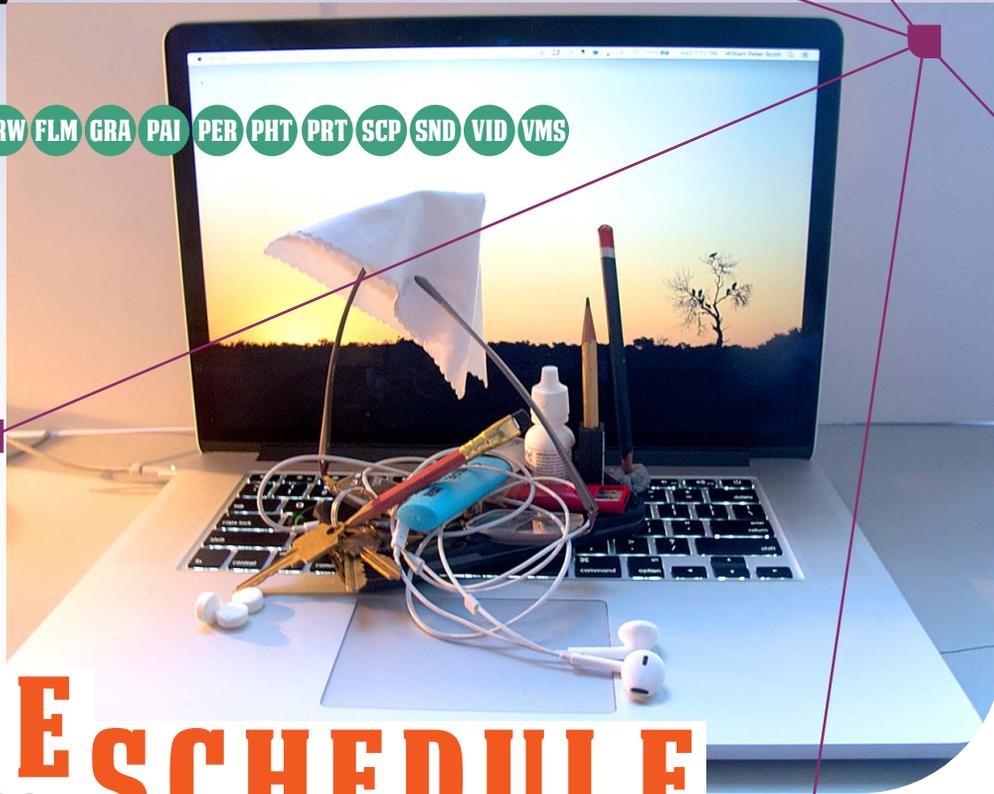




DIG DRW FLM GRA PAI PER PHT PRT SCP SND VID VMS



- 1X
- 1Y
- 1Z
- 2X
- 2Y
- 2Z
- 3X
- 3Y
- 3Z

# COURSE SCHEDULE

FALL 2020  
SMFA  
AT  
TUFTS

**NATE HARRISON**  
Dean of Faculty



A global pandemic. An economy in turmoil. Both conditions that are negatively impacting everyone, and especially—tragically—BIPOC communities. On top of these difficulties, our collective failure as a country to confront systemic racism has led to an insistence on justice that has echoed around the world. And as if the present moment was not tumultuous enough, there will be a presidential election unlike any other come November.

There are many unknowns ahead, but one thing we know for sure is that the Fall 2020 semester will not be normal. “Business as usual” is not possible. Nor should it be. In these trying times, let us reaffirm the important roles that artists have played in responding to their contemporary circumstances. With both compassion and critical vigor, artists remind us that, sometimes, radical conditions demand radical artistic activity. They remind us that another, better world is possible by expressing their ideas in new configurations of shapes, words, images, sounds, gestures, and actions.

To this end, SMFA’s faculty and staff have worked hard to rise to this pivotal moment. We have dramatically revamped our course offerings (and actually, our approach to art education) to help artist-students navigate the complex, find clarity in confusion, and work toward fundamental equality amidst obvious inequality.

The studio arts curriculum for Fall 2020 mixes in-depth virtual instruction with options for students to receive supplies and equipment at home or to access studios and facilities in person to complete coursework.

This format is designed to offer students:

**MORE COLLABORATIVE TEACHING**

In several instances, courses have been redesigned or thought entirely anew to include two (or more!) faculty per course. As a result, students will gain expanded understanding of a particular topic or technique as it is delivered from multiple viewpoints. We believe different perspectives or approaches will only help students in the development of nuanced perceptions of the world around them.

**INCREASED ONE-ON-ONE INTERACTIONS WITH FACULTY**

Courses with more than one teacher will also allow for more customized and intimate conversations with students individually. In turn, students will get to know more faculty members, which will be of great benefit during the SMFA experience and beyond.

**OPPORTUNITIES TO WORK IN SMALL GROUPS**

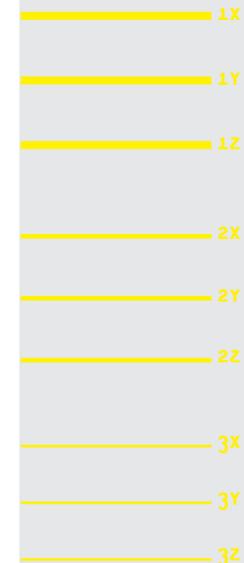
The ability for students to “break out” into smaller groups within the online class format means that there will be increased opportunity for cohort-building.

**A RANGE OF COMMUNITY-WIDE PROGRAMS**

Given the asynchronous nature of much of the Fall 2020 curriculum, artist talks, SMFA Library Programs, and Career Center events will be even more accessible. Additionally, weekly pre-recorded lectures across several areas of the school will be available to all students.

**In sum, we offer here an exceptional educational experience that is not to be missed—one that students can rely on being successful regardless of the epidemiological situation in the fall.**

SHU



Monday

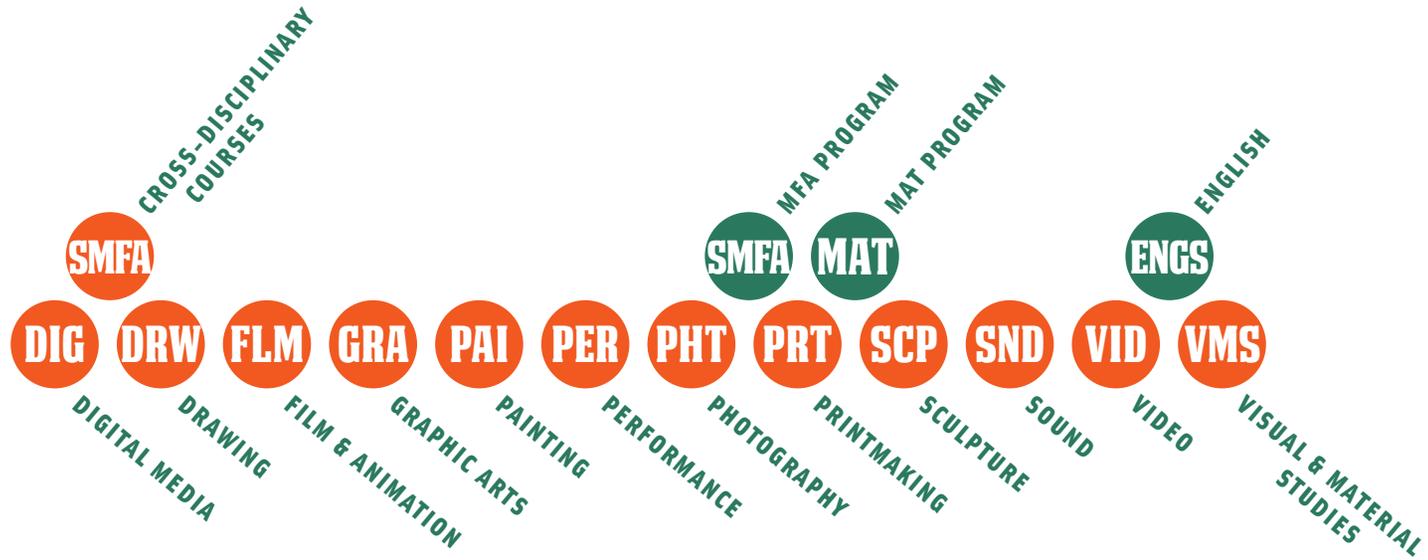
Tuesday

Wednesday

Thursday

Friday

>>> CLICK THE DAY OF THE WEEK TO NAVIGATE THE CATALOG



4 SHU

9 AM - 1 PM 1X

9 AM - 11 AM 1Y

11 AM - 1 PM 1Z

2 PM - 6 PM 2X

2 PM - 4 PM 2Y

4 PM - 6 PM 2Z

6 PM - 10 PM 3X

6 PM - 8 PM 3Y

8 PM - 10 PM 3Z

5

*Monday*

- SMFA-0001 First Year Program [Sec. 1: 9-11]
- PAI-0075 Intermediate Studio Seminar 9-1
- SMFA-0112 Socially Engaged Art 9-1
- PAI-0153 Intermediate Paint, Abstraction & Body 9-1
- SMFA-0175 The Dynamic Printed Image 11-1
- GRA-0183 Artists' Books Today 11-1, 2-4
- SMFA-0109 Virtual Reality 2-4, 6-8
- DRW-0018 Intro to Drawing: Intensive 2-6
- PER-0131 New Social Intimacies 2-6
- SCP-0030 Intro to 3D Strategies 2-6
- SMFA-0161 Art & Environment: Visual Ecology 2-6
- VMS-0161 Art & Environment: Visual Ecology 2-6

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*Wednesday*

- SMFA-0102 Print Now 9-11, 2-4
- PHT-0112 Digital Photo: History & Practice 9-11, 2-4
- SMFA-0103 Draw & Print: Walls to Halls 9-1
- SMFA-0111 Body as Site 9-1
- PRT-0163 Papermaking: Test Kitchen 9-1
- PAI-0193 Painting Directed Study 11-1
- PHT-0110 Photography After the Internet 11-1
- DRW-0051 Intro to Figure Drawing 11-1
- SND-0182 A History of Sonic Art 11-1
- DRW-0193 Drawing Directed Study 2-4
- SCP-0107 Narrative Projects 2-6
- SMFA-0104 Video Art & Sound: A Reckoning 2-6
- PAI-0019 Intro to Abstraction: Flatlands 6-8
- SMFA-0110 Sound & Moving Image 6-8
- PAI-0019 Beginning Painting 6-8

62

*Friday*

- SMFA-0093 Senior Thesis 9-1
- SMFA-0105 Building Utopia: 3D & the Imaginary 9-1
- SMFA-0105 Drawing Dialogues 9-1
- PHT-0118 Intermediate Photography 9-1
- VMS-0001 Intro to Visual & Material Studies 10-12:30
- SMFA-0101 Repetition, Pattern, & Seriality 11-1, 2-4
- VMS-0105 Cinematic Cities 1:30-2:30
- SMFA-0001 First Year Program [Sec. 2: 2-4]

18

*Tuesday*

- DRW-0067 Altered Landscapes 9-1
- SMFA-0108 Open Studio 9-1
- PHT-0126 The Frame & the Subject 9-1
- SCP-0101 Object a Week 9-1
- VMS-0148 Why Do Icons Matter? 10:30-11:45
- DRW-0013 Intro to Drawing Studio [Sec. 1: 11-1]
- DRW-0013 Intro to Drawing Studio [Sec. 2: 2-4]
- DRW-0114 Representation and Narrative 2-4
- FLM-0172 Directed Study: Media Arts 2-4
- PHT-0135 Witness: Art & Action 2-4
- SMFA-0106 Performing & Animated Objects 2-4, 6-8
- PHT-0149 Image, Narrative, & Psychoanalysis 2-6
- PRT-0162 Print & Paper: Home Strategies 6-8

47

*Thursday*

- DIG-102 The Art of the Fake 9-1
- SCP-0145 Weaving: Concept & Construction 9-1
- PAI-0003 Intro to Oil Painting: Thing-Power 9-1
- PRT-0162 Print & Paper: Home Strategies 6-8
- FLM-0114 The Naturalist Animator 9-11, 2-4
- VMS-0091 Shaping Modernity 10-11
- VMS-0148 Why Do Icons Matter? 10:30-11:45
- PAI-0131 Advanced Painting 11-1
- SMFA-0175 The Dynamic Printed Image 11-1
- SMFA-0113 Webcrawlers: Artist's Pub. Based on Web Sourcing 11-1, 2-4
- DRW-0114 Representation and Narrative 2-4
- SCP-0172 Directed Study 2-4
- VID-0110 Video Installation 2-6
- SMFA-0107 Performance as Sculpture/Sculpture as Performance 2-6

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MFA PROGRAM  
MAT PROGRAM  
ENGLISH

ARE IN THE LAST SECTION  
OF THIS CATALOG

*Monday*

- 6** SMFA-0001 First Year Program [Sec. 1: 9-11]
- 7** PAI-0075 Intermediate Studio Seminar 9-1
- 8** SMFA-0112 Socially Engaged Art 9-1
- 9** PAI-0153 Intermediate Paint, Abstraction & Body 9-1
- 10** SMFA-0175 The Dynamic Printed Image 11-1
- 11** GRA-0183 Artists' Books Today 11-1, 2-4
- 12** SMFA-0109 Virtual Reality 2-4, 6-8
- 13** DRW-0018 Intro to Drawing: Intensive 2-6
- 14** PER-0131 New Social Intimacies 2-6
- 15** SCP-0030 Intro to 3D Strategies 2-6
- 16** SMFA-0161 Art & Environment: Visual Ecology 2-6
- 17** VMS-0161 Art & Environment: Visual Ecology (continued)

Monday



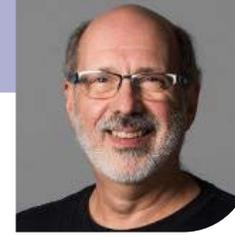
TANYA CRANE

Section 1



MAYA ERDELYI-PEREZ

Friday



MICHAEL BARSANTI

Section 2



KATA HULL

SMFA-0001

# FIRST YEAR PROGRAM

Synchronous & asynchronous meetings. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some materials, some software, and the opportunity to borrow some specialized equipment. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pick-up depending on each student's location. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

The First Year Program is designed to orient incoming BFA and Combined Degree students to the singular opportunities offered at SMFA at Tufts. This course will combine analytical thinking and discussion as well as prompts for students to create work. Students will work in break-out groups that respond to a variety of issues within contemporary art. Each week will feature a visiting artist who brings a unique perspective into the incredibly diverse world of art and making. Students will also have opportunities to visit area museums, galleries and artists' studios virtually and make work in response to these experiences. If circumstances allow there will be opportunities for on campus work in studios utilizing all necessary health protocols.

Students will be introduced to the academic support and resource opportunities through the Center for the Enhancement of Learning and Teaching (CELT), the Student Accessibility & Academic Resource (StAAR) Center, our Research and Instruction Librarian, and the exhibitions and gallery staff. We will also have introductions to the SMFA labs and their individual health and safety protocols.

There will be approximately 1 to 1.5 hours of synchronous and asynchronous content weekly.

2 SHU

Section 1 9 AM - 11 AM 1Y

Section 2 2 PM - 4 PM 2Y





DIG DRW FLM GRA PAI PER PHT PRT SCP SND VID VMS

## PAI-0075

DAVID ANTONIO CRUZ

# INTERMEDIATE STUDIO SEMINAR

[intermediate]

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

This class is 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.

Prerequisites include: at least one introductory and one intermediate level course, or demonstrated equivalent through portfolio and statement.

Faculty permission required.



4 SHU

9 AM - 1 PM 1X

1Y

1Z

2X

2Y

2Z

3X

3Y

3Z



## SMFA-0112

JULES ROCHIELLE SIEVERT

# SOCIALLY ENGAGED ART

[all levels]

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty. Group project work.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some materials and the opportunity to borrow some specialized equipment. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

How does an artist respond to crisis and long-standing racial and economic injustice? This class is for intermediate and advanced artists who want to use their imagination to build skills in the service of social justice. We will explore intersectional inequities surfaced by Covid-19 and historic institutionalized racism. This class will consider socially engaged art strategies to address uncertainty: Where and how does our work overlap with cultural practices generated by recent social movements around the world? Through this course offering students will be provided with technical support and assistance with research. We will review artist projects, 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 Adobe Creative Suite, contemporary art history, and interest in community organizing and honoring embodied experience.

Level: Open to all levels. Group Projects are possible but not required. Class time will be 50 percent synchronous / 50 percent asynchronous time.

4 SHU

9 AM - 1 PM 1X

1Y

1Z

2X

2Y

2Z

3X

3Y

3Z



RIA BRODELL EVA LUNDSAGER

DIG DRW FLM GRA PAI PER PHT PRT SCP SND VID VMS

**PAI-0153**  
[intermediate]

# INTERMEDIATE PAINT: ABSTRACTION & BODY

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment.

The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location.

Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.



Team-taught course that looks at painting as it relates to the experience of being a body moving through the world. Students explore and utilize the figure, the body, ideas of abstraction, and/or representation, and address individual concepts in ways ranging from literal depictions of the figure to completely non-representational abstraction. Discuss how painting has addressed the human experience both historically and in our own time. Examine artists and texts that spur discussion; develop art historical knowledge around abstract and figurative painting; strengthen students' understanding and ability to communicate through their work. Importantly, class responsively reacts to the new and diverse ways in which students may be accessing, encountering and considering issues of abstraction and the body in relationship to contemporary conversations and crises. Intermediate level course. At least one previous introductory painting course recommended.

At least one previous introductory painting course recommended.

4 SHU

9 AM - 1 PM 1X

1Y

1Z

2X

2Y

2Z

3X

3Y

3Z



**EULOGIO GUZMAN**  
**PETER SCOTT**

DIG DRW FLM GRA PAI PER PHT **PRT** SCP SND VID VMS

## SMFA-0175

[all levels]

# THE DYNAMIC PRINTED IMAGE

## RELIEF PRINTMAKING, TRANSFORMED GRAPHICS AND VISUALIZING COLLABORATIONS IN UNPRECEDENTED TIMES

This course comes out of our shared interest in the history, adaptation and morphing of printed imagery throughout the Americas, from the dawn of Western printing/publishing, through early colonization, to the modern era. The course will provide students the opportunity to examine historical case studies from the 16th to the 20th century and to respond to these transformations in their own exploration of a range of relief print applications, from block carving and incising to digital production.

Throughout history print has facilitated distanced connections providing the opportunity to transcend adversity and produce a brighter future. The awareness of a New World 500 years ago brought the conquest of mainland Americas including death, destruction,



4 SHU

1X

1Y

11 AM - 1 PM 1Z

2X

2Y

2Z

3X

3Y

3Z

plagues, and trans global exchanges that morphed our present world. The invention of the press brought artistic innovation to this cataclysm and facilitated the movement of printed images from Europe to Mexico, Mexico to Asia, South America, and then back to Europe. This unprecedented transfer of knowledge, from many different directions, fundamentally shaped socio-economic environments and reinvested graphic imagery in new 2d and 3d ways.

This new course will promote this dynamism of exchange by combining a history-based studio exploration of form to invest imagery with transcendent meaning. It incorporates process and collaboration as much as transmission, reception, circulation and visual development of ideas.

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access.

Individual meetings with faculty. Group project work.

Students in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some materials. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pick-up depending on each student's location.

Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.



DIG DRW FLM **GRA** PAI PER PHT PRT SCP SND VID VMS

GRA-0183

ASUKA OHSAWA  
JESSECA FERGUSON

# ARTISTS' BOOKS TODAY

4 SHU

"The mind wants to remember. That's what it does naturally," the Monkey said.  
"Remember what, exactly?" I asked.  
"Keep drinking," she said.



THINGS WE REMEMBER

What is an artist book? What are the purposes and motivations behind the artistic practice of making books in the 21st century?

This team-taught, mixed media studio class explores the handmade artist book in its many configurations: as visual poetry, as critique/social protest, as narrative, as memoir and as museum. Binding and image-making demonstrations, workshops and assigned problems will expand students' awareness of the artist book as a contemporary vehicle for content and hands-on innovation.

Inspired by examples from the history of the book (the ancient codex, medieval illuminated manuscripts, 19th century albums and commonplace books, altered books) and drawing upon global traditions (Asian, Middle Eastern, Western), we will explore the history and culture of artist books. As we explore the work of contemporary practitioners, we will see that the artist book offers a unique context for understanding and responding to the complex realities that surround and inform our daily experience.

This course will encourage and nurture each student's response as they develop their own perspective in the form of artist books. Complementing the hands-on technical instruction, this course will also feature presentations, visiting artists, virtual field trips, readings and critiques.

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty. Group project work.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with the opportunity to borrow some specialized equipment.



11 AM - 1 PM

2 PM - 4 PM

**SMFA-0109**  
[intermediate]

TBA

# VIRTUAL REALITY

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

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This hybrid studio/seminar class focuses on the practice and theory of virtual reality as a contemporary fine art form. Using the software Unity3D, students create immersive interactive audio-visual environments to be viewed with VR headsets, mobile phones, or as video art.

Alongside the creative work of building their own custom VR projects, the class will discuss the history of the philosophical, aesthetic, and ethical dimensions of mimetic representation. A key function of the course is to differentiate and expand on what makes a virtual reality experience a work of art, as opposed to a game or a tool. For part of each class students will synchronously attend technical instruction, critique, and discussion.

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.

**4** SHU

1X

1Y

1Z

2X

**2 PM - 4 PM** 2Y

2Z

3X

**6 PM - 8 PM** 3Y

3Z



MARA METCALF

DIG DRW FLM GRA PAI PER PHT PRT SCP SND VID VMS

DRW-0018

# INTRO TO DRAWING: INTENSIVE

[all levels]

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some materials. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

*Intro to Drawing Intensive* is a comprehensive introduction to drawing techniques, strategies and materials. This is a gateway course for all students interested in interpreting and responding to the world through drawing. During the semester, students will build strong technical and perceptual skills through direct observation and rigorous practice.

Drawing is also a way of thinking with the body and as a conceptual practice it overlaps many areas of art activity. Through projects and prompts, students will evolve an understanding of the unique opportunities for transformation and expression that drawing provides. Coursework will include demonstrations, presentations, exercises and assignments.

4 SHU

1X

1Y

1Z

2 PM - 6 PM 2X

2Y

2Z

3X

3Y

3Z



ANTHONY ROMERO

DIG DRW FLM GRA PAI **PER** PHT PRT SCP SND VID VMS

**PER-0131**  
[intermediate]

# NEW SOCIAL INTIMACIES: ART IN AND AFTER A PANDEMIC

There is no doubt that we live in unprecedented times. The political and social upheavals of recent years have all but been submerged by the social and political crisis of the COVID-19 global pandemic, but even as this new crisis has fundamentally altered how we live, work, and are together, new publics, networks, and collectivities have emerged. Borrowing from recent writings on the COVID-19 global pandemic and the social arrangements revealed by social distancing, this course invites students to re-think practices of making and being in relationship to emerging intimacies and socialities. Throughout this course students will be asked to watch, listen, and virtually encounter works of art, lectures, and various broadcast media, and are invited to respond critically and creatively to the ways in which a rapidly shifting contemporary context has reimagined what it is to make art in the 21st century.

Students can expect synchronous and asynchronous learning. Synchronous class time will focus on discussions and readings, and will be recorded for students who unable to meet during that time. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some software and the opportunity to borrow some specialized equipment. Resources will be provided by mail or curbside pickup depending on each student's location.



4 SHU

1X

1Y

1Z

2 PM - 6 PM 2X

2Y

2Z

3X

3Y

3Z



## SCP-0030

[all levels]

# INTRO TO 3D STRATEGIES



Synchronous meetings will occur at the beginning of class to establish the day's events, tasks and exercises. Asynchronous meetings will occur in the afternoons in the form of break-out groups and individual meetings with the professors.

Students enrolled in this course will be required to have a personal computer and consistent access to the

internet. Students will be provided with some materials, some software, and the opportunity to borrow some specialized equipment. Resources will be provided by mail or curbside pickup depending on each student's location.

Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

TANYA CRANE  
BETSY REDELMAN DIAZ  
SAMANTHA FIELDS

How do you make a soap box car out of a cardboard box, 4 produce bags, a strawberry container, 2 envelopes, a Q-tip, a t-shirt, paper clips, flour, an egg, and a rubber band? What strategies are needed to meld these seemingly disparate materials into a functional and visually appealing object?

*Intro to 3D strategies* will introduce approaches to help plan, model, and create sculptural objects that exist in time and space. Together, we will explore the physical skills needed to connect actual materials and understand the connections between those materials and their historical, political, and contemporary contexts. From the nonsensical and absurd, students will be challenged using collaborative game-playing, creative problem solving and competitive make-a-thons and will be introduced to the various SMFA fabrication facilities and studios.

4<sup>SHU</sup>

1X

1Y

1Z

2 PM - 6 PM 2X

2Y

2Z

3X

3Y

3Z



SILVIA BOTTINELLI



EMILY GEPHART



PATTE LOPER



MARY ELLEN STROM

DIG DRW FLM GRA PAI PER PHT PRT SCP SND VID VMS

**SMFA-0161**  
**VMS-0161**  
[all levels]

# ART & ENVIRONMENT: VISUAL ECOLOGY

**3-4** SHU

Synchronous & asynchronous meetings. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

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Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

*Art & Environment: Visual Ecology* is an experiment in adaptive and transdisciplinary collaboration, the course engages with social and environmental discourses as expressed through art making and the humanities. Students will choose a combination of faculty-led units that address broad themes including racial and environmental justice, de-coloniality, care ethics and new materialism. Students will acquire skills to produce cross-media projects using video, painting, installation, performance, and research-based projects in response to critical conversations about the health and regeneration of planet Earth. Weekly modules will involve tutorials, screenings, podcasts, writing, and open-ended assignments. Our hope is to develop a vital learning community by fostering active participation and creation during this uncertain time.

Students select a combination of three of five units for either a Visual and Material Studies option (VMS-0161) for 3 credits; or a Studio Art option (SMFA-0161) for 4 credits.

Students may only select either the Studio or VMS section to count toward their degree requirements.

Enrollment in both courses is not permitted.

UNIT 1:  
**LANDSCAPES AND ECOLOGIES**  
EMILY GEPHART

UNIT 2:  
**PARADIGMS OF ENVIRONMENTAL PRACTICE**  
SILVIA BOTTINELLI

UNIT 3:  
**FIELDWORK PROJECTS**  
MARY ELLEN STROM

UNIT 4:  
**OBSERVATIONAL PAINTING**  
PATTE LOPER

UNIT 5:  
**SUSTAINABLE PAINTING & INSTALLATION**  
PATTE LOPER

1X
1Y
1Z
<b>2 PM - 6 PM</b> 2X
2Y
2Z
3X
3Y
3Z

continue to the next page to read about each unit



**UNIT 1:  
LANDSCAPES AND ECOLOGIES**  
**EMILY GEPHART**

This unit examines the origins of landscape as a genre and medium through which ecological relationships have taken shape. We will consider why it has been an enduringly popular subject, but we will also learn how its rise paralleled intensified resource extraction, the dispossession of indigenous peoples, and the exploitative plantation system. This unit's three broad topics address practices of Surveying & Mapping; Gardening & Cultivating; and Traveling & Touring. Through weekly lectures, readings, written assignments and lively group discussion, students will investigate trans-historical case studies in the production of landscape that illuminate how artists have imposed knowledge upon 'nature' and the land, and have forged complex entanglements that have come to distinguish the 'Anthropocene.'

**UNIT 2:  
PARADIGMS OF ENVIRONMENTAL PRACTICE**  
**SILVIA BOTTINELLI**

Artists, scholars, scientists, and activists often call for paradigm shifts in the value systems of industrial societies, advocating for a redefinition of growth that encompasses sustainable interactions of human and non-human entities. In this unit, we will study the ways that contemporary artists theorize such paradigm shifts by also reinventing modes of practice. We will discuss art that rethinks exclusive definitions of nature, unearths the origins of hierarchical classification criteria in museums, and highlights the colonial roots of environmental racism.

In addition, we will engage with works that actively remediate specific sites, find practical solutions to adapt to existing problems, and help connect local issues with global ones. Finally, we will reflect on art's power to make the invisible consequences of the ecological crisis visible, affecting change on a large scale. Students form their own interpretations based on a diverse range of sources, including: peer-reviewed articles and chapters in art history/theory and visual studies; writings by artists, art critics, curators, and journalists; documentation of artworks, videos, and more. Pre-recorded weekly lectures expand on assigned materials, which students are invited to deconstruct through synchronous or asynchronous discussions and active learning exercises.

**UNIT 3:  
FIELDWORK PROJECTS**  
**MARY ELLEN STROM**

Fieldwork Projects is based on experiential environmental learning. Students will select a specific site and produce an artwork in that location. Through producing this site-specific artwork, students will develop new knowledge of the location and form deep, empathic relationships to place. Students can select a place wherever you are, in any location that you care about, whether it's in the built environment or the wilds. Fieldwork Projects is for students interested in producing artworks that operate at the intersection of social and environmental change. In this course we will inform ourselves of urgent environmental debates including racial and environmental justice, settler colonialism and de-coloniality, Indigenous Knowledges and relationship building with the human and more than human world. Through exercises students will produce a site-specific artwork using methods of observation, research, drawing, mapping and video. This is an opportunity to produce an artwork about a specific place that you can develop an in-depth relationship with and discover new knowledge about the site's history, geography and biology. These place-based installations will be produced using a range of media including video, sound, sculpture, performance and painting. Along with producing these site-works, we will learn to document our projects. The course will present tutorials in place-based installation, cross-media art production, camera composition for the moving image and basic video editing. During each week students will participate in three hours of synchronous and asynchronous learning including one hour of technical instruction; one hour dedicated to the discussion of readings and screenings, and/or artists working in the field and/or artist talks; and one hour to present and dialogue about student's individual artworks-in-progress.

will gain technical proficiency in painting and observation while interrogating the Eurocentric roots of old master painting and visuality. We will discuss how these techniques have been used by contemporary artists to critique traditional power structures. Practical instruction consists of working from life studies to create balanced and harmonious painting compositions. Other important skills covered include the use of light and dark to render volume and form, as well as techniques of under-drawing, under-painting, glazing, and scumbling. Students will participate in synchronous and asynchronous learning that includes weekly technical demos, assignments, readings, and small group discussions. We will learn safe oil painting or water-based oil painting practices flexible for domestic or studio environments. The work assigned will be intimate, able to be created on a desk or small table.

**UNIT 4:  
OBSERVATIONAL PAINTING**  
**PATTE LOPER**

This unit is designed for students of all levels who are interested in acquiring European painting methods from 1300-1700 that utilize observation from nature. Students (or related media) to installation practices. Throughout the semester, students will be using their immediate environment as an experimental laboratory for developing site-specific and site responsive work. We will focus on material studies, and will experiment with using recycled, salvaged, and otherwise non-traditional painting and other materials to create work. We will explore how materiality, imagery, and site can be used as powerful tools to create artwork that is both economical and sustainable while exploring how the larger themes of the course – environmentalism, care ethics, social and racial justice – can operate within your personal body of work. We will learn safe painting practices designed to be flexible for domestic or studio environments.

UNIT 5:  
**SUSTAINABLE PAINTING & INSTALLATION**  
**PATTE LOPER**

This unit is designed to expose students of all levels focused in painting and drawing

while exploring how the larger themes of the course – environmentalism, care ethics, social and racial justice – can operate within your personal body of work. We will learn safe painting practices designed to be flexible for domestic or studio environments.

**SMFA-0161**  
**VMS-0161**  
[all levels]

3-4 SHU

1X

1Y

1Z

2 PM - 6 PM 2X

2Y

2Z

3X

3Y

3Z

## Tuesday

- 19** DRW-0067 Altered Landscapes 9-1
- 20** SMFA-0108 Open Studio 9-1
- 21** PHT-0126 The Frame & the Subject 9-1
- 22** SCP-0101 Object a Week 9-1
- 23** VMS-0148 Why Do Icons Matter? 10:30-11:45
- 24** DRW-0013 Intro to Drawing Studio [Sec. 1: 11-1]
- DRW-0013 Intro to Drawing Studio [Sec. 2: 2-4]
- 25** DRW-0114 Representation and Narrative 2-4
- 26** FLM-0172 Directed Study: Media Arts 2-4
- 27** PHT-0135 Witness: Art & Action 2-4
- 28** SMFA-0106 Performing & Animated Objects 2-4, 6-8
- 29** PHT-0149 Image, Narrative, & Psychoanalysis 2-6
- 30** PRT-0162 Print & Paper: Home Strategies 6-8



**DRW-0067**  
[intermediate]

eva lundsager

# ALTERED LANDSCAPES

4 SHU

9 AM - 1 PM 1X

1Y

1Z

2X

2Y

2Z

3X

3Y

3Z

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access.

Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet.

Students will be required to purchase or source some materials and/or equipment. Other materials will be provided. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location.

Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

The power and beauty of nature can be a great source for reflection and comfort. Recent research has proven the connection between experiences with nature and feelings of well-being and resilience. In *Altered Landscape* we will look to the natural world, wherever and however that can be found, seen or understood: from city parks to farmland, from a window view to a home garden, from the study of indoor plants to a massive tree. These diverse spaces will guide us in our art making, as a source for materials, inspiration, reflection and imagery. Field notes, mindfulness exercises, and extended drawings will serve as places for students to reflect on the world around and within themselves.

In addition to drawing, work made in the class may incorporate materials found in nature including pigments and other natural materials, as well as photography, sound and experiential actions, and there will be opportunities for individual pursuits. We will learn about contemporary and historical artworks that respond to nature both physically and as a reflection of inner life, from earth works to painting and drawing to sculpture to solitary performance.



MARK COOPER  
ANTHONY ROMERO  
FLOOR VAN DE VELDE

DIG DRW FLM GRA PAI **PER** PHT PRT SCP SND VID VMS

**SMFA-0108**  
[advanced]

Advanced-level studio course with a focus on providing time in the pursuit of individual projects. This class develops and expands students' skills based on the needs of self-directed projects with a focus on individual feedback sessions with faculty. The faculty will work with students to develop resources on material processes, techniques and conceptual approaches relevant to the ongoing development of their research and ideas. This course is designed for graduate students and other advanced students who are already invested in their own research and studio practice in any media.

**OPEN STUDIO**

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some materials. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.



4 SHU

9 AM - 1 PM 1X

1Y

1Z

2X

2Y

2Z

3X

3Y

3Z



DIG DRW FLM GRA PAI PER **PHT** PRT SCP SND VID VMS

**PHT-0126**  
BILL BURKE

# THE FRAME & THE SUBJECT

[all levels]

This is a low-tech class that will introduce the student to the visual elements of Photography. Using the students' cell phones or equivalent, we will investigate the fundamentals of picture making. We will explore various modes of documentation that are appropriate to everyone having a camera in their pocket all the time. Possibilities of observation, surveillance and appropriation will be introduced after the students have become familiar with their camera and the introductory concepts. The emphasis will be on content and visual approach and to utilizing the potentials of the tool in our hands.

Early in the semester, there will be separate assignments to encourage an awareness of light, perspective, and spatial relationships (drawing). The latter part of the semester we will put the cameras to use recording our personal experience and our relationship to the world around us.

The class is structured to begin each week with a zoom meeting, for instruction and to introduce and view examples of the concept for that week. The afternoon segment of the class will consist of one on one zoom meetings with the instructor to review all the work the student has done since the previous meeting. In that the course will be online, the students' presentations, critiques and discussions will be online. At the end of the semester each student will assemble a portfolio of 10 pictures that will be printed at a print house or in our digital lab.



Synchronous work.  
Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some materials, some software, and the opportunity to borrow some specialized equipment.

The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location.

4 SHU

9 AM - 1 PM 1X

1Y

1Z

2X

2Y

2Z

3X

3Y

3Z



DIG DRW FLM GRA PAI PER PHT PRT **SCP** SND VID VMS

**SCP-0101**  
MAGS HARRIES



# OBJECT A WEEK

[all levels]

Synchronous. Class sessions will be recorded for students in other time zones to access a class asynchronously.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some materials. Resources will be provided by mail or curbside pickup depending on each student's location.

*Object A Week* is a multi-disciplinary studio course where objects serve as catalysts for weekly projects in any medium to generate new approaches to the process of art making. Each object is chosen for its exploratory range of approach and translation. Students will be sent the objects by mail to facilitate remote work.

Collectively, through free associations with words, memory and meaning, we will build a databank of ideas that can become a resource for future projects. Through researching the object, students will expand their ideas. Each week each student will present their project for a class critique synchronously.

The final class is a presentation of all the work for the semester.

Open to any level and students working in any media.

4 SHU

9 AM - 1 PM 1X

1Y

1Z

2X

2Y

2Z

3X

3Y

3Z

Tuesday

Thursday

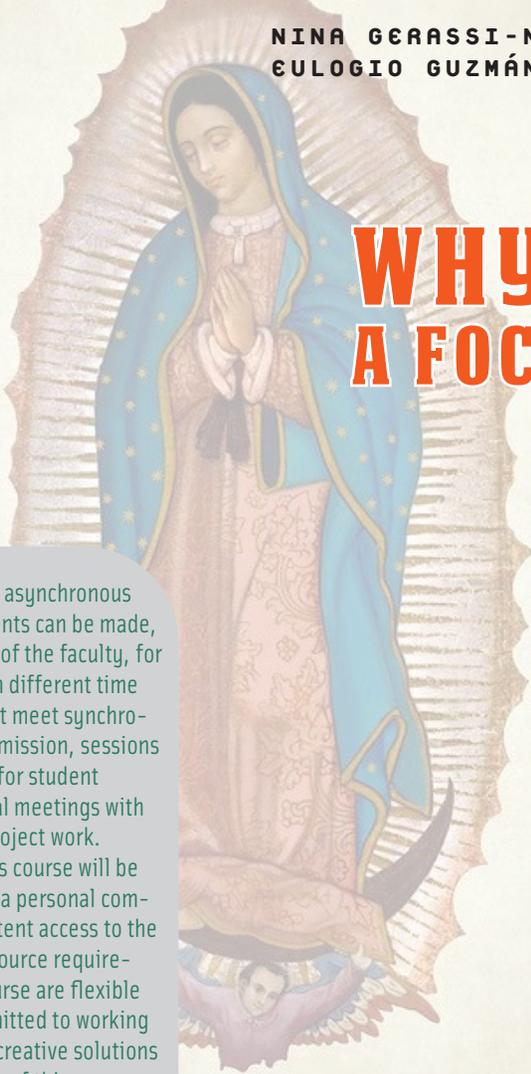


DIG DRW FLM GRA PAI PER PHT PRT SCP SND VID VMS

### VMS-0148

cross-listed with LAS-0191 & SPN-0091  
[all levels]

NINA GERASSI-NAVARRO  
EULOGIO GUZMÁN



# WHY DO ICONS MATTER? A FOCUS ON LATIN AMERICA

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty. Group project work.

Students in this course will be required to have a personal computer and consistent access to the internet. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available.

Images visualize how we think about the past, the present and future, but how do we read them? Is this different from the ways cultural icons are signified? This class examines the conceptual formation of images, iconic visual culture and its shaping through social history and literary criticism.

To unpack the complicated layered meaning of images, we explore some of the most notable cultural, political, and historical events and figures in Latin America to gain an understanding of how socio-historical and cultural events as well as literature play a determining role in shaping interpretation.

Through focused presentations, readings, and discussions on specific iconic figures, places and events within this cultural sphere the course will explore the lexicology of images to establish why icons hold no singular meaning. Among the icons driving discussion are Montezuma, Malinche, Yanga (Emancipated Settlements), Simón Bolívar, Sandino, Che Guevara, Student Protests in Tlatelolco, Frida Kahlo, Evita, and Maradona.

3 SHU

10:30 - 11:45 AM

Tuesday



ETHAN MURROW

DIG DRW FLM GRA PAI PER PHT PRT SCP SND VID VMS

## DRW-0013

[all levels]

# INTRO TO DRAWING STUDIO

2 SHU



Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty. Group project work.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some materials.

*Drawing Studio* is an introductory drawing course focusing on the development of skills and techniques. Because of the current crises our focus will be on materials, methods, exercises and projects that are easily accessible to students. We will have an outward focus on our communities, meaning we will pursue projects that consider Drawing's role in our current climate and how it can be used to communicate, help and add to contemporary discourse even in times when we do not have the same freedom of movement we might be accustomed to. For example, students will build correspondence-based drawings and zines to send to others. We will build these projects in tandem with our exploration of the fundamental approaches to observational drawing such as line, mark making, perspective, space, 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.

*Drawing Studio* is ideal for students new to drawing and for those interested in improving their artistic practice.

Section 1 11 AM - 1 PM 1Z

Section 2 2 PM - 4 PM 2Y



DIG DRW FLM GRA PAI PER PHT PRT SCP SND VID VMS

## DRW-0114

DAVID ANTONIO CRUZ

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some materials. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.



# REPRESENTATION AND NARRATIVE

This studio course explores the employment of narrative in observational forms of drawing and/or painting. Topics and readings include historical and contemporary texts, graphic novels, animation, film, and theatre. We will examine the use of character, story, arc, structure, and the lack there-of in works of fiction and non-fiction drawing.

A broad range of media and methods will be discussed and used. There will be regular critiques and discussions to help support student's projects.

4 SHU

1X

1Y

1Z

2X

2 PM - 4 PM 2Y

2Z

3X

3Y

3Z

Tuesday



DIG DRW **FLM** GRA PAI PER PHT PRT SCP SND VID VMS

**FLM-0172**  
JOEL FRENZER

# DIRECTED STUDY: MEDIA ARTS

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some materials and some software. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location.



Advanced class consisting of regular one-on-one remote meetings between film/animation/video/sound students and faculty mentor to critique work and assess progress. Three group critiques of Work in Progress plus a Final Critique will be conducted remotely. 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, in the form of an artist's statement, and give a final presentation to the class for critique. Faculty permission required.

2 SHU

1X
1Y
1Z
2X
<b>2 PM - 4 PM 2Y</b>
2Z
3X
3Y
3Z



BONNIE DONOHUE

DIG DRW FLM GRA PAI PER **PHT** PRT SCP SND VID VMS

**PHT-0135**

[all levels]

Synchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some software.

# WITNESS: ART & ACTION

Many artists, writers, and activists of our time create works that bear 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. The current moment is one in which nearly everyone is bearing witness to the same events, including a world-wide pandemic, followed by widespread documentation of police brutality aimed at people of color, and unprecedented street demonstrations resisting it, while politicians exploit the unrest in divisive ways. The upcoming American election in Fall 2020 will almost certainly be chaotic.

Course participants 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, health, and politics, and acknowledge both the dangers and the great potential for change at this moment. Art can be a powerful tool of change.

As social media algorithms, bots, and ideologues wage a fierce political battle for control of hearts, minds, and personal capital, Witness: Art and Action will explore various layers of reality, including mass surveillance and marketing tools directed at changing how we think, which artists must contend with and unpack as they create their work. Non-SMFA students and MAT Art Education students will receive a letter grade.

Online classes will include lecture, discussion, and critique. Technical demonstrations will be accessed both asynchronously as tutorials and live as demonstrations.



2 SHU

1X

1Y

1Z

2X

**2 PM - 4 PM** 2Y

2Z

3X

3Y

3Z



DANIELLE ABRAMS  
MAYA ERDELYI-PEREZ

DIG DRW FLM GRA PAI PER PHT PRT SCP SND VID VMS

SMFA-0106

Working individually and in small groups we will teach puppetry and animation synchronously. Some of your individual work will be accomplished asynchronously. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some software and the opportunity to borrow some specialized equipment. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pick-up depending on each student's location. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.



PERFORMING & ANIMATED OBJECTS

[all levels]

This hybrid course will explore puppetry, performing objects, and animation. Through building figures and fantasy objects, and working with experimental animation, we will rouse the past, interpret the everyday, and evoke the comical, the absurd, the tragic, the futuristic, and our own alter-egos. The course will explore global and historical puppetry practices, and animation including pre-cinema toys, magic lantern slideshows, toy theatres, dioramas, cantastoria, shadow plays, and peep shows. Sources of inspiration will include puppets and masks made in Nigeria and Mali; ancient automatons by Al-Jazari and Leonardo da Vinci; Indonesian shadow puppetry; Bunraku from Japan; and contemporary puppeteers and object-an-

imators such as Bread and Puppet Theater, William Wegman, Robin Rhodes, and Small Works Toy Theater. Found object, cut paper, and junk puppets will be animated using DIY and stop-motion techniques. Small set-building, lighting, and pixilation (animating with the human body) will also be explored.

The course will include film screenings, slideshows, and visits with puppet/animation artists. The semester will culminate with a collaborative puppet performance-pageant-play-pandemonium-parade. Live puppet performances and animations will be exhibited on the SMFA web channel.

No experience in puppetry or animation necessary.

4 SHU

1X

1Y

1Z

2X

2 PM - 4 PM 2Y

2Z

3X

6 PM - 8 PM 3Y

3Z



DIG DRW FLM GRA PAI PER **PHT** PRT SCP SND VID VMS

**PHT-0149**

[intermediate/advanced]

RACHELLE MOZMAN SOLANO

**IMAGE, NARRATIVE, & PSYCHOANALYSIS**

This intermediate to advanced 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. We will meet synchronously each week for two hours. Other class work will be asynchronous.

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some materials. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears.



4 SHU

1X

1Y

1Z

**2 PM - 6 PM** 2X

2Y

2Z

3X

3Y

3Z



DIG DRW FLM GRA PAI PER PHT **PRT** SCP SND VID VMS

**PRT-0162**  
[all levels]

CAROLYN MUSKAT  
MICHELLE SAMOUR  
PETER SCOTT

Synchronous & asynchronous meetings. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access.

Individual meetings with faculty. Group project work.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some materials. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location.

Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

# PRINT & PAPER: HOME STRATEGIES

This course will provide intensive instruction and project workshops on a wide range of print processes, from stencil and relief to planographic techniques, in addition to papermaking production as an integral part of the printed image. The keystone element of the curriculum will deal with student's home studio set-up: their workspace, equipment, and its design for ease and efficiency of use. Students in the class will be rotated through a series of print/paper projects as they familiarize themselves with the various techniques. This class will provide indispensable strategies for establishing a home studio, both small and large, as the student's art practice requires workspace independent of the school facilities. Critiques and demonstrations will happen online while consultation and process coaching will be addressed individually or in small groups.

4 SHU

1X

1Y

1Z

2X

2Y

2Z

3X

**6 PM - 8 PM** 3Y

3Z

## Wednesday

- 32** SMFA-0102 Print Now 9-11, 2-4
- 33** PHT-0112 Digital Photo: History & Practice 9-11, 2-4
- 34** SMFA-0103 Draw & Print: Walls to Halls 9-1
- 35** SMFA-0111 Body as Site 9-1
- 36** PRT-0163 Papermaking: Test Kitchen 9-1
- 37** PAI-0193 Painting Directed Study 11-1
- 38** PHT-0110 Photography After the Internet 11-1
- 39** DRW-0051 Intro to Figure Drawing 11-1
- 40** SND-0182 A History of Sonic Art 11-1
- 41** DRW-0193 Drawing Directed Study 2-4
- 42** SCP-0107 Narrative Projects 2-6
- 43** SMFA-0104 Video Art & Sound: A Reckoning 2-6
- 44** PAI-0019 Intro to Abstraction: Flatlands 6-8
- 45** SMFA-0110 Sound & Moving Image 6-8
- 46** PAI-0019 Beginning Painting 6-8

SMFA-0102



**PRINT NOW**

JENNIFER SCHMIDT



Synchronous & asynchronous meetings. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty. Group project work.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some materials and some software. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears

*Print Now* is a timely course about the use of graphics and print as a vehicle for communicating and expressing ideas and opinions involving socio-political movements, protests, and events. We will focus on the role of posters, t-shirts, and banners, and how they are re-presented in print, with particular attention to hand-made typography, DIY, and individual/collective voice. Students will be encouraged to think about and respond to current events through writing, images, props, and performance. We will use prompts to write in real time during class, as well as, to generate material and develop concepts for individual projects. Presentations will be given about the history of print media, involving: news, literature, advertising, politics, and fashion, while thinking about publishing, accessibility, social media, and independent presses.

We will explore ideas of poetry, performance, sculpture and print through the making of ephemeral objects that utilize text and image to enact a response. Students will make their work by combining writing, drawing, and stencil making techniques with materials such as: found fabric, found clothing, found cardboard, paper, markers, packing tape, spray dye, and spray paint. We will then print a newspaper publication featuring photo/digital reproductions of the projects students make throughout the semester. Weekly meetings will include creative writing; presentations; visiting artists/writers/activists/historians/printers; and group discussion of readings and current events. Students will work individually, and in small groups on collective projects, and will be expected to do daily research by reading online newspapers, magazines, and social media.

4 SHU

9 AM - 11 AM 1Y

2 PM - 4 PM 2Y



**PHT-0112**  
[all levels]

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access.

Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet.

Students will be required to purchase or source some materials and/or equipment. Other materials will be provided. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pick-up depending on each student's location.

Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

RACHELLE MOZMAN-SOLANO

# DIGITAL PHOTO: HISTORY & PRACTICE

This class will introduce students to the fundamental principles of digital photography through its relationship to the history of photography, early image capturing techniques, and the evolving technology that has led to where we are today. The course will range between experiments with pinhole cameras to demonstrations and hands-on sessions, where students will learn the basics of using their Digital SLR camera including camera operation, shutter speed, aperture, focal length, RAW file formatting, and white balance. Using Adobe Photoshop we will come to know file management techniques, editing, image enhancement, and basic retouching.

In addition to covering these technical topics, we will address aesthetic issues such as composition and quality of light. There will be lectures on historical and contemporary artwork that explore the creative approaches and considerations of photography. There will also be assignments designed to build skills and aesthetic decisions when photographing as well as a midterm project.

As a culmination to the class, students will present a final presentation. At the end of this class, you can expect to know how to create a properly exposed file in camera, how to adjust the tonality of that file in Photoshop and as well as the development and understanding of yourself as an image maker. Introductory course open to all levels.

4 SHU

1X

9 AM - 11 AM 1Y

1Z

2X

2 PM - 4 PM 2Y

2Z

3X

3Y

3Z

**SMFA-0103**

**CHARLES GOSS  
RHODA ROSENBERG**



Synchronous & asynchronous meetings. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty. Group project work.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some materials, some software, and the opportunity to borrow some specialized equipment. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pick-up depending on each student's location.

Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

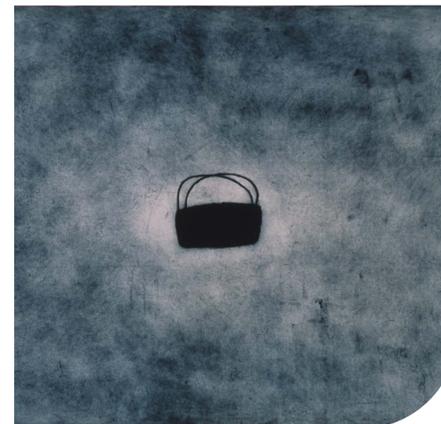
**DRAW & PRINT:  
WALLS TO HALLS**

[all levels]

*Draw & Print: Walls to Halls* is all about experimentation and transformation; opening new ways to think about what a drawing is and learning how drawing and printmaking share an amazing conversation. This team-taught course will introduce students to a new and exciting way of combining drawing with printmaking and beyond.

As an on-line course, students will be given a series of provocative drawing projects. These projects range from simple line, shape and color studies to personal/public, identity and conceptual ideas. We will encourage students to use any kinds of mark making tools they can find, both traditional and non-traditional. As these drawings evolve, we will investigate a number of techniques in printmaking to transform them into various forms of print: monoprints, relief prints, collagraphs, digital prints and image transfer methods. Students will be able to draw, paint, collage and print where they live.

Faculty presentations and discussions will give students access to a broad range of material, conceptual and contextual considerations. Group critiques and individual consultations will give students regular feedback on their ongoing work.



**4** SHU

**9 AM - 1 PM**

1X

1Y

1Z

2X

2Y

2Z

3X

3Y

3Z

DIG DRW FLM GRA PAI **PER** PHT PRT SCP SND VID VMS



BETSY REDELMAN DIAZ  
KENDALL REISS

**SMFA-0111**  
[all levels]

# BODY AS SITE

Synchronous meetings will occur from 10am-12pm. Asynchronous sessions will include small group meetings for collaborative work and peer-to-peer feedback as well as one-on-one meetings with professors. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with the opportunity to borrow some specialized equipment. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.



*Body as Site* considers how the body functions as a location for the circulation of power, identity and resistance. Using the body as an initial point of reference and response, this course invites students to view their own bodies as both material and a site for performance and art making. Students will be invited to use accessible, upcycled and unexpected materials as they explore historical, contemporary and political movements. This studio/seminar course includes active discussions, physical response, reflective practice, and engagement with various readings and digital content. Attendance at artist lectures, collaborative cohort building, historical, contemporary and corporeal research, in addition to engaging a “studio based” practice is expected. Drawing from their respective backgrounds in metals, ceramics, sculpture, geology, gender studies, and anthropology, the faculty will cover issues related to body politics, body modification, and the intersection of race, sex, gender, queerness, class, and ability. Students are invited to integrate their lived experiences and studio practices, as they respond to course content in mediums of their choice. Lectures, discussions, readings and digital content will introduce artists such as: Janine Antoni, Lakela Brown, Cassils, Sonya Clark, Kim Dickey, Susie Ganch, Liz Glynn, Lauren Kalman, Ruudt Peters, Kerianne Quick, Gerd Rothmann, Carolee Schneemann, Sonya Renee Taylor, and Rachel Whiteread.

4 SHU

9 AM - 1 PM 1X

1Y

1Z

2X

2Y

2Z

3X

3Y

3Z

**PRT-0163**

[all levels]



MICHELLE SAMOUR

# PAPERMAKING: TEST KITCHEN

Synchronous & asynchronous meetings. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access.

Individual meetings with faculty. Group project work.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some materials. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location.

*The Kitchen* (and garden depending upon student access) will be the source material for experiments with papermaking and natural dyes. Students will be encouraged to take stock of what is in their kitchens that can be used to make paper, embed in paper, and create natural dyes. This will include compost paper and vegetable papyrus from thinly cut and pressed fruits and vegetables, spice papers, paper waste handmade paper, etc. Students will fill out lab sheets to record their experiments with materials and processes, make a cloth-covered portfolio to hold their paper samples and notes, and create photo samples of their papers using their cell phones.

Readings about ecology, food and farming justice, early environmentalists and naturalists (Humboldt, Marsh, Pinchot, George Washington Carver, John Muir, Anna Atkins, etc.) and contemporary artists whose work focuses on sustainability and reclaiming materials (Leonardo Drew, Aurora Robson, El Anatsui, Piero Gilardi, Tara Donovan, Kwang-Young Chun, the Arte Povera movement, Anselm Kiefer, Mark Bradford, among

others) will be an important component of the class. Students will have a greater appreciation of the foods and materials they consume and use, their harvest and distribution, and their ecological impact and viability as source materials for making paper.

Additionally, students will learn about the history of both Eastern and Western papermaking, and how the materials/plants indigenous to each climate dictate the kind of paper that is made. Guest speakers will include SMFA/Tufts faculty Colin Orians (Biology and Head of Environmental Studies) who will speak about his work with coffee in Costa Rica, Silvia Bottinelli (VMS) who will speak about the Arte Povera movement, Jessica Ferguson who will share her work with Anthotypes (plant-based photographs), as well as several artists who work with handmade paper as their primary material and address issues of sustainability and ecology.

Critiques and demonstrations will happen online while consultation and process coaching will be addressed individually or in small groups.

4 SHU

9 AM - 1 PM 1X

1Y

1Z

2X

2Y

2Z

3X

3Y

3Z



ANGELINA GUALDONI

## PAI-0193

[advanced]

# PAINTING DIRECTED STUDY

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

Students 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. Can be repeated once.

Recommended: junior, senior, post-bac, or graduate standing. Faculty permission required.



2 SHU

1X

1Y

11 AM - 1 PM 1Z

2X

2Y

2Z

3X

3Y

3Z

DIG DRW FLM GRA PAI PER **PHT** PRT SCP SND VID VMS



LAURA BETH REESE

**PHT-0110**  
[all levels]

# PHOTOGRAPHY AFTER THE INTERNET

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access.

Individual meetings with faculty. Group project work.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some software. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears.

Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

In this course, students will explore the ways in which the internet informs and acts as a catalyst for a new, and interesting photographic practice. Using cell phone cameras, found images, image editing softwares, and online platforms, students will complete a series of photographic assignments that address ideas of appropriation, surveillance, and online performance of self. Additionally, this course will unpack how photographs function in the age of the internet through a careful analysis of the "post-internet" practices of artists like Hito Steyerl, Amalia Ulman, and Lil Miquela. The semester will culminate in a final project of the students' choosing that builds upon the content of the course. This course is open to students of all levels. No prerequisites or previous photography experience required.

**2** SHU

1X

1Y

**11 AM - 1 PM** 1Z

2X

2Y

2Z

3X

3Y

3Z

**DRW-0051**

[all levels]



MARA METCALF

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some materials. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location.

Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

# INTRO TO FIGURE DRAWING

*Intro to Figure Drawing* provides students an introduction to the essentials for drawing the human form. Proportion, scale, shading, composition, and mark making will be covered, as well as historical and contemporary approaches. Coursework will include demonstrations, presentations, exercises and assignments.

2 SHU

1X

1Y

11 AM - 1 PM 1Z

2X

2Y

2Z

3X

3Y

3Z

**SND-0182**

NATE HARRISON



# A HISTORY OF SONIC ART

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some materials. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available.

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



2 SHU

11 AM - 1 PM

1X

1Y

2X

2Y

2Z

3X

3Y

3Z

**DRW-0193**

[advanced]



CHARLES GOSS

# DRAWING DIRECTED STUDY

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

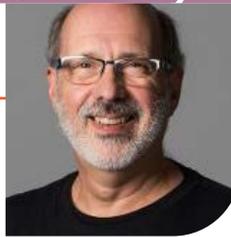
Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some materials and the opportunity to borrow some specialized equipment. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

This on-line class consists of one on one and group meetings in which students will meet individually with a faculty member on scheduled times over the course of the semester to critique work, assess progress, and develop mentorship between faculty and the student.

Individual critique sessions promote and foster abundant work and rapid progress by helping students deepen their understanding of their creative process and work methods through focused critical feedback at regular intervals. There will be 4 to 6 private meetings each semester-1 hour long-and 3 group meetings scheduled to discuss work and share your progress. Prior to our 1st meeting the student is asked to present a statement of intent, quantifying expected output, topics of interest and goals. At the end of the semester students will summarize their work via an all class critique which will include a developed artists statement. Directed Study is for upper classmen and advanced students (MFA, Post-Baccalaureate, Diploma or Third and Fourth year BFA Students). Faculty permission required.

2 SHU

- 1X
- 1Y
- 1Z
- 2X
- 2 PM - 4 PM 2Y**
- 2Z
- 3X
- 3Y
- 3Z



MICHAEL BARSANTI

**SCP-0107**  
[all levels]

**Synchronous.** Synchronous sessions will be recorded for student access.

**Asynchronous.** Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously.

Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears.



# NARRATIVE PROJECTS

History is brimming with storytelling from cave painting to entirely new virtual realities. This multimedia studio course will use whatever materials can be found, purchased or manufactured to illustrate these narratives. Using common tools for documenting, creating and sharing these narratives, students will create tableaux, dioramas, or even claymation to tell their stories. We will utilize our realizations to develop themes and narratives into self-directed projects.

4 SHU

1X

1Y

1Z

2 PM - 6 PM 2X

2Y

2Z

3X

3Y

3Z

DIG DRW FLM GRA PAI PER PHT PRT SCP **SND** VID VMS

**SMFA-0104**  
[all levels]



JANE GILLOOLY  
ANDREW HLYNSKY

# VIDEO ART & SOUND: A RECKONING

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some software and the opportunity to borrow some specialized equipment. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

"A Reckoning" for the purposes of this class, can be interpreted broadly as an action or response to the world around us. Working in the media arts of sound and video, this introductory studio course will introduce the essential skills to become a technically proficient and thinking sound and video maker. Creatively responding, observing and documenting while faced with the obstructions in our lives and adapting to them. Students will gain the vocabulary and experience necessary to intentionally describe, troubleshoot, and manipulate sounds and moving images. Students will learn the underlying principles that govern sound and will experiment with the recording and creation of digital video to develop a deeper understanding of how sound and moving images are captured, represented and manipulated. While this is not a genre-based course, we will survey and analyze a variety of trends



in video and sound art practices through screenings, readings, and discussions. Students will be expected to explore a range of possibilities for audio/visual production by responding to prompts and assignments in sound, video, and the combination, throughout the semester. The class will introduce skills including sound field recording, tracking, editing, sound for picture, mixing and mastering and the equivalent in moving image recording, manipulation, sequencing, and multi-tracking. During each week students will participate in approximately 2.5 – 3 hours of synchronous and asynchronous learning, such as technical instruction to introduce skills through both live and pre-recorded demonstrations, presentations and discussions of concepts, listening sessions and screenings, or critique. Individual meetings with faculty will be scheduled as needed throughout the semester.

4 SHU

1X  
1Y  
1Z

2 PM – 6 PM 2X

2Y  
2Z  
3X  
3Y  
3Z

DIG DRW FLM GRA PAI PER PHT PRT SCP SND VID VMS



KARMIMADEEBORA MCMILLAN

**PAI-0019**  
[all levels]

# INTRO TO ABSTRACTION FLATLANDS

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

Introductory studio course examines design principles as applied to abstract artworks. Weekly assignments address strategies for generating non-objective imagery using water-based media and collage, culminating in a body of work on paper or canvas. Projects emphasize brainstorming multiple answers to visual problems over selecting the first solution that comes to mind. Students will learn to “speak graphically,” utilizing shape, line, color, arrangement, or scale, to inform their decisions as they move further into painting, printmaking, or drawing. Serves as an excellent entry point into considering meaning and form in contemporary abstraction. This course will focus on acquisition of basic 2d skills (color, line, shape, tone, etc.) that serve as a basis for making/designing images across multiple media. While this class is housed in the painting area, techniques and principles are applicable to advanced drawing, printmaking, and collage strategies.

Media used will include charcoal, diverse collage material, pigment, and acrylic paint. While the principles introduced carry into multiple media, most of the examples that we will examine will be abstract – in the broadest sense of the word, including Western and Non-Western paintings, textiles, ceramics, drawings, etc. As such, this class serves as an excellent entry point into considering meaning and form in contemporary abstraction.

2 SHU

1X
1Y
1Z
2X
2Y
2Z
3X
<b>6 PM - 8 PM</b> 3Y
3Z

SMFA-0110

# SOUND & MOVING IMAGE

KURT RALSKE

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some materials, some software, and the opportunity to borrow some specialized equipment. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

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.

2 SHU

1X

1Y

1Z

2X

2Y

2Z

3X

6 PM - 8 PM

3Y

3Z

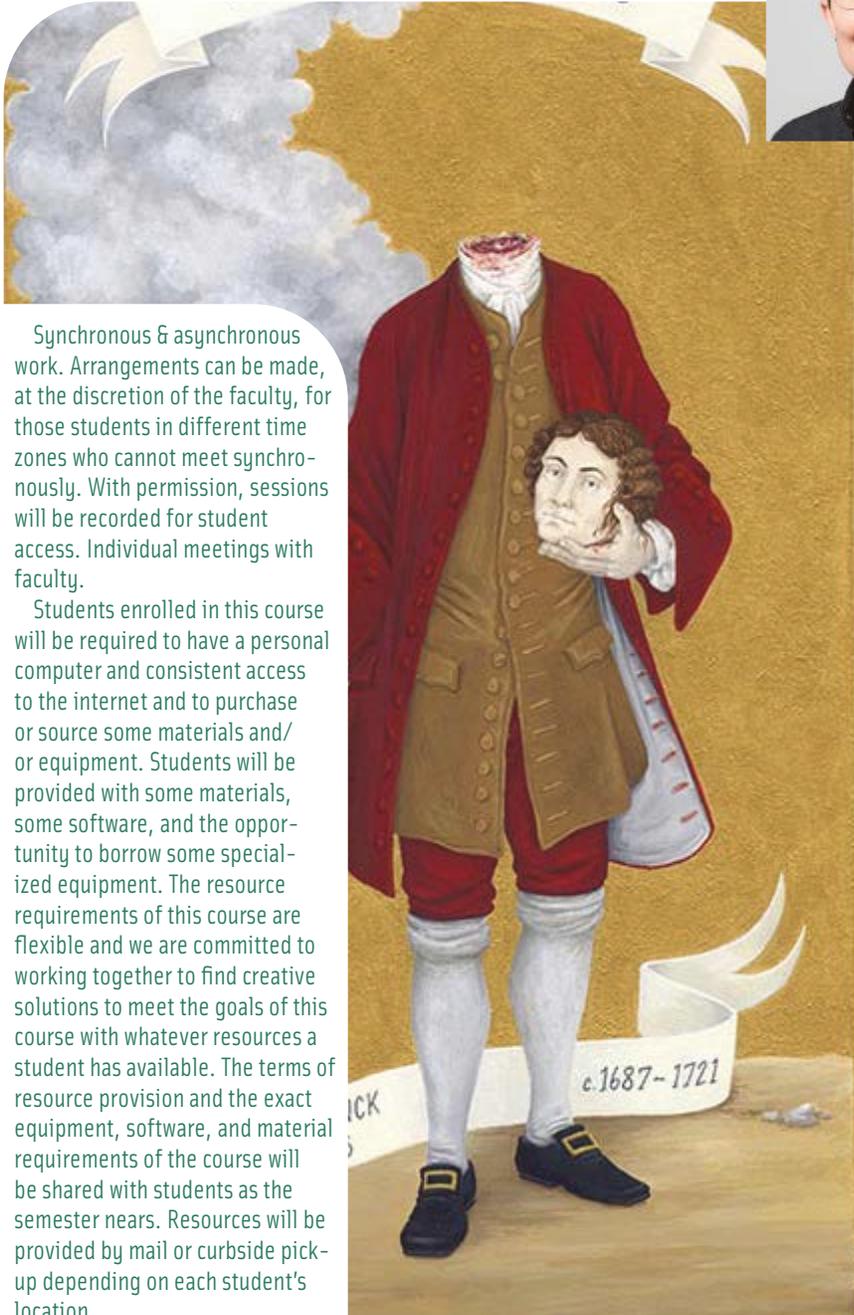


RIA BRODELL

DIG DRW FLM GRA PAI PER PHT PRT SCP SND VID VMS

PAI-0021

[all levels]



Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some materials, some software, and the opportunity to borrow some specialized equipment. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pick-up depending on each student's location.

# BEGINNING PAINTING

Students interested in studying painting through direct observation are welcome in this course. The focus is to develop core skills in observational painting. Lectures will include an introduction to relevant art historical and contemporary dialogue. Demonstrations will provide practical information on a variety of materials and techniques. Students will work on various surfaces with oil paint and some water-based media. Exercises will introduce the fundamentals of painting, including topics such as contrast, value, perspective, color and color theory, composition and the techniques necessary to develop strong painting skills. This is an introductory course open to all levels.

2 SHU

- 1X
- 1Y
- 1Z
- 2X
- 2Y
- 2Z
- 3X
- 6 PM - 8 PM 3Y
- 3Z

- 48** DIG-102 The Art of the Fake 9-1
- 49** SCP-0145 Weaving: Concept & Construction 9-1
- 50** PAI-0003 Intro to Oil Painting: Thing-Power 9-1
- 51** FLM-0114 The Naturalist Animator 9-11, 2-4
- 52** VMS-0091 Shaping Modernity 10-11
- 53** VMS-0148 Why Do Icons Matter? 10:30-11:45
- 54** PAI-0131 Advanced Painting 11-1
- 55** SMFA-0175 The Dynamic Printed Image 11-1
- 56** SMFA-0113 Webcrawlers: Artist's Pub. Based on Web Sourcing 11-1, 2-4
- 57** DRW-0114 Representation and Narrative 2-4
- 58** SCP-0172 Directed Study 2-4
- 59** VID-0110 Video Installation 2-6
- 60** SMFA-0107 Performance as Sculpture/Sculpture as Performance 2-6
- 61** PRT-0162 Print & Paper: Home Strategies 6-8

**DIG-0102**

[all levels]

**KURT RALSKE****THE ART OF THE FAKE**

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some materials, some software, and the opportunity to borrow some specialized equipment. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears.

Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

This hybrid studio/seminar course explores “the fake” as an artistic strategy and a cultural phenomenon. Students learn 3D software (Cinema 4D, Photoshop) to create images and videos that appear convincingly photo-realistic, but have no correspondence to reality.

We survey artists whose work involves forgery, false identity, sham narrative, artificial drama, pranks, white lies. The relationship between images and beliefs is explored through seminar discussion of philosophical texts (Latour, Lacan, Flusser, Sontag). We consider “the fake” in both its negative dimensions (political manipulation) and positive (the generative power of imagination).

**4** SHU**9 AM - 1 PM** 1X

1Y

1Z

2X

2Y

2Z

3X

3Y

3Z

DIG DRW FLM GRA PAI PER PHT PRT SCP SND VID VMS



SAMANTHA FIELDS

SCP-0145  
[all levels]

# WEAVING: CONCEPT & CONSTRUCTION

4 SHU

9 AM - 1 PM 1X

We will meet synchronously (arrangements can be made, for those students in different time zones who cannot meet synchronously), and work asynchronously through individual meetings with faculty and group project work.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available.

This studio/seminar will look at 'over and under' as a means of structure and as a conceptual lens, exploring weaving as object, writing, record keeping, technology and intervention. We will consider the long history of woven objects alongside contemporary artists, designers and crafts people, working out what this medium offers us today as makers and thinkers.

We will build a virtual, collective, interactive weaving of information bringing together: histories, mythologies, economics, science, environmental impact, technology, and identity politics to help us understand the complicated and intimate role cloth has and continues to play in human existence. Working on found looms, frame looms and backstrap looms we will use traditional and non-traditional weaving materials and practices to develop a corporal knowledge of the techniques. All of these looms and practices have been happening for 20,000 years in domestic spaces and can happen in your bedroom or backyard. This course is focused on using and creating wide and varied forms of research and hands on knowledge, no prior skills in either are necessary.



ANGELINA GUALDONI

## PAI-0003

[all levels]

# INTRO TO OIL PAINTING THING-POWER

The primary purpose of this course is to provide students with the basic technical and material knowledge necessary to render the world around them in oil paint. But, because we will be painting objects, we will also seek to use this course as an opportunity to understand and amplify the world around us through careful consideration of thing power: "the curious ability of inanimate things to animate, to act, to produce effects dramatic and subtle." (Bennet).

When we speak of "*Thing-Power*" we are speaking both of the objects we select, and of the power of the paintings we strive to make. We will approach still life painting with the idea that certain objects have a vibrancy and agency on our affective and physical environment, which can inspire and inform how we translate their image in oil paint. Using resonant found objects as models, we will begin to "push paint," in an observational mode introducing practical information about the fundamentals of oil painting: shape, tone, edge,

composition, color, line, perspective, and substance. Later in the semester we will branch into tableau (staged) paintings, working through exchanges with students in Performing and Animating Objects through an image or object exchange. While the primary focus of this course will be the depiction of objects and spaces in an observational mode, informed creative interpretation is encouraged. Ultimately this course will give you the ability to describe the visual world in multiple modes and provide the grounding necessary to take more advanced painting courses.

The course will include demonstrations of materials and techniques, slide presentations, discussions, assignments, work periods, group and individual critiques. The majority of our time will be spent in a studio/work mode. Because this course is grounded in representation, it is recommended that students have taken a life drawing class or its equivalent in high school or at SMFA before, or concurrent with Introduction to Oil Painting.

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access.

Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some materials. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location.

Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.



4 SHU

9 AM - 1 PM 1X

1Y

1Z

2X

2Y

2Z

3X

3Y

3Z

**FLM-0114**  
JOEL FRENZER



Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty. Group project work.

Students will be provided with some software and the opportunity to borrow some specialized equipment. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pick-up depending on each student's location.

# THE NATURALIST ANIMATOR

[all levels]

Theme: Documenting your "environment" through animation. This class will examine the work of naturalists and artists throughout history and how close observation of the natural world motivated new discoveries and "ways of seeing."

Students will keep a written journal of observations of nature in their homes, yards, parks, etc., visually capture these observations frame-by-frame, record audio of their examinations, and learn how to combine all the elements into a final moving image presentation. For the purposes of this class "Nature", in this context, can be broadly interpreted. Objects, people, behavioral patterns, relationships, emotions, etc., can all be natural elements in each student's specific environment.

A collaborative project, with Ethan Murrow's Intro Drawing class, will also be incorporated into this course. Each class will meet remotely for 30 minutes at the start of the class, followed by independent production / viewing assigned screenings / individual meetings with professor throughout the period, then meet remotely for 30 minutes at the end of class.



4 SHU

1X

9 AM - 11 AM 1Y

1Z

2X

2 PM - 4 PM 2Y

2Z

3X

3Y

3Z

**VMS-0091**

[all levels]



SILVIA BOTTINELLI  
TINA WASSERMAN

## SPECIAL TOPICS: SHAPING MODERNITY

A foundational inquiry into modernity focusing on the histories of and interdisciplinary resonances between sculpture and film, this course examines the linked and interconnected ways in which sculpture and film were in dialogue with one another at a time of radical and abrupt transitions, which caused widespread anxiety and intensified existing inequalities. The birth of cinema is very much connected to the changes inaugurated by modernity, along with the industrial and mechanical revolutions of the 19th century. The new art form informed shifts in perception and artmaking itself. While sculpture pre-exists modernity, dating back into ancient human histories, the medium responded and adapted to the aesthetic, social and economic changes that went hand in hand with technological progress.

We will look at the ways that late 1800s and early 1900s sculptors elicited movement, storytelling, and emotions, sometimes departing from representation to embrace abstractism, installation, and performance. Also, by investigating the aesthetic, formal and stylistic devices of film as well as its narrative codes and structures, the class addresses the evolution of cinema's rich and complex language through broad historical, theoretical and critical frameworks.

Our parallel inquiries in film and sculpture will lead us through Impressionism; the historic Avant-Gardes, including Cubism, Abstractism, Futurism, Dadaism, German Expressionism, and Constructivism; Soviet filmmaking of the 1920s; European Modernism, Abstract Expressionism, and the classical studio Hollywood film.

Only open to undergraduates.

Synchronous & asynchronous meetings. Weekly pre-recorded asynchronous lectures will be available to all students. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty. Group project work.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet.

3 SHU

10 AM - 11 AM

Tuesday

Thursday

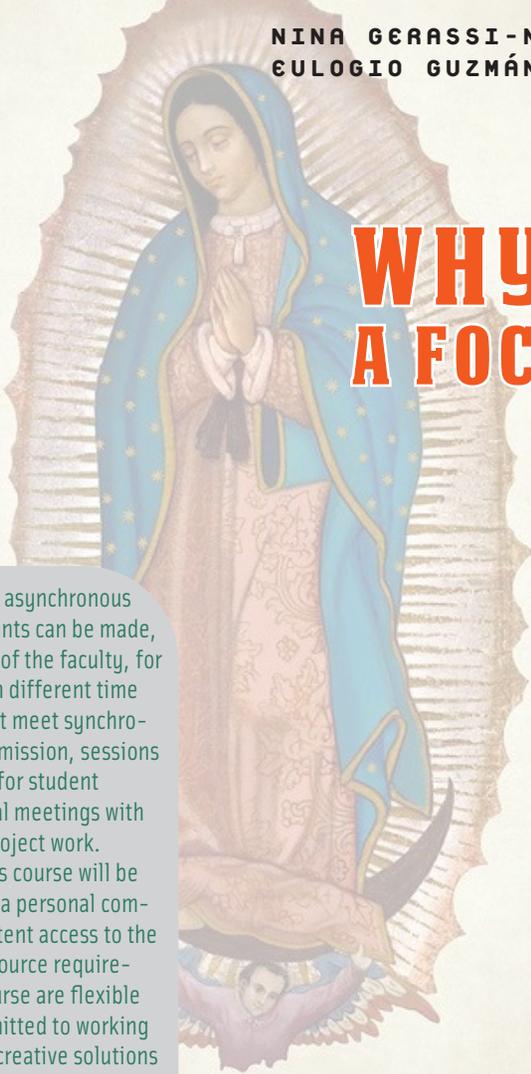


DIG DRW FLM GRA PAI PER PHT PRT SCP SND VID VMS

VMS-0148

cross-listed with LAS-0191 & SPN-0091  
[all levels]

NINA GERASSI-NAVARRO  
EULOGIO GUZMÁN



# WHY DO ICONS MATTER? A FOCUS ON LATIN AMERICA

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty. Group project work.

Students in this course will be required to have a personal computer and consistent access to the internet. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available.

Images visualize how we think about the past, the present and future, but how do we read them? Is this different from the ways cultural icons are signified? This class examines the conceptual formation of images, iconic visual culture and its shaping through social history and literary criticism.

To unpack the complicated layered meaning of images, we explore some of the most notable cultural, political, and historical events and figures in Latin America to gain an understanding of how socio-historical and cultural events as well as literature play a determining role in shaping interpretation.

Through focused presentations, readings, and discussions on specific iconic figures, places and events within this cultural sphere the course will explore the lexicology of images to establish why icons hold no singular meaning. Among the icons driving discussion are Montezuma, Malinche, Yanga (Emancipated Settlements), Simón Bolívar, Sandino, Che Guevara, Student Protests in Tlatelolco, Frida Kahlo, Evita, and Maradona.

3 SHU

10:30 - 11:45 AM

**PAI-0131**

[advanced]



KARMIMADEEBORA MCMILLAN

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access.

Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet.

Students will be required to purchase or source some materials and/or equipment. Other materials will be provided. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location.

Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.



# ADVANCED PAINTING

This advanced class is designed for upper level students focusing on painting practice or related disciplines. The goal is to advance students' understanding of independent projects and the relevant methods, contexts and concepts.

Emphasis will be 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.

At least one previous intermediate painting course recommended.

2 SHU

1X  
1Y  
**11 AM - 1 PM** 1Z

2X  
2Y  
2Z  
3X  
3Y  
3Z



**EULOGIO GUZMAN**  
**PETER SCOTT**

DIG DRW FLM GRA PAI PER PHT **PRT** SCP SND VID VMS

**SMFA-0175**  
[all levels]

**THE DYNAMIC PRINTED IMAGE**

**RELIEF PRINTMAKING, TRANSFORMED GRAPHICS AND VISUALIZING COLLABORATIONS IN UNPRECEDENTED TIMES**

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access.

Individual meetings with faculty. Group project work.

Students in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some materials. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pick-up depending on each student's location.

Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

This course comes out of our shared interest in the history, adaptation and morphing of printed imagery throughout the Americas, from the dawn of Western printing/publishing, through early colonization, to the modern era. The course will provide students the opportunity to examine historical case studies from the 16th to the 20th century and to respond to these transformations in their own exploration of a range of relief print applications, from block carving and incising to digital production.

Throughout history print has facilitated distanced connections providing the opportunity to transcend adversity and produce a brighter future. The awareness of a New World 500 years ago brought the conquest of mainland Americas including death, destruction,



plagues, and trans global exchanges that morphed our present world. The invention of the press brought artistic innovation to this cataclysm and facilitated the movement of printed images from Europe to Mexico, Mexico to Asia, South America, and then back to Europe. This unprecedented transfer of knowledge, from many different directions, fundamentally shaped socio-economic environments and reinvested graphic imagery in new 2d and 3d ways.

This new course will promote this dynamism of exchange by combining a history-based studio exploration of form to invest imagery with transcendent meaning. It incorporates process and collaboration as much as transmission, reception, circulation and visual development of ideas.

4 SHU

11 AM - 1 PM

- 1X
- 1Y
- 1Z
- 2X
- 2Y
- 2Z
- 3X
- 3Y
- 3Z



CHANTAL ZAKARI



Synchronous class meetings with outside class work. With permission, sessions will be recorded for student access.

Individual meetings with faculty.  
Group project work.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some materials, some software, and the opportunity to borrow some specialized equipment. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pick-up depending on each student's location.

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# WEBCRAWLERS

## ARTIST'S PUBLICATIONS BASED ON WEB SOURCING

### SMFA-0113

[all levels]

In *WebCrawlers: Artist's Publications Based on Web Sourcing* students will develop the concept and design of an artist's book based on content that is sourced on the web. We will look at artists using images and text who are using the internet as an archive of popular culture and combining it with social, personal and historical elements such as Mishka Henner, Paul Soulellis, Clement Valla, Penelope Umbrico, Lauren Thorson, David Horvits, Trevor Paglean, Jason Huff & Mimi Cabell... and many more.

The class will introduce you to the basics of publication design, text and image relationships, typography, juxtaposition sequencing and pre-press. You will gain technical skills in InDesign, Photoshop and Lightroom. We will discuss various strategies on how to use found text, personal text, rewriting old text, editing photographs. We will discuss copyright and legal and ethical issues around ownership of an image.

The class will address the basics of self-publishing and distribution as a way to reach a non-art audience. Along with using online print-on-demand publishing services we will use the Risograph press and the school's Advanced Production Lab.

4 SHU

1X  
1Y  
**11 AM - 1 PM** 1Z

**2 PM - 4 PM** 2Y

2X

2Z

3X

3Y

3Z



DIG DRW FLM GRA PAI PER PHT PRT SCP SND VID VMS

## DRW-0114

DAVID ANTONIO CRUZ

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some materials. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.



# REPRESENTATION AND NARRATIVE

This studio course explores the employment of narrative in observational forms of drawing and/or painting. Topics and readings include historical and contemporary texts, graphic novels, animation, film, and theatre. We will examine the use of character, story, arc, structure, and the lack there-of in works of fiction and non-fiction drawing.

A broad range of media and methods will be discussed and used. There will be regular critiques and discussions to help support student's projects.

4 SHU

1X

1Y

1Z

2X

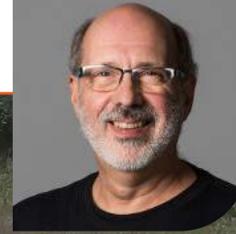
2 PM - 4 PM 2Y

2Z

3X

3Y

3Z



MICHAEL BARSANTI



Synchronous. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears.

SCP-0172  
[advanced]

# DIRECTED STUDY

This directed study is an opportunity for one-on-one mentoring or consultation with the faculty and is not specific to any media, material or process. This is individually based coaching and is not a seminar. Directed Study provides an opportunity to get into the weeds about how to design, build and install your work: what fasteners will you need? what material is best for your concept? how can the work be built for efficient shipping? Since I specialize in Ceramics, this is also an opportunity to work with students on ceramic material science and glaze development at a molecular level. There is a great deal that one can do theoretically using glaze manipulation software to fully understand what is going on chemically with glazes and clay.

Faculty permission required.

2 SHU

1X
1Y
1Z
2X
2Y
2Z
3X
3Y
3Z

2 PM - 4 PM



MARY ELLEN STROM

## VID-0110

[all levels]



Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

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Video is one of the most important communication tools of our time. In this studio and seminar course, students will learn a range of skills to produce video content based on their individual interests, concerns and passions. From research-based projects, to activist works, to experiments in form, we will learn to design ways to display artworks in physical space and on-line that communicate your ideas and aesthetics with power and strength. Students will be instructed in camera composition, and through this develop their own individual camera style and language. We will use mirrorless cameras and camera mounts, or students can choose to use their own cameras. Tutorials will include video editing and compositing using Adobe Premiere and Adobe After Effects. Students will participate in lighting design workshops to learn both conventional and experimental lighting techniques. Students will learn to produce sound scores for their projects in workshops on sound recording, editing and mixing. Through engaging with

space, architecture and landscape, we will design immersive video experiences using video mapping software. Students will learn to produce both single channel and multi-channel projects. Along with video, students are encouraged to incorporate diverse media in their installations such as painting, sculpture, found objects, texts, performance, digital technologies, the internet, music and sound. The seminar will trace an exciting array of international video artists from the emergence of the form in the 1960s, while concentrating on contemporary video installation. Visiting artists will present their projects and critique students' work. During each week students will participate in three hours of synchronous and asynchronous learning including one hour of technical instruction through tutorials and/or workshops; one hour dedicated to the discussion of readings and screenings, and/or artists working in the field and/or artist talks; and one hour to present and dialogue about student's individual artworks-in-progress.

# VIDEO INSTALLATION

4 SHU

2 PM - 6 PM 2X

3X

3Y

3Z

DIG DRW FLM GRA PAI **PER** PHT PRT SCP SND VID VMS

## SMFA-0107

[all levels]



This course will be taught synchronously with both instructors and in separate groups with individual instructors. Students will work asynchronously as well. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some software. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

DANIELLE ABRAMS  
MAGS HARRIES

What happens when one is faced with a chair?

It is assumed that it is sturdy and solid, that it accommodates you. What if it does not? Can you become the chair? How many poses can you take in that chair? Can your body change the shape of a chair? Can you reconstruct a chair in order to embody a new identity? How does the body change when it is faced with a one-on-one relationship with an everyday form? This simple household object will be the starting point for students to create performances and sculptures that integrate the body and the object.

Students will be using the materials and spaces around them, including their room, home, garden or neighborhood. They will awaken a consciousness that integrates their own movements, gestures, and sounds with the material world that surrounds them. Influential artists include Richard Serra, Valie Export, William Pope. L, Nancy Holt, Robin Rhodes, Fischli and Weiss, David Hammons, Robert Wilson, Vito Acconci, Joseph Beuys, Erwin Wurm, the Bauhaus. Final works will be exhibited on the SMFA Web Channel. This class is open to students of all levels who work in any media.

SCULPTURE AS PERFORMANCE  
PERFORMANCE AS SCULPTURE

4 SHU

1X

1Y

1Z

2 PM - 6 PM 2X

2Y

2Z

3X

3Y

3Z



DIG DRW FLM GRA PAI PER PHT **PRT** SCP SND VID VMS

**PRT-0162**  
[all levels]

**CAROLYN MUSKAT**  
**MICHELLE SAMOUR**  
**PETER SCOTT**

Synchronous & asynchronous meetings. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access.

Individual meetings with faculty. Group project work.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some materials. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location.

Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

# PRINT & PAPER: HOME STRATEGIES

This course will provide intensive instruction and project workshops on a wide range of print processes, from stencil and relief to planographic techniques, in addition to papermaking production as an integral part of the printed image. The keystone element of the curriculum will deal with student's home studio set-up: their workspace, equipment, and its design for ease and efficiency of use. Students in the class will be rotated through a series of print/paper projects as they familiarize themselves with the various techniques. This class will provide indispensable strategies for establishing a home studio, both small and large, as the student's art practice requires workspace independent of the school facilities. Critiques and demonstrations will happen online while consultation and process coaching will be addressed individually or in small groups.

**4** SHU

1X

1Y

1Z

2X

2Y

2Z

3X

**6 PM - 8 PM** 3Y

3Z

- 63 SMFA-0093 Senior Thesis 9-1
- 64 SMFA-0105 Building Utopia: 3D & the Imaginary 9-1
- 65 SMFA-0105 Drawing Dialogues 9-1
- 66 PHT-0118 Intermediate Photography 9-1
- 67 VMS-0001 Intro to Visual & Material Studies 10-12:30
- 68 SMFA-0101 Repetition, Pattern, & Seriality 11-1, 2-4
- 69 VMS-0105 Cinematic Cities 1:30-2:30
- 70 SMFA-0001 First Year Program [Sec. 2: 2-4]

SMFA-0093

# SENIOR THESIS

Synchronous & asynchronous meetings. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty. Group project work.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some software and the opportunity to borrow some specialized equipment. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

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 comprehensive thesis project. Independent studio work is required throughout the year, and students should expect to dedicate at least 6-12 additional hours per week outside of synchronous class meetings to work on the development of their studio practice.

During the Fall semester, students will concentrate on formal concept-based research and writing exercises, to support 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 thesis 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.

The arc of the year can be summarized in these eight themes:

- Creating Community
- Building a Practice
- Research as a Form of Critical Inquiry
- Making Process Visible
- Artistic Output as Scholarship
- Art in Conversation with Other Practices
- Public Presentation
- Thesis Exhibition & Catalog



RIA BRODELL  
KENDALL REISS



4 SHU

9 AM - 1 PM 1X

1Y

1Z

2X

2Y

2Z

3X

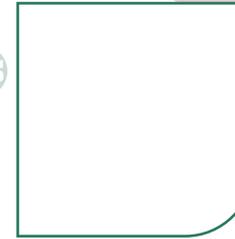
3Y

3Z

DIG DRW FLM GRA PAI PER PHT PRT SCP SND VID VMS

**SMFA-0105**

[all levels]

FLOOR VAN DE VELDE  
KURT RALSKE**BUILDING UTOPIA****3D & THE IMAGINARY**

This course will be taught synchronously with both instructors and in separate groups with individual instructors. Students will work asynchronously as well. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some materials and some software. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears.

Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

To answer the question, "What is utopia?" is to open a window into ourselves, revealing our values, desires, hopes, and fears. This hybrid studio / seminar course explores the idea of utopia, as a theme for imaginative artwork, and as a problem in politics, philosophy, and psychology. Students learn two important techniques for digital 3D work: using CAD software Rhino, we learn how to create custom hard surface and organic 3D models, digitally sculpting anything you might imagine; and using the software Unity, we learn how to build 3D worlds that are interactive, navigable, inhabitable. These techniques provide a solid basis for future work in 3D fabrication, virtual reality, augmented reality, and 3D animation.

The idea of utopia is considered both as a political question ("How should we all live together?") and on an individual level ("What do I really want?"). Seminar discussion, based on texts by Plato, Thomas More, Lacan, Mario Carpo, Hito Steyerl, Juhani Palasmaa develops perspectives that are usefully applied to the studio work done in the course. We discuss our dreams, then we build them in 3D.

**4** SHU**9 AM - 1 PM** 1X

1Y

1Z

2X

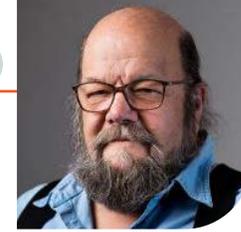
2Y

2Z

3X

3Y

3Z

**SMFA-0132**  
[all levels]

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some materials and the opportunity to borrow some specialized equipment. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pick-up depending on each student's location. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

**DRAWING DIALOGUES**

CHARLES GOSS



This course is for advanced students developing independent projects in a broad understanding of contemporary drawing. The relationships with content, strategies, contexts and concept will be explored and shared. Our coursework will include group and individual critique, regular reading assignments with scheduled mini-seminars, lectures on pertinent artists, an all-term assignment for each student and continued progress on self-designed independent projects through the term. We will have a mid-term and final critique.

Advanced level course. At least one previous intermediate drawing course recommended.

4 SHU

9 AM - 1 PM 1X

1Y

1Z

2X

2Y

2Z

3X

3Y

3Z

**PHT-0118**  
[intermediate]

TBA

Synchronous & asynchronous work. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some software and the opportunity to borrow some specialized equipment. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

# INTERMEDIATE PHOTOGRAPHY

The unique conditions of the present moment have provided an opportunity for this course to focus on topic-based lectures and photography assignments. Students will be encouraged to engage with the challenges in their own space and time, such as the CoVid-19 pandemic that is likely to re-emerge in the fall, endemic racism, protests, a siege on visual and print journalism, and an upcoming U.S. election that promises to be tumultuous. Students will receive instruction in a range of photographic solutions, from observational photography to computer-generated works. The course will address the great opportunity of a moment that may be pivotal and could upend the long-standing societal scourges in play. Students are expected to put additional hours every week into their photography assignments and reading. The course will be divided into lecture, critique, discussion of readings, and technical instruction. Technical instruction may be taught asynchronously through pre-recorded tutorials, or synchronously through demonstrations. The online synchronous portion of the course should not exceed 50% and may include some individual meetings with faculty. Introductory photography course or its equivalent recommended.

4<sup>SHU</sup>

9 AM - 1 PM 1X

1Y

1Z

2X

2Y

2Z

3X

3Y

3Z

VMS-0001



EMILY GEPHART  
EULOGIO GUZMAN  
TINA WASSERMAN

## INTRO TO VISUAL & MATERIAL STUDIES

Synchronous & asynchronous meetings. Weekly pre-recorded asynchronous lectures will be available to all students. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access.

Individual meetings with faculty. Group project work.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available.

This course will familiarize art students with some of the questions, historical movements, and texts that enrich both the making and interpreting art today.

*Introduction to Visual and Material Studies* provides a rigorous study of some historical thinkers and concepts that have shaped the roles that visual culture and aesthetics play in society and the relationship between image and realities in ways that continue to resonate today. Above all, this course asks students to engage their own creative skills as writers, readers, thinkers, curators, and makers in response to visual, literary, historical, and theoretical concepts.

Introductory course open to first year students.

3 SHU

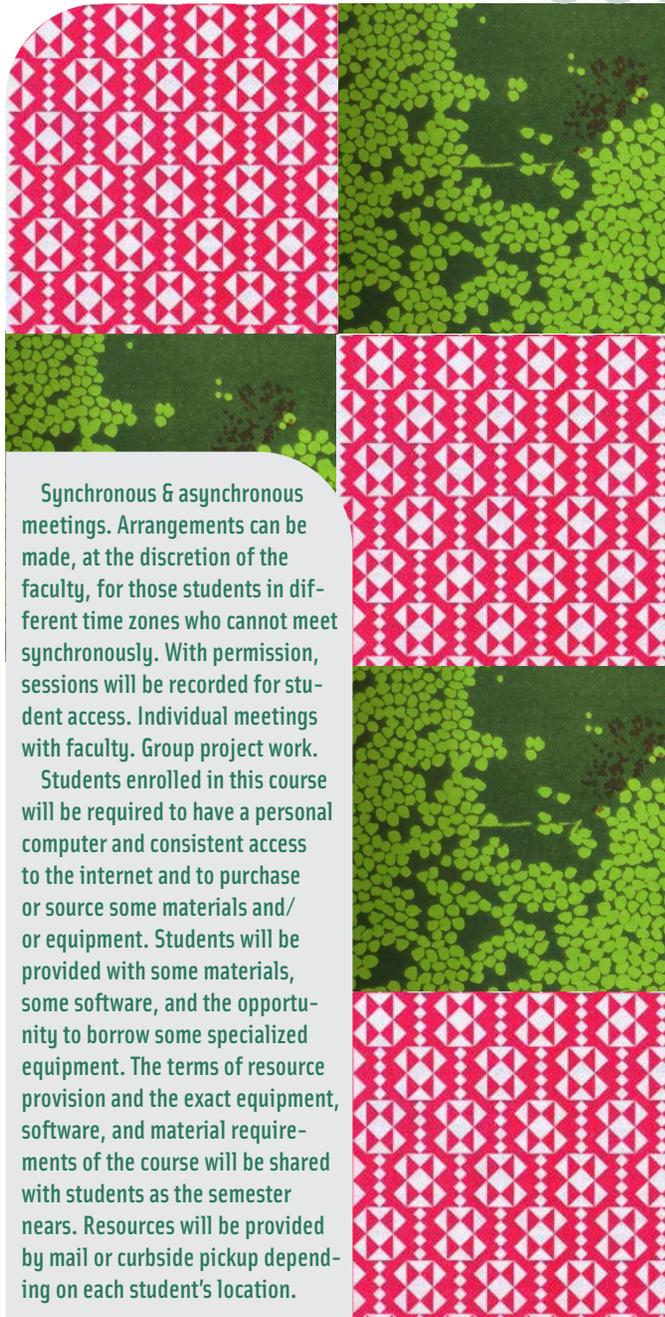
10 AM - 12:30 PM

DIG DRW FLM **GRA** PAI PER PHT **PRT** SCP SND VID VMS**SMFA-0101**

[all levels]



ASUKA OHSAWA  
CAROLYN MUSKAT



Synchronous & asynchronous meetings. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty. Group project work.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet and to purchase or source some materials and/or equipment. Students will be provided with some materials, some software, and the opportunity to borrow some specialized equipment. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pickup depending on each student's location.

# REPETITION, PATTERN, AND SERIALITY

This class focuses on the idea of repetition, patterns, and seriality using both analogue and digital matrices. Students will learn how to make, manipulate, and print handmade stencils/plates to generate multiple variations from a single matrix, as well as how to create repeat patterns from a single motif using Adobe Photoshop and/or Illustrator. The digitally generated patterns will be printed either on paper or textile using print-on-demand services. Presentations and discussions will include cultural and political histories of patterns, intertwined history of print media and design, and adaptation of repetitions and seriality within the contemporary graphic arts practice. Group critiques and individual consultation will focus on the development of students' independent voices throughout the semester.

4 SHU

1X	
1Y	
1Z	11 AM - 1 PM
2X	
2Y	2 PM - 4 PM
2Z	
3X	
3Y	
3Z	



Synchronous & asynchronous work. Weekly pre-recorded asynchronous lectures will be available to all students. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. The resource requirements of this course are flexible and we are committed to working together to find creative solutions to meet the goals of this course with whatever resources a student has available.

## VMS-0105

cross-listed with FMS-0072  
[all levels]

# CINEMATIC CITIES

TINA WASSERMAN

Invented at the end of the 19th century, as a uniquely modern medium at a time of enormous urban growth, cinema has had an illustrious relationship to the city. From early silent celebrations of modernity in *Man with a Movie Camera*, to later postmodern dystopian machinations in *The Matrix*, film uniquely scripts both the celebration and decay of cities.

Guided by thematic topics, we will investigate the representation of the city as the site of promise, emancipation, and creativity but also as the site of dystopian futures, where the excesses of capitalist expansion and global climate change become starkly evident.

3 SHU

1:30 - 2:30 PM

Monday

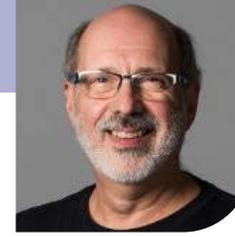


TANYA CRANE



MAYA ERDELYI-PEREZ

Friday



MICHAEL BARSANTI



KATA HULL

SMFA-0001

# FIRST YEAR PROGRAM

Synchronous & asynchronous meetings. Arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously. With permission, sessions will be recorded for student access. Individual meetings with faculty.

Students enrolled in this course will be required to have a personal computer and consistent access to the internet. Students will be provided with some materials, some software, and the opportunity to borrow some specialized equipment. The terms of resource provision and the exact equipment, software, and material requirements of the course will be shared with students as the semester nears. Resources will be provided by mail or curbside pick-up depending on each student's location. Studio spaces may be accessible by appointment. Physical distancing and other COVID-19 safety protocols will be required.

The First Year Program is designed to orient incoming BFA and Combined Degree students to the singular opportunities offered at SMFA at Tufts. This course will combine analytical thinking and discussion as well as prompts for students to create work. Students will work in break-out groups that respond to a variety of issues within contemporary art. Each week will feature a visiting artist who brings a unique perspective into the incredibly diverse world of art and making. Students will also have opportunities to visit area museums, galleries and artists' studios virtually and make work in response to these experiences. If circumstances allow there will be opportunities for on campus work in studios utilizing all necessary health protocols.

Students will be introduced to the academic support and resource opportunities through the Center for the Enhancement of Learning and Teaching (CELT), the Student Accessibility & Academic Resource (StAAR) Center, our Research and Instruction Librarian, and the exhibitions and gallery staff. We will also have introductions to the SMFA labs and their individual health and safety protocols.

There will be approximately 1 to 1.5 hours of synchronous and asynchronous content weekly.

2 SHU

Section 1 9 AM - 11 AM 1Y

Section 2 2 PM - 4 PM 2Y

- 1X
- 1Z
- 2X
- 2Z
- 3X
- 3Y
- 3Z



- 72** EDS-0121 Art Education & Human Development with Multicultural Perspective [W] 5:30-8:30
- ENGS-0001 Expository Writing [Sec. 1: M & W 6-7:15]
- Expository Writing [Sec.2: M & W 7:30-8:45]
- Expository Writing [Sec.3: T & R 6-7:15]
- Expository Writing [Sec. 4: T & R 7:30-8:45]
- 73** SMFA-0070 Undergraduate Internship
- SMFA-0270 Graduate Internship
- 74** SMFA-0203 Graduate Group Critique [Sec. 1: M 2-5]
- Graduate Group Critique [Sec. 2: M 6-9]
- Graduate Group Critique [Sec. 3 & 4: T 6-9]
- SMFA-0204 Graduate CAP Seminar [M] 9-12

Wednesday



KAY FURST

3 SHU

EDS-0121

# ART EDUCATION & HUMAN DEVELOPMENT WITH MULTICULTURAL PERSPECTIVE

5:30 - 8:30 PM

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.

Open to all BFA students with priority registration given to BFA students who intend to apply to the MAT program.

Monday

6 PM - 7:15 PM ADAM SPELLMIER

7:30 PM - 8:45 PM ADAM SPELLMIER

Tuesday

6 PM - 7:15 PM DAN GRAHAM

7:30 PM - 8:45 PM COURTNEY MALONEY

3 SHU



ENGS-0001

# EXPOSITORY WRITING

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.



RYAN SMITH

2-5 SHU

**SMFA-0070**

# UNDERGRADUATE INTERNSHIP

Internships for Studio Credit are an important part of SMFA at Tufts University's studio arts curriculum and a great complement to your studio training. Whether your internship is with a commercial design firm, an education program, a community garden, a new media facility, a non-profit arts organization, a gallery venue, or a professional artist's studio, you will acquire valuable skills and develop new insights into your chosen creative path.

Tufts Career Center staff offer extensive support and guidance along the way. Interns also participate in a two-part evaluation process, documenting rigorous self-reflection that advances professional goals and maximizes learning outcomes. This credit-bearing option is available to students in the Studio Diploma, BFA, and Dual Degree BFA + BA/BS programs. Students enrolled in the Post-Baccalaureate or MFA program are eligible with permission from the Program Directors.

For detailed descriptions of internship opportunities and one-on-one advising, come visit us in the Tufts Career Center. All students seeking internships are required to receive written approval from the Internship Director at registration.

Prerequisite: one year of study and no fewer than two remaining review boards prior to graduation. Transfer students must consult with Academic Affairs to determine eligibility.

2-5 SHU

**SMFA-0270**

# GRADUATE INTERNSHIP

Internships for Studio Credit are an important part of SMFA at Tufts University's studio arts curriculum and a great complement to your studio training. Whether your internship is with a commercial design firm, an education program, a community garden, a new media facility, a non-profit arts organization, a gallery venue, or a professional artist's studio, you will acquire valuable skills and develop new insights into your chosen creative path.

Tufts Career Center staff offer extensive support and guidance along the way. Interns also participate in a two-part evaluation process, documenting rigorous self-reflection that advances professional goals and maximizes learning outcomes. This credit-bearing option is available to students in the Studio Diploma, BFA, and Dual Degree BFA + BA/BS programs. Students enrolled in the Post-Baccalaureate or MFA program are eligible with permission from the Program Directors. For detailed descriptions of internship opportunities and one-on-one advising, come visit us in the Tufts Career Center. All students seeking internships are required to receive written approval from the Internship Director at registration.

Prerequisite: one year of study and no fewer than two remaining review boards prior to graduation. Transfer students must consult with Academic Affairs to determine eligibility.

Monday



MEGAN MCMILLAN  
JEANNIE SIMMS

# THE GRADUATE PROGRAM

Monday

2 PM - 5 PM JANE GILLOOLY

6 PM - 9 PM MARK COOPER

Tuesday

6 PM - 9 PM DAVID ANTONIO CRUZ

6 PM - 9 PM BONNIE DONOHUE

3 SHU

3 SHU

9 - 12 PM

SMFA-0204

## GRADUATE CAP SEMINAR

*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. Subjects are announced each year.

In Fall 2020 the subject will be an examination of the concept of "health." Writings and artworks to be included will address race and health; care labor; mental health; health as morality; systems of health; art, imagination and its relationship to a healthy society.

Synchronous; arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously; individual meetings with faculty when necessary.

SMFA-0203

## GRADUATE GROUP CRITIQUE

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 artwork, 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.

Synchronous; arrangements can be made, at the discretion of the faculty, for those students in different time zones who cannot meet synchronously; individual meetings with faculty when necessary.

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**FOR QUESTIONS REGARDING ACADEMIC ADVISING, CONTACT** - SMFAAdvising@tufts.edu

**FOR QUESTIONS REGARDING REGISTRATION, CONTACT** - studentservices@tufts.edu  
(617) 627-2000

**FOR MORE INFORMATION ABOUT A SPECIFIC COURSE, CONTACT THE FACULTY:**

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