagination as a form of moral agency. When I put the book down, I feel nourished: ambivalent, weathered, and even more human.”

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
TWO DIMENSIONAL DESIGN / PAINTING AND DRAWING
ENVIRONMENTAL INSTALLATION

BARBARA KELLUM
PROFESSOR OF ART

“I take great pleasure in reading fiction before I go to sleep each night. My tastes are eclectic and include everything from mysteries to historical fiction. At present I am immersed in Richard Powers’ novel ‘The Overstory’ a tale which unfolds over a vast expanse of time and involves the interactions of humans and nature, most especially trees and the ways in which they communicate. At a time when the natural world is so under threat this impassioned work makes visible what is still all too often invisible to many.”

TEACHING AREA
ART HISTORY

SCHOLARLY INTERESTS + EXPERTISE
VISUAL CULTURE OF THE ANCIENT ROMAN WORLD

SPRING 2021 COURSE OFFERINGS
[ARH 285] GREAT CITIES: POMPEII
[ARH 320] ART AND MONEY

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

“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 Ways, 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.”

TEACHING AREA
ARCHITECTURE + URBANISM

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

LUCRETIA KNAPP
LECTURER IN ART

“I’m going to direct attention to a new Amazon Prime release, Time by Garrett Bradley SC ’07. After a tremendously fun, warm and informative Zoom visit to my class, a few days later there was a beautiful photo of Garrett in the New York Times accompanying a feature story, “A Filmmaker Who Sees Prison Life With Love and Complexity.” “Time is a luminously layered work that highlights the shattering impact incarceration has on the lives of Black women and children through the hope, and love story of prison abolitionist Fox Rich.”

TEACHING AREA
STUDIO ART

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

TEACHING AREA
STUDIO ART

SCHOLARLY INTERESTS + EXPERTISE
VISUAL CULTURE OF THE ANCIENT ROMAN WORLD

SPRING 2021 COURSE OFFERINGS
[ARH 285] GREAT CITIES: POMPEII
[ARH 320] ART AND MONEY

15
“What are you reading right now?”

**JOHN MOORE**
**PROFESSOR OF ART**

“I’m writing articles during my sabbatical year and so am focusing on scores of eighteenth-century archival documents that I have transcribed over the years, along with relevant excerpts from modern scholarship. My first project concerns a large etched panorama of Rome and a related guidebook, both published in 1765 by Giuseppe Vasi. Then I’ll turn to an article on the Swiss-born painter Angelica Kauffman and her sojourn in Naples in 1763. Victor Hugo’s *Notre-Dame de Paris* is on my soon-to-read list.”

**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

**SPRING 2021 COURSE OFFERINGS**

[ARS 163] DRAWING I

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**ELIZABETH MEYERSON**
**LECTURER IN ART**

“I am reading Eva Hesse Diaries, edited by Barry Rosen. The diaries are from 1955 until her death in 1970. She writes insightfully about her emotional, romantic and artistic life. It is a fascinating read for its descriptions of the mundane (paying her rent) and the more lofty (a critique with Josef Albers). Long and rich in its descriptions of her life and her personal journey as an artist, she draws the reader into her daily struggles. I find it a must read, perhaps particularly for a young art student.”

**TEACHING AREA**
**ART HISTORY**

**SCHOLARLY INTERESTS + EXPERTISE**
INDIGENOUS VISUAL CULTURE IN COLONIAL LATIN AMERICA AND TRANS-PACIFIC TRADE IN THE EARLY MODERN PERIOD

**SPRING 2021 COURSE OFFERINGS**

[ARS 163] DRAWING I

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**BARRY MOSER**
**IRWIN AND PAULINE ALPER GLASS PROFESSOR OF ART**

“It’s about time, but I am currently reading Toni Morrison’s *Beloved*. I say it’s about time, because I should have read it long before now. I just finished reading Bill Bryson’s *The Body*, which like all of Bryson’s books, is a marvel. I also just finished Sally Mann’s brilliant memoir, *Hold Still*. On the table by my bed is *Clean: The New Science of the Skin* by James Hamblin. And I am continually dipping into *Moby-Dick*, the likes of which there is no other. For non-religious reasons I also dip into the King James Bible frequently.”

**TEACHING AREA**
**STUDIO ART**

**SCHOLARLY INTERESTS + EXPERTISE**
ILLUSTRATION AND BOOK ARTS

**SPRING 2021 COURSE OFFERINGS**

[ARS 275] THE BOOK: THEORY AND PRACTICE

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**DANA LEIBSOHN**
**ALICE Pratt Brown Professor of Art**
**DIRECTOR OF LATIN AMERICAN & LATINO/A STUDIES**

“I tend to read things that challenge and stretch the ways I think and write about the past—and especially questions of colonialism and Indigeneity. Right now, this includes some cultural and scientific history: *Life on Ice: A History of New Uses for Cold Blood* (Joanna Rudin), a novel *Bring Up the Bodies* ( Hilary Mantel), and the twitter feed *ArtRacism*. If I feel short on politics, I brace for dissonance and look at the websites of *Decolonize This Place*, *La Jornada*, and *Indian Country Today*—yes … all on the same day.”

**TEACHING AREA**
**ART HISTORY**

**SCHOLARLY INTERESTS + EXPERTISE**
INDIGENOUS VISUAL CULTURE IN COLONIAL LATIN AMERICA AND TRANS-PACIFIC TRADE IN THE EARLY MODERN PERIOD

**SPRING 2021 COURSE OFFERINGS**

[ARS 163] DRAWING I

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**TEACHING AREA**
**STUDIO ART**

**SCHOLARLY INTERESTS + EXPERTISE**
ILLUSTRATION AND BOOK ARTS

**SPRING 2021 COURSE OFFERINGS**

[ARS 275] THE BOOK: THEORY AND PRACTICE
“What are you reading right now?”

JOHN SLEPIAN
ASSOCIATE PROFESSOR OF ART & TECHNOLOGY

“Currently I am reading Tribe: On Homecoming and Belonging by Sebastian Junger. Having grown up in a family of nine, I am particularly aware of the power of a tribal connection. Junger discusses how adversity can turn out to be a blessing. Disasters are sometimes remembered more fondly than vacations. Here’s hoping the pandemic can result in some silver linings.”

KATHERINE SCHNEIDER
LECTURER IN ART

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KATHLEEN PIERCE
VISITING ASSISTANT PROFESSOR OF ART

“I’m currently dividing my time between two reads. Oyinkan Braithwaite’s My Sister, the Serial Killer offers dark, biting humor as it references the tradition of the murder mystery—fiction I unabashedly love—while upending the genre’s tropes to instead tell a story, at base, about sisters. I’ve also recently embarked on my umpteenth annual reread of Oscar Wilde’s The Importance of Being Earnest. The play, for me, is a balm, a comfort food, a medicine, and Wilde’s snark always evokes my best memories of reading the nineteenth century.”

MIKE SMOOT
LECTURER IN ART

“Stoic philosophers (Epictetus—Discourses, Marcus Aurelius—Meditations, Seneca—On the Shortness of Life), always help fortify my resolve. Re-reading Yuval Harari’s Sapiens contextualizes current events within the broad sweep of human history. Fiction has provided a way to imagine possibilities and includes Earth Abides by George R. Stewart, American War by Omar El Akkad, Far North by Marcel Theroux, and Parable of the Sower by Octavia Butler. Lastly, I’ve begun reading The Art of Fermentation by Sandor Katz, a compelling exploration of this ancient food preservation technique across cultures.”

TEACHING AREA
ART HISTORY

TEACHING AREA
STUDIO ART

TEACHING AREA
STUDIO ART

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STUDIO ART

TEACHING AREA
STUDIO ART

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

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

SCHOLARLY INTERESTS + EXPERTISE
TECHNOLOGY AND DIGITAL MEDIA

SCHOLARLY INTERESTS + EXPERTISE
PRINTMAKING

SPRING 2021 COURSE OFFERINGS
[ARH 110] ART AND ITS HISTORIES
[ARH 201] IMPERIAL DESIGN

SPRING 2021 COURSE OFFERINGS
[ARS 162] INTRODUCTION TO DIGITAL MEDIA
[ARS 163] DRAWING I
[ARS 364] DRAWING III

SPRING 2021 COURSE OFFERINGS
[ARS 162] INTRODUCTION TO DIGITAL MEDIA
[ARS 269] LITHOGRAPHIC PRINTMAKING

SPRING 2021 COURSE OFFERINGS
[ARS 161] INTERACTIVE DIGITAL MULTIMEDIA
“What are you reading right now?”

LYNNE YAMAMOTO
JESSIE WELLS POST PROFESSOR OF ART

“An e-mail series called Studio Quarantine from Josée Bienvenu Gallery featuring an artist sharing the impact of lockdown on their everyday life and work. They are economical (no more than 3 minutes each) and I’ve appreciated the intimacy and honesty of the encounters. I’ve also been slowly absorbing The Undercommons: Fugitive Planning and Black Study by Stefano Harney and Fred Moten. Artist friends referred to this book in their discussion of fugitive creative practices and the Porch Conversations that are part of their artist residency program. The rigor, fluidity and reach have been important contexts to think with.”

TEACHING AREA
STUDIO ART

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

SPRING 2021 COURSE OFFERINGS
(ARS 383) PHOTOGRAPHY II

FRASER WARD
PROFESSOR OF ART
DEPARTMENT ASSOCIATE CHAIR

“Sarah Pinker’s novel, A Song for a New Day was published in 2019 but is scarily prescient, describing a banally authoritarian USA transformed by terrorism and, yes, a global pandemic. Escaping the corporate overlords of a world where live music is illegal, the queer, indie rockstar protagonist moves through a series of underground scenes, and the novel offers a terrific account of the way in which our investments in culture are always political. And Pinker, herself a musician, writes really well about what both performers and audiences need/want from music.”

TEACHING AREA
ART HISTORY

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

SPRING 2021 COURSE OFFERINGS
(ARH 283) ARCHITECTURE SINCE 1945

FRASER STABLES
PROFESSOR OF ART
DEPARTMENT CHAIR

“I just started reading Darien: The Scottish Dream of Empire, by John Prebble. This book frames the historic circumstances that led to the failed attempt by Scotland to form a colony in Central America in the 17th century. I am researching in preparation for a photo project exploring material remnants from this scheme. I am interested in photography, historic information, and material artifacts being put into discourse with each another in the present day, as a way to think speculatively about the repercussions of national ambition both then and now.”

TEACHING AREA
STUDIO ART

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

SPRING 2021 COURSE OFFERINGS
(ARS 383) PHOTOGRAPHY II

TEACHING AREA
STUDIO ART

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

SPRING 2021 COURSE OFFERINGS
(ARS 283) ARCHITECTURE SINCE 1945
ART
DEPARTMENT EVENTS

JANOTTA GALLERY
STUDENT EXHIBITIONS

09.04.20 FACULTY SHOW
10.07.20 FOUNDATION LEVEL SHOWS
11.06.20 200/300 LEVEL SHOWS
12.02.20 SENIOR SHOW

VISITING ARTISTS
LECTURES + EVENTS

09.09.20 LINA PUERTA
09.30.20 MAYA STOVALL
10.14.20 KATIA KAMELI
11.11.20 SAM VERNON

ORESMAN GALLERY
ARTIST LECTURES

09.14.20 BETH SPRINGER
10.05.20 JACKIE BROWN
10.26.20 ERIN MALLEA

CLICK HERE
for access to virtual events + exhibitions

For event registration contact
Robin MacEwan: rmacewan@smith.edu

Background Image: