

# Bates | Museum of Art

FALL SEMESTER 2020 – CURRICULAR CONNECTIONS

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## EXHIBITIONS

**August 28-October 10, 2020**

*Peter Fischli and David Weiss: The Way Things Go*



Peter Fischli and David Weiss, *The Way Things Go*, 1987, color video, transferred from 16 mm film (film stills). Museum purchase, 2014.7.1

This exhibition features a video projection of a 30-minute-long art film by the Swiss artist duo Peter Fischli (Swiss, b. 1952) and David Weiss (Swiss, 1946–2012). While working on another project, the artists became fascinated with chain reactions and states of impending collapse. In this much-imitated film, common inanimate objects come to life by lighting each other on fire, creating chemical reactions, rolling, spilling, inflating, wobbling and careening off one another.

Evoking Rube Goldberg's humorous illustrations of complex mechanical contraptions that performed simple tasks, *The Way Things Go* is slapstick and thought-provoking. The film embodies order and disorder, exists between impressive engineering and a precariousness teetering on total collapse, and increasingly engages the viewer with each action and activity. Fischli and Weiss' chain reaction is part the manifestation of childlike wonder combined with a post-apocalyptic air that continues to be relevant more than three decades since its creation, especially at a time when the virus COVID-19 is unpredictably careening across the globe.

About the artists: From 1979 to 2012, Peter Fischli and David Weiss were an artistic duo that explored the poetics of everyday life with a distinctive and refreshing wit. Indebted to Dada, Surrealism, Pop Art, and Conceptual art, their work employed humble materials and referenced ordinary subjects.

[For more information](#)

## **Programming**

### *Grab 'n Go in the Museum*

We invite you to enjoy your Grab 'n Go lunch surround by great art in the museum!

Monday – Friday, 11:30am – 1:30pm, 1-hour timeslots

Space is limited. To reserve the table, call 786-6158. [For more information](#)

### *The Make it Go Challenge*

#### **We Challenge You!**

What better way to spend the pandemic than inventing and making a video of your own? Fischli & Weiss' groundbreaking film *The Way Things Go* (1987), has inspired people to create and film their own chain reaction events for decades. Send us your video of chains of stuff—even people!—moving and reacting to a stimulus. Videos should be no more than 3 minutes long, and, though it should go without saying, please exercise all due caution to insure the safe production of your video.

And if you need inspiration, *The Way Things Go* is being projected nonstop during museum hours through October 10.

To submit your video, send a link to your viewable video to [museum@bates.edu](mailto:museum@bates.edu) with "Challenge" in the subject line. The museum will share select submissions online. View video challenge guidelines here: [www.bates.edu/museum/make-it-go](http://www.bates.edu/museum/make-it-go).

**October 21, 2020 – March 20, 2021**

*Let's Celebrate Ashley Bryan!*



Ashley Bryan, [Untitled Collage from *Beautiful Blackbird*], n.d., paper collage, 19 5/8 x 28 1/8 in.,  
Bates College Museum of Art, gift of Henry Isaacs and Donna Bartnoff Isaacs, 2019.2.3

African American artist Ashley Bryan is one of Maine's cultural treasures. A noted painter, printmaker, illustrator, author, puppet maker, and storyteller, Bryan, who is 97, came to Maine as a member of the first class to attend Skowhegan School of Painting and Sculpture in 1946. He began to summer regularly on Little Cranberry Island, one of a group of islands off Mount Desert Island, in the late 1940s, and has lived there year-round in the late 1980s. In 2019, Henry Isaacs and Donna Bartnoff Isaacs, longtime friends and neighbors of Bryan's on Little Cranberry Isle, donated over two dozen of works of art including paintings, drawings, and prints, and numerous other items including copies of all of his books. The core of this exhibition is drawn from this generous gift.

Bryan's passion for story-telling was fueled by trips to the public library, where he read folktales, fairy tales, novels, biographies, and poetry. However, there were few opportunities to identify with African Americans in the books he found. This is a problem he has been determined to address in his books ever since. Bryan has written and illustrated more than fifty books, many inspired by African folktales and black American spirituals. These include such award winning titles as: *Infinite Hope: A Black Artist's Journey from World War II to Peace* (2020), *Blooming Beneath the Sun* (2019), *I Am Loved* (2018), *Freedom Over Me: Eleven Slaves, Their Lives and Dreams Brought to Life by Ashley Bryan* (2016), *Ashley Bryan: Words to My Life's Song* (2009), *Beautiful Blackbird* (2003), *All Night, All Day: A Child's First Book of African American Spirituals* (1992), *What a Morning! The Christmas in Black Spirituals* (1987), among many others. Illustrations from selected books, and a reading area will be part of the exhibition.



Ashley Bryan, *Family Circle (Self Portrait)*, ca. 1970, linocut on paper, 18 1/4 x 17 7/8 in., Bates College Museum of Art, gift of Henry Isaacs and Donna Bartnoff Isaacs, 2019.2.11

Like his book illustrations, Bryan's paintings are varied in subject. Works from earlier in his career are often expressionistic and representational painted in a naturalistic palette, with subjects including family, friends, musicians, landscapes and gardens, and images painted while abroad. Later paintings share the brilliantly colorful palette of many of his book illustrations, and include lush and vivid gardens and scenic images from Little Cranberry Island.

*"I can't remember a time when I have not been drawing and painting. In kindergarten, when I learned the alphabet and then drew the pictures for each letter, it was a wonderful experience because the teacher said I had published a book when I reached the end and sewed it together. Because of the encouragement I received as a child, in school and at home, I continued doing those books. I don't know how much those experiences were actually behind what I'm doing now in a direct sense, but it was the spirit in which it was opened to me, that in which I really believed."*

Ashley Bryan was born in Harlem, New York, in 1923, and grew up in the Bronx during the Great Depression. His parents emigrated from Antigua in the Caribbean and settled in New York after the First World War. When applying for scholarships to art schools as a 16-year old, he was told his portfolio was among the most impressive submitted, but he was denied acceptance, because "...it would be a waste to give a scholarship to a colored person." He was accepted to Cooper Union School of Art and Engineering in 1940 where the application process was done based solely on Bryan's portfolio and "they did not see me." Bryan was drafted into the segregated US Army while a student, and was on Omaha Beach during D-Day in World War II. Bryan earned a BS cum laude from Columbia University, received a scholarship to attend Skowhegan School of Painting and Sculpture, and continued his studies at Université d'Aix-Marseille, France in the 1940s, at the University of Freiburg, Germany on a Fulbright in the 1950s. He taught art at numerous institutions in New York and Philadelphia between 1960 and 1973, and taught at Dartmouth from 1974-88.

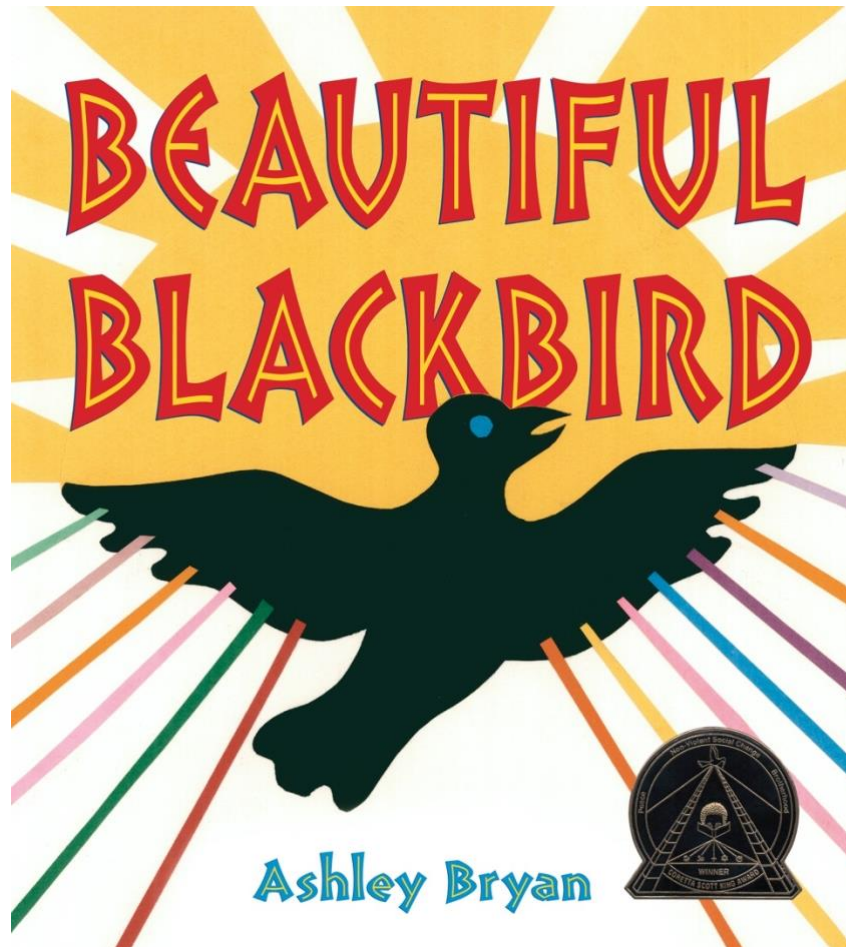
## Programming:

### *Grab 'n Go in the Museum*

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Space is limited. To reserve the table, call 786-6158.



### *Ashley Bryan Story Time Challenge*

**We challenge you!**

Ashley Bryan's award-winning books have been captivating children for decades. We invite you to join us in celebrating Ashley Bryan by sharing a video of your family reading one of his children's stories, and we will share select submissions through our website and social media platforms. Submissions should include showing the cover of the book and the reader introducing the book.

For guidelines and instructions on submitting, see [www.bates.edu/museum/ashley-bryan-challenge](http://www.bates.edu/museum/ashley-bryan-challenge).

The museum would like to thank the Ashley Bryan Foundation for their permission for this program.

## *Lecture: "Ashley Bryan" by Nikki Giovanni*

Thursday, October 22

6 p.m. on Zoom: <https://bates.zoom.us/j/99354573030>



Renowned poet Nikki Giovanni discusses the life and work of Ashley Bryan from her perspective as a longtime friend and collaborator of the artist as part of programming for the exhibition [Let's Celebrate Ashley Bryan!](#). Her live talk will be delivered by Zoom, and the public is welcome to participate, free of charge.

Yolande Cornelia "Nikki" Giovanni, Jr. is a poet, writer, commentator, activist, and educator. She graduated from Fisk University with honors, and has taught at Queens College, Rutgers, and Ohio State, and is currently a University Distinguished Professor at Virginia Tech.

One of the world's most well-known African-American poets, her work includes poetry anthologies, poetry recordings, and essays, and covers topics ranging from race and social issues to children's literature. Giovanni rose to fame in the 1960s as one of the foremost authors of the Black Arts Movement. Influenced by the Civil Rights and Black Power Movements, her work from that time provides a strong, militant African-American perspective, leading to her being described as the "Poet of the Black Revolution." In the next decade, she began writing children's literature, and cofounded the publishing house, NikTom Ltd., to provide an outlet for other African-American women writers. As she continued to write, her works engaged with social issues, human relationships, and hip hop. Poems such as "Knoxville, Tennessee" and "Nikki-Rosa" have been frequently republished in anthologies and other collections. Her poetry books for children, *The Sun is So Quiet* and *I am Loved*, were illustrated by her longtime friend, Ashley Bryan.

Giovanni has earned numerous awards, including the Langston Hughes Medal and the NAACP Image Award. She has received honorary degrees from 27 colleges and universities. Giovanni has been nominated for a Grammy Award for her poetry album, *The Nickki Giovanni Poetry Collection*. Additionally, she has been named one of Oprah Winfrey's 25 "Living Legends."

## *Film Screening: I Know a Man... Ashley Bryan*

Thursday, October 29 and Monday, November 16

6:30 p.m. in Olin Arts Center, 104 | Free Admission

As part of programming for the exhibition [Let's Celebrate Ashley Bryan!](#) the museum presents this screening of the documentary film, *I Know a Man ... Ashley Bryan*.



*“The film is ... a wonderful tool to learn about diversity, cultural competency, inclusion and social justice.”— AMERICAN LIBRARY ASSOCIATION*

Directed by Richard Kane, *I Know a Man ... Ashley Bryan* is a documentary of the remarkable artist and poet, Ashley Bryan, and it is described by some as an antidote to the hatred, racism and division that our country is experiencing. Born in Harlem and raised in the Bronx, Ashley's talent was nurtured by artist Romare Bearden. Ashley was drafted out of Cooper Union into the segregated US army at age 19. He served in an all-Black battalion during World War II and preserved his humanity by drawing, stowing supplies in his gas mask. Ashley now lives on the remote Cranberry Islands, Maine, and has been using art his entire life to celebrate joy, mediate the darkness of war and racism, explore the mysteries of faith, and create loving community. He is a poet/illustrator of over 50 published children's books, and makes magical puppets and sea glass windows from found objects inspired by his African heritage. The film explores his world from the time his father “*was given the mop and the broom*”, (a reference to Gordon Parks photograph, *American Gothic*). He quotes Marian Anderson admonishing “*to keep another down you have to hold them down, and therefore cannot ... soar to the potential within you.*” He spreads beauty through his linocut prints exhorting “*Let My People Go*”. His life story and the art he makes from this wellspring of experience is an inspiration to people of all ages.

**October 21, 2020 – March 20, 2021**

*Evolve: a changing exhibition of works from the collection*



Phyllis Bramson (American, b. 1941), *Stages of War, Siege 1 and States of War, Siege 2 (a pair)*, 1985, oil on canvas, Bates College Museum of Art purchase with the Jane Costello Wellehan Endowment Fund, 2020.3.1

For much of the academic year, the museum is presenting an informal, changing exhibition of works from the collection. Rather than focusing on one theme or discipline, *Evolve* comprises artworks in a variety of media, some recent acquisitions, seldom seen objects, and those that are often incorporated into curriculum.

Works on view reflect the growing breadth and diversity of collection holdings. Complemented by our new collection database, the collection continues to grow as a resource across academic disciplines. Additionally, the Lower Gallery is functioning as a lab, and, by request and appointment, art not currently on view will be brought out from storage and onto tables for viewing.



Ghada Al Rabea (Saudi, b. 1979), *Bint Al Rijal*, 2016, candy wrappers on wood, 52 1/4 x 46 inches, Bates College Museum of Art purchase, 2017.6.

*Evolve* may include works by:

Ghada Al Rabea, Peggy Bacon, Ralph Ludwig Boyer, Phyllis Bramson, David C. Driskell, Inka Essinhigh, Donna Ferrato, Joseph Fiore, Denise Froehlich, Max Gries, Chenowith Hall, Brad Kahlhamer, Koichi Kiyono, Bernard Langlais, Marc Leuthold, Roy Lichtenstein, Arata Nojima, Martin Puryear, Jay Pasachoff, Alexis Rockman, Berni Serle, Malik Sidibe, Carl Sprinchorn, Xiaoze Xie, Lou Yonglin, Shoshannah White, and Marguerite Zorach.

Masks, ceramics and other objects from cultures in Africa, Southeast Asia, and Mesoamerica will also be on view.

[For more information](#)

## Programming

### *In the Museum's Art Talk Lab*

The museum is making short videos of conversations about works of art on view, and recording brief commentaries by members of the Bates community. Students, faculty\*, and staff are invited to share your thoughts on a work of art in *Evolve*. What do you find beautiful, compelling, agitating about the art, the artists? The museum is making short (1-3 minutes) clips, and will select some to put online.

We are also inviting the Bates community\* to submit exhibition labels for *Evolve*. If you are interested in writing a response to an artwork, writing text about the subject or media, an ekphrastic poem, or text placing the art into an art historical or cultural context, the museum is interested.

[www.bates.edu/museum/art-talk-challenge](http://www.bates.edu/museum/art-talk-challenge)

**\*Faculty:** let us know if you would like to incorporate this project into your course: [ashostak@bates.edu](mailto:ashostak@bates.edu)



Joseph Fiore (American, 1925 – 2008), *Soudan*, 1995, oil on canvas, 30 x 38 inches, Bates College Museum of Art, gift of the Maine Farmland Trust, by the Falcon Foundation and the Estate of Joseph Fiore, 2014.2.2

### *Art Talk Challenge*

Don't just look at the art, share your thoughts about it! We invite students, faculty, and staff to come to the museum and talk about the artwork for 1-3 minutes while standing near it or write your own object label.

For guidelines and instructions on submitting, see [www.bates.edu/museum/art-talk-challenge](http://www.bates.edu/museum/art-talk-challenge).

To submit your video, send a link to your viewable video to [museum@bates.edu](mailto:museum@bates.edu) with "Challenge" in the subject line. The museum will share select submissions online.

Express yourself better with writing? We welcome you to contribute an exhibition label. For guidelines and instructions on submitting, see [www.bates.edu/museum/art-talk-challenge](http://www.bates.edu/museum/art-talk-challenge).

## PERMANENT COLLECTION



Students and Mia Liu, meet with scholar/artist Gu Zheng

The collection is a growing college wide resource, with over 6,000 objects representing a variety of cultures, periods, media, and topics. This research field is available to study as a class, for individual students, or faculty.

### *Collection Holdings Include:*

**African Objects** from cultures including the Bangba, Himba Kirdi, Somali, Songye, Tuareg, and Yoruba

**Pre-Columbian Objects** from Mesoamerican and South American cultures, particularly ceramics

**Contemporary Art** by artists including Ghada Al Rabea, Dozier Bell, Phyllis Bramson, Enrique Chagoya, Judy Chicago, Bruce Connor, Joseph Delaney, Lalla Essaydi, David C. Driskell, Fritz Eichenberg, Robert Feintuch, Buckminster Fuller, Laurie Hogin, Curlee Raven Holton, IRWIN Collective, Brad Kahlhamer, Koichi Kiyono, Alice Neel, Rona Pondick, William Pope.L, Martin Puryear, Alexis Rockman, Alison Saar, Xiaoze Xie, Claire Van Vliet, Peterson Kamwathi, and Marie Yoshiki

**Contemporary Chinese Photographs** by artists including Gu Zheng, Jiang Jing, Liu Xiaodi, Lu Yuanmin, Luo Yiongjin, Weng Fen, and Zhang Dali, Zhang Xinmin, Zhou Hai, and Zhou Ming

**Modern and Contemporary Photographs** by artists including Berenice Abbott, Eugene Atget, Margaret Bourke-White, Robert Capa, Kristin Capp, Lucien Clergue, Alfred Eisenstadt, Walker Evans, Samuel Fosso, Sally Gall, Ralph Gibson, Irina Ionseco, Dorothea Lange, George Platt Lynes, Alen MacWeeney, Jill Mathis, Claire Seidl, Julius Shulman, Malick Sidibé, and Joyce Tenneson

**Donna Ferrato**, photographs from the Living with the Enemy series on domestic abuse

**Post-Impressionist and Modernist European and American** works on paper: Peggy Bacon, George Bellows, Georges Braque, Mary Cassatt, Paul Cézanne, Paul Gauguin, Marsden Hartley, Claude Monet, Pablo Picasso, Georges Rouault, John Sloan, and Marguerite Zorach.

**Historic Prints** by artists including Johann Wilhelm Baur, Agostino Carracci, Hendrik Goltzius, Max Klinger, Giovanni Battista Galestruzzi, Thomas Nast, Jean Theophile Prestel, Odelon Redon, Jan Sadeler, Rembrandt van Rijn, Theodor van Thulden

**Vietnam and Southern China Shaman Objects** including painting scrolls, ceremonial clothing and costumes, and ritual objects of the Dao, Coin Dao, Hmong, Muong, Nung, Yao people

**Vietnamese Utilitarian Objects** from the Dong Son period – 20th century including axe blades, bells, bronze objects, ceramics, woven fishing and hunting baskets, hunting knives, rice cutters



Enrique Chagoya, *Illegal Alien's Guide to the Concept of Relative Surplus Value*, 2009, color lithograph on Amate paper, 18 x 80 inches. 2011.13, Museum purchase, with Mellon Innovation Funds.

## **FACULTY SCHOLARSHIP OPPORTUNITY**

### ***Bates Museum Faculty Scholar Course Release Grant***

This program creates opportunities for faculty to bring new and interdisciplinary perspectives to the scholarship, understanding, and use of the museum's permanent collection, and integrate collections into their scholarship and teaching. The program accomplishes this by providing a course release for one semester so faculty can devote a concentrated period of time to research on the museum's permanent collection. For more, see the Dean of Faculty web page on Internal Grants and Funding (<http://www.bates.edu/dof/faculty-scholarship/bates-museum-of-art-faculty-curatorresearch-grant/>). Made possible by the Synergy Fund.

*In the Advanced Playwriting class, students often struggle with finding inspiration for their projects. To inspire students, we do exercises using the work at Bates' Museum of Art as a muse. Vanessa German's work, "Miracles and Glory Abound" uses familiar and stereotypical mythology of Americana and infuses them with abstract commentary based in African American images that challenges and subverts what we think we know about our country. These works were so incredibly effective at opening the students' eyes to what could be possible in their own work as they translated their immediate and raw reactions into words and then dialogue.*

*-Clifford Odle, Lecturer in Theater*

## CURRICULAR CONNECTIONS

**Exhibitions, Collections, and Programming** offer connections to a variety of courses across the disciplines. The staff has identified a number of courses that museum programs may be relevant to. The suggested course is followed by numbers indicating the relevant program as per the below list. Contact us if you would like to discuss why we think there may be a good curricular connection with your course.

- |  |                                 |
|--|---------------------------------|
| 1. <i>Fischli &amp; Weiss: The Way Things Go</i>                     | August 28-October 12, 2020      |
| 2. <i>Let's Celebrate Ashley Bryan!</i>                              | October 21, 2020-March 20, 2020 |
| 3. <i>Evolve: a changing exhibition of works from the collection</i> | October 21, 2020-March 20, 2020 |
| 4. Permanent Collection  | By appointment                  |
| 5. Life Drawing  | Wednesdays                      |
| 6. Video & Text Challenges   | Ongoing                         |

### **Africana & American Studies**

AFR 100 - Introduction to Africana Collections 2, 3, 4, 6  
 AFAM 119 - Cultural Politics Collections Occuprint, 2, 3, 4, 6  
 INDS 250 - Interdisciplinary Studies: Methods and Modes of Inquiry 2, 3, 4, 6  
 INDS 295 - Afro-diasporic Activism Collections 2, 3, 4, 6  
 AFAM 227 - #BlackLivesMatter exhibitions 2, 3, 4, 6

### **Anthropology**

ANTH 101 - Cultural Anthropology 2, 3, 4, 6  
 ANTH 103 - Introduction to Archaeology 3, 4, 6  
 ANLS 238 - Culture, Conflict, and Change in Latin America Collections 4, 6  
 ANTH 339 - Production and Reproduction 4, 6

**Asian Studies**

ASRE 155 - Introduction to Asian Religions 3, 4, 6  
AVAS 243 - Buddhist Arts and Visual Cultures 3, 4, 6  
ASPY 260 - Cultural Psychology Chinese 3, 4, 6  
ASIA 320 - Individual and Society in East Asia 3, 4, 6

**Astronomy**

ASTR 202 - Galaxies and Cosmology Starstruck 3, 4, 6

**Art & Visual Culture**

AVC 203 - Ceramic Design and Techniques 1, 2, 3, 4, 5, 6  
AVC 213 - Drawing: Realism to Abstraction V1, 2, 3, 4, 5, 6  
AVC 219 - Photography I: The Digital Image 1, 2, 3, 4, 5, 6  
AVC 220 - The Digital Composite: A Creative Process 1, 2, 3, 4, 5, 6  
AVC 316 - Printmaking Workshop 1, 2, 3, 4, 5, 6  
AVC 350 - Visual Meaning: Process, Material, Format 1, 2, 3, 4, 5, 6  
AVC 374 - Methods in the Study of Art and Visual Culture 1, 2, 3, 4, 5, 6  
AVC 457A - Senior Thesis: Studio Art 1, 2, 3, 4, 5,  
AVC 457B - Senior Thesis: History and Criticism of Art and Visual Culture 1, 2, 3, 4, 5, 6

**Biology**

BIO 117 - Plants and Human Affairs Collections 3, 4, 6  
BIO 206 - Evolution and Interactions of Life 3, 4, 6  
BINS 305 - Gene Editing in Biology and Neuroscience 3, 4, 6

**Chinese**

CHI 101 - Beginning Chinese I 1, 2, 3, 4, 6  
CHI 201 - Intermediate Chinese I 1, 2, 3, 4, 6  
CHI 301 - Upper-Level Modern Chinese I 1, 2, 3, 4, 6  
CHI 401 - Advanced Chinese I 1, 2, 3, 4, 6

**Classical & Medieval Studies**

CMHI 109 - Roman Civilization: The Empire 3, 4, 6  
CMGS 204 - Classics and the History of Sexuality 3, 4, 6

**Dance**

DANC 151 - Making Dances 1, 2, 3, 4, 6  
DANC 270I - Studio: Improvisation 1, 2, 3, 4, 6  
DANC 270K - Studio: Hip Hop 1, 2, 3, 4, 6

**Economics**

ECON 313 - A Tale of Two Recessions 3, 4, 6

**Education**

EDUC 231 - Perspectives on Education 1, 2, 3, 4, 5, 6

EDUC 265 - Teaching Through the Arts 1, 2, 3, 4, 5, 6

**English**

ENG 118 - The Aesthetics of Seeing: Poetry as Witness 1, 2, 3, 4, 6

ENG 121L - Modern Short Stories 3, 4, 6

ENG 213 – Shakespeare 3, 4, 6

ENG 391 - Advanced Fiction Writing 1, 2, 3, 4, 5, 6

ENG 392 - Advanced Poetry Writing 1, 2, 3, 4, 5, 6

ENG 395G – Autofiction 1, 2, 3, 4, 5, 6

**Environmental Studies**

ENVR 204 - Environment and Society 3, 4, 6

ENVR 205 - Lives in Place 3, 4, 6

ENVR 209 - Sustainable Cities 3, 4, 6

ESPL 214 - Ethics and Environmental Issues 3, 4, 6

ENVR 238 - Visualizing Data: Design, Power, Truth 3, 4, 6

**European Studies**

EUPT 306 - Economic Liberalism and its Critics 3, 4, 6

**French & Francophone Studies**

FRE 101 - Elementary French I 1, 2, 3, 4, 6

FRE 201 - Intermediate French 1, 2, 3, 4, 6

FRE 205 - Oral French 1, 2, 3, 4, 6

FRE 240E - Le Maghreb: Vue de l'Enfance 1, 2, 3, 4, 6

**First Year Seminars**

FYS 177 - Sex and Sexualities 2, 3, 4, 6

FYS 305 - Corporal Culture: Body and Health in America 3, 4, 5, 6

FYS 423 - Humor and Laughter in Literature and Visual Media 1, 3, 4, 6

FYS 425 - Politics and Memory 3, 4, 6

FYS 427 – Ecopsychology 3, 4, 6

FYS 462 - The Living Planet 3, 4, 6

FYS 508 - Nature through Human Eyes 2, 3, 4, 5, 6

FYS 510 - Creativity: Theory and Practice 1, 2, 3, 4, 5, 6

**German**

GER 101 - Introduction to German Language and Culture I 1, 2, 3, 4, 6

GER 201 - Intermediate German Language and Culture I 1, 2, 3, 4, 6

GER 233 - Advanced German Language and Culture I 1, 2, 3, 4, 6

**Japanese**

JPN 101 - Beginning Japanese I 1, 2, 3, 4, 6  
JPN 201 - Intermediate Japanese I 1, 2, 3, 4, 6  
JPN 301 - Intermediate Japanese III 1, 2, 3, 4, 6  
JPN 401 - Advanced Japanese I 1, 2, 3, 4, 6

**Latin**

LATN 101 - Elementary Latin 1, 2, 3, 4, 6

**Philosophy**

PHIL 150 - Introduction to Philosophy 1, 2, 3, 4, 6  
PHIL 323C - The Metaphysics of Action 1

**Physics**

GEPH 119 - The Anthropocene 3, 4, 6

**Politics**

PLTC 115 - American Political Institutions and Processes 3, 4, 6  
PLTC 215 - Political Participation in the United States 3, 4, 6  
PLTC 319 - The U.S. Presidency: Development and Problems 3, 4, 6

**Rhetoric**

RFSS 391B - Presidential Campaign Rhetoric 3, 4, 6

**Russian**

RUSS 101 - Elementary Russian I 1, 2, 3, 4, 6  
RUSS 201 - Intermediate Russian I 1, 2, 3, 4, 6  
RUSS 301 - Advanced Russian I 1, 2, 3, 4, 6

**Sociology**

SOC 223 - Sociology of Culture 1, 2, 3, 4, 6

**Spanish**

SPAN 201 - Intermediate Spanish I 1, 2, 3, 4, 6  
SPAN 202 - Intermediate Spanish II 1, 2, 3, 4, 6  
SPAN 205 - Advanced Spanish 1, 2, 3, 4, 6  
SPAN 210 - Writing Spanish 1, 2, 3, 4, 6

**Theatre**

THEA 130 - Introduction to Design 1, 2, 3, 4, 6  
THEA 240 - Playwriting 1, 2, 3, 4, 5, 6

## CONNECT

To discuss how to use the museum in your teaching, contact:

Dan Mills, director: [dmills@bates.edu](mailto:dmills@bates.edu)

Anthony Shostak, education curator: [ashostak@bates.edu](mailto:ashostak@bates.edu)

Bill Low, curator: [wlow@bates.edu](mailto:wlow@bates.edu)

To make an appointment to view works from the collection, contact:

Corie Audette, Assistant Collections Manager/Registrar: [caudette@bates.edu](mailto:caudette@bates.edu)

To schedule a class or cultural event in the museum, contact Anthony Shostak: [ashostak@bates.edu](mailto:ashostak@bates.edu)