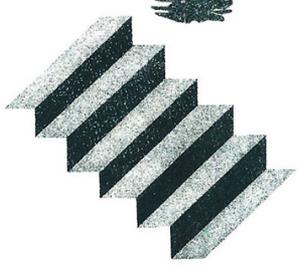




S P R I N G
2 0 1 9
C O U R S E
C A T A L O G



SMFA
AT
TUFTS



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 0100

INDIV CERAMICS STUDIO PROJECTS

Instructor:

Betsy Redelman

Tue 9-12, 2-5

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 for the course are 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 0193

DIRECTED STUDY: CERAMICS

Instructor:

Michael Barsanti

Wed 6-9

This is an intermediate/advanced course that is self-designed and non-media specific. Although my specialty is ceramics this course makes use of my skill sets that include sculptural materials including metal, wood, glass and clay with an emphasis on combining materials. I am also comfortable with time based, digital and performance arts including photo, video, and sound. All student projects will require individual goal outlines, research and individual critiques. There will be opportunities for group critiques with other class members of this course on a sign-up basis. .

CER 0191

FOOD: THE SOCIAL AND FUNCTIONAL POLITICS OF SERVICE

Instructor:

Michael Barsanti & Tanya Crane

Wed 9-12, 2-5

Where do food and politics intersect? What is culture and who is it made for? These questions will be the catalyst for the research and creation of functional and non-functional objects for the table. In this course, students will explore the cultural connections of food and community as well as explore the history of service ware, place settings, cutlery, table vessels and the rituals they were created for. This course will be held in both the Metal and Ceramic Labs.

CER 0115

BEGINNING CERAMICS: HAND-BUILDING AND CONSTRUCTION

Instructor:

Michael Barsanti

Thu 9-12, 2-5

Clay, a tactile material with an amazing range of possibilities, can be used to create functional, decorative and sculptural ceramics. In this course, you will explore a variety of construction techniques including wheel-throwing, hand-building, glazing and firing methods such as raku and gas firing. Demonstrations and slide presentations will provide technical instruction and creative inspiration. All techniques are open to personal interpretation.

CER 0124

CERAMICS OPEN STUDIO

Instructor:

Mark Cooper

Fri 9-12, 2-5

The ceramics open studio will allow for full access, technical and conceptual support within the ceramic facility along with support and access to all other 3-D facilities. It is an open workshop environment geared towards identifying ideas to be put forward and the process, including ceramics, to succeed at actualizing those ideas.

Metals

MTL 0109

MATERIAL LAB: METALS

Instructor:

Tanya Crane

Tue 9-12, 2-5

Brass, bronze, copper and silver and gold are materials that have great expressive potential due to their aesthetic properties, malleability and durability. Those essential characteristics of non-ferrous metals are studied through a range of technical demonstrations, hands-on exercises and individual projects. In this introductory course we will explore historical practices in metals to understand the potential for contemporary applications in body adornment and the decorative arts.

MTL 0198

METALS OPEN STUDIO

Instructor:

Katie Lee Mansfield

Fri 9-12, 2-5

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.

MTL 0191

SEMINAR: ORNAMENT & ADORNMENT

Instructor:

Tanya Crane

Tue 6-9

This seminar course will explore jewelry as both body adornment and as ornament and object. Lecture and projects will cover the vast and rich history of the jewelry and metalsmithing field and will help you to begin to understand your place within it. The studio jewelry movement as well as contemporary art jewelry will be shown throughout the semester to demonstrate the relationship to historical standing.

Performance

PER-0191-03

STYLES OF LIVE ART

Instructor:

Anthony Romero

Thu 9-12

This course is conceived of and structured as laboratory of twentieth-century avante-garde performance styles and movements, including presentational aspects of the Gutai Group, Dadaism, experimental theater, happenings, the Fluxus movement, and diverse examples of contemporary performance art. While examining the many histories of performance art, the use of time and space, the relationship of the performer to the audience, and the process of developing original material, you will begin to perceive new creative attitudes. Concepts of intention and expectation will be explored: what do you want to translate for an audience to experience, and how will you embody or enact that translation? You will create performances using sources such as visual images, the senses, personal writings, and observations of daily activities and rituals. This workshop is suitable for all.

PER 0105

PERFORMANCE OPEN STUDIO

Instructor:

Danielle Abrams

Fri 9-12, 2-5

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.

PER 0120

ACTION AS ART: EVENT SCORES

Instructor:

Anthony Romero

Wed 9-12

Event scores were first created by artists of the 1960s and 1970s, and the work was seminal to what we now call performance art. In this course we will explore the strategies and systems that artists have used to create event scores. We will examine the work of John Cage and his use of chance operations. We will also examine the event scores of Fluxus artists such as George Brecht, Alison Knowles, and La Monte Young, as well as the instructional paintings of Yoko Ono. More recent works of instructional and rule-based performances will also be reviewed. You will be expected to research and make a presentation on an event artist of your choice. The class will also recreate several works from those early scores. But the primary focus of the class will be to create new work in the genre.

PER 0191-01

RACE AND PERFORMANCE

Instructor:

Danielle Abrams

Thu 2-5

Race is a constructed idea that has been a determinant of social hierarchy. This class will be a multiracial and cross-cultural forum and laboratory in which to explore this notion. We will read critical texts, develop performative works, and exchange ideas and critique about the category of race. We will examine the historical and mediated narrations that have informed our unique and collective perceptions about race. Topics to be explored include the construction of whiteness, racial drag and masquerade, "code switching," humor as resistance, and intersectionality. You will be asked to create performative works that problematize and engender realizations about race, art, and identity.

Sculpture

SCP0108

SCULPTURE OPEN STUDIO

Instructor:

James Kay

Fri 9-12, 2-5

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 0031

3D FOUNDATIONS: CLAY, METALS, AND FABRICATION

Instructor:

Jacob Schaub & Kenson Truong

Mon 9-12, 2-5

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 0022

KINETIC SCULPTURE

Instructor:

Ken Hruby

Wed 9-12, 2-5

This course offers students an opportunity to explore the delights and complexities of movement as an added dimension in their art. Working individually and as teams, students will be expected to analyze, design, build and control a variety of working devices to integrate kinetics into their sculpture. This is a studio/seminar course which will include slide lectures, films, field trips, weekly readings, both class and individual critiques and guest artists.

SCP 0140

BEGINNING FIBERS

Instructor:

Samantha R. Fields

Thu 9-12, 2-5

In this course you will learn a different fiber-related technique each week, including: knitting, crocheting, dyeing, 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 0110

SONIC FORMS

Instructor:

Floor Van De Velde

Thu 9-12, 2-5

Sonic Forms is a **sound sculpture and sound installation course** that addresses acoustic and sonic possibilities of three-dimensional space while also considering sound as an independent sculptural medium. Approaching sound from a variety of disciplinary angles & visual art, architecture, performance, digital imaging, and music the course will address the use of sound in a variety of media whilst encouraging students to create new modes of experiencing and engaging with the aural realm through three dimensional objects and/or space. Students will acquire knowledge of the conceptual and historical background through lectures and readings of related research topics such as sound art, installation art, experimental music, phonography, audio-visual art, and acoustics. *Possible projects and experiments may include sound sculptures, kinetic sculptures, experimental radio works, site-specific sound installation, sound walks, instrument making, graphic scores, sound poetry, video art, and acoustic ecology.*

SCP 0103

DIGITAL FABRICATION LAB

Instructor:

Floor van de Velde

Fri 9-12, 2-5

This course is designed for designers and makers of all types: artists, engineers, and designers. The focus of the course will be drawing, modeling, and building a three-dimensional physical form from digital designs. Students will explore modeling simple and complex objects, surfaces and spaces and then learn how to develop them physically using a laser cutter, 3D printer, and CNC milling technology. Participants will learn design software such as Rhinoceros 3D; with some basic preliminary Grasshopper plug-in for Rhino as an introduction to parametric fabrication. This class will be offered on the Medford campus and students will learn to use the tools and equipment in the Bray Laboratory.

SCP 0115

ADVANCED INSTALLATION PROJECTS

Instructor:

Megan McMillan

Tue 9-12, 2-5

This is an advanced-level studio course where we will engage in explorations of space, site, location, situation, immersive experience, viewer relations and exhibition design. We will look at all the various permutations of installation art, including video, sound, performance, virtual reality and the digital realm, social exchange, collaboration, interactivity and the blurred boundaries between media. This course is designed for students who are already engaged in the development of installation-based work and follows a proposal and exhibition-driven model. Installation II addresses the execution and presentation phase of large-scale project development. This course consists of the planning and development of an outside group exhibition, self-directed studio work, critiques, discussions, demonstrations, field trips and introduction to the work of contemporary artists in the field.

SCP 0191-02

SCULPTURE WORKSHOP: METAL FABRICATION

Instructor:

Ken Hruby

Tue 2-5

This course gives students with individual projects the opportunity to engage with the instructor to receive consultation and advice on fabrication problems, ranging from aesthetic and technical insights to structural solutions. Sample problems could include: How can I hang this on the wall? How would I begin to translate a drawing into three dimensions? How do I make this work stand up or move? Because there is an aesthetic component to every structural decision, these individual consultations will focus on balancing both within each work. Individual discussions will be on a regular schedule over the semester.

SCP 0191-01

VIDEO SCULPTURE: PROJECTION MAPPING

Instructor:

Floor van de Velde

Tue 2-5

This course will explore the process of "Video Projection Mapping as a creative tool for artistic expression. Students" and will learn how to use light as a medium to activate forms and transform spaces. Lectures and hands-on activities are supplemented by 2-D vector based programs, digital photography software 3-D modeling programs and video editing software. Students are expected to expand and develop their own approaches to installation that utilize projected light as a primary medium. Intensive hands-on studio work is balanced with slide-lectures, readings, discussions, critiques, and technical workshops. *** No prior experience in video editing, using projectors, or sculpture necessary.*

SCP 0193

SCULPTURE DIRECTED STUDY

Instructor:

Megan McMillan

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.

SCP 0191-03

WALKING HISTORY: THE EMERALD NECKLACE

Instructor:

Kendall Reiss

Thu 9-12, 2-5

Open to all levels. Frederick Law Olmsted designed Boston's elaborate system of parks, known collectively as The Emerald Necklace. In this class, we will look at the history of the landscape in order to more fully understand its present form and function as Boston's primary green space. Students will develop methodologies for conducting and guiding research in support of studio projects having to do with environmental studies, the landscape, the built environment, Olmstead, landscape architecture, urban and environmental planning, the Boston park system and its history, public art, botany, or a related field of study.

DRAWING + PAINTING

Drawing

DRW 0018

INTRO TO DRAWING: INTENSIVE

Instructor:

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 0024

FIGUREMANIA

Instructor:

Mara Metcalf

Wed 9-12, 2-5

Drawing from the figure is an active process that is simultaneously physical, visual, and emotional. Develop own style while focusing on the human form as a source for drawings that investigate the relationship between expression, ideas, and subject matter. During the semester, basic techniques will be combined with new strategies to enhance visual memory, sensory awareness, and specific observational skills. Tap the expressive component of figure drawing by exploring new ways of seeing and creating. Students encouraged to experiment with new technologies, such as computer-generated images, while working with traditional media, including graphite, charcoal, ink, and pastel. Examination of contemporary and historic drawings through slides and reproductions.

DRW 0028

INTRO TO INTERDISCIPLINARY DRAWING

Instructor:

David Antonio Cruz

Wed 9-12, 2-5

This entry level course is good preparation for students interested in pursuing interdisciplinary practice and is designed to focus on the use of drawing as a bridge to other media such as sculpture, video, performance, and research. While remaining based in essential drawing tools, this course explores experimental processes and includes the use of digital technology in planning and concept development as well as the ability to address the multi-area development of laser and 3-D printers. Coursework will include in-class demonstrations, presentations, exercises and assignments. Homework will be assigned. Students will be required to purchase materials.

DRW 0051

INTRO TO FIGURE DRAWING

Instructor:

Karmimadeebora McMillan

Tue 6-9

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 0065

INTER DRW:ABSTRACTION, PROCESS

Instructor:

Brooke H. Stewart

Fri 9-12, 2-5

This intermediate course explores abstraction, process, and formulation. Drawing as a process and product has the ability to communicate a wide variety of observations via traces of mental processing. Drawn images, on their own or supported by verbal and visual research, have the capacity to present ideas in a way that allows for broader concepts to be read at a glance and/ or in depth. Through the development of a personal visual vocabulary from the general to the specific this course will encourage students to investigate and develop the visual formulation of ideas in a multitude of drawn forms. Development of Individual imagery and concepts through experimentation with varying methods of making, materials, and modes of presentation (performance) is essential. Class discussion surrounding work and concepts will take place on a regular basis. Work will be done in and out of the shared studio environment. Computers, scanners, digital cameras and a variety of printers will be available for sourcing and output, but are not required. This course will require individual out of classroom work and commitment to developing ideas.

DRW 0069

THE HUMAN BODY: INSIDE AND OUT

Instructor:

Mara Metcalf

Mon 9-12

Contemporary application of traditional methods for representing the body. Musculature and skeleton covered as a way to build a deep understanding of the mechanics beneath the body surfaces. Longer pose time will give students the opportunity to develop the drawing in stages and apply anatomical knowledge to make drawings with a concern for the content and form. Observational techniques will be covered: sighting, rendering, specifics of proportion, structure of volumes and composition. Attention to light, movement and the resultant formal changes will allow you to fully extract the visual dynamics of body. Throughout the course students are encouraged to combine visual accuracy and conceptual expression in their work. Lectures and readings on contemporary figurative artists working in a range of media will add to your visual understanding of the body inside and out. Best suited for students who have had at least two college level courses in drawing.

DRW 0118

ADVANCED DRAWING: SYSTEMS, SERIALS

Instructor:

Ethan Murrow

Tue 9-12, 2-5

Designed for advanced students who wish to explore alternative methods to developing content for drawing derived from visual codes that exist outside the realm of traditional drawing approaches. This includes mapping strategies, scientific approaches to delivering visual content, multiples, diagrams and the ways in which a drawing can slide between practical description of data and information towards expressions of opinion, anecdote and theory. Coursework will include in-class work on independent projects, group and individual critique and class discussions.

DRW 0135

ADV. DRAWING SEM: DRAWING NOW

Instructor:

Eva Lundsager

Mon 9-12, 2-5

Investigate issues in contemporary drawing and build new understandings for the possibilities of the medium both methodologically and conceptually. Discussions, investigations, presentations and studio projects will touch on the breadth of definitions, approaches, understandings and outcomes for contemporary artists who define their practice within the realm of drawing. Drawing topics include systems and technology, environment and ethics, linguistics and narrative, activism and the public, scale and site, economics and material, design and functionality. Studio projects will grow out of these discussions and topics.

Painting

PAI 0003

INTRODUCTION TO OIL PAINTING

Instructor:

Eva Lundsager

Thu 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.

PAI 0010

INTRO TO WATER, COLOR & PAPER

Instructor:

Marlon Forrester

Thu 6-9

Explore new and traditional approaches to image making, materials, and painting by thinking through watercolor, gouache, and inks. Beginning with the basic skills of water, color and paper, students will develop and focus their expressive and conceptual vision and intuitive working method. Later, students will be encouraged to work independently in a self-chosen direction. This class will cover watercolor and gouache techniques, image development, color, scale, rhythm, and light. We will work from observation, found images, photographs, and the imagination. Visiting artists and slide lectures, suggested readings, critiques, and field trips to museums will be a component of the class.

PAI 0006

INTRO TO FIGURE PAINTING

Instructor:

Brooke H. Stewart

Tue 9-12, 2-5

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 brush-stroke.

PAI 0033

**INTERDISCIPLINARY PRACTICES:
PAINTING, GENDER, & SEXUALITY**

Instructor:
Ria Brodell

Fri 9-12, 2-5

Studio and seminar course that investigates the role of painting and art in communicating and reflecting upon other topics including science and the humanities. Surveys methodologies for incorporating research into a creative practice and gives students time to develop their own processes for making creative work about a topic of their interest. The 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.

PAI 0193 - 01

PAINTING DIRECTED STUDY

Instructor:
David Antonio Cruz

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.

PAI 0155

ABLAB: INTERMED. ABSTRACTION

Instructor:
Angela Gualdoni

Wed 9-12, 2-5

This course will focus on developing a personally meaningful approach to abstraction in painting. We will work in several modes: abstraction as a translation of what is seen, abstraction as evidence of the unseen, and abstraction as a language. Contemporary and historical works will serve as a springboard to help students formulate their own abstract painting vocabulary. There will be material demonstrations, slide lectures, readings and critiques to supplement working-in-class time.

PAI 0075

INTERMEDIATE STUDIO SEMINAR

Instructor:
Angela Gualdoni

Tue 2-5, 6-9

Intermediate Studio Seminar serves as a 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 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.

PAI 0135

ADV PAI SEM/STUDIO

Instructor:

David Antonio Cruz

Thu 9-12, 2-5

Advanced Painting Seminar/Studio is an intensive course designed for students to further develop their studio practice while exploring and discussing topics in contemporary art. Projects, assignments, and discussions are directly tied to topics in contemporary painting, filtered through a global lens of gender, class, and race. While remaining based on the essential painting tools, the course will encourage the exploration of multi-media in painting. Class time will include discussion, image presentations, individual and group critiques, and in-class studio time.

PAI 0193 - 02

PAINTING DIRECTED STUDY

Instructor:

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.

PAI 0172

**INTERMEDIATE PORTRAIT PAINTING:
SUBJECT AND SUBJECTIVITY**

Instructor:

Ria Brodell

Mon 9-12, 2-5

Contemporary portraiture offers a platform for exploration of subject, (the persons pictured) and subjectivity (the feeling, read, or take of the painter). This painting class will situate portraiture within broader contemporary context, examining the role of identity, gender, race, nationality, and class of those depicted and depicting people in paintings. Students will come away from Portrait Painting with rendering skills to depict the human head and figure, but also of caricature and expression, with the ability to elaborate, expand, and fictionalize sitters.

PAI 0212

GRAD PAINT & DRWING PRACTICUM

Instructor:

Ethan Murrow

Mon 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. A discussion of drawing or painting in this class assumes the use of and interest in diverse tools and diverse outcomes from canvas and paper to digital and temporal to textual and referential. Class will assist in the advancement of skill building for artists already versed in painting and drawing and will also offer introductions to the media for those new to their use. Equal emphasis will be given to technical, formal and conceptual concerns. The class is split between individual meetings with the faculty regarding student's independent projects and group discussions and critiques.

PRINT, PAPER + GRAPHIC ARTS

** Please note: all print and paper courses are open to graduate and undergraduate students.*

Graphic Arts

GRA 0008

CYANOTYPE AND ARTISTS BOOKS

Instructor:

Jessica Ferguson

Wed 9-12, 2-5

Combines cyanotype (a hand-applied photography process from 1842 known as blue printing), with handmade artist books. Our role model is 19th century botanist/photographer Anna Atkins, a trailblazer who produced the world's first photographically illustrated book using cyanotype. Explores intersections of art and science, text and image, books and book-objects in a 21st century context. Techniques taught include cyanotype, cyanotype toning, photograms, cliché verre (handmade or laser-printed), and basic bookbinding. Field trips, books, PowerPoints, and assigned projects will augment in-class studios and demonstrations. Level: Open to all levels, no previous darkroom or artist book experience necessary

GRA 0060

ORAL AND VISUAL STORYTELLING

Instructor:

Laura Blacklow

Fri 9-12, 2-5

Learn how to compose penetrating questions, become an active listener, conduct relevant research, digitally record interviews and translate your new knowledge into a communicative creation. Work could result in a web site, book, performance, film, installation, series of canvases, or sound environment. Course will cover type design, image transfers, and bookbinding as needed. Relevant films, books, visiting artists, essays and field trips will enrich this course.

GRA 0091

BOOK ARTS: CHAPTER 2

Instructor:

Anne Pelikan

Tue 9-12, 2-5

In this hands on, experimental class, students will continue their exploration of the function, materials and form of books as well as expand their vision of image and object making in the context of the book. Students will investigate paper, the visual power of a fold, a crease, a tear and work paper into 3-dimensional forms from platonic solids through origami, pop ups and tessellation. Paper conservation techniques will also be explored including washing, mending, and lining paper with fabric. We will work with extremes of scale and each student will identify a project to pursue for the entire semester. Level: Recommended for students who have taken any beginning book arts course

GRA 0103 / PHT 0133

SOCIALLY ENGAGED ART

Instructor:

Neda Moridpour

Wed 9-12, 2-5

Dedicated to the prolific and exciting overlap between socially engaged art and cultural practices generated by recent social movements around the world, this class is for intermediate and advanced artists who want to use their imagination in the interest of social justice. The course is project based and students will respond to movements of their choosing while developing socially engaged art works. The class will provide technical support, assist with research, review artist projects and address recent strategies and examine the shift of socially engaged artists from "studio to situation" or "participant." Open to students of all disciplines, with a basic knowledge of contemporary art history, Photoshop, InDesign, and Adobe Illustrator.

GRA 0104 / PHT 0144

PUBLISHING TOOLBOX: SOCIAL ENGAGEMENT

Instructor:

Neda Moridpour & Chantal Zakari

Thu 9-12, 2-5

Since conceptual art in the 70s, artists have employed new strategies to expand the border of the gallery space and engage with a larger audience. 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.

GRA 0100

CODEX IN CONTEXT: ARTISTS BOOKS

Instructor:

Chantal Zakari

Tue 9-12, 2-5

This studio/seminar course is for advanced undergraduates, post-bac and grad students who are ready to work independently on a long term project that uses typography, sequencing, language of the graphic arts and the book format. Students may be working on a one of a kind sculptural book, a photo digital book, a print on demand, or a screen printed book. Our group sessions will include critiques, slide lectures, field trips and readings. We will look at books from the turn-of-the-century avant-garde, fluxus, postwar photo book and many contemporary books.

GRA 0193

DIRECTED STUDY

Instructor:

Chantal Zakari

Thu 12-2, 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.

Print + Paper

PRT 0105

PAPERMAKING POSSIBILITIES

Instructor:

Michelle Samour

Wed 9-12, 2-5

Explore the various properties of handmade paper and fibers through 2 and 3 dimensional work. For example, flax sheets dry hard, taut, and have enough shrinkage to bend steel; tissue-thin sheets of Japanese Kozo can be laid over armatures as translucent skin. Fiber preparation, coloring, sizing, and surface treatments will be covered. Group and individual critique and discussion are an integral part of this class and students will design a final independent project. Presentations on historic and contemporary papermaking and the faculty's research trips will be given. Levels: Open to all levels, no papermaking experience required.

PRT 0193-01

ZINES

Instructor:

Asuka Ohsawa

Mon 2-5

Raw, unfiltered, and unapologetically personal, zines offer a creative forum for self- and collective- expressions in a way that no other mediums can. Through a series of assignments design to explore a wide range of topics from personal muse to world politics, students will embark on the journey of self-discovery and express their honest thoughts and observations through the medium of zines. Risograph, xerox, and digital printers will be the primary modes of zine production for this class. Level: Open to all levels, basic knowledge of Adobe Photoshop preferred but not required.

PRT 0114

MONOPRINTING

Instructor:

Rhoda Rosenberg

Thu 2-5, 6-9

A monoprint is an individual, one-of-a-kind print that can be made from a variety of traditional plates (metal, wood, cardboard, plexiglass, or other nontraditional surfaces) that are found or manipulated. This course is designed to cover mixing inks, handwiping, rolling techniques, and overprinting in multiple colors and plates. The making and printing of carborundum, plates, gum transfers, and chine collé also will be taught. Students can develop an image through a related series of unique prints, perhaps putting them into a portfolio or book. Levels: Open to all levels, no printmaking experience required.

PRT 0143

EXPERIMENTAL PRINTMAKING

Instructor:

John Schulz

Mon 9-12, 2-5

Allows students working in Relief, Intaglio, Lithography and other print media to devote significant time to developing the direction of their work, and to explore how different methods might intersect to produce new hybrids. These may include unorthodox techniques such as watercolor monotype, waterless lithography, gum/Xerox printing, experimental drawing, monoprint, and digital media. Ongoing critiques, discussions, and presentations related to contemporary practice and the cultural history of print media will be key. Grads and Post-Bacs required to discuss their work in the overall context of their studio practice. Level: Open to all levels, some experience with printmaking at the college level required.

PRT 0138

SCREENPRINTING A-Z

Instructor:

Asuka Ohsawa

Tue 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, 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. Level: Open to all levels, no experience necessary.

PRT 0193-03

SCREENPRINTING: IN DEPTH

Instructor:

Asuka Ohsawa

Wed 9-12, 2-5

Intermediate and advanced students will have the opportunity to explore the screenprinting process in depth through a critical inquiry into the history of printed media. Student participation in group discussion and field trips to see contemporary examples of printmaking will be emphasized. We work to push the boundaries of screenprinting through experimentation with materials and presentation, and explore the use of the computer to create color separations in combination with photographic stencil techniques. Knowledge of the screenprinting process and/or prior enrollment in a screenprinting course is required. Prerequisite: Screenprinting A-Z, or Screenprinting: The Whole Story.

PRT 0174

WOODCUT/RELIEF PRINTMAKING

Instructor:

John Schulz

Tue 9-12, 2-5

The simplicity of woodcut facilitates direct, intuitive involvement and allows for great flexibility in individual approach; this may range from developing stark, powerful images in black-and-white to building rich, textural images in color. The emphasis of this class will be on growth of individual vision and approach to the medium. We cover basic technical information on different woods for relief printing, linoleum and plastic blocks, inks, tools, tool maintenance, paper, printing with and without a press, color, and options for multi-block and reduction prints. Level: Open to all levels, no experience with printmaking required.

PRT 0170

ETCHING AND INTAGLIO

Instructor:

Rhoda Rosenberg

Fri 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. This course is 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), special attention will be paid to a broad array of intaglio applications: found objects, collagraph approaches, alternative plates (non-etched), collage, and monoprint techniques. Level: Open to all levels, no previous experience in print required.

PRT 0140

PRINT IN COLOR

Instructor:

Carolyn Muskat

Fri 9-12, 2-5

Color can serve descriptive, emotional and graphic purposes. Explore how color can be used to further conceptual ideas through projects, presentations and demonstrations. Visits to the MFA and the Morse Study Room to look at historical and contemporary prints in color will illustrate how artists have used color to advance their work. Technical considerations including color mixing, layering and registration issues will be introduced and practiced through students' projects. Level: Open to all levels, students must have taken at least once course in printmaking, any print media.

PRT 0193-02

PAINTING WITH LIQUID PAPER

Instructor:

Michelle Samour

Thu 2-5

Working wet on wet, students will explore a range of papermaking methods including coloring paper pulp that can be applied by brushing, pouring, stenciling, as well as watermarking, and shaped sheets. Unlike more traditional approaches to drawing and painting where the image is applied to the surface of a substrate, this approach integrates the two. Viewing images of contemporary work being done in paper today, as well as videos and images of traditional Eastern and Western papermaking, will be an integral part of the class. As the semester evolves, students will develop their own independent projects. No previous papermaking experience required. Level: Open to all levels, no papermaking experience required

MEDIA ARTS + PHOTOGRAPHY

Photography

PHT 0198

BASIC LIGHTING

Instructor:

Sandra Stark

Mon 9-12, 2-5

Hands-on, beginning level course which 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. In this course, student's 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, lectures and occasional collaborative projects will ensure that students learn effective lighting techniques. Students will be taught to think critically about light, and to analyze photographs in order to understand the lighting sources used in their creation.

PHT 0157

MAKING A PICTURE

Instructor:

Sandra Stark

Thu 9-12, 2-5

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-lives 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.

PHT 0191

IMAGE, NARRATIVE, AND PSYCHOANALYSIS

Instructor:

Rachelle Mozman

Thu 9-12

This intermediate to advance level course, open to students of any discipline, will explore the relationship of image making to storytelling and our unconscious mind. The course will focus on in class image making exercises, free association, and weekly readings, and the creation of a final project. The unconscious, as understood Psychoanalysis, houses memories, and feelings that are hidden from our conscious, yet art making can reveal this knowledge. Our dreams are a direct link to our unconscious, made of fragmented images telling non-linear narratives. How can we come to better understand our unconscious mind, to make more unique stories with a personal voice? In this course parallels between the narratives we create in our art to the messages in our dreams, internalized memories and experiences will be explored

PHT 0193

DIRECTED STUDY: PHOTOGRAPHY

Instructor:

Sandra Stark

Tue 2-5

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, quantifying 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 0118

INTERMEDIATE PHOTOGRAPHY

Instructor:

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 Wizards, 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.

PHT 0103

PROJECT DEVELOPMENT & EXHIBITION STRATEGIES

Instructor:

Bonnie Donohue

Tue 2-5

Examine topical issues in contemporary art practices in the context of personal project development and exhibition strategies. Focus on mapping paths of progress through ideas, seek imaginative solutions, and find cohesion in final project. Present project in progress throughout the semester, with a goal of having a completed exhibition model or a book by the end of the semester. Research the evolution of other artists' works. Students are encouraged to examine their own practice within a broad range of interdisciplinary tactics and assignments encourage conceptually based solutions. Collaboration is encouraged. This class is suitable for Graduate Students (counts for Grad Seminar credit), Post-baccalaureates, and Seniors.

PHT 0110

**BLACK, WHITE, & GRAY:
ADVANCED PHOTO**

Instructor:

William Burke

Thu 9-12, 2-5

Hands-on advanced studio class. Learn to see what a traditional fine black and white print can be, and gain confidence with the materials. After becoming adept at the traditional techniques, students are encouraged to expand and break the rules in a manner that is appropriate, or inappropriate to the nature of light, film, paper, chemistry. Individual conversations will take place as students work in the dark room and the instructor oversees their techniques and monitors their progress. As the term progresses, students will each make a mural print of 40 x 50. Non-SMFA students and MAT Art Education students will receive a letter grade.

PHT 0111

INTRO TO DIGITAL PHOTOGRAPHY

Instructor:

Rachelle Mozman

Wed 2-5, 6-9

Beginning level course which 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 today's context?

Media Arts

DIG 0007
CINEMATIC 3D

Instructor:
Kurt Ralske
Wed 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

Instructor:
Kurt Ralske
Thu 9-12, 2-5

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). 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 0111
ANIMATION BASICS

Instructor:
STAFF
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. The bigger-picture scope of this course: How to make an animated short film, on your own, from concept to final edit. Animation Basics is the first of three courses (along with Animation 2 and Animation 3: The Animated Short) designed to train you to become not only a director/maker of animated films, but an artist who uses animation as a means of personal expression. Most assignments will be worked on in class using both analogue and digital techniques/equipment. Software covered: Dragonframe, Premiere, Photoshop, and Adobe Animate. No previous experience required, just an open mind.

FLM 0138
ANIMATION INTEGRATION

Instructor:
Maya Erdelyi-Perez
Fri 9-12, 2-5

This course is designed for students who specialize in another area to reimagine/recontextualize their work frame-by-frame through animation. Students will be introduced to a wide variety of animation techniques with special attention given to their multimedia possibilities. Students working in film, sculpture, painting, photography, performance, video, ceramics, drawing etc. will consider the possibilities for animating their work and learn the techniques necessary for integrating animation into their art practice. The course is aimed to help students who don't see themselves becoming animators as such, but who have an interest in finding ways to expand their current practice through animation. Special consideration will be given to installation concerns and alternative methods of presentation.

FLM 0160

DRAWING FOR ANIMATION

Instructor:

Maya Erdelyi-Perez

Thu 9-12, 2-5

Drawing for Animation will build drawn animation skills through in-class exercises and related assignments. Students will animate all their work on paper using a variety of dry and wet media. They will gain knowledge of the physics of motion, squash and stretch, time-based blurring, perspective in motion, kinesthesia, and the use of light and shadow. Observational skills will be enhanced by using a live model, and by analyzing live-action footage and exemplary animation. GIFS, and methods of integrating illustration and digital drawing formats will also be included. A wide range of independent animated films are screened to demonstrate different techniques and approaches.

FLM 0191

THE FILM/VIDEO ESSAY: BETWEEN A POEM AND A DOCUMENTARY

Instructor:

Nate Harrison

Wed 2-5

This course introduces students to film and video essays as potent forms of artistic expression in the modern era. The origin of the *essai* in its conventional understanding as writing stems from the French verb *to try*, or *to attempt* (French: *essayer*). In order to make sense of the world, writers across ages and cultures have used the essay to convey their thoughts and remark upon their experiences. With the technological development of the photographic and moving image, artists have adopted the essay form in order to extend their analyses into the audiovisual domain. The exhibition of film and video essays has grown in prominence in the art world over the last two decades. Located somewhere between a poem and a documentary, the film/video essay can stress the subjective as well as the political dimensions of life (and often both at the same time).

SND 0191

INTRO TO SOUND: INTENSIVE

Instructor:

Kurt Ralske

Wed 6-9

This introductory studio course provides students with practical and conceptual skills to incorporate sound into their work. We will examine sound from multiple perspectives: within fine art, as sound art, installation, performance, and sculpture; within the history of music; as a component of film and video; and as a communal practice of political and social significance. Practical technical skills covered will include recording techniques, digital audio editing software, audio mixing, audio effects, and multichannel presentation. There will be small weekly assignments and two larger projects. Class time will be divided between technical instruction, lecture, student presentations, and discussion.

VID 0004

VIDEO I

Instructor:

Elly S. Vadseth

Mon 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

Instructor:
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.

ENGLISH + VISUAL CRIT. STUDIES

English

ENGS 0002-01
ENGLISH II: DIFFERENCES

Instructor:
Cheryl Alison
Tue, Thu 6-7:15

Like English 1, English 2 is a composition course designed to provide a foundation for writing in other courses. Unlike English 1, English 2 offers students the opportunity to choose among several seminar topics, all of which are approached in an interdisciplinary way. While drawing on various materials including fiction, essays, films and other visual and aural texts, English 2 puts the primary emphasis on students' own writing. English 2 is offered both semesters, with substantially fewer sections in the fall. English 1 (or 3) is a prerequisite for this course.

ENGS 0002-02
ENGLISH II: ROAD STORIES

Instructor:
Adam M. Spellmire
Mon, Wed 6-7:15

Like English 1, English 2 is a composition course designed to provide a foundation for writing in other courses. Unlike English 1, English 2 offers students the opportunity to choose among several seminar topics, all of which are approached in an interdisciplinary way. While drawing on various materials including fiction, essays, films and other visual and aural texts, English 2 puts the primary emphasis on students' own writing. English 2 is offered both semesters, with substantially fewer sections in the fall. English 1 (or 3) is a prerequisite for this course.

ENGS 0002-03
ENGLISH II: ROAD STORIES

Instructor:
Adam M. Spellmire
Mon, Wed 3-4:15

Like English 1, English 2 is a composition course designed to provide a foundation for writing in other courses. Unlike English 1, English 2 offers students the opportunity to choose among several seminar topics, all of which are approached in an interdisciplinary way. While drawing on various materials including fiction, essays, films and other visual and aural texts, English 2 puts the primary emphasis on students' own writing. English 2 is offered both semesters, with substantially fewer sections in the fall. English 1 (or 3) is a prerequisite for this course.

Visual + Critical Studies

VISC 0130

ARTE POVERA & POST-WWII SCULPT

Instructor:

Silvia Bottinelli

Tue 9-12

In 1967, critic Germano Celant coined the phrase “Arte Povera”. Such label defined the unsystematic work of a group of contemporary Italian artists that were interested in simple materials and their physical and chemical transformations. The word *ipovera*, literally *ipoor*, also meant to criticize Pop Art, interpreted as an acceptance of consumerism. Mainly through sculpture, installation, and performance, Arte Povera offered an alternative to the traditional mediums of Classical and Renaissance art. The class will analyze Arte Povera’s history, reception, and context by considering theoretical, cultural, social, political, and gender issues in 1960s and 1970s Italy. The diverse perspectives of select Italian and English speaking scholars will be taken into account.

VISC 0011

HIST. OF FILM II: 1955-PRESENT

Instructor:

Tina Wasserman

Thu 2-5

The two Histories of Film courses are sequential, one-semester courses that may be taken separately, but are created as a year-long inquiry into the history of the art of cinema. Constructed as a foundations course, we will examine the historical development of cinema from its inception in the late nineteenth century through the present. Presented through a broad historical, aesthetic, and critical framework, this course will introduce the student to the study of cinematic representation by focusing on the first half-century of its development in the fall and the second half-century of its development in the spring. By investigating the aesthetic, formal, and stylistic devices of film as well as its narrative codes and structures we will consider the evolution of its rich and complex language.

VISC 0155

REIMAGINING THE AMERICAS: COLONIALISMS AND VISUAL CULTURE

Instructor:

Eulogio Guzman

Wed 9-12

Early studies focusing on the conquest of the Americas and the ensuing experience in the Spanish colonies emphasized the establishment of European ideals and their visual culture over Amerindian subjects. More recent studies have complicated this view by presenting locals as no longer passive agents who readily accepted the forms of their colonizers. These studies have relied on post-Colonial theory and on more nuanced socio-historical, political, and economic approaches that have yielded a more nuanced understanding of conquest and its subsequent periods. Cultural devastation and the physical ruin of indigenous cities certainly followed the cataclysmic of conquest, while greater contact with Europeans unleashed pandemics throughout the new continent. However, a flourishing of the arts also developed during this early period; these artistic enterprises, in fact, provided indigenous peoples opportunities to negotiate and assert social positions and new realities through deft political maneuverings.

VISC 0020

**INTERPRETING ART: TOOLS FOR
CRITIQUING, CREATING, & CURATING**

Instructor:

Emily Willard Gephart

Fri 9-12

"I'm just interested in exploring the apparatus I'm being threaded through, you know?" *Robert Smithson, 1972* This class follows Smithson in exploring the apparatus of art criticism: the theories, philosophies and critical approaches that have been applied to art's examination in the past 50 years. Together, we will consider the changing ways in which it has been defined, artists evaluated, and their work given historical context during a period in which the art world has undergone dramatic change. By examining comparative case histories of both historical and contemporary art makers and critical writers, the course will address such issues as the origins of taste, formalist vs. socio-cultural approaches, the role of gender, race, sexuality, class and intersectionality in making and critiquing, and challenges to capitalism, commodity culture, and institutional authority. Students will learn the terms relevant to understanding psychoanalytic, semiotic, post-colonial and eco-critical theories. Throughout the class, participants will read contemporary criticism and develop their own analytical voice.

VISC 0026

**SCULPTURE IN SITE: LAND ART,
INSTALLATION ART, & PUBLIC ART
SINCE 1960**

Instructor:

Silvia Bottinelli

Thu 9-12

Installation, site-specific sculpture, and public art since 1960, offering insight into the relationship between the work of art and the environment in which it is installed. Place-making, addressing issues of inclusivity, representation, and public reception of monuments and memorials, public art, art and activism, social sculpture, and examples of community-based sculpture projects.

VISC 0053

AESTHETICS

Instructor:

Lydia Amir

Mon, Wed 4:30-5:45

A survey of some fundamental problems in the philosophy of art: the nature of aesthetic judgment; the task of criticism, formalism, and formalist criticism; the idea of anti-art; the concept of quality in a work of art; modernist vs. traditional art. The course will include writings in contemporary philosophy and criticism as well as works by philosophers such as Hume, Kant, Nietzsche, and Heidegger.

VISC 0128

**FOOD AS SCULPTURE: A HISTORY OF
FOOD-BASED ART SINCE 1960**

Instructor:

Silvia Bottinelli

Fri 10:30-1:30

An unprecedented attention has been paid to food as a form of art in the past few years. This course, explores recent curatorial, theoretical and art historical contributions to this topic. Using a cross-disciplinary approach, we will look at food as a subject for Pop sculpture; the incorporation of food in New Realist ready-mades; food as edible material for three dimensional work; ingestion, food and the body in sculptural and performative pieces; feminist and queer installation art and references to the kitchen; artist restaurants, food and counterculture; food decay in sculptural works, as a signifier of time or trigger of disgust; gardening and farming as social sculpture; and relational projects using cooking and dining as tools for community building. The assigned readings will address theoretical aspects, such as the aesthetic and phenomenological experience of taste; memory and everyday foods; identity politics; and relational aesthetics. The list of artists discussed includes, among others: Claes Oldenburg; Carolee Schneemann; Hannah Wilke; Jantine Antoni; Robin Weltsch and Vicki Hodgetts; Gordon Matta Clark; Allen Ruppersberg; Paul McCarthy; Joseph Beuys; Rirkrit Tiravanija; Andi Sutton; and Michael Rakowitz.

VISC 0100
HIST & AESTHETICS IN HITCHCOCK

Instructor:
Tina Wasserman
Tue 1:30-4, Thu 6-9

This course will provide the student with an overview of the cinematic work of Alfred Hitchcock. Using critical, psychoanalytic and feminist film theory we will investigate the various historic, aesthetic, thematic and formal concerns threaded throughout his film work. In our study we will examine his skillful narrative coding of the suspense thriller using point-of-view/spectator identification techniques, his powerful but often disturbing representation of women, the patterns of looking and voyeurism inscribed in his work and much more.

VISC 0101
NEO-NOIR AND ITS CONTEXTS

Instructor:
Tina Wasserman
Thu 6-9

This course will introduce the student to a group of historic American films produced between 1941 and 1958 that are often identified as “film noir.” We compare this historic group of films with later incarnations of film noir, examining how this original historic body of work profoundly influenced a wide range of neo-noir practices. We will contextualize these films through broad historical, aesthetic and critical frameworks and analyze a range of common underlying themes and preoccupations including: the creation of a dark and brooding pessimism; the representation of the noir woman as a “femme fatale;” modernity, postmodernity, urbanism, postwar paranoia and anxiety, the existential impulse of noir, issues of race, gender and more. The work of such directors as Billy Wilder, Jules Dassin, Roman Polanski, Ridley Scott, David Lynch, Bill Duke, Rian Johnson, Christopher Nolan, Chan-wook Park, the Coen Brothers and more will be considered.

VISC 0109
HIST OF PHOT. THROUGH IDEAS II

Instructor:
James Dow
Wed, Thu 12:30-1:45

John Tagg writes 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 a disparate set of 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 ideas and topics, such as the family unit, worth, propaganda, supervision, record keeping, obsession and so forth. Over the course of the term we will address different artistic, cultural, political and social premises and investigate any intersections with photography over the past two hundred years. Presentations will draw on written and visual material from the late 18th century forward through today. There will be weekly background readings, class discussion and four assigned papers between 500 and 2500 words in length.

VISC 0111
CONTEMPORARY ART: THE PRESENT

Instructor:
James Dow
Mon 2-5

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.

GRAD CRITIQUES

SMFA 0203-02 GRAD GROUP CRITIQUE

Instructor:
Bonnie Donohue
Tue 6-9

This course is designed to build and develop the verbal and written articulation critique skills among the first and second year graduate 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 0205 GRAD INDIVIDUAL CRITIQUES

Instructor:
Rachelle Mozman
Thu 2-5

This course invites second-year grad students to meet individually with faculty over the length of the semester. The one-on-one meetings will assist students in the development of their personal projects through a series of rigorous conversations scheduled according to the scope of the student's needs. Students will take this course for credit as an alternative to the grad group critique.

SMFA 0203-03 GRAD GROUP CRITIQUE

Instructor:
Ethan Murrow
Mon 6-9

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**SCULPTURE +
PERFORMANCE**

**DRAWING +
PAINTING**

**PRINT, PAPER
+GRAPHIC ARTS**

**MEDIA ARTS +
PHOTOGRAPHY**

**ENGLISH +
VISUAL CRIT.
STUDIES**



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