Fall 2018 Courses

From “Percuss”
Maria Fong ’21
### Fall 2018 Courses, SMFA at Tufts

#### Ceramics Courses

<table>
<thead>
<tr>
<th>Course number</th>
<th>Title</th>
<th>Meeting Times</th>
<th>Instructor</th>
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</thead>
<tbody>
<tr>
<td>CER-0100</td>
<td>Individual Ceramics Studio Projects</td>
<td>Wed 9-12, 2-5</td>
<td>Michael Barsanti</td>
</tr>
<tr>
<td>CER-0115</td>
<td>Beginning Ceramics: Combined Methods</td>
<td>Tue 9-12, 2-5</td>
<td>Betsy Redelman</td>
</tr>
<tr>
<td>CER-0120</td>
<td>Beginning Ceramics: the Wheel</td>
<td>Thu 9-12, 2-5</td>
<td>Michael Barsanti</td>
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#### Drawing Courses

<table>
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<th>Course number</th>
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<th>Meeting Times</th>
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<tbody>
<tr>
<td>DRW-0013 01-STU</td>
<td>Introduction to Drawing Studio</td>
<td>Mon 9-12</td>
<td>Mara Metcalf</td>
</tr>
<tr>
<td>DRW-0013 02-STU</td>
<td>Introduction to Drawing Studio</td>
<td>Fri 2-5</td>
<td>Eva Lundsager</td>
</tr>
<tr>
<td>DRW-0018</td>
<td>Introduction to Drawing: Intensive</td>
<td>Tue 9-12, 2-5</td>
<td>Karmimadeebora McMillan</td>
</tr>
<tr>
<td>DRW-0051</td>
<td>Introduction to Figure Drawing</td>
<td>Fri 9-12</td>
<td>Ria Brodell</td>
</tr>
<tr>
<td>DRW-0052</td>
<td>Intermediate Drawing</td>
<td>Thu 9-12, 2-5</td>
<td>Nan Freeman</td>
</tr>
<tr>
<td>DRW-0061</td>
<td>Aquamania: Wet Media</td>
<td>Wed 9-12, 2-5</td>
<td>Mara Metcalf</td>
</tr>
<tr>
<td>DRW-0122</td>
<td>Intermediate Drawing: Strategies of Representation</td>
<td>Tue 9-12, 2-5</td>
<td>Brooke Stewart</td>
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<tr>
<td>DRW-0132</td>
<td>Advanced Projects: Drawing Dialogue</td>
<td>M 9-12, 2-5</td>
<td>Karmimadeebora McMillan</td>
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<tr>
<td>DRW-0152</td>
<td>Advanced Drawing Seminar</td>
<td>Thu 9-12, 2-5</td>
<td>Eva Lundsager</td>
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# Graphic Arts Courses

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<tbody>
<tr>
<td>GRA-0032</td>
<td>Book Arts: Chapter One</td>
<td>Tue 9-12, 2-5</td>
<td>Anne Pelikan</td>
</tr>
<tr>
<td>GRA-0108</td>
<td>Subversive Graphics: Socially Engaged Art</td>
<td>Thu 9-12, 2-5</td>
<td>Chantal Zakari</td>
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<tr>
<td>GRA-0122</td>
<td>Remade, Recycled, Reconfigured</td>
<td>Wed 9-12, 2-5</td>
<td>Jesseca Ferguson</td>
</tr>
<tr>
<td>GRA-0182</td>
<td>Artists’ Books: A Hybrid</td>
<td>Fri 9-12, 2-5</td>
<td>Laura Blacklow</td>
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<tr>
<td>GRA-0184</td>
<td>Self-Publishing Artist's Books</td>
<td>Tue 9-12, 2-5</td>
<td>Chantal Zakari</td>
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# Media Arts Courses

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<th>Course number</th>
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<tbody>
<tr>
<td>DIG-0007</td>
<td>Cinematic 3D</td>
<td>Mon 2-5, 6-9</td>
<td>Kurt Ralske</td>
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<tr>
<td>DIG-0150</td>
<td>Virtual Reality</td>
<td>Tue 9-12, 2-5</td>
<td>Kurt Ralske</td>
</tr>
<tr>
<td>FLM-0112</td>
<td>Stop Motion Animation</td>
<td>Mon 9-12, 2-5</td>
<td>Maya Erdelyi-Perez</td>
</tr>
<tr>
<td>FLM-0124</td>
<td>Introduction To Moving Image</td>
<td>Thu 9-12, 2-5</td>
<td>Nicolas Brynolfson</td>
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<tr>
<td>FLM-0136</td>
<td>Animation 1</td>
<td>Tue 2-5, 6-9</td>
<td>Joel Frenzer</td>
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<tr>
<td>FLM-0156</td>
<td>Animation 2</td>
<td>Wed 9-12, 2-5</td>
<td>Joel Frenzer</td>
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<tr>
<td>FLM-0159</td>
<td>Sound and the Moving Image</td>
<td>Tue 6-9</td>
<td>Kurt Ralske</td>
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<tr>
<td>SND-0038</td>
<td>Introduction to Sound</td>
<td>Tue 9-12, 2-5</td>
<td>Andrew Hlynsky</td>
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<tr>
<td>SND-0182</td>
<td>History of Sonic Art</td>
<td>Wed 9-12</td>
<td>Nate Harrison</td>
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<tr>
<td>VID-0004</td>
<td>Video 1</td>
<td>Fri 9-12, 2-5</td>
<td>Elly Stormer Vadseth</td>
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<tr>
<td>VID-0115</td>
<td>Video &amp; Performance</td>
<td>Mon 9-12, 2-5</td>
<td>Alyssa Pomfrey</td>
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VID-0204 | Video 1 for Grads | Wed 9-12, 2-5 | Jane Gillooly

**Metals Courses**

<table>
<thead>
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<th>Course number</th>
<th>Title</th>
<th>Meeting Times</th>
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<tbody>
<tr>
<td>MTL-0013</td>
<td>Beginning Metals</td>
<td>Tue 9-12, 2-5</td>
<td>Tanya Crane</td>
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<tr>
<td>MTL-0134</td>
<td>Process and Experimentation</td>
<td>Wed 9-12, 2-5</td>
<td>Tanya Crane</td>
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<tr>
<td>MTL-0135</td>
<td>Casting and Mold Making</td>
<td>Thu 9-12, 2-5</td>
<td>Kendall Reiss</td>
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<tr>
<td>MTL-0198</td>
<td>Metals Open Studio</td>
<td>Fri 9-12, 2-5</td>
<td>Katie Lee Mansfield</td>
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**Painting Courses**

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<thead>
<tr>
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<th>Title</th>
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<tbody>
<tr>
<td>PAI-0003</td>
<td>Introduction to Oil Painting</td>
<td>Wed 9-12, 2-5</td>
<td>Angelina Gualdoni</td>
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<tr>
<td>PAI-0005</td>
<td>Introduction to Observational Painting</td>
<td>Mon 9-12, 2-5</td>
<td>Brooke Stewart</td>
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<tr>
<td>PAI-0006</td>
<td>Introduction to Figure Painting</td>
<td>Tue 2-5</td>
<td>David Antonio Cruz</td>
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<tr>
<td>PAI-0033</td>
<td>Interdisciplinary Practices: Painting, Gender, &amp; Sexuality</td>
<td>Mon 9-12, 2-5</td>
<td>Ria Brodell</td>
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<tr>
<td>PAI-0075</td>
<td>Intermediate Studio Seminar</td>
<td>Tue 2-5, 6-9</td>
<td>Angelina Gualdoni</td>
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<tr>
<td>PAI-0140</td>
<td>Color and Critical Inquiry</td>
<td>Thu 9-12, 2-5</td>
<td>Ria Brodell</td>
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<tr>
<td>PAI-0177</td>
<td>Advanced Painting Seminar</td>
<td>Tue 6-9</td>
<td>David Antonio Cruz</td>
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<tr>
<td>PAI-0178</td>
<td>Advanced Painting Studio</td>
<td>Wed 9-12, 2-5</td>
<td>David Antonio Cruz</td>
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<tr>
<td>PAI-0210</td>
<td>Graduate Painting Studio</td>
<td>Tue 6-9</td>
<td>Angelina Gualdoni</td>
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### Performance Courses

<table>
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<tbody>
<tr>
<td>PER-0101</td>
<td>Writing as Performance</td>
<td>Mon 9-12</td>
<td>Anthony Romero</td>
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<tr>
<td>PER-0102</td>
<td>Beginning Performance Workshop</td>
<td>Tue 9-12, 2-5</td>
<td>Anthony Romero</td>
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<tr>
<td>PER-0104</td>
<td>Props and Puppets</td>
<td>Thu 9-12, 2-5</td>
<td>Danielle Abrams</td>
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<tr>
<td>PER-0105</td>
<td>Performance Open Studio</td>
<td>Fri 9-12, 2-5</td>
<td>Danielle Abrams</td>
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### Photography Courses

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<tr>
<th>Course number</th>
<th>Title</th>
<th>Meeting Times</th>
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<tbody>
<tr>
<td>PHT-0098</td>
<td>Basic Lighting</td>
<td>Mon 9-12, 2-5</td>
<td>Sandra Stark</td>
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<tr>
<td>PHT-0102</td>
<td>The Photographic Book</td>
<td>Mon, Tue 12:30-2</td>
<td>Bill Burke</td>
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<tr>
<td>PHT-0109</td>
<td>Media Culture Now</td>
<td>Wed 9-12, 2-5</td>
<td>Neda Moridpour</td>
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<tr>
<td>PHT-0111 01-STU</td>
<td>Introduction to Digital Photography</td>
<td>Tue, Thu 6-9</td>
<td>Kristen Powell</td>
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<tr>
<td>PHT-0111 02-STU</td>
<td>Introduction to Digital Photography</td>
<td>Tue 9-12, 2-5</td>
<td>Jeannie Simms</td>
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<tr>
<td>PHT-0113</td>
<td>Black, White, Grey: Analog Photography in the Binary Age</td>
<td>Wed 9-12, 2-5</td>
<td>Bill Burke</td>
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<tr>
<td>PHT-0118</td>
<td>Intermediate Photography</td>
<td>Mon 9-12, 2-5</td>
<td>Bonnie Donohue</td>
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<tr>
<td>PHT-0120</td>
<td>The Power of Feminist Art</td>
<td>Mon 2-5</td>
<td>Neda Moridpour</td>
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<td>PHT-0127</td>
<td>Imaging with Light Sensitive Materials</td>
<td>Thu 9-12, 2-5</td>
<td>Laura Blacklow</td>
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<tr>
<td>PHT-0135</td>
<td>Witness: Art and Action</td>
<td>Tue 2-5</td>
<td>Bonnie Donohue</td>
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<tr>
<td>PHT-0147</td>
<td>Introduction to Large Format Photography</td>
<td>Fri 9-12</td>
<td>Laura Beth Reese</td>
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<tr>
<td>Course number</td>
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<tr>
<td>PHT-0157</td>
<td>Making a Picture</td>
<td>Wed 9-12, 2-5</td>
<td>Standra Stark</td>
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<tr>
<td>PHT-0184</td>
<td>Digital Printing &amp; Color Theory</td>
<td>Wed 2-5, 6-9</td>
<td>Rachelle Mozman-Solano</td>
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<tr>
<td>PHT-0191</td>
<td>Photography, Narrative, &amp; Psychoanalysis</td>
<td>Thu 9-12, 2-5</td>
<td>Rachelle Mozman-Solano</td>
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<tr>
<td>D-STU</td>
<td>Photography After the Internet</td>
<td>Fri 2-5</td>
<td>Laura Beth Reese</td>
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### Print Courses

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<thead>
<tr>
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<th>Title</th>
<th>Meeting Times</th>
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<tbody>
<tr>
<td>PRT-0003</td>
<td>Introduction to Print</td>
<td>Mon, Wed 6-9</td>
<td>Carolyn Muskat, Peter Scott</td>
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<tr>
<td>PRT-0083</td>
<td>Lithography</td>
<td>Wed 9-12, 2-5</td>
<td>Carolyn Muskat</td>
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<tr>
<td>PRT-0106</td>
<td>Print/Graphics Seminar</td>
<td>Fri 2-5</td>
<td>Peter Scott</td>
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<tr>
<td>PRT-0116</td>
<td>Special Projects in Print</td>
<td>Mon 9-12, 2-5</td>
<td>Asuka Ohsawa</td>
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<tr>
<td>PRT-0118</td>
<td>Papermaking: Hybrids: From Sculpture to Drawing</td>
<td>Wed 9-12, 2-5</td>
<td>Michelle Samour</td>
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<tr>
<td>PRT-0138</td>
<td>Screenprinting A-Z</td>
<td>Tue 9-12, 2-5</td>
<td>Asuka Ohsawa</td>
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<tr>
<td>PRT-0164</td>
<td>Papermaking: Series and Sets</td>
<td>Thu 9-12, 2-5</td>
<td>Michelle Samour</td>
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<tr>
<td>PRT-0170</td>
<td>Etching and Intaglio</td>
<td>Wed 9-12, 2-5</td>
<td>Rhoda Rosenberg</td>
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<tr>
<td>PR-0174</td>
<td>Woodcut/Relief Printmaking</td>
<td>Mon 9-12, 2-5</td>
<td>John Schulz</td>
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<tr>
<td>PRT-0184</td>
<td>Drawing/Prints: Prints/Drawing</td>
<td>Tue 9-12, 2-5</td>
<td>John Schulz, Peter Scott</td>
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### Sculpture Courses

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<tbody>
<tr>
<td>SCP-0031</td>
<td>3D Foundations</td>
<td>Mon 9-12, 2-5</td>
<td>Jacob Schaub, Kenson Truong</td>
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<tr>
<td>Course number</td>
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<td>Instructor</td>
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<td>SCP-0100</td>
<td>Installation Projects</td>
<td>Tue 9-12, 2-5</td>
<td>Mags Harries</td>
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<tr>
<td>SCP-0101</td>
<td>Object a Week</td>
<td>Mon 9-12, 2-5</td>
<td>Mags Harries</td>
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<tr>
<td>SCP-0105</td>
<td>Beginning Sculpture Studio</td>
<td>Tue 9-12, 2-5</td>
<td>Barbara Gallucci</td>
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<tr>
<td>SCP-0106</td>
<td>Beyond Beginning Steel</td>
<td>Wed 9-12, 2-5</td>
<td>Ken Hruby</td>
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<tr>
<td>SCP-0108</td>
<td>Sculpture Open Studio</td>
<td>Fri 9-12, 2-5</td>
<td>Mark Cooper, James Kay</td>
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<tr>
<td>SCP-0122</td>
<td>Digital Fabrication Workshop</td>
<td>Wed 2-5</td>
<td>Floor van de Velde</td>
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<tr>
<td>SCP-0125</td>
<td>Light and Space</td>
<td>Thu 9-12, 2-5</td>
<td>Floor van de Velde</td>
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<tr>
<td>SCP-0140</td>
<td>Beginning Fibers</td>
<td>Thu 9-12, 2-5</td>
<td>Samantha Fields</td>
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<tr>
<td>SCP-0156</td>
<td>Advanced Seminar: Shelter and Land</td>
<td>Wed 9-12</td>
<td>Barbara Gallucci</td>
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**Visual and Critical Studies Courses**

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<tbody>
<tr>
<td>VISC-0001</td>
<td>Introduction to Visual and Critical Studies</td>
<td>Fri 9-12</td>
<td>Emily Gephart, Eulogio Guzmán</td>
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<tr>
<td>VISC-0010</td>
<td>Histories of Film I 1895-1955</td>
<td>Thu 2-5</td>
<td>Tina Wasserman</td>
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<tr>
<td>VISC-0024</td>
<td>Introduction to Western Modern Sculpture</td>
<td>Thu 9-12</td>
<td>Silvia Bottinelli</td>
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<tr>
<td>VISC-0080</td>
<td>Ancient Middle &amp; South America</td>
<td>Tue 2-5</td>
<td>Eulogio Guzmán</td>
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<tr>
<td>VISC-0105</td>
<td>Cinematic Cities</td>
<td>Fri 2-5</td>
<td>Tina Wasserman</td>
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<tr>
<td>VISC-0108</td>
<td>History of Photography Through Ideas</td>
<td>Wed, Thu 12:15-1:45</td>
<td>Jim Dow</td>
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<tr>
<td>VISC-0110</td>
<td>Contemporary Art: The Prequel</td>
<td>Mon 2-5</td>
<td>Jim Dow</td>
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<tr>
<td>VISC-0124</td>
<td>Picturing the Body Politic</td>
<td>Wed 2-5</td>
<td>Emily Gephart</td>
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</table>
Course descriptions

CERAMICS

CER-0100: Individual Ceramics Studio Projects
Wed 9-12, 2-5 | Michael Barsanti

This is an individualized project-based course. Students will design their own projects, create proposals, assemble research and present them for discussion with the class. Depending on the scope of an idea, there should be at least 4 proposed projects for the semester. There will be group critiques at various intervals per project.

Prerequisites: A beginning level ceramics course based in hand building or wheel throwing, such as Beginning Ceramics, Ceramics Level 1 Wheel Throwing or Ceramics Level 1 Combined Methods.

CER-0115: Beginning Ceramics: Combined Methods
Tue 9-12, 2-5 | Betsy Redelman

This course, an introduction to the sculptural, painterly, and functional approaches to ceramics, will explore techniques in wheel throwing and construction for hand building. We will examine the basic use of fire, glaze at low and high temperatures, and raku.

CER-0120: Beginning Ceramics: Wheel
Thu 9-12, 2-5 | Michael Barsanti

This course is designed to introduce students to the fundamentals of ceramics process through the potter’s wheel. Students will learn the fundamentals of throwing all basic pottery forms, cylinders, bowls, plates and enclosed forms. In addition to forming, we will use various firing and glazing methods that include low-fire, pit-fire, raku and firing for function and durability.

DRAWING

DRW-0013: Introduction to Drawing Studio
Mon 9-12 | Mara Metcalf (01-STU) || Fri 2-5 | Eva Lundsager (02-STU)
Drawing Studio is an introductory drawing course focusing on the development of skills and techniques. Fundamental approaches to observational drawing will be presented as students explore what it means to draw; these techniques include line, mark making, perspective, tonal value, composition, point of view, proportion, and measurement. Strong composition, clear communication and exciting design will be emphasized through a combination of focused exercises, projects, demonstrations, critiques, and individual instruction. This course teaches its students the fundamentals of drawing allowing students to create connections across the curriculum. Drawing Studio is ideal for students new to drawing and for those interested in improving their artistic practice. Students will be required to purchase materials.

**DRW-0018: Introduction to Drawing: Intensive**  
Tue 9-12, 2-5 | Karmimadeebora McMillan

This course is a comprehensive introduction to drawing techniques and materials for first year students or students new to college-level art making who are specifically interested in drawing, painting, and print media. Strong technical drawing skills as well as personal development of expression will be covered. Coursework will include in-class demonstrations, presentations, exercises and assignments. Homework will be assigned. Students will be required to purchase materials.

**DRW-0051: Introduction to Figure Drawing**  
Fri 9-12 | Ria Brodell

Observational Figure Drawing provides students an introduction to the essentials of life-drawing. Proportion, scale, shading, composition, and mark making will be covered, as well as historical and contemporary approaches to realizing the figure. Coursework will include in-class demonstrations, presentations, exercises and assignments. This course is recommended for students new to drawing and for those interested in improving their life-drawing skills. Students will be required to purchase materials.

**DRW-0052: Intermediate Drawing**  
Thu 9-12, 2-5 | Nan Freeman

This course is an intermediate drawing course for students who have taken Drawing Studio, Drawing Intensive or the equivalent. This class will access your personal sources and suggest pathways and strategies to connect and clarify your relationship with individual studio practice and contemporary ideas. We begin with drawing as a descriptive, intuitive, and expressive tool for exploration and research. Then we expand to mixed-media, actions, objects, installation and the digital toolbox. The focus is on trusting your intuitive process along with planning and executing work with developed ideas and direction. We will conduct in-class projects with discussions, work out of class and design a final project. We will study other artists and learn how they express and visualize their unique ideas.

*Pre-requisites: Drawing Studio, Drawing Intensive or the equivalent*
DRW-0061: Aquamania: Wet Media  
Wed 9-12, 2-5 | Mara Metcalf

The relationship between observation, ideas, and the physical nature of materials is a powerful force in drawing. In this course you will use both observation and invention of the figure in combination with exploration of water based media on paper. The course will allow you to focus on ways of working with pen, inks and water based paints as you envision the body. Analysis of expressive aspects from selective use of color is enhanced by the early study of values in black ink wash. Your skills will be strengthened through practice and your awareness enhanced by class presentations of contemporary and historic drawings. Sustained pose lengths will allow you to build the drawings gradually. We will experiment with photo sources for “figures” as the semester progresses. Imagination and play are encouraged. Regular critiques and homework assignments will develop your ability to compare and improve all of your visual work. Students will be required to purchase supplies.

DRW-0122: Intermediate Drawing: Strategies of Representation  
Tue 9-12, 2-5 | Brooke Stewart

This intermediate course is designed for students with some experience in life drawing or drawing from observation, who want to further develop their drawing skills. Through class presentations, exercises and assignments, readings, discussions, and critiques, students will gain a broad understanding of how to improve their representational drawing skills. In addition students will also understand how artists have used representational drawing to express their ideas. Students will be required to purchase materials.

M 9-12, 2-5 | Karmimadeebora McMillan

This course is for advanced students developing independent projects in drawing. The relation of content, strategies, and contexts will be explored, shared, and emphasized. Coursework will include in-class work on independent projects, group and individual critique and class discussions.

DRW-0152: Advanced Drawing Seminar  
Thu 9-12, 2-5 | Eva Lundsager

This advanced course will research varied approaches to drawing, and examine the issues and trends found in contemporary drawing. Upper level students will be brought into discussion on current topics and they will be challenged to understand the current moment in art in a meaningful way. Coursework will include readings, in-class presentations and discussions, and field trips. Writing and/or student presentations will be assigned.

Graphic Arts
GRA-0032: Book Arts: Chapter One  
Tue 9-12, 2-5 | Anne Pelikan
An introduction to the world of artists' books both one of a kind and multiples; this course is for artists of any discipline who want to explore the book format. The class is hands on and students will learn many book structures including pamphlets, concertinas, multisignature, wire hinge, coptic, portfolios and boxes. We will also cover a variety of image and text-making techniques. During open studio time students develop ideas and complete a book every other week, which may include edible books, recycled books, books made of natural materials visual books or books that tell stories. Field trips are planned to visit artist book collections. Each student will design and complete 'an edition' and the semester will end with a book exchange.

GRA-0108: Subversive Graphics: Socially Engaged Art
Thu 9-12, 2-5 | Chantal Zakari

In this seminar/studio class we will discuss the complexity of socially engaged art practices, and specifically look at graphics, printed ephemera, books and web based interventions used to activate a public. Looking at the recent history of various art movements, from feminist, to activist, including public art and social practice we will look at several artists work such as The Yes Men, Group Material, Future Farmers, Grennan & Sperandio, Gran Fury, Temporary Services… The studio component of the class will help students develop several collaborative works with a community and specific site. Class discussions will include information on public safety, and legal rights. Students are expected to be familiar with print and web publishing tools as there won't be specific demos in the class. Instead we will create a community to share skills and technical knowledge.

GRA-0122: Remade, Recycled, Reconfigured
Wed 9-12, 2-5 | Jesseca Ferguson

This mixed media studio class will explore collage in its many potential configurations: as visual poetry, as conjunction/disjunction, as narrative, as social commentary, as recycling - a perfect vehicle for combining text, image, and object. Whether generated digitally in PhotoShop, in a traditional studio space with glue, brushes, and paper, or some combination of the two, collage has endless applications and enduring fascination for today's artists. Workshops and assigned problems will expand collage options working with hands-on techniques, digital imaging, and the myriad potential interfaces between the two. Generating and maintaining an active dialogue between the hand-made and the digital image/object will be key to this course. Slide lectures, books and catalogues, videos, plus a relevant field trip or visiting artist, will expose students to art historical antecedents as well as to exciting examples of contemporary collage - both digital and hand-made.

GRA-0182: Artists' Books: A Hybrid
Fri 9-12, 2-5 | Laura Blacklow
Do you want to spend more time creating hand-made books? This class gives you the opportunity to concentrate on the pursuit and completion of a semester-long book project of your own choice—a book that requires research and planning, as well as, purposeful execution. You are encouraged to cross-pollinate your book works with information covered in other areas of study. In addition, you will learn paper mechanics (pop-up structures), historic photographic printmaking (aka “sun printing”: cyanotype and Van Dyke brown printing), and go on field trips to rare book and artist’s book collections. Essays on subjects such as mapping, identity, and surveillance provide thoughtful bases for smaller books. The overriding concern is refining connections between content, sequencing, craft, and the use of appropriate materials/bindings to underscore your message. Class meetings consist of demonstrations that elaborate on self-taught skills and/or structures in Artist’s Books: An Introduction, PowerPoint presentations on books from the Middle Ages to the present, open studio time, and discussions of work in progress.

**GRA-0184: Self-Publishing Artist's Books**

Tue 9-12, 2-5 | Chantal Zakari

In the tradition of activist artists, we will infiltrate the publishing industry with a mass produced artist’s book. This class begins by introducing students to the basics of publication design and progresses into developing a personal voice using the book as an art medium. We will discuss various strategies on how to use found text, personal text, rewriting old text, editing, photographing and illustrating. Structured assignments will help students learn technical skills in inDesign and Photoshop, image/text relationship on a page, typography, sequencing of the pages, and the basics of self-publishing. Prior knowledge on the Mac is a plus but not necessary. Photographers, painters and drawers who are interested in adding text and experiment with a narrative form in their work are also encouraged to join the class. Basic computer skills are required.

**Media Arts**

**DIG-0007: Cinematic 3D**

Mon 2-5, 6-9 | Kurt Ralske

Cinematic 3D is hybrid studio/seminar course focused on creating 3D video for fine art and/or commercial/practical purposes. Using Maxon Cinema4D and other advanced imaging software, students will learn how to combine custom-constructed 3D elements with existing video, to create realistic or fantastical story-spaces. Alongside this practical creative work, there will be a
survey of film theory concepts (representation, signification, identification, as defined in structuralism, semiotics, and psychoanalysis), which will suggest approaches to students' creative work. Final projects may take the form of narrative, non-narrative, or documentary videos; fine art installations; or data visualizations or other information-driven forms.

**DIG-0150: Virtual Reality**  
Tue 9-12, 2-5 | Kurt Ralske

This hybrid studio/seminar class focuses on the practice and theory of creating Virtual Reality environments in fine art, design, and commercial contexts. Using software for real-time rendering (Unity3D) and software for modeling (SketchUp, Cinema4D), students construct immersive interactive audio-visual environments to be viewed with VR hardware (Google Cardboard, HTC Vive, Oculus RiU). Alongside the creative work of building their own custom VR projects, the will class will discuss the history of the philosophical, aesthetic, and political dimensions of mimetic representation (the building of image-worlds), as theorized by Plato, Samuel Coleridge, Friedrich Nietzsche, Siegfried Kracauer, Walter Benjamin, Eric Auerbach, Theodor Adorno, Guy Debord, Jonathan Crary, Michael Taussig, and Homi Bhabha. This course is appropriate for students who have some experience with video, and who are comfortable engaging with critical concepts. If any questions, please contact the instructor.

**FLM-0112: Stop Motion Animation**  
Mon 9-12, 2-5 | Maya Erdelyi-Perez

This course will focus on puppet and object animation, including both old- and new-world styles. Through film screenings and course exercises combined with in-class workshops, you will learn to design and build puppets for purpose and function as well as to animate them. We also will examine how to build sets and light them to scale, and explore the techniques of character directing. A required final project will be the focus of the last weeks of the semester. The instructor provides some supplies. A materials list will be given out and discussed during the first day of class. Animation skills are recommended but not required.

**FLM-0124: Introduction To Moving Image**  
Thu 9-12, 2-5 | Nicolas Brynolfson

This beginner level studio class will introduce students to the conceptual and practical aspects of the medium of moving image. We will explore the medium through screenings, readings, discussions, practice and critique of student’s works. The course will cover basic production skills such as camera operation and composition, editing in Adobe Premiere Pro and special effects (green screen, compositing etc.) in Adobe After Effects. Students will be assigned weekly projects in moving image and will have the opportunity to experiment and develop a body of work in this medium.

**FLM-0136: Animation 1**  
Tue 2-5, 6-9 | Joel Frenzer

Through in-class exercises, demos, screenings, and visiting artists, you will learn various techniques of animating, and how to record and mix a soundtrack for animation. The three
techniques we cover are Drawn, Cut-Out, and Stop-Motion Animation. This class is also designed to give you a deeper understanding of Animation as an art form of personal expression, and the various ways Animation is both viewed and used throughout the world; traditional narratives to poetic/abstract non-narratives to interaction to installation. Most assignments will be worked on in class using both film and computer-video equipment. No previous experience required, just an open mind.

**FLM-0156: Animation 2**  
Wed 9-12, 2-5 | Joel Frenzer

Animation 2 offers a more in-depth study into animation techniques, principles of animation, ways of generating ideas, and directing for animation. These skills are strengthened through in-class exercises, screenings, visiting artists, and discussions. In addition, each student will design, animate, and provide a soundtrack for their own independent project. Most of this work will be done outside of class, with a weekly one-on-one meeting with the instructor and teaching assistant. Students in this class are also eligible to attend the Ottawa International Animation Festival in the Fall Semester, and a field trip to a local studio in the Spring Semester.  
**Prerequisite: Animation 1**

**FLM-0159: Sound and the Moving Image**  
Tue 6-9 | Kurt Ralske

When combined, sound and image influence each other in subtle and complex ways. This course provides students with the practical and conceptual skills to creatively use sound (voice, sound effects, sound design, music) with film and video. We will study examples of sound/image pairings taken from the canon of cinema, and analyze how they were constructed technically and how they function aesthetically. In addition to the conventional strategies used in narrative films of the past and present, special focus will be given to the radical experiments of Jean-Luc Godard, David Lynch, Orson Welles, Toru Takemitsu, Christian Marclay, Ryan Trecartin, Candice Breitz, and others. Practical audio techniques covered will include: digital audio recording devices, microphone selection and placement, audio editing software, dynamics control, equalization, noise reduction, workflow, mixing, and mastering. Small and large assignments will give students the opportunity to explore the strategies studied in the examples and to practice practical skills. The techniques and concepts covered in the class will be drawn from cinema, but are equally applicable to projects executed as video, installation, and image-for-sound. The goal of the course is for students to develop an expanded concept of the possibilities for sound and image, a more personal vision of how to utilize sound and image in their work, and the technical skills to achieve their vision.

**SND-0038: Introduction to Sound**  
Tue 9-12, 2-5 | Andrew Hlynsky

This beginning course explores the medium of sound and the ways in which visual artists have incorporated it into their practice. While covering separate “sound art” categories and then creating 3 assignments from them, you will explore basic audio principles, sound hardware, digital recording and mixing in ProTools and Live environments. Class is divided between lecture/discussion/presentation, and technical instruction and lab time. Through the course of the class, you will gain a solid foundation in the understanding of sound and a contemporary
context for the field of sonic arts while developing a strong tool set for working within the medium. For individuals involved in multimedia work who desire a basic knowledge of working with audio. No experience is necessary.

**SND-0182: History of Sonic Art**  
Wed 9-12 | Nate Harrison

A History of Sonic Art examines the historical, theoretical and aesthetic bases of sound, noise and music in modernity. The course will take as its point of departure the development of mechanical media following the stages of industrialization in the early twentieth century. Roughly chronological, the course will trace the early European Avant-Garde through to post-war experimentation, and then onto postmodern sampling, laptop culture, and the acceptance and expansion of “sound art” within the institution of art. While following a timeline, topics, issues and theories presented will nonetheless often be transhistorical and interdisciplinary, addressing concerns that have persisted within the production of culture since the fundamental change to it through the development of recording technologies. Parts music history, sociology and aesthetic theory, History of Sonic Art will provide students the historical context and conceptual framework from which to articulate their own practices. Regardless of whether or not a student works with sound, it will be a very thought provoking class.

**VID-0004: Video 1**  
Fri 9-12, 2-5 | Elly Stormer Vadseth

Video I consists of a series of intensive workshops designed to give you the skills to become a technically proficient and thinking video maker. Students produce individual projects through hands-on instruction in camera composition, lighting, sound, and editing. We survey and analyze current trends in video and digital art practices through frequent screenings, readings, and discussions, and we explore a wide range of possibilities for video art production including single-channel, installation, performance, and Internet projects. We provide access to equipment such as mini DV cameras, microphones, lighting kits, and Final Cut Pro nonlinear editing systems, computers for multi-channel installation, video projectors and screens for image display, audio speakers for multi-channel and surround sound installation.

**VID-0115: Video & Performance**  
Mon 9-12, 2-5 | Alyssa Pomfrey

This course centers on the creation of performance specifically for lens-based technological mediation. It is an investigation of performance as a conceptual and theoretical strategy for the creation of lens-based work, an examination of the interrelation of active models of mediated performance and its ongoing life as video, web based, multimedia or photographic document.

**VID-0204: Video 1 for Grads**  
Wed 9-12, 2-5 | Jane Gillooly

Video I consists of a series of intensive workshops designed to give you the skills to become a technically proficient and thinking video maker. Students produce individual projects through hands-on instruction in camera composition, lighting, sound, and editing. We survey and analyze current trends in video and digital art practices through frequent screenings, readings,
and discussions, and we explore a wide range of possibilities for video art production including single-channel, installation, performance, and Internet projects. We provide access to equipment such as mini DV cameras, microphones, lighting kits, and Final Cut Pro nonlinear editing systems, computers for multi-channel installation, video projectors and screens for image display, audio speakers for multi-channel and surround sound installation.

**Metals**

**MTL-0013: Beginning Metals**
Tue 9-12, 2-5 | Tanya Crane

Brass, copper, and silver have great expressive potential due to their malleability, durability, value and aesthetic properties. Learn the basic vocabulary of wearable art and sculptural expression in non-ferrous metals in this beginning metalworking class. We will explore hand tools, silver-soldering, cold-joining techniques, textures, forging, and finishing. We will view slides and samples, discuss issues around metal craft and sculpture, and work to develop your personal style and designs. Regular attendance is required. New techniques will be introduced weekly.

**MTL-0134: Process and Experimentation**
Wed 9-12, 2-5 | Tanya Crane

This multi-disciplinary course will provide opportunities to explore the technical, aesthetic, and conceptual aspects of contemporary jewelry and metalsmithing. Students will explore non-traditional metal techniques, including powder coating, handmade paper application, and other surface treatments. The class will consist of drawing, model making and process development, along with assigned projects.

**MTL-0135: Casting and Mold Making**
Thu 9-12, 2-5 | Kendall Reiss

This course offers an introduction to the process of casting and mold making. The class will start with an introduction to ancient methods of metal casting using sand, cuttlefish bone, and the lost wax process. All aspects of these processes, from creating small sculptural forms in wax to simple carving and molding techniques, and centrifugal casting will be covered. We will progress to alginate molds, one and two-part plaster molds for slip casting porcelain, and rubber molds, which can be used to cast a variety of materials including: rubber, concrete, plaster, salt, sugar, and chocolate. Development of designs and concepts will be fostered through group critiques and individual consultations with faculty. Visual presentations of examples of historic and contemporary work, exploration of local collections, and site visit to a production casting facility will challenge students to explore the many ways casting can be used in a contemporary art context.

**MTL-0198: Metals Open Studio**
Fri 9-12, 2-5 | Katie Lee Mansfield

In this Open Studio course, students have the opportunity to further develop and expand their fabrication skills based on the needs of their self-directed projects. Students will develop their
own work in the Metals studio, assist their peers on projects, participate in group critiques and receive individual feedback sessions with faculty. Students can utilize the metals studio or other facilities and faculty will work with students as needed on techniques and processes relevant to the ongoing develop of their work.

**Painting**

**PAI-0003:** Introduction to Oil Painting  
Wed 9-12, 2-5 | Angelina Gualdoni

This course introduces practical information about the fundamentals of oil painting: color, shape, tone, edge, composition, perspective, and substance. While the primary focus of this course will be the depiction of objects in an observational mode, we will keep in mind the fact that we all see and interpret our visual environments somewhat differently. We will examine many kinds of precedents- by artists from historical to modern to contemporary. Ultimately this course will give you the grounding necessary to take more advanced painting courses. The course will include demonstrations of materials and techniques, slide presentations, assignments, work periods, group and individual critiques. The majority of our time will be spent in a studio/work mode. Attendance is required. Because this course is grounded in representation, it is recommended that students have taken a life drawing class or its equivalent in high school or at SMFA before, or concurrent with Introduction to Oil Painting.

**PAI-0005:** Introduction to Observational Painting  
Mon 9-12, 2-5 | Brooke Stewart

Our emphasis will be on basic skills in observational painting. Still life and the figure will provide the subject matter for observing light, form, color and space. We will explore the power and energy of composition and investigate the many painterly properties of oil paint. Through slide presentations and visits to local museums and galleries, you will extend your knowledge of historical and contemporary art based on observation.

**PAI-0006:** Introduction to Figure Painting  
Tue 2-5 | David Antonio Cruz

A course for students with some experience in drawing who would like to explore the basics of painting the figure. Using a range of traditional to contemporary approaches with focus on familiarizing students with basic painting concepts such as lean to fat, color mixing from observation, building volume with value, and brushstroke.

**PAI-0033:** Interdisciplinary Practices: Painting, Gender, & Sexuality  
Mon 9-12, 2-5 | Ria Brodell

Interdisciplinary Practice is a studio + seminar course that investigates the role of painting and art in communicating and reflecting upon other topics including science and the humanities. The course acts as a survey of methodologies for incorporating research into a creative practice as
well as a time for students to develop their own processes for making creative work about a topic of their interest. This course is designed to allow students with existing artistic skill to develop a practice of integrating research material into their work, or for students engaged in studies related to research fields to find new ways to think about their existing studies. The course contends with knowledge construction and encourages the integration of current research information into artistic discourse. This section of Interdisciplinary Practice will explore the intersection of painting, specifically figurative painting, sexuality and gender expression. Through an exploration of current academic inquiry, students will examine gender and sexuality and incorporate this into a painting practice.

**PAI-0075: Intermediate Studio Seminar**  
Tue 2-5, 6-9 | Angelina Gualdoni

Intermediate Studio Seminar serves as a bridge between project based basic courses and the independent work of Senior Thesis. It is concerned with developing a strong and committed studio based practice where students experience the challenges and rewards of sustaining a body of work from inception to exhibition. Each student will be provided with studio space to support their developing practice, and it is essential that applicants are self-motivated and willing to spend substantial time working out of class each week. Applicants to this course must be in their second or third year, and enrolled at least half time studio at SMFA throughout both Fall and Spring semesters. Prerequisites include: at least one introductory level Painting Course, and one Intermediate level Painting course, or demonstrated equivalent through portfolio and statement. The expectation of in class and out of class work totals 15 hours a week.

*Instructor approval required. Send five jpegs of recent work and an artist statement to angelina.gualdoni@tufts.edu. Applications will be reviewed by the Painting Area as a whole.*

**PAI-0140: Color and Critical Inquiry**  
Thu 9-12, 2-5 | Ria Brodell

Got Color? This course offers a three-pronged approach to the study of color. 1. We will concentrate on fundamental properties of color and the dynamics of color interaction on two-dimensional surfaces. 2. Through projects/readings/slide talks, we will trace the roots of color use and color theories through the history of artistic practices. 3. We will explore the phenomenology of color as evidenced by its pivotal role in the evolution of biology, language, and culture. Attendance is mandatory.

**PAI-0177: Advanced Painting Seminar**  
Tue 6-9 | David Antonio Cruz

This seminar class is designed to discuss topics related to contemporary painting. Class material will be presented in various forms including readings, discussions, slide shows, and field trips. The goal of the class is to introduce students to both cutting-edge and historic approaches to theory and conceptual concerns relevant to today’s painters, as well as expand each student’s understanding of the contemporary art world landscape.

**PAI-0178: Advanced Painting Studio**
Advanced Painting Studio is a course designed to allow advanced students to further develop their painting practice. Special topics including painting’s relationship to culture, literature, and/or theory may be introduced. Class time will include slide presentations, field trips, individual and group critiques as well as in-class studio time. Students will be required to work outside of class and prepare work for critique. This course is for students who have completed at least one intermediate course and are able to work independently on a body of work.

**PAI-0210: Graduate Painting Studio**
Tue 6-9 | Angelina Gualdoni

For Graduate students focusing on painting practice or related disciplines, this course links individual student practice to strategies of negotiating the art world after art school. Focus will be on the development of college-level teaching skills and preparing for professional opportunities. We will also focus on linking studio practice to theory and teaching, the pros and cons of the professionalization of art, residencies, grants, and different categories of exhibitions, and finally, the importance of ethics and arts activism and what activism can add to your life as an artist.

**Performance**

**PER-0101: Writing as Performance**
Mon 9-12 | Anthony Romero

This course invites students to develop a creative writing practice in tandem with their performance practice. The course will alternate between a creative writing workshop and a performance laboratory, as students develop different kinds of writing projects, including, but not limited to: research writing, poetry, the essay form, narrative and non-narrative fictions, while also thinking through the relationship between the “page” of the text and the “arena” of performance. Students will consider how histories of writing and art might inform their own practices. Histories and discussion topics include: The Black Radical Poetic Tradition, Postmodern Literature, Performative Lectures, Automatic Writing, Dadaist and Disembodied Poetics, Choreographic Drift, Uncreative Writing, Digital Linguistics, and more.

**PER-0102: Beginning Performance Workshop**
Tue 9-12, 2-5 | Anthony Romero

This course will introduce students to the basic principles of using the body in time and space in relation to an audience in order to convey meaning. Students will gain a contextual understanding of the history of performance art through basic readings and develop the vocabulary with which to discuss and critique performances.

**PER-0104: Props and Puppets**
Thu 9-12, 2-5 | Danielle Abrams

In this class, we will revisit a discarded but valuable way of playing when we were young. Bringing inanimate objects to life is a significant period in one’s development. The performative
urge to bring life to effigies is also found in ancient history. We will devise methods and techniques that rouse and animate the everyday, the intimate, the futuristic, and our alter-egos. Our cues will come from looking at international and historical approaches to puppetry including masks and puppets from Nigeria and Mali; automatons by Al-Jazari, Leonardo da Vinci, and Vaucanson; American slapstick and clowns; and Indonesian shadow puppets. We will also study artists and cultural producers that one might call contemporary puppeteers including the “Mardi Gras Indians” from New Orleans, protest choreography by Black Lives Matter, artist Robin Rhodes, ventriloquist Willie Tyler and Lester, William Wegman and his Weimaraner's, Bread and Puppet Theater, and Taylor Mac. We will take field trips to sites that include Boston’s Free Library, Bread and Puppet Theater, and visit live performances. You will enliven forms that communicate your own inner utterances. You will also animate a collaborative being and performance with your colleagues.

PER-0105: Performance Open Studio
Fri 9-12, 2-5 | Danielle Abrams

In this Open Studio course, students have the opportunity to further develop and expand the skills they have acquired in other performance classes. Students will develop their own work, assist their peers on projects, participate in group critiques and receive individual feedback sessions with faculty. Students can expect to focus on general performance techniques including exercises dealing with specific topics relevant to the ongoing develop of their practice and to present their work publicly at least once. Visiting artists and field trips to see performance will supplement classroom investigations.

Photography Courses

PHT-0098: Basic Lighting
Mon 9-12, 2-5 | Sandra Stark

Learning to control and manipulate light is a fundamental tool for any photographer. This hands-on course explores basic lighting techniques, including use of sunlight, flashes, continuous studio lights, strobes, and mixed lighting sources. In this course students will investigate how lighting defines an era and a look, and will also consider lighting in relation to painting, video and film. Lighting demos, group critiques, slide lectures and occasional collaborative projects will ensure that students learn effective lighting techniques. This course will cover the scientific principles of light, the history of studio lighting, and the color and color temperature of light. Students will be taught to think critically about light, and to analyze photographs in order to understand the lighting sources used in their creation. On a weekly basis, students will be asked to bring photographs of lighting that they find interesting and the instructor will explain how the lighting was achieved. Students will also be required to keep a lighting book with examples of lighting that inspires them, and a diagrammatic book of their own lighting set-ups. By the end of the course students will have a thorough understanding of the lighting equipment available through the Media Stockroom, will have experience directing their own photo shoots, and will understand how to work collaboratively in the lighting studio.

PHT-0102: The Photographic Book
Mon, Tue 12:30-2 | Bill Burke
This is a tutorial course for people who are interested in developing a photographic book. Relationships among pictures and the relationship between picture and text will be central concerns. Admission is based on portfolio and interview. Applicants should have an existing body of work that they wish to sequence in book form. Means of publication will be up to the student; and we will study several publishing options.

**PHC-0109: Media Culture Now**  
Wed 9-12, 2-5 | Neda Moridpour

Open to students of all levels. Critical examination of media culture with a focus on the ways in which the media's representation of refugees and immigrants, the Black Lives Matter movement, the US military, US presidential elections, protests, #MeToo and reality TV infiltrate our everyday life and affect both public policy and private lives. Readings include a cross-section of contemporary theories that seek to understand the impacts of the mass media from the pre-digital age to the current moment, such as works by Henry A. Giroux, Jean Kilbourne, Nato Thompson, Liz McQuiston, Erving Goffman, Jackson Katz, Naomi Klein, Guy Debord, etc. Graduate students must tailor their graduate-level research to the coursework.

**PHC-0111: Introduction to Digital Photography**  
Tue, Thu 6-9 | Kristen Powell (01-STU) || Tue 9-12, 2-5 | Jeannie Simms (02-STU)

Introduction to Digital Photography is a beginning level course that introduces practice and theory of photography and strategies for conceptualizing and producing work in series. The technical basis of the course is in the digital realm: you will be introduced to digital cameras and flatbed scanners for image capture, computer programs such as Lightroom and Photoshop for image flow and processing, and archival digital printers for print output. While there is no analog darkroom production in this course, students may scan film originals as part of their work. We emphasize photography as a visual language. Assignments, lectures, readings and demonstrations create a forum to discuss photography, and its role in personal and cultural terms, in an age where nearly everyone has a digital camera or capture device of various sorts. Students are asked to consider navigating the omnipresent crush of photographic images, texts and objects we are exposed to on a daily basis through advertising in public space and printed matter, and social media in the private space of the personal computer. Basic engagement with histories of art and photography provides a platform to consider how photographs are produced, circulated, duplicated and situated in social, political, cultural and economic contexts of the moment. Students are encouraged to consider the influence of images on our daily existence: do we accept and adapt? Do we resist or intervene? How do we respond to our moment in time? How do we produce unique images, influenced by our own investigations?

**PHC-0113: Black, White, Grey: Analog Photography in the Binary Age**  
Wed 9-12, 2-5 | Bill Burke

Introduction to the fundamental skills necessary for operating manually-controlled 35mm cameras, precision film exposure and development, and principles of making prints in the darkroom. Demonstration, instruction, regular critiques and lectures. Discussion of various approaches to picture making and the relationship of photography to other graphic media, through slide lectures, critiques, and field trips to photography exhibitions or collections.
Discussion of the virtues and drawbacks of other film formats. Principles presented in class may be applied to other lens-based technologies, such as digital photography, video, and moving film. Requirements: Students must provide their own film and photo paper and must shoot a minimum of one roll of film each week. Students should have their own manually-controllable SLR camera (not a point-and-shoot). A limited number of cameras are available for students who do not own one.

**PHT-0118: Intermediate Photography**  
Mon 9-12, 2-5 | Bonnie Donohue

Continued use of DSLR cameras, emphasis on operating manual settings (focus, aperture, shutter speed, ISO, color temp/white balance). Introduction to medium format film cameras, which are well suited to increasing the scale and detail of photographic prints. Develop skills with light meters and color temperature, and further study of color and light in the visible spectrum. Continued use of hand-held light meters and operation of small camera flashes, Pocket Wizards, basic lighting modifiers for small flashes (bounce, soft box), and basic continuous lighting. Image projection, negative scanning, and digital printing; development of file management skills and workflow practices. Deeper insight and stronger grasp of practices in contemporary photography, with a continuing focus on the importance of photo editing/selection and sequencing, and questions around the conceptual and practical implications of images generated through digital media.  
**Prerequisites:** PHT 0111 and PHT 0113 or permission of instructor.

**PHT-0120: The Power of Feminist Art**  
Mon 2-5 | Neda Moridpour

Open to students of all levels. Focus on the ways in which the contemporary women’s movement, which emerged in the 1960s, affects our daily lives and the culture at large, despite claims that we live in a post-feminist era. Survey of the major themes of feminist art and intersections with ethics, politics and strategies of art-making. Role of the history of art, art criticism and philosophical aesthetics in the creation, interpretation and appreciation of feminist art. Address questions of power, difference and inequality while exploring issues of race, gender, sexuality, class, abilities and disabilities, religion, privilege and oppression. Studio assignments, presentations and discussions will examine the connections between feminist philosophy, art activism and feminist art in the U.S. Exploration of the power of feminist cultural production to create change via street interventions, billboards, printed matter, public video projection, web activism and poster-making.

**PHT-0127: Imaging with Light Sensitive Materials**  
Thu 9-12, 2-5 | Laura Blacklow

This course invites students from all visual media to discover contemporary approaches to historical sun-printing photo techniques. Painters, printmakers, and photographers alike will find value in these methods, as these processes require little to no knowledge of photography, digital means, or chemistry. Students will create artwork using the following four processes: 1.) cyanotype or blue printing. 2) Van Dyke brown printing, 3) platinum & palladium printing, and 4) “Liquid Light”--for printing images on metal and a multitude of other surfaces. In addition, the class will learn how to make large digital negatives for contact printing from smart phone
pictures, web downloads, digital camera shots, film negatives, and using a scanner like a camera. Field trips and lectures on contemporary artists who are turning to hand-coated emulsions for a variety of reasons, including analyzing social, political and environmental issues will support students as they invent new images and produce projects that engage deeply with the materials, mediums, and our times.

**PHT-0135: Witness: Art and Action**
Tue 2-5 | Bonnie Donohue

Many artists, writers, and activists of our time use their work as a means of bearing witness to past, present, or impending future conditions that shape our lives. As cultural workers, they attempt to alter those conditions by creating and interrogating meaning for the political, cultural, environmental, and biographical issues with which they are dynamically involved. Course participants will be immersed in this field of contemporary artistic thought and practice and, most importantly, will develop and produce personal work that signifies their own place and time. Forms of personal and political testimony acknowledge the fraught histories of place, race, sexuality, and politics of the wider world, and acknowledge the clear and present dangers of our time. The class will include a discussion of readings, guest lectures, field trips, and gaining a broader understanding of how we are conditioned by the political and social climate. As social media algorithms, bots, and ideologues wage a fierce political battle for control of hearts, minds, and personal capital, *Witness: Art and Action* will explore various layers of reality, including mass surveillance and marketing tools directed at changing how we think, which artists must contend with and unpack as they create their work. We will examine constructs that inform our understanding of our place in the world and influence our aesthetic choices, paying particular attention to the ways in which form creates meaning and content influences form. Will we use paint or pixels? Photographs or archives? Documentation of, or projection onto? Performance or action? Will we bear witness to what is, or imagine a new path? Truth or invention? Studio assignments are designed to explore the intimate relationship between art making and an artist's life, focusing on the practice and process of creating meaning through witness and experience. We will also examine the notion of critique and its effect on the art making and art viewing experiences.

**PHT-0147: Introduction to Large Format Photography**
Fri 9-12 | Laura Beth Reese

Overview of the process of large format photography: operating the camera, developing film, and printing photographs in the darkroom and digitally, and basic lighting skills. Technical exploration of the medium supplemented with in-class discussions about the work of artists who have used large format cameras throughout history and its relevance to, and effect upon, the fine art world today. Reserved access to 4x5" large format cameras and the opportunity to work on 8x10" film.

*Prerequisite: PHT-0111 or higher.*

**PHT-0157: Making a Picture**
Wed 9-12, 2-5 | Sandra Stark

This course will appeal to students who are interested in learning about photography from a
concept-based or author-centric point of view. Breaking with the notion of “straight photography,” students will construct/plan their photographs, intervene in the space, construct still-lifes and larger environments, consider the veracity of photographs, and create things to be photographed. The course will emphasize the intentionality in student work and put that work in a larger historical context. The idea of “making” a picture instead of “taking” a picture has been around since the invention of photography, and was earlier referred to as “Art Photography” (to differentiate it from photography as simply an “objective,” record-keeping process). Since Daguerre’s first still-lifes and Bayard’s Self-Portrait as a Drowned Man (1840), constructing the photographic image has been a point of departure for artists. Gaining particular popularity in the 1980s at the height of postmodernism, “making” practitioners today include Cindy Sherman and Gregory Crewdson, among others, as well as recent graduates Cassie Klos, Madeline Muhlberg, Marina Pinsky and Laurel Nakadate. Assignments are weekly and demanding, and the student will learn a whole new way of looking and thinking about photography.

**PHT-0184:** Digital Printing & Color Theory  
Wed 2-5, 6-9 | Rachelle Mozman-Solano

Produce highly accomplished prints and explore the language of color photography. Techniques include scanning digital and analog negatives, software corrections tools, Photoshop for advanced color correction and outsourcing, and archival inkjet printing with Epson printers, including large-format printers. Examines the historical background of color photography and the social and political implications embedded in the medium’s development through class readings and discussions. Advanced students develop a professional workflow for their studio practice. Regular in-class critiques of student work and exercises. Previous experience with digital printing recommended.

**PHT-0191 (A-STU):** Photography, Narrative, & Psychoanalysis  
Thu 9-12, 2-5 | Rachelle Mozman-Solano

Photography, Narrative and Psychoanalysis will explore the relationship of image making to storytelling and our unconscious mind. The unconscious, as understood in Psychoanalysis, houses memories, feelings and associations that are hidden from our conscious mind, yet art and image making can reveal this often locked away information about ourselves. Our dreams are a direct link to our unconscious, and they are made up of a collection of fragmented images telling non-linear narratives that are full of messages. How can we come to better understand our unconscious mind, bringing it up to the surface to make more unique stories with a personal voice in our photography? In this course the parallels between the narratives we create in our photography and the messages in our dream world and our internalized memories and experiences will be explored. Through readings on psychoanalytic theory and Neuroscience, free association exercises, and dream exploration we will create weekly assignments and the development of a final project that will focus on a growing awareness of one’s unconscious and its presence and connection to our personal narrative and image making. This course is appropriate for upper level students, from third-year through graduate students.

**PHT-0191 D-STU:** Photography After the Internet  
Fri 2-5 | Laura Beth Reese

Every day millions—if not billions—of people take images with their smart phones, tweak them,
and share them across the internet, which is not merely another element of mass culture but the first truly universal medium. The word “Photoshop” is a noun that refers to an image editing application yet has become so ubiquitous in common parlance as to be a verb (to “photoshop” an image). Given the radically transforming notion of image production and consumption, how can artists today address the practice of “photography” if more photographs are taken every two minutes than were made in the entire 20th century, how can artist utilize the medium in new and interesting ways? In this course, students will unpack these questions through discussion of a series of contemporary readings on image and visual culture by Hito Steyerl, Trevor Paglen, and Nicholas Mirzeoff, among others. Student will also analyze “post-internet” photographic practices through artists such as Petra Cartwright, Amalia Ulman, and Lil Miquela. Finally, through a combination of reading, conversation, and critically looking, each student will realize their own post-internet photographic project.

**Print**

**PRT-0003: Introduction to Print**  
Mon, Wed 6-9 | Carolyn Muskat, Peter Scott

This course is intended for students who want a practice-based introduction to printmaking. It will provide experience with a wide range of print techniques and investigate the variety they offer students as they expand their artwork. The class will be presented with demonstrations and projects involving monotypes, relief/woodcut printing, intaglio/etching processes, lithography and stencil techniques. The class has an intensive and progressive structure and will require commitment and full participation for students to earn credit. The syllabus will include technical demonstrations, mid-semester and final critiques, on-going individual consultation and presentations about artists and their work.

**PRT-0083: Lithography**  
Wed 9-12, 2-5 | Carolyn Muskat

This course is designed to allow an in depth study of the varied methods and techniques of fine-art lithography. This course covers fundamental concepts and techniques of black and white lithography from stone and aluminum plates. While the demonstrations focus on traditional techniques, color printing, photo manipulation, and transfer methods will be discussed. Each class includes demonstrations, hands-on instruction, and lectures on historical and contemporary artists using lithography. Students are encouraged to experiment and incorporate other mediums as they create and develop their work. Advanced as well as beginning students are welcome.

**PRT-0106: Print/Graphics Seminar**  
Fri 2-5 | Peter Scott

The focus of this class is in part historical, an investigation of the broad array of print media, from early incunabula through the flourishing of commercial printing in the 19th century and the development of photography, to contemporary digital media. Central to this study is consideration of how the various media frame and inform the content of the work. The course will operate around a series of field trips and visits to the great local collections of prints,
drawings and photographs here in Boston and Cambridge – the MFA, the Boston Public Library, The Boston Athenaeum, Harvard’s Houghton Library and the Fogg/Busch-Reisinger Museum – as well as conservation labs and other related venues. In addition to viewing and discussing selected work at these collections (related readings will be assigned), students will do independent research at these collections for presentation to the class. While work selected will focus on prints, drawings, photographs and graphic arts, previous SMFA studio experience in these media is not required. There will be a limited number of studio technical demonstrations and workshops. This seminar is intended for advanced level students.

**PRT-0116: Special Projects in Print**  
Mon 9-12, 2-5 | Asuka Ohsawa

We will explore the multitude of ways in which printed ephemera can be used to disseminate ideas and offer inter-play with the public as a cheap and efficient method of reproducing imagery. Projects that utilize printmaking as a means for creating installations, animations, zines, posters, and clothing will be the focus of the curriculum, and will be introduced through slide lectures and readings. Writing a project proposal, researching methods of production and materials, as well as locating an exhibition venue will be a requirement of the course. Students must complete all course requirements, attend all classes, and be ready to actively engage in discussion. Prior printmaking experience and self-motivation are necessary for enrollment.  
*Prerequisite: Screenprinting A-Z or Print Matters.*

**PRT-0118: Papermaking: Hybrids: From Sculpture to Drawing**  
Wed 9-12, 2-5 | Michelle Samour

In this class, students will move between drawing and sculpture, as they explore a range of Eastern and Western fibers and hand papermaking processes and techniques. Assignments will be given that build upon students’ understanding of the properties of paper/pulp and how it can be used by itself or in conjunction with other materials to realize and support the conceptual underpinnings of their work. During the course of the semester our technical focus will be on working with armatures, casting with pulp and making large-scale sheets. Students will draw with pulp and mixed media on handmade and commercial papers, as a response to their 3-D work. Sculpture will inform the drawing and drawing, the sculpture. Viewing contemporary work being done in paper and drawing today, as well as videos and images of traditional Eastern and Western papermaking, will be an integral part of the class. Assignments will be given, and students will be expected to work in the studio outside of class. This class is open to students who have completed at least one year at Museum School or the equivalent. No previous papermaking experience is required. This class is open to MFA students who will be required to complete an additional independent project as part of their course work.

**PRT-0138: Screenprinting A-Z**  
Tue 9-12, 2-5 | Asuka Ohsawa

Students will acquaint themselves with a wide range of screenprinting approaches using hand-drawn, photographic, and digital stencil techniques. We will emphasize the use of the computer as a means to filter and manipulate images in order to create color separations for screenprinting. Through the discussion of the history of print media, production and popular culture, we will conceptually explore a variety of approaches and formats for translating our...
ideas through screenprinting--- while thinking about the role of "multiples". Experimentation and an interdisciplinary approach to artmaking are encouraged.

**PRT-0164: Papermaking: Series and Sets**  
Thu 9-12, 2-5 | Michelle Samour

The action of pulling a papermaking mould through a vat of water and fiber to form a sheet, of building layer upon layer of wet sheets interspersed with felts into a ‘post’, pressing them in a press, and drying them in layers in a drying box, is by its very nature repetitive and serial. In this class, we will use paper pulp painting, drawing, stenciling, and image transfer among other processes to transform traditional sheets of newly formed paper into contemporary works that are greater than the sum of their parts. Papermaking as a sustainable enterprise will also be investigated, from harvesting local plants to pulping old clothing to make paper. Students will learn how to make cloth-covered portfolios for their papers, and will be shown the work of contemporary artists who are using paper as a primary material in their practice, as well as those who are addressing concerns about climate change and its environmental impacts. No previous papermaking experience is required. MFA students will develop independent work that intersects with their studio practice.

**PRT-0170: Etching and Intaglio**  
Wed 9-12, 2-5 | Rhoda Rosenberg

Intaglio printing means printing ink from the incised marks in a plate or matrix. Etching means that acid is used to corrode these marks into the plate. This is a course for beginning students seeking thorough exposure to intaglio printmaking, both etched and not, and for intermediate/advanced students who wish to explore the medium in greater depth. In addition to etching basics (hard ground, soft ground, and aquatint), we will give special attention to a broad array of intaglio applications: found objects, collagraph approaches, alternative plates (non-etched), collage, and monoprint techniques.

**PR-0174: Woodcut/Relief Printmaking**  
Mon 9-12, 2-5 | John Schulz

This class is for students who are interested in exploring the expressive potential of the woodcut/relief print. The simplicity of woodcut facilitates direct, intuitive involvement, and allows for great flexibility in scale and individual approach; this may range from developing stark, powerful images in black-and-white to building rich, textural, and painterly images in color. The emphasis of this class will be on the development of individual vision and approach to the medium. We will cover basic technical information on various woods for printmaking, linoleum and plastic blocks, inks, tools and tool maintenance, paper, printing both with and without a press, color, and options for multi-block and reduction prints. Additional techniques will be introduced according to the ongoing needs and direction of the class.

**PRT-0184: Drawing/Prints: Prints/Drawing**  
Tue 9-12, 2-5 | John Schulz, Peter Scott

This class will explore the dialogue between the direct mark of the drawn and the indirect mark of the print -- the two inform each other endlessly. We will focus on the directness of the process
of drawing in facilitating and simplifying visual concepts for making prints, and draw on the indirect methods of printmaking to move toward new ways of thinking about making drawings. Various approaches to direct drawing, collage, frottage, woodcut and relief, collagraph, photocopy, and waterless lithography will be utilized. The aim of this class is an open-ended, continuous process of exploration. There will be extensive emphasis on experimental techniques in various media or whatever it takes to help your developing visual ideas. If what you ultimately produce is neither clearly definable as a drawing or print, so be it. In this view, there is potential for the print matrix to become an endpoint, a part of the drawing itself. Group critiques and individual consultations with both instructors will be ongoing throughout the semester. Contemporary and historical examples of the overlap and relationship of prints and drawings will be explored.

**Sculpture**

**SCP-0031: 3D Foundations**

Mon 9-12, 2-5 | Jacob Schaub, Kenson Truong

This course will orient students to the shops, tools and materials in areas of the school necessary for designing, modeling and fabricating a full range of structures and objects. Students are introduced to a range of important technical processes located in the various shops and sculpture facilities and are introduced to a variety of basic construction techniques including welding, woodworking and plaster mold-making and casting.

**SCP-0100: Installation Projects**

Tue 9-12, 2-5 | Mags Harries

This advanced course is for students who are already engaged in issues of space. We will be studying space, measuring and creating scale drawings and models, building real scale prototypes, sourcing materials, and studying the use of sound and light. We will be visiting installations on view in the city and where possible be able to see the installations in process, talk with the artist and see the work completed. Each student will make a visual presentation of an installation artist's work.

**SCP-0101: Object a Week**

Mon 9-12, 2-5 | Mags Harries

Each week, students will be given the same object as a catalyst for ideas that can be translated into any medium. The objects chosen will take the student through a range of responses and the class will help generate approaches that can expand their art-making process. Attention in critiques will be given to content, achieving the intention in the work, choice of materials, manner in which it is expressed, and how to develop these ideas into the future. Morning class will be critiques based on projects made outside of class. In the afternoon, a new object will be given and students will be given short response times to intuitively develop ideas. We will use drawing as a tool to become more intimate with the object and to generate ideas more physically. We will collectively share information based on experience and factual information from the library and Internet to broaden our information base. It is my hope that each student will leave the course filled with ideas and energy to expand into other areas of the School.
SCP-0105: Beginning Sculpture Studio
Tue 9-12, 2-5 | Barbara Gallucci

Overview of current and exciting new trends in sculpture. Examination of artwork from both historical and contemporary contexts. Class time dedicated to presentations, individual work time, critiques of finished work, and discussion of in-process work. Field trips to artist studios included. Emphasis on technical demos. Develop your own ideas.

SCP-0106: Beyond Beginning Steel
Wed 9-12, 2-5 | Ken Hruby

This course is the next step after learning basic welding and steel fabrication for sculpture making. Students will reinforce technical skills, learn new ones, and most importantly, learn how to embody meaning into materials. Four problems, each based on a different approach, will be assigned. Slides, readings, and artist research will also be a part of the course. 
Prerequisite: 3D Foundations or equivalent.

SCP-0108: Sculpture Open Studio
Fri 9-12, 2-5 | Mark Cooper, James Kay

In this Open Studio course, students have the opportunity to further develop and expand their fabrication skills based on the needs of their self-directed projects. Students will develop their own work in the various shops and studios, assist their peers on projects, participate in group critiques and receive individual feedback sessions with faculty. Students can utilize the wood shop, welding studio, mold-making studio, ceramics studio, Advanced Production Lab, Mission Hill fabrication studio or other facilities and faculty will work with students as needed on techniques and processes relevant to the ongoing develop of their work.

SCP-0122: Digital Fabrication Workshop
Wed 2-5 | Floor van de Velde

This hands-on introductory course introduces a wide range of digital fabrication processes. You will study the foundational tools of digital fabrication that include 3D printing, laser cutting, and 3D scanning, and learn how to select the appropriate tools to meet 3D design challenges. Throughout the semester, short course lectures will focus on critical inquiry and case studies regarding the developing field of digital fabrication in the arts. Instructional workshops will cover the use of CAD and vector-based software such as Rhino 3D, Adobe Illustrator and relevant plug-ins and software add-ons for mission-specific projects. When you’re done with this course you will know what is possible with digital fabrication toolsets, the basic software and hardware that is involved and how you can use digital fabrication in your own projects. No previous experience in 3D design, 3D modeling or digital fabrication is required.

SCP-0125: Light and Space
Thu 9-12, 2-5 | Floor van de Velde

This course operates at the intersection of traditional sculptural methods and applications of technology allowing students to transform, interpret, and augment the object and physical space in new ways. Primary to this course are the understandings of light, light-based technologies,
and video projection techniques (such as projection mapping) as both a material and structural element. Students should have a basic understanding of sculptural materials and fabrication techniques: this is a fast-paced class that will introduce an array of techniques, technologies, and approaches to a hybrid sculptural practice. This class builds upon traditional foundations to encourage a trans-disciplinary practice and to guide students toward a thorough understanding and articulation of their work within larger cultural, theoretical, and historical contexts.

SCP-0140: Beginning Fibers
Thu 9-12, 2-5 | Samantha Fields

In this course you will learn a different fiber-related technique each week, including: knitting, crocheting, dying, weaving, flexible structures, felting and sewing by hand and machine. We will also explore the history of these processes and their uses in contemporary art and you will gain a basic understanding of each technique by focusing on their sculptural capabilities.

SCP-0156: Advanced Seminar: Shelter and Land
Wed 9-12 | Barbara Gallucci

Environmental issues around “shelter” and “land” in our everyday lives. Various ways artists have participated in and contributed to, the impossible task of managing or stopping global warming through activism, education, commentary, de-construction, and representation in their work. Close examination of crossovers between nature, architecture, sculpture and design, starting with a critical examination of the historical LAND ART MOVEMENT from the 1960’s and 70’s. Presentations of projects for class critique, written assignments, and class discussions included.

Visual and Critical Studies

VISC-0001: Introduction to Visual and Critical Studies
Fri 9-12 | Emily Gephart, Eulogio Guzmán

Introductory interdisciplinary seminar on visual culture and theory required for all BFA students. Designed to familiarize art students new to the SMFA at Tufts with some of the questions, historical movements, and texts that provide an enriching background for both making and interpreting art today – iconoclasm, modernism, Marxism, feminism, environmentalism, anti-imperialism, and post-structuralism. Course provides a rigorous study of some historical thinkers who have interpreted the role of visual culture and the relationship between image and reality in ways that continue to resonate today. All texts studied in light of historical and contemporary artistic and pop cultural productions.

VISC-0010: Histories of Film I 1895-1955
Thu 2-5 | Tina Wasserman

The two Histories of Film courses are sequential, single semester courses that may be taken separately, but are created as a year-long foundational inquiry into the art of cinema, from its inception in the late nineteenth century through to the present. By investigating the aesthetic, formal and stylistic devices of film as well as its narrative codes and structures we will consider the evolution of cinema's rich and complex language through broad historical, theoretical and
critical frameworks. Our inquiry will lead us through the historic, interwar Avant-Garde, German Expressionism, Soviet filmmaking of the 1920s, the classical studio Hollywood film, Italian Neorealism, the North American postwar Avant-Garde, New Wave Cinemas of the 1960s, contemporary Global Cinema and more. The presentation of films will be paired with noteworthy essays that engage in a variety of methodologies and analyses while positioning them within critical, interpretive and historic contexts, including theories of modernity, postmodernity, feminism, queer theory, post-colonialism, trauma studies and more.

**VISC-0024: Introduction to Western Modern Sculpture**
*Thu 9-12 | Silvia Bottinelli*

This class offers an overview of the history of sculpture between the late 19th century and the mid-20th century, discussing the work of one or two sculptors per week. We will look at the different phases of the artists’ body of work, which will be contextualized historically and theoretically. The goal of the courses is to allow an understanding of modern sculpture through the study of a selection of personalities. Students will analyze different types of sources (artist statements, exhibition reviews, curatorial texts, and scholarly essays), in order to view the same topic from different perspectives. The course's approach will expose the students to in depth analysis of primary and secondary sources, and refer to such sources as evidence in writing projects. Each week's case studies exemplify a tendency or style, such as Impressionism, Cubism, Constructivism, Dadaism, and American Modernism, among others. The case studies analyzed are: Medardo Rosso, August Rodin, Camille Claudel, Constantin Brancusi, Vladimir Tatlin, Marcel Duchamp, Meret Oppenheim, Pablo Picasso, Louise Nevelson, Henry Moore, Barbara Hepworth, David Smith, Alexander Calder, Lucio Fontana, Alberto Giacometti.

**VISC-0080: Ancient Middle & South America**
*Tue 2-5 | Eulogio Guzmán*

This class is a general survey on American cultures prior to European contact. It introduces selected topics in the field of Pre-Columbian studies such as myth, religion, cosmogony, archaeoastronomy, kingship and sacrifice as manifested in the visual culture of Middle and South American peoples. The course examines the ways art referred the worldview and the social history of indigenous cultures. The formal, technical, and iconographic merits of indigenous artworks will thus be examined in relation to historical, socio-economic and political interpretations put forth by scholars of the discipline of Pre-Columbian studies. Lectures will introduce students to some of the theories and methodological approaches scholars use to understand Amerindian visual imagery; students will be expected to critically evaluate the merits of such academic approaches through reading, writing assignments and class discussions. Those enrolled in this course will be asked to consider works presented in lectures as parts of larger puzzles that help us better comprehend the Pre-Columbian past. Additionally, students are urged to be mindful of the variety of agendas that shape the way we study the past. Because many of the sources used to reconstruct the history of these cultures are fragmentary, readings and lecture topics have been chosen to stimulate class discussion. Students are expected to formalize their own opinion on presented topics and will be evaluated on their ability to critically synthesize concepts rather than memorize facts.

**VISC-0105: Cinematic Cities**
*Fri 2-5 | Tina Wasserman*
Invented at the end of the nineteenth century as a uniquely modern medium, at a time of enormous urban growth and expansion, the cinema has had a long and illustrious relationship to the city. From the early silent celebrations of modernity and urban space in Berlin, Symphony of a City and Man with a Movie Camera, to later postmodern dystopian machinations in Blade Runner and The Matrix, the cinema has been uniquely positioned to script both the celebration and decay of urban space. The cinematic representation of the city as the site of promise, emancipation, and creativity but also as the site for projected dystopian futures, where the excesses and decay of capitalist expansion and global climate change become starkly evident.

**VISC-0108: History of Photography Through Ideas**
*Wed, Thu 12:15-1:45 | Jim Dow*

A full year class that may also be taken for a single semester. Students need not have any knowledge or working experience with photography. Historian and theorist John Tagg has written that it is impossible to teach the history of photography as a "discrete and coherent field or discipline" when the medium has been employed across such disparate fields as forensic science and abstract expressionism, to name just two. With that in mind, it is perhaps more useful to approach photographic histories through a full sweep of ideas and topics, such as the family unit, identity, death, obsession and so forth. Over the course of a year we will address a wide range of artistic, cultural, political and social premises, sometimes in a single class, at other times over two-weeks, investigating their intersections with photography over the past two hundred years. Presentations will draw on written and visual material from the late 18th century forward through the present day. There will be numerous background readings, discussion groups, assigned research papers and projects.

**VISC-0110: Contemporary Art: The Prequel**
*Mon 2-5 | Jim Dow*

VISC 110 offers a broad introduction to contemporary art, drawing upon a twenty-five year archive of commercial gallery exhibitions in Brooklyn, Chelsea, mid-town, the Lower East Side and Soho in New York City. This should not be construed as proposing that New York is the center of the art world; indeed, it is a function of contemporary art that it is de-centered and not limited by geography and not necessarily urban-based. Galleries and museums are not the only, or even the best venues for art. However, as the seemingly limitless number of New York galleries display art from absolutely everywhere they are a plausible focal point for gathering material for examination and discussion. While the class is intended as a lead-in to Contemporary Art: The Present offered each spring, it can be taken on its own and will present an overview of ideas and issues that are intended serve as a background for a broad introduction to the concerns of contemporary art. Class presentations, readings and discussions are structured around topics such as irony, the ethics of art education and production in the postmodern age, the "class war" of art collection and fabrication, the fuzzy limits between fine art and popular culture and so forth. With the contested nature of the gallery world and the art produced for it presentations will generally be through a skeptical lens.

**VISC-0124: Picturing the Body Politic**
*Wed 2-5 | Emily Gephart*
This course examines the major movements, historical events and cultural influences shaping the visual cultures of the United States, as artists explored selfhood and a developing national identity through imagery. Although we will embrace the 'fine arts,' our investigation exceeds their traditional limits: we will investigate how Americans established models of the 'body politic' via caricature and illustration, performance, photography, advertisements and other emerging mass media. Regarding art alongside the formative events and concerns that shaped American culture, society, and politics allows us to question the formation of social roles and identities, examine aesthetic and material practices, and explore what it has meant to be 'American' in diverse communities, at differing periods and places, across two centuries. As visual culture presented dynamic and often contested points of view about American self and society, we will consider whether issues important in the development of the nation remain significant to artists today.

**VISC-0129: The Greening of Art**
Tue 9-12 | Silvia Bottinelli

"The Greening of Art: Ecology, sustainability and sculpture since 1960" explores the impact of theories for sustainable development on contemporary sculpture. We will cover the history of the ecology movement since the 1960s, as well as the development of ideas of sustainability since the late 1980s, highlighting the difference between ecology and sustainability in concept, context and reception. We will study artists whose work contributes to shape current perceptions of ecology, such as Hamish Fulton, Helen Mayer Harrison, Newton Harrison, Joseph Beuys and Mark Dion. Furthermore, the socio-political implications of recent definitions of sustainability will be considered and framed within the discourse on globalization: in this context, we will look at the work of Rirkrit Tiravanija, Eteam, Andrea Zittel, Marjetica Potrc, Gediminas and Nomeda Urbonas, among many others. We will finally consider local practices, such as artist Julie Stone's commitment to community gardening, which blurs the boundaries between environmental activism and sculpture.

**VISC-0192: Latin American Icons**
Mon, Wed 3-4:15 | Nina Gerassi-Navarro, Eulogio Guzmán

*Meets on the Medford-Somerville campus*

The tempestuous history of Latin America has generated some of the most lasting historical and mythical figures in the world. From revolutionary and political figures such as Tupac Amaru, Malinche, Simón Bolívar, Emiliano Zapata, Che Guevara, and Eva Perón to visual, cultural and literary figures such as Frida Kahlo, Carmen Miranda, Diego Maradona, and Pablo Neruda, Latin American icons have become an integral part of the global cultural landscape. This class examines some of these figures to explore myths, historical realities, and misconceptions associated with them. Through a careful historical contextualization, we examine how the visual and literary renditions have fused with political events, both within Latin America and abroad, to construct these iconic figures. Conducted in Spanish. Prerequisite: two 30 level courses or consent.