



SMFA
AT
TUFTS

FALL
2019
COURSE E
CATALOG G

COURSE REGISTRATION AND SCHEDULING

Register for Classes

You can register for classes and make class modifications until the academic deadlines through our Student Information System (SIS). If you need to make any changes to registrations after the academic deadlines, you will need to speak with your instructor or your advising dean.

How to Enroll in Classes

- From the top row of your SIS homepage click on the "Classes" tab.
- Select "Shopping Cart".
- Select one or more classes.
- Click "Enroll" and review the confirm classes page that will appear.
- Click "Finish Enrolling" and you will see a page that indicates either "Success: enrolled" or "Error: unable to add class".
- Contact us to resolve any errors you are not able to resolve.
- Click "Add Another Class" to repeat this process. The class appears at the base of the shopping cart window.

How to Modify A Course Registration

You can change a lab or recitation component you have registered for by using the edit class component function. You can only use this function for classes that you are enrolled in, these steps cannot be completed to change a component for which you are waitlisted. Just follow these steps:

- Click on the "Classes" tab.
 - Select "Edit Class Component".
 - Select the class you wish to edit and proceed to step two.
 - Step two will allow you to choose another lab or recitation component.
 - Click "Next" and then "Finish Editing".
 - How to Drop a Course
-
- Click on the "Classes" tab.
 - Select "Drop".
 - Select the class(es) you wish to drop then click "Drop Selected Classes"

How to Look up Your Registration Appointment

- From your SIS homepage click on the "Classes" tab.
- Select "My Enrollment Dates" to see your registration appointment date and start time.
- Getting Advisor Approval to Register
- Your advisor needs to approve your registration. Until your advisor approves, you will have a hold placed on your registration. You will need to contact your advisor to have this hold lifted.

How to Put Courses in Your Shopping Cart

From your SIS homepage click on the "Classes" tab.
Select "Shopping Cart".

Move the classes you want into your shopping cart. There are four ways to do this:

1. Using Class Number

- If you know the class number (a five digit number, such as 21145) for the class you'd like to add, enter it in the "Class Nbr" field and click enter.
- Double click the section and time and click "Next".
- If the class is full, decide if you want to be placed on the waitlist. Then click "Next".
- The class will be added to your shopping cart.

2. Using Class Search

- Select "Class Search" and click "Search".
- Enter your search criteria, such as course subject or course number.
- You may narrow your search using keywords or instructor; attributes (such as foundation or distribution requirements), class meeting time or days, or campus.
- Click "Search" and the search results page will appear with more filtering options.
- Click "Add" to add the class directly to your shopping cart. Note that some classes also require you to select a faculty member or the number of credits.

3. Using My Undergraduate Advisement Report

- Select "My Advisement Rpt" and click "Search".
- Click on the class you are interested in.
- Select the section you want.

4. Using "My Planner"

- Select "My Planner" and click "Search".
- Next to the course you are interested in, click select.
- Choose the section you want.
- Double-click the section and times and click "Next".
- If the class is full, decide if you want to be placed on the waitlist.
- Click "Next". The class will be added to your shopping cart.

How to Validate Classes in the Shopping Cart

Once you have chosen classes, you will want to validate them. Validating reviews your selected classes for time conflicts, permissions, prerequisites, and departmental consent. You should validate your classes prior to your scheduled registration time to determine if there are any roadblocks to registering. Here's how to validate:

- From the top row of your SIS homepage click on the "Classes" tab.
- Select "Shopping Cart".
- Select one or more classes.
- Click "Validate".
- A status report will appear indicating whether the classes you have selected can be added.

Note: If you have any holds on your account, a course may validate successfully and the green checkmark will appear, but you still will not be able to enroll until your holds are removed.

SCULPTURE + PERFORMANCE

CERAMICS

CER 0106

NARRATIVE PROJECTS

Michael Barsanti

Wed 9-12, 2-5

Multimedia approach to sculptural, architectural and imaged-based narrative projects using clay. Incorporates hand-building, slip-casting, wheel work, raw clay or experimental forms. Prerequisites: Beginning Ceramics or instructor permission required.

CER 0110

SHAPING THE BODY POLITIC

Betsy Redelman

Tue 9-12, 2-5

Questions how our physical bodies are shaped by social and political forces and considers how the body functions as a location for the circulation of power, identity and resistance using clay as a medium. Employs various media, materials, and art-making processes. Prerequisite: CER-0115 or equivalent

CER 0115

BEGINNING CERAMICS

Michael Barsanti

Thu 9-12, 2-5

An introduction to sculptural, painterly, and functional approaches to ceramics. Explores techniques in wheel-throwing and construction for hand-building and examines the basic use of fire, glazes at low and high temperatures, and raku. No prerequisites.

CER 0172-01/02

DIRECTED STUDY

Mark Cooper/Michael Barsanti

Tue 6-9 / Wed 6-9

Individual meetings with faculty member to critique work, assess progress, and develop mentorship between faculty and student. Consists of four or more individual meetings per semester in addition to group meetings to discuss work and progress. Directed Study is for advanced students (MFA, Post-Baccalaureate, Diploma or Third and Fourth year BFA Students). Faculty permission required

METALS

MTL 0013

BEGINNING METALS

Tanya Crane

Wed 9-12, 2-5

Learn the basic vocabulary of wearable art and sculptural expression in non-ferrous metals in this beginning metalworking class. Explores hand tools, silver-soldering, cold-joining techniques, textures, forging, and finishing. Through lectures, studio work, critique and collaboration, discuss contemporary and historical significance of metal, jewelry and sculpture.

MTL 0111

BODY AS SITE

Kendall Reiss

Mon 2-5

An examination of the relationship between the body, personal ornament and the audience and an exploration of the history of body adornment as a performative act. Presentations, readings and visits to collections will examine historic and contemporary

examples wearable objects and the people who wear them and the meaning-making that happens as a result.

MTL 0135

CASTING AND MOLD MAKING

Kendall Reiss

Thu 9-12, 2-5

Introduction to the process of casting and mold making. All aspects of this process, from creating small sculptural forms and personal ornament by modeling and carving wax, to simple molding techniques and centrifugal casting will be taught.

MTL 0195

DIRECTED STUDY

Tanya Crane

Tue 6-9pm

Individual meetings with faculty member to critique work, assess progress, and develop mentorship between faculty and student. Consists of four or more individual meetings per semester in addition to group meetings to discuss work and progress. Directed Study is for advanced students (MFA, Post-Baccalaureate, Diploma or Third and Fourth year BFA Students).

MTL 0198

OPEN STUDIO

Tanya Crane

Tue 9-12, 2-5

Develops and expands students' fabrication skills based on the needs of self-directed projects. Involves work in the various shops and studios, assisting peers on projects, participating in group critiques and receiving individual feedback sessions with faculty. Faculty will work with students as needed on techniques and processes relevant to the ongoing development of their work. Prerequisite: MTL-0013 or equivalent

PERFORMANCE

PER 0108

TRANSFORMING IDENTITIES/ HYBRID PERFORMANCE

Danielle Abrams

Tue 9-12, 2-5

Transform aspects of identity including self-expression, gesture, and style/drag/swag with performance exercises, methods, and techniques that upend behavioral binaries.

PER 0161

POLITICAL ACTION AS ART: LAW AND IMMIGRATION

Anthony Romero

Thu 9-12, 2-5

Examines the creative tactics of contemporary activist-artists and ways of addressing broad definitions of the law and conceptions of civic and public life — from responses to excessive policing to inequities in public policy. With a special focus on immigration law and policy, considers protest, rebellion, public policy and the legal system as material to be manipulated or opportunities for artistic intervention. Designed to be paired with PER-0162 (Political Action as Art: Incarceration/Detention) offered in spring but can be taken separately.

PER 0195

DIRECTED STUDY

Anthony Romero

Wed 2-5

Individual meetings with faculty member to critique work, assess progress, and develop mentorship between faculty and student. Consists of four or more individual meetings per semester in addition to group meetings to discuss work and progress. Directed Study is for advanced students (MFA, Post-Baccalaureate, Diploma or Third and Fourth year BFA Students). Faculty permission required

PER 0158

PAINTING, PERFORMANCE, AND INSTALLATION

Danielle Abrams, Patte Loper

Wed 9-12, 2-5

Hybrid course in which students in painting and/or performance synthesize areas of expertise with installation and new processes and methods. Experimental approaches and research. Opportunity to bridge practices, whether in 2D media or embodied art forms. Prerequisite: one drawing course, and preferably at least one painting course and/or performance course.

SCULPTURE

SCP 0031

3D FOUNDATIONS

Mags Harries

Mon 9-12, 2-5

Orientation to the shops, studios, tools and materials necessary for designing, modeling and fabricating a full range of structures and objects. Introduction to a range of important technical processes located in the various shops and sculpture facilities and to a variety of basic construction techniques including welding, woodworking, plaster mold-making and casting.

SCP 0101

OBJECT A WEEK

Mags Harries

Tue 9-12, 2-5

Multi-disciplinary studio course where objects serve as catalysts for weekly projects in any medium to generate new approaches and expand the art-making process.

SCP 0103

DIGITAL FABRICATION LAB

Floor Van De Velde

Fri 9-12, 2-5

Explores the practice of “making” through hands-on studio culture, contemporary art and craft, and digital design theory. Develop proficiency in computer aided design (CAD) and explore modeling simple and complex objects, surfaces, and spaces and learn to safely and effectively use laser cutters, 3D printers, and CNC milling machines. Through research, discussion, and practice, learn to think about and through these tools to develop a personal relationship with these technologies in order to integrate them into their practice.

SCP 0105

BEGINNING SCULPTURE

STAFF

Thu 9-12, 2-5

Introduces students to contemporary concepts, theories, materials and methodologies for making sculpture.

SCP 0108

OPEN STUDIO

Mark Cooper

Tue 9-12, 2-5

Develops and expands students' fabrication skills based on the needs of self-directed projects. Involves work in the various shops and studios, assisting peers on projects, participating in group critiques and receiving individual feedback sessions with faculty. Faculty will work with students as needed on techniques and processes relevant to the ongoing development of their work.

SCP 0125

LIGHT AND SPACE

Floor Van De Velde

Thu 9-12, 2-5

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. Requires a basic understanding of sculptural materials and fabrication techniques.

SCP 0140

BEGINNING FIBERS

Samantha R. Fields

Thu 9-12, 2-5

Learn a different fiber-related technique each week, including: knitting, crocheting, dying, weaving, flexible structures, felting and sewing by hand and machine. Explore the history of these processes and their uses in contemporary art and gain a basic understanding of each technique by focusing on their sculptural capabilities.

SCP 0141

SCULPTURAL WEAVING

Samantha R. Fields

Tue 9-12, 2-5

Experiment with non-traditional and traditional weaving materials and methods to learn how to manipulate the form as a structural tool. Some experience in sculpture is recommended.

SCP 0173

EPHEMERAL OBJECTS

Megan Mcmillan

Wed 9-12, 2-5

Explores impermanent, durational, participatory and temporary aspects of sculpture and investigates sculpture that resists its history as permanent monument. Employs a wide range of material and media and consists of projects, critiques, readings, discussions, field trips and introduction to the work of contemporary artists in the field. Requires a basic understanding of sculptural materials and fabrication techniques.

SCP 0191

POSSIBLE FUTURES: EMERGING TECHNOLOGY IN CREATIVE AND CRITICAL PRACTICE

Floor Van De Velde

Wed 2-5

This seminar examines the connecting trajectories of artistic and technological developments and addresses the interconnected nature of technology, technique, craft, and art. Through lectures, readings, and workshops of related topics, students will acquire a familiarity with major movements and trends in contemporary art in which technology and/or technological change was a central concern, medium, or method

SCP 0193

DIRECTED STUDY

Mags Harries

Tue 6-9

Individual meetings with faculty member to critique work, assess progress, and develop mentorship between faculty and student. Consists of four or more individual meetings per semester in addition to group meetings to discuss work and progress. Directed Study is for advanced students (MFA, Post-Baccalaureate, Diploma or Third and Fourth year BFA Students). Faculty permission required

DRAWING + PAINTING

DRAWING

DRW 0013

INTRODUCTION TO DRAWING STUDIO

Ria Brodell

Mon 6-9pm

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

INTRO TO DRAWING: INTENSIVE

Nan Freeman

Thu 9-12, 2-5

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. Students will be required to purchase materials

DRW 0050

INTER/ ADV DRAWING: BUMPS ON THE WALL

Charles Goss

Fri 9-12, 2-5

For thousands of years, the wall has been used for visual expression and presentation and has been a pivotal place for artists to work for and against. Designed for students working in any media who want to merge their approaches into one creative experience and incorporate the wall as part of their art practice. With fabrication and mixing media along with the use of found and formed materials, investigate and integrate new ways of moving from Drawing and Painting to 3-D and even 4-D. Build from old work and existing imagery to create new possibilities. All students and levels are welcome.

DRW 0051

INTRO TO FIGURE DRAWING

Mara Metcalf

Wed 9-12

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. Students will be required to purchase materials.

DRW 0067

INTERMEDIATE DRAWING: ALTERED LANDSCAPES

Eva Lundsager

Tue 9-12, 2-5

Considers drawing in relationship to environment and installation. Travel to locations such as parks, rivers and forests. Selected place and view will be altered using a variety of materials and methods, none of which will harm or pollute these specific areas. Drawings, photographs, films or videos of the altered landscapes will be made, and along with additional materials gathered at the site, may function independently or as sources and point of departure for a series of extended drawings in a wide variety of graphic mediums. Field trips weather dependent. Considers drawing in relationship to environment and installation. Travel to locations such as parks, rivers and forests. Selected place and view will be altered using a variety of materials and methods, none of which will harm or pollute these specific areas. Drawings, photographs, films or videos of the altered landscapes will be made, and along with additional materials gathered at the site, may function independently or as sources and point of departure for a series of extended drawings in a wide variety of graphic mediums. Field trips weather dependent. Prerequisite: Any introductory studio course.

DRW 160

INTERMEDIATE DRAWING: RE-PURPOSING TECHNICAL DRAWING

Ethan Murrow

Mon 9-12, 2-5

Strategies and techniques of technical drawing in fields such as engineering, architecture, science, design, and mathematics. Tools to create sketches, plans, documents, and proofs. The histories and contexts of these fields. Building referential versions using contemporary and historical tools and programs. Methods to con-

sider ideas of practicality, theories, design, and innovation. Prerequisite: one drawing class and familiarity with image-based computer programs.

DRW 0132

ADVANCED PROJECTS: DRAWING DIALOGUE

Charles Goss

Thu 9-12, 2-5

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. Homework will be assigned.

DRW 0191

INTERMEDIATE FIGURE DRAWING: POLITICAL & HISTORICAL GESTURE

David Antonio Cruz

Tue 2-5

Intermediate Figure Drawing is a course examining the fundamental properties of figure drawing through the study of political and historical gestures and poses. We will examine the figure in moving images, documentary photographs, painting, and other mediums, and use these examples as sources for weekly poses. Each class will begin with group critiques to give students a chance to see and discuss one another's work. Attendance is mandatory.

DRW 0193

DRAWING DIRECTED STUDY

Charles Goss

Wed 2-5

This class consists of one on one meetings in which a student will meet individually with a faculty member several times over the course of the semester to critique work, assess

progress, and develop mentorship between individual faculty and students. Individual critique sessions promote and foster abundant work and rapid progress by helping students deepen their understanding of their artwork, creative process, and work method through focused critical feedback at regular intervals. The student is asked to present a statement of intent, quantifying expected output, topics of interest or a statement of goals at the first meeting. At the end of the semester s/he will summarize the work; this could also be in the form of developing an artist's statement. Faculty will meet each student four or more times a semester for a full hour. There may also be group meetings with peers to discuss work and progress among fellow students. Group meetings will assist students in developing invaluable skills for responding and giving feedback to one another regarding the work of fellow students. Students can only take the same Directed Study course twice. Directed Study is for upper classmen and advanced students (MFA, Post-Baccalaureate, Diploma or Third and Fourth year BFA Students). Students are limited to a maximum of two Directed Studies in one semester which cannot be in the same area. Instructor consent required

PAINTING

PAI 0003

INTRODUCTION TO OIL PAINTING

Angela Gualdoni

Wed 9-12, 2-5

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, course will reflect an awareness of the fact that we all see and interpret our visual environments somewhat differently. Examination of many kinds of precedents- by artists from historical to modern to contemporary. Gives students the grounding necessary to

take more advanced painting courses. Includes demonstrations of materials and techniques, slide presentations, assignments, work periods, group and individual critiques. Majority of course time will be spent in a studio/work mode. Recommended: A life drawing class or its equivalent in high school or at SMFA before, or concurrent with PAI 003.

PAI 0005

INTRODUCTION TO OBSERVATIONAL PAINTING

Patricia Loper

Tue 9-12, 2-5

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 0075

INTERMEDIATE STUDIO SEMINAR

David Antonio Cruz

Mon 9-12, 2-5

Bridge between project based basic courses and the independent work of Senior Thesis. Helps students develop a strong and committed studio based practice where they 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 (approximately 15 hours) working out of class each week. Application required, applicants must be in the second or third year and enrolled at least half time studio at SMFA throughout both Fall and Spring semesters. Email five jpegs of recent work and an artist statement to david.cruz@tufts.edu.

PAI 0099

MATERIAL MEANING

Mara Metcalf

Mon 9-12, 2-5

In our contemporary, pluralistic culture the distinctions among artistic media and disciplines are increasingly blurred, opening endless possibilities for making and defining art. This course is aimed at intermediate and advanced students who are interested in finding strategies to generate ideas and investigate multiple methods of execution.

Always looking for ways to push work in inventive and unpredictable directions the class will strike a balance between experimentation and production. Open-ended prompts, serial strategies and technical processes will reveal many ways that mixed media can communicate deeply subjective and individual modes of thinking. We will discuss both traditional and non-conventional materials, seeking alternative processes that are appropriate to individual visions. Students must have completed at least 1 SMFA painting class or have relevant experience.

PAI 0130

ADVANCED PAINTING: PAINTING SPACE

Eva Lundsager

Thu 9-12, 2-5

Studio class for advanced painters which provides students with a space to advance their understanding of independent projects and the relevant methods, contexts and concepts. Emphasis on the development of a cohesive creative project. Focus on studio time, critical dialogue, and reflection on strategies for conceiving, researching, experimenting, building, concluding, exhibiting and defending creative endeavors. Broad interpretation taken of what a painting can be. Experimental approaches and crossover between media fully supported. Students should have taken at least 2 Painting, Drawing or Printmaking courses prior to enrollment.

PAI 0152

IN LIVING COLOR

David Antonio Cruz

Tue 9-12

Intermediate/advanced painting class examining the fundamental properties of color, color theory, and the psychological effects of color through the study of film and art history. The roots of color use, theory, and impacts on pop culture and art through digital and analog projects, readings, lectures, and film screenings. Pre-requisite: at least 1 painting or drawing studio course.

PAI 0141

INTERMEDIATE FIGURE PAINTING: THE BODY IN PAINT

Ria Brodell

Fri 9-12, 2-5

This intermediate level course will explore the body in paint. Using the figure, or the body as a source students will work independently and from the model to explore content relating to figurative painting, portraiture, narrative or thematic work, research-based practice, or abstraction. This investigation will be primarily through paint but may include other media, such as installation, or performance. This course is designed for students with some figurative painting experience.

PAI 158

PAINTING, PERFORMANCE, AND INSTALLATION

Danielle Abrams, Patte Loper

Wed 9-12, 2-5

Hybrid course in which students in painting and/or performance synthesize areas of expertise with installation and new processes and methods. Experimental approaches and research. Opportunity to bridge practices, whether in 2D media or embodied art forms. Prerequisite: one drawing course, and preferably at least one painting course and/or performance course.

PAI 0191-01

ADVANCED SEMINAR/STUDIO: VISUAL POLITICS

Karmimadeebora McMillan

Thu 2-5, 6-9

This Advanced studio / seminar course discusses topics related to the visual politics of contemporary art, specifically as these issues intersect with women, people of color and marginalized voices. This class is designed to expand student's research and writing skills and examine discourse in the seminar portion of the class as a platform for independent creative projects in the studio portion. Students should have taken at least two painting and/ or drawing courses prior to enrollment and be engaged in ongoing independent studio projects.

PAI 0191-02

INTERDISCIPLINARY PRACTICES: SCIENCE, ART, & CULTIVATING KNOWLEDGE

Dan Jay

Wed 6-9

Sight is our best-understood sense and we have a precise understanding of how the retina and visual cortex in the brain convert the projected image of the world into our perception of the world. Artists throughout history have empirically tapped into these mechanisms to increase the impact of their paintings and drawings to achieve a resonance with viewers that enhanced the appreciation of their work. This new course integrates our understanding of the visual system with the artistic devices employed throughout Art History. A novel aspect of this course will be a studio component that makes art utilizing neural principles discussed in the course. This is an extreme cross-disciplinary course. It is hoped that students in the arts would develop a working knowledge of how to enhance their creative projects by tapping into how the visual system works while humanities or science majors would gain some studio art skills and an appreciation of art using scientific principles to which they are accustomed. All students and levels welcome.

PAI 0193

PAINTING DIRECTED STUDY

Angela Gualdoni

Wed 6-9

Student meets individually with a faculty member several times over the course of the semester to critique work, assess progress, and develop mentorship between individual faculty and students. Individual critique sessions promote and foster abundant work and rapid progress by helping students deepen their understanding of their artwork, creative process, and work method through focused critical feedback at regular intervals. The student is asked to present a statement of intent, quantifying expected output, topics of interest or a statement of goals at the first meeting. At the end of the semester s/he will summarize the work; this could also be in the form of developing an artist's statement. Faculty will meet each student four or more times a semester for a full hour. There may also be group meetings with peers to discuss work and progress among fellow students. Group meetings will assist students in developing invaluable skills for responding and giving feedback to one another regarding the work of fellow students. Can be repeated once. Recommended: junior, senior, post-bac, or grad standing. Instructor permission required

PAI 0212

GRAD PAINTING & DRAWING PRACTIUM

Angela Gualdoni

Tue 2-5

Designed to assist graduate students with a range of studio issues related to painting drawing and the intersection and overlap between these two modes of working. Course designed for both committed students in painting and drawing and those who are interested in integrating these discourses and discipline into their practices, regardless of media. Discussion of drawing or painting assumes the use of and interest in diverse tools and diverse outcomes

from canvas and paper to digital and temporal to textual and referential. Assist in the advancement of skill building for artists already versed in painting and drawing and offer introductions to the media for those new to their use. Equal emphasis will be given to technical, formal and conceptual concerns. Individual meetings with the faculty regarding student's independent projects and group discussions and critiques.

PRINT, PAPER + GRAPHIC ARTS

GRAPHIC ARTS

GRA 0032

BOOK ARTS: CHAPTER ONE

Anne Pelikan

Tue 9-12, 2-5

An introduction to artist's books both one of kind and multiples; this class is for artists of any discipline who want to explore the book format. The class is hands on, students will learn book structures: pamphlets, concertinas, multi-signature, wire hinge, coptic, portfolios and boxes and a variety of image making processes. During open studio time students develop their own ideas and exploit this foundation exploring scale and 'inappropriate' materials. Students will complete three 'one of a kind' books, a book made of edible materials, and an edition of 'zines for a class exchange.

GRA 0104

TOOLBOX FOR SOCIAL ENGAGEMENT

Neda Moridpour, Chantal Zakari

Thu 9-12, 2-5

Intended for students who wish to create work exploring alternative strategies while making socially engaged art. Covers issues regarding street graphics, web based interventions and other forms of participatory art works. Introduction to the basic tools and skills used in the graphic arts in print and web publishing. No prior knowledge of computer software is necessary .Level: Open to all levels

GRA 0120

THE POWER OF FEMINIST ART

Neda Moridpour

Tue 9-12, 2-5

How does the contemporary women's movement, begun in the 1960s and '70s, continue to affect the world today in spite of claims that we are post-feminist? What are the major themes of feminist art and how do they intersect with ethics, politics and strategies of art-making? What role does the history of art, art criticism and philosophical aesthetics play in the creation, interpretation and appreciation of feminist art? We will address questions of power, difference and inequality and will explore issues of race, gender, sexuality, class, abilities and disabilities, religion, privilege and oppression. Studio assignments, presentations and discussions will examine the connections among feminist philosophy, art activism and feminist art. We will explore how graphic arts and feminist cultural production can be mobilized to create change via street intervention, billboards, printed matter, public projection, web activism and poster-making.

GRA 0122

REMADE, RECYCLED, RECONFIGURED

Jessica Ferguson

Wed 9-12, 2-5

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 0131

PRINT MATTERS

Asuka Ohsawa

Mon 9-12, 2-5

This course is an experimental lab in which traditional functions of printed matter are critically examined and reinvented as contemporary artistic practice. The class focuses on the idea of publication as a vehicle for knowledge production and dissemination. Students will learn how to use digital tools such as Adobe Photoshop and InDesign to prepare images and text for publishing, and produce a portfolio of various Risograph, digital, and offset-printing projects in the form of print editions, maps, pamphlets, postcards, and other printed matter.

GRA 180

HISTORY & POLITICS OF TYPOGRAPHY: SEMINAR

Chantal Zakari

Tue 9-12

This seminar traces the history of western typography starting with the calligraphic forms of the Romans, Gutenberg's first movable font, Modernism, Post-modernism and ending with

contemporary trends. Each meeting focuses on a few fonts as examples of designs that connect to cultural and political ideologies of their times. Does Canada 150 represent Decolonialism, the same way Didot embodied ideas of the Enlightenment, and Futura, the ideology of Fascism?

Students can sign up to this seminar alone but are strongly encouraged to also sign up to the studio component. All levels.

GRA 181

HISTORY & POLITICS OF TYPOGRAPHY: STUDIO

Chantal Zakari

Tue 2-5

This workshop will focus on historical fonts and contemporary trends. Class demos will cover inDesign, Illustrator and Photoshop in creating expressive type compositions. Students are strongly encouraged to sign up for the seminar section in the morning, in order to ground their studio work with lectures and seminar discussions. All levels.

GRA 0182

ARTISTS' BOOKS: IN DEPTH

Laura Blacklow

Fri 9-12, 2-5

Do you want to focus on creating a book of your choice---one that requires research, planning, and purposeful execution? You will complete a semester-long book on an issue about which you feel passionate. You also will learn paper mechanics (pop-ups), stress-free gelatin printing, and book binding. Essays on mapping, identity, and/or surveillance provide bases for quick books to develop sensitivity to text & image relationships, sequencing, and connections between craft and content. Class meetings include presentations on ancient to contemporary books, studio time, field trips, and discussions of work in progress. Open to all students, no experience necessary.

GRA 0193

DIRECTED STUDY

Chantal Zakari

Thu, Fri 12-2

This period is dedicated to one-on-one meetings between students and the faculty member over the course of the semester to critique work, assess progress and develop a mentorship relationship. The student will be asked to present a concept for a project at the beginning of the semester, or brainstorm with the faculty member on what the possibilities are. Students will meet 4-5 times over the course of the semester and are expected to show progress each meeting. Open to students working in every discipline, especially on projects that involve text, type, graphics, photography, printing and publishing.

PRINT +
PAPER

PRT 0103

INTRODUCTION TO PRINT

Carolyn Muskat

Mon, Wed 6-9pm

This is a fall semester course intended for students seeking an introduction to printmaking. It will provide experience with a wide range of print techniques and investigate the potential they offer as students expand their artwork. Process and technical demonstrations will introduce projects involving monotypes, relief/woodcut printing, intaglio/etching processes, lithography and stencil use. The class meets twice weekly in the evening with an intensive and progressive structure requiring commitment and full participation for credit. The syllabus will outline the schedule of technical demonstrations, mid-semester and final critiques.

PRT 0183

LITHOGRAPHY

Carolyn Muskat

Wed 9-12, 2-5

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 0161

PAPERMAKING: SUSTAINABILITY

Michelle Samour

Wed 9-12, 2-5

Papermaking has been a sustainable enterprise since the first paper was made in China c. 105AD. Using locally sourced plant materials, both indigenous and invasive as well as recycled paper, fabric and vegetables, students will make a portfolio of papers with accompanying information on plant names, source materials, and processing methods. Experiments with natural dyeing will also be explored. Presentations will be given on contemporary artists working with issues of sustainability, across media. Assignments will bridge the technical and conceptual. Students will each design a final, Independent Project. No previous experience with papermaking necessary.

PRT 0115

BIG PRINT

Peter Scott

Thu 9-12, 2-5

Large-format prints call into question the usual

conventions of a print as a reproduced picture. Big prints have their own particular demands in terms of production, aesthetics, image scale, use of materials, and technical assistance. The goals of this small, intensive course are to produce large-format prints in a collaborative group setting. We will discuss and develop our ideas with attention given to determining the appropriate format and medium, or combination of media, including monotype, relief, intaglio, litho, stencil and/or photo-digital processes. Emphasis will be on the cooperative support of the class to produce an ambitious body of prints in a limited and intensive environment. Group critiques and individual consultation will be ongoing. Previous print experience is not required. Full participation is essential. A collaborative project with the Big Paper class running concurrently will build on image development.

PRT 0138

SCREENPRINTING A-Z

Jennifer Schmidt

Wed 9-12, 2-5

Learn a wide range of screenprinting approaches using hand-drawn, photographic, and digital stencil techniques. Emphasis on 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, conceptual exploration of 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. Level: Open to all levels, no experience necessary.

PRT 150

PAPERMAKING: BIG PAPER

Michelle Samour

Thu 9-12, 2-5

This class explores the possibilities of working large. Pieces will range in size from 22" x

30" to 4 feet by eight feet. Students will learn about the various properties of different fibers used in papermaking. A range of pigmenting and processing techniques will be covered as well as imbedding imagery within the sheets, painting with pulp (the liquid form of paper), and cutting stencils. The quality of the sheets will range from thick and opaque, to thin and translucent. A collaborative project with the Big Print class running concurrently will build on image development. No previous papermaking experience required.

PRT 0170

ETCHING AND INTAGLIO

Rhoda Rosenberg

Wed 9-12, 2-5

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. Exposure to intaglio printmaking, both etched and not, along with opportunities to explore the medium in greater depth. In addition to etching basics (hard ground, soft ground, and aquatint), special attention will be paid to a broad array of intaglio applications: found objects, collagraph approaches, alternative plates (non-etched), collage, and mono-print techniques. Level: Open to all levels, no previous experience in print required.

PRT 0170

WOODCUT/RELIEF PRINTMAKING

John Schulz

Mon 9-12, 2-5

Woodcut facilitates direct, intuitive involvement, and allows for great flexibility in scale and approach - ranging from developing powerful images in black-and-white to building rich, painterly images in color. Emphasis on individual vision and approach to the medium. Covers technical information on wood, linoleum, and plastic blocks, ink, tools and tool maintenance, paper, printing with and without a press, color, and multi-block prints. Additional techniques introduced according to the needs and direction of the class. Open to all levels.

PRT 0184

DRAWING/PRINTS: PRINTS/ DRAWING

Asuka Ohsawa, John Schulz

Tue 9-12, 2-5

Focus on the intersection of the drawing's direct mark and printmaking's indirect mark to generate new graphic ideas and explore new ways of approaching drawing. Explore the relationship between print media and visual narrative. Examine history of print, which has allowed word and image to be combined, reproduced easily, and been key in dissemination of stories of human experience across the globe. Examine Japanese Ukiyo-e books, "wordless" novels, manga, graphic novels and comics, and analyze content, structure, and aesthetics.

PRT 0193

POST DIGITAL PRINT MAKING

Peter Scott

Fri 2-5

Photo-digital applications have become ubiquitous and blended into many aspects of contemporary printmaking. This course will address a range of these interfaces and demonstrate how they expand the technical vocabulary of traditional print media. In addition to examining their use in contemporary prints, attention will be given to their application in intaglio, relief, and lithographic approaches, ranging from digital monoprints to photo-etching, and laser cutting. While this course is open to all levels, previous print experience and Photoshop familiarity is recommended.

PRT 198

DIRECTED STUDY: PRINT AND PAPER

Michelle Samour

Thu 6-9pm

Intermediate/advanced course for students who want to pursue their individual work with focused faculty support. Non-media specific, emphasis on students working 2- and 3-dimensionally.

MEDIA ARTS + PHOTOGRAPHY

PHOTOGRAPHY

PHT 0102

THE PHOTOGRAPHIC BOOK

William Burke

Mon 9-12

This is a one on one tutorial course for people who are interested in developing a photographic book. Students work independently with the instructor. Relationships among pictures and the relationship between picture and text will be central concerns. Students will have regular sessions with the instructor for feedback on sequence, design and layout with a goal of a finished book by the end of the term. 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.

PHT 0111-01/ 02

INTRO TO DIGITAL PHOTOGRAPHY

Rachelle Mozman / Jeannie Simms

Thu 9-12, 2-5 / Tue 9-12, 2-5

Introduces technique and theory of digital image making. Introduces students 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. Assignments, lectures, readings and demonstrations create a forum to discuss picture making, and its role in personal and cultural terms, in an age where the photograph has become ubiquitous. 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. How do we produce unique images, influenced by our own investigations within to-days context? Level: Beginning level.

PHT 0113

BLACK, WHITE, GREY: ANALOG PHOTOGRAPHY

William Burke

Tue 9-12, 2-5

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

Bonnie Donohue

Mon 9-12, 2-5

Continued use of DSLR cameras, emphasis on operating manual settings (focus, aperture, shutter speed, ISO, 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 Wiz-

ards, basic lighting modifiers for small flashes 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 editing/selection and sequencing, and conceptual and practical implications of images generated through digital media. Pre-requisite: PHT 111 or instructor permission

PHT 0120

THE POWER OF FEMINIST ART

Neda Moridpour

Tue 9-12, 2-5

How does the contemporary women's movement, begun in the 1960s and '70s, continue to affect the world today in spite of claims that we are post-feminist? What are the major themes of feminist art and how do they intersect with ethics, politics and strategies of art-making? What role does the history of art, art criticism and philosophical aesthetics play in the creation, interpretation and appreciation of feminist art? We will address questions of power, difference and inequality and will explore issues of race, gender, sexuality, class, abilities and disabilities, religion, privilege and oppression. Studio assignments, presentations and discussions will examine the connections among feminist philosophy, art activism and feminist art. We will explore how graphic arts and feminist cultural production can be mobilized to create change via street intervention, billboards, printed matter, public projection, web activism and poster-making.

PHT 0127

HISTORIC PHOTO-PRINTING METHODS

Laura Blacklow

Thu 9-12, 2-5

Artists turn to hand-coated photography for many reasons, such as using tactile paper and fabric, expanding their photo and print-making repertoire, creating pages for books.

Create artwork using four processes: cyanotype, Vandyke brown printing, platinum & palladium printing, and brush-on black and white emulsion (Liquid Light) for modern tints and other surfaces as well as enlarged digital negatives. Field trips and presentations on contemporary artists and historic works. Students produce projects that engage deeply with the materials, mediums and our times. Open to all students, no experience necessary. Non-SMFA students and MAT Art Education students will receive a letter grade.

PHT 0135

WITNESS: ART AND ACTION

Bonnie Donohue

Tue 2-5

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 ideologies 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 0144

TOOLBOX FOR SOCIAL ENGAGEMENT

Neda Moridpour, Chantal Zakari

Thu 9-12, 2-5

Intended for students who wish to create work exploring alternative strategies while making socially engaged art. Covers issues regarding street graphics, web based interventions and other forms of participatory art works. Introduction to the basic tools and skills used in the graphic arts in print and web publishing. No prior knowledge of computer software is necessary. Level: Open to all levels

PHT 0157

MAKING A PICTURE

Sandra Stark

Wed 9-12, 2-5

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-lives and larger environments, consider the veracity of photographs, and create things to be photographed. Emphasizes the intentionality in student work and places 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” (differentiating it from photography as simply an objective, record-keeping process). Gaining particular popularity in the 1980’s at the height of Postmodernism, “making” practitioners today include Cindy Sherman, Gregory Crewdson, Lalla Essaydi, Paul Mpagi Sepuya, Mickalene Thomas and many others. Level: Open to all levels.

PHT 0184

DIGITAL PRINTING & COLOR THEORY

Rachelle Mozman

Wed 2-5, 6-9

Produce highly accomplished prints and explore the language of color photography. Techniques include scanning digital and analog negatives, software correction 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. Non-SMFA students and MAT Art Education students will receive a letter grade.

PHT 0193

DIRECTED STUDY: PHOTOGRAPHY

Rachelle Mozman

Thu 6-9

Advanced class consisting of regular one-on-one meetings between photography students and faculty mentors over the course of the semester to critique work and assess progress. Individual critique sessions deepen student understanding of their artwork, creative process, and work method, through focused critical feedback at regular intervals. The student is asked to present a statement of intent, quanti-

fying expected output, topics of interest, project development or a statement of goals at the first meeting. At the end of the semester, s/he will summarize the work. This may be in the form of an artist’s statement. There may also be group meetings to discuss work in progress and assist students in developing invaluable skills for responding and giving feedback on the work of fellow students.

PHT 0198

BASIC LIGHTING

Sandra Stark

Mon 2-6:30

Explores basic lighting techniques, including use of sunlight, flashes, continuous studio lights, strobes, and mixed lighting sources. Learning to control and manipulate light is a fundamental tool for any photographer. How lighting defines an era and a look, and r lighting in relation to painting, video and film. Lighting demos, group critiques, lectures and occasional collaborative projects will ensure that students learn effective lighting techniques. Analysis of photographs in order to understand the lighting sources used in their creation. Level: Beginning level.

MEDIA ARTS

VID 0004

VIDEO I

STAFF

Thu 9-12, 2-5

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 0105

VIDEO II

Jane Gillooly

Tue 9-12, 2-5

This course is for experienced video students to learn and improve upon skills useful for creating advanced video projects. The emphasis for the course will be the intersection of video art, motion graphic design, and music. Using HD cameras, including DSLR/hybrids, and software such as Adobe Photoshop, After Effects, and other video and audio tools, students are encouraged to think of video as a plastic medium with a direct relationship to music, as well as other fine art mediums and graphic arts. Seminars will explore topics relevant to recent video art discourse including: the power of the image; the dialectic between commercial music video, vernacular video (YouTube), and fine art.

VID 0189

VIDEO FOR THESIS

Mary Ellen Strom

Wed 9-12, 2-5

Studio and seminar course preparing Master of Fine Arts candidates for thesis exhibition and Senior Thesis students for culminating show. Explores discourse and production of video art, emphasizing research, moving picture production and installation, cultivating students to become thinking and proficient makers. Covers camera composition, lighting, sound recording, editing and multi-channel synch systems. Formal experimentation, technical innovation and critical investigations of time-based media. Immersive installations, video mapping, mixing, compositing and live processing. Traces international conceptual and critical practices from the emergence of the art form in the 1960s.

DIG 0107

CINEMATIC 3D

Kurt Ralske

Fri 9-12, 2-5

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

Kurt Ralske

Thu 2-5, 6-9

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 Rift). Alongside the creative work of building their own custom VR projects, the class will discuss the history of the philosophical, aesthetic, and political dimensions of mimesis 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 0105

CRITICAL SCREENINGS

Jane Gillooly

Mon 2-5

Hybrid studio/seminar focusing on durational art forms of film, video, animation, or sound. Helps students in media arts focus their research and inspire their practices by examining the ways sound and moving image artists structure concepts over time. Explores the aesthetics of cinema, video and sound art through screenings, discussions and readings by analyzing examples of creative approaches used in the audiovisual domain. Genres or topics vary, and may include, film/video essay, archival vérité/ appropriation, self-reflectivity/ performance, experimental non-fiction, autobiography/personal essay, contested cinema, marginal forms, and censorship. Option to write a final paper, to research a topic of their choice and complete a written treatment for an artwork, or produce a short moving image or sound work. Working knowledge of basic video and audio recording and editing is assumed. Non-SMFA students and MAT Art Education students will receive a letter grade.

FLM 0112

STOP MOTION ANIMATION

Gina Kamentsky

Thu 9-12, 2-5

This six hour 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

INTRO TO MOVING IMAGE

Nicolas Brynolfson

Mon 9-12, 2-5

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

Joel Frenzer

Tue 9-12, 2-5

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

Joel Frenzer

Wed 9-12, 2-5

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. Pre-requisites: FLM 111, FLM 136, or instructor permission

FLM 0159

SOUND AND THE MOVING IMAGE

Kurt Ralske

Thu 9-12

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.

FLM 0172

DIRECTED STUDY: MEDIA ARTS

Joel Frenzer

Thu 9-12

Advanced class consisting of regular one-on-one meetings between film, animation, video and sound students and faculty mentors to critique work and assess progress. Through focused critical feedback at regular intervals individual critique sessions deepen student understanding of their artwork, creative process, and work method. Students must present a statement of intent, quantifying expected output, topics of interest, project development or a statement of goals at the first meeting. At the end of the semester, students must summarize work, likely in the form of an artist's statement. Possible group meetings to discuss work in progress and assist students in developing invaluable skills for responding and giving feedback on the work of fellow students. Non-SMFA students and MAT Art Education students will receive a letter grade.

VISUAL AND CRITICAL STUDIES + ENGLISH

VISUAL AND CRITICAL STUDIES

VISC 0001

INTRO TO VISC

Emily Gephart, Tina Wasserman

Fri 10-12:30

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 0105
CINEMATIC CITIES

Tina Wasserman
Fri 1:30-4

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 0111
CONTEMPORARY ART: THE PRESENT: THE LAST GO ROUND

James Dow
Thu, Fri 12:30-1:45

A single-semester class that presents an overview of contemporary art on exhibit primarily but not exclusively in New York City galleries, specifically in Chelsea and the Lower East Side. While the class is linked with *Contemporary Art: The Prequel* it is not a requirement for admission. That said, *Contemporary Art: The Present* is not an introductory level course

and should not be the first Visual & Critical Studies class taken at the SMFA. A significant degree of experience in looking at and talking about art is necessary, since the emphasis will be on a discrete viewing and commentary on exhibitions with additional background provided when required.

VISC 0122
REASSESSING MUSEUMS: COLLECTING AND ART EXHIBITING, BITING THE HAND THAT FEEDS

Eulogio Guzman
Wed 9-11:30

As museum collections have expanded so have their responsibilities, making of these institutions one of the premier disseminators of knowledge. In some instances, museum collections can reflect the values of collectors wanting to advance and secure both their economic and social interests, but not necessarily the interest of society at large. Some museums act as receptacles of social artifacts and artistic objects organized to display the historical development and notable artistic achievements of those cultures they exhibit. This course examines the constantly changing role of the museum and their complicated social, political and cultural agendas. The wide existence of museums worldwide (over 100,000 by some accounts) makes it clear, there is no single way to understand their complicated workings. However, students in this class will examine (through class lectures, discussions, assigned readings and museum visits) a variety of institutions and issues related their exhibiting and acquiring collections, to mine the ways museums operate in the twenty-first century.

VISC 0126
ART AND THE HOME SINCE 1900

Silvia Bottinelli
Tue 9-11:30

Analysis of modern and contemporary artworks that address domestic cultures. Focus

on sculpture, installation, and performance; comparisons with visual culture, furniture, crafts, and interior design. Western and non-Western examples, discussed through the lens of cultural studies, critical theory, feminism, postcolonial studies, and social art history. Topics include relationship between private and public spheres; modernization and consumption; nomadism and migration.

VISC 0129

THE GREENING OF ART: ECOLOGY, SUSTAINABILITY AND SCULPTURE SINCE 1960

Silvia Bottinelli

Thu 9-11:30

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 0145

MASS INCARCERATION AND THE LITERATURE OF CONFINEMENT

Hilary Binda

Tue 11:45-4

How have writers from different historical periods, regions, cultures, and genders understood experiences of confinement and freedom? What are some of the effects on human beings of different kinds of confinement – economic, educational, legal, physical, intellectual, emotional, spiritual, and social? The Literature of Confinement will be run as an Inside-Out™ class in a state prison; it is composed of Tufts (“outside”) students and incarcerated (“inside”) students in equal numbers. Together, we will read, discuss, and write on literary texts pertaining to the experience of confinement – understood in many different senses. Authors will include the following: James Baldwin, James Joyce, Lorraine Hansberry, Charlotte Perkins Gilman, Suzan-Lori Parks, Sandra Cisneros, Herman Melville. The Tisch College van will provide transportation for the outside students from the Medford Campus to the men’s maximum-security prison in Shirley, MA every Tuesday. Allowance of extra time should be made for travel and for security processing to enter/exit the prison. The van will leave Tufts at 11:50am on Tuesdays and will return to Medford in the late afternoon. We recommend if at all possible that students do not plan to take a Tuesday evening class. All students must follow the prison rules at all times: these include attending a mandatory training at Tufts SPRING 2019 and a second training at the prison right before classes begin. Application required. See SIS for details.

VISC 0150

POETRY AND VISUAL ART

Hilary Binda

Mon 2-5

Pre-requisites: College Writing Requirement (English 1 and 2 or equivalent); Description: “This seminar in reading and writing poetry will explore both individual poems and movements of poetic and visual art from a wide range of historical periods. To understand more fully the momentous intellectual shifts that occur with the transitions between the Renaissance, the Enlightenment, the Romantic, the Modern, and beyond, we will read poems and study visual work from each period but we will also read literature about poetry written by poets. Ultimately, this is a course in po-

etic language, a study of the way that language itself inflects, indeed creates, not just emotion but meaning. As we consider how art creates, nuances, and critiques ideas, this course will rethink the relationship between poetics and political / social engagement, primarily within the context of U.S. poetics. By placing our own moment in this historical context, we will ask: what is political poetry; is good poetry today ever political; is it always political? Has aesthetics triumphed over politics in contemporary poetics? This is, of course, a question about art and social justice more broadly and one for which we will provide many specific answers, ultimately through developing our own poetic voices and autobiographical work. Expect to write and read continuously in creative and expository-analytical modes and to participate regularly in discussions and workshop-critiques, during which students will share and comment upon one another's work. In the latter half of the semester, you will create a poetry-based autobiography. At the end of the term, the class will curate a poetry exhibit/reading/performance for/with the broader community."

VISC 0192

LATIN AMERICAN ICONS

Nina Gerassi-Navarro, Eulogio Guzman-

Mon, Wed 3-4:15

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. Conducted in Spanish.

VISC 0193

BEYOND THE STUDIO

Emily Gephart

Mon 9-11:30

Since the inception of Happenings and Performance art in the mid-20th century, art practices have expanded well beyond the confines of the traditional studio and equally beyond conventional discrete mediums such as sculpture, painting, and photography.

This class provides a historical study of the many developments that followed which have enriched the definition of art in the 21st century. Through weekly readings and case studies, as well as research and writing assignments, students will gain knowledge about the primary movements, artists, and motivations that have mobilized the art-world's shift towards forms of participation, community-building, activism and social engagement. Visits to local museums, galleries and public art projects will enrich in-class activities. At the end of the semester, the culminating work for this class will be a collaborative and community-based art project, designed and implemented by teams of students working together.

ENGLISH

EXPOSITORY WRITING

ENGS 0001-01 / 02 / 03

Cheryl Alison

Mon, Wed 6-7:15 / Mon, Wed 7:30-8:45

Adam M. Spellmire

Tue, Thu 12:30-1:45

Explores the principles of effective written communication and provides intensive practice in writing various types of expository prose, especially analysis and persuasion. Examines essays by contemporary and earlier authors as instances of the range and versatility of standard written English.

ENGS 0003
**READING, WRITING,
RESEARCH**

Adam M. Spellmire
Tue, Thu 7:30-8:45

Designed for international students and for students who speak English as an additional language. Explores the principles of effective written communication and provides intensive practice in writing various types of expository prose, especially analysis and persuasion. Examines essays by contemporary and earlier authors as instances of the range and versatility of standard written English. Offered pass/fail

**GRAD
CRITIQUES,
SENIOR THESIS +
EDUCATION**

**GRAD
CRITIQUES**

GRAD GROUP CRITIQUE

SMFA 0203-01 / 02 / 03
Bonnie Donohue
Mon 2-5
Jeannie Simms
Mon 6-9
Angela Gualdoni
Tue 6-9

This course is designed to build and develop the verbal and written articulation critique skills among the first and second year grad-

uate students in a group setting facilitated by a faculty member. Critique is an essential skill for students to develop. Graduate Group Critique is a forum in which the capability of each student to identify and articulate the concerns, issues and motivations that form the basis of their research and practice expands. Through focusing on the ability to articulate the concerns investigated and addressed through each individual student's art work, in whichever form that may take, this course assists students in both preparing for their review boards and preparing for the defense of their thesis. All first and second year Master of Fine Arts students are required to take this course each semester.

SMFA 204
GRAD CAP SEMINAR

Megan Mcmillan, Mary Ellen Strom
Mon 9-12

Contemporary Art Practice (CAP) is a mandatory graduate seminar open only to first year Master of Fine Arts students. It is held in the fall semester and is taught by members of the graduate faculty. Topics will be announced.

SMFA 293
**ARTISTS & CURATORIAL
PRACTICE**

STAFF
TBD

Artists and Curatorial Practice is a seminar covering curatorial practices, including approaches to thematic, site-specific, institutional and/or independent curating, and the role of the "artist as curator." It will include readings, lectures, and discussions on contemporary curating, global exhibitions, and important debates in the field. The course counts as one of four required graduate program seminars for all MFA candidates. Advanced undergraduates by instructor permission. 3 SHU's. Prerequisites: Grad standing or instructor consent

SENIOR THESIS

SMFA 0093

SENIOR THESIS PROGRAM

Kendall Reiss, Anthony Romero

Fri 9-12, 2-5

Senior Thesis provides a platform for the development of an ongoing independent art practice. The program spans two continuous semesters, constructing a year-long trajectory of research, writing, art-making and career-building centered around critiques with program faculty, visiting artists, and arts professionals. Students are challenged to explore their own individual interests and practices, within the context of a group of peers and faculty, towards the goal of developing a coherent project. Independent studio work is required throughout the year, and students should expect to spend at least 6-12 additional hours per week both working in the studio and attending lectures, field trips, etc. outside of class time. During the Fall semester, students will concentrate on formal research and writing exercises in addition to the development of an independent body of work. As a class, we will regularly engage in discourse and the public exchange of ideas in the form of individual critiques and discussions; small group interactions with peers in reading circles, roundtables, and working groups; whole program group meetings, lectures, and artist talks; and interactions with thinkers and specialists from our wider university and global communities. Students are challenged to explore different modes and methodologies of research and art-making as well as make connections between art and other intellectual and creative practices. The emphasis in the Spring semester shifts to production and the development of various professional practices, including writing about and formally presenting your work. The Spring semester culminates in the Senior Thesis Exhibition, towards which students are required to work in planning, development, marketing, catalogue development, as well as building and installation of the exhibition. Instructor consent required

ART EDUCATION

SMFA 0121

ART EDUCATION & HUMAN DEVELOPMENT

Katharine J Furst

Wed 5:30-8:30

This course considers human development from early childhood through adolescence through the lens of the artist-teacher. Readings, seminar activities and field visits to PreK-12 classrooms will focus on the role of art in human development and learning guided by theories of multicultural education. Special attention is paid to how art teachers engage youth in studying, critiquing and making visual culture while considering the stages of human development and student's diverse identities. Field experiences include brief observations of a range of public school art classrooms and other community art making settings. Introductions to art curriculum development, seminar reflections and classroom discourse are cultivated to respond to student observations about art and human development of learners in multicultural settings.

SMFA AT TUFTS

School of the Museum
of Fine Arts at Tufts University
230 The Fenway
Boston, MA 02115

**SCULPTURE +
PERFORMANCE**

**DRAWING +
PAINTING**

**PRINT, PAPER +
GRAPHIC ARTS**

**MEDIA ARTS +
PHOTOGRAPHY**

**VISUAL AND
CRITICAL
STUDIES +
ENGLISH**

**GRAD
CRITIQUES,
SENIOR THESIS +
EDUCATION**