

# AUDIOVISUAL

## Audiovisual II

**Liu**

FA-276-1

Wednesday, 2-5:50pm

3 credits

Rm 530F/539F

## Audiovisual II

**McWreath**

FA-276-2

Wednesday, 6-9:50pm

3 credits

Rm 530F/539F

## Audiovisual II

**Hedditch**

FA-276-3

Friday, 9-12:50pm

3 credits

Rm 530F/539F

## Audiovisual II

**Changalvae**

FA-276-4

Friday, 2-5:50pm

3 credits

Rm 530F/539F

Semester two of the yearlong AV sequence, this course continues with greater depth and more individualized student projects, the introduction to concepts, production techniques, and histories of artists' moving image work. Students will investigate the origins and evolution of animation, film, video, and sound recording for cinema, with classroom instruction and experimentation in the techniques and production of each. Alongside a historical and theoretical framework, a wide range of practical tools will be introduced, including pre-cinematic image capture, 16mm film and digital cinema production, stop action animation, sound recording, and lighting. Pre-Req: AV I.

## Film Workshop (16mm)

**Perlin**

FA-272-1

Thursday, 2-5:50pm

3 credits

Rm 530F/539F

Pre-Req: AV I

Independent projects workshop in Super 8 and 16mm film. As well as working in depth with film, students are encouraged to explore all possibilities of the moving image from expanded projection techniques to kinetic constructions.

## Animation Workshop

**Reeves**

FA-376-1

Wednesday, 9-12:50pm

3 credits

Rm 530F/539F

Pre-Req: AV I

An advanced course in frame by frame film making. An examination of existing work in the field will accompany the development of independent projects, ranging from traditional cartoon animation to fine art-based experimentation. Films begun in Animation I can be carried to completion in this course. Techniques can vary from simple index card animation to elaborate combinations of cel and rotoscope. The relationship of sound to image will be explored and sound tracks produced. Individual projects will be completed on 16mm film with the option to transfer final work to video.

## **AV Projects: Installation**

**Fogel**

FA-385B-1

Monday, 2-5:50pm

3 credits

Rm PCS/530F

Pre-Req: AV II

This advanced course investigates video installation as an evolving contemporary art form that extends the conversation of video art beyond the frame and into hybrid media, site-specific, and multiple channel environments. Presentations, screenings, and readings augment critical thinking about temporal and spatial relationships, narrative structure, viewer perception and the challenges of presenting time-based work in a gallery or museum setting. Students will develop research interests and apply their unique skills sets to short turnaround exercises and more expanded self-directed projects for gallery and non-theatrical contexts.

## **AV Projects: The Imagination of Disaster**

**Raven**

FA-386B-1

Monday, 9-12:50pm

3 credits

Rm 530F/539F

Pre-Req: AV II.

As Susan Sontag argues in her 1965 essay whose title this course is borrowed from, “Science fiction films are not about science. They are about disaster, which is one of the oldest subjects in art.” She goes on to argue that such films present a dispassionate, aestheticized, *technological* view of disaster, removed from ethical values. As a provocation, this advanced AV course will examine these how these ideas connect to and complicate our disaster-filled technically-imaged media landscape of today. Particular emphasis will be placed on the distinction between images and imagination. Individual student work will be proposed, workshopped, and presented throughout the semester, alongside collective screenings, discussion of readings, one-on-one visits, and group critiques.

# DRAWING

**Drawing I****Hoffman**

FA-240B-1

Monday, 2-5:50pm

3 credits

Rm 630C F

Pre-Req: Basic Drawing

The course is designed to explore the phenomena of drawing as basic to the visual language of all disciplines. The fundamental notion of observation and analysis in drawing is investigated. As preparation for work in an advanced level, the course involves further development of drawing skills and techniques, as well as an emphasis on individual aesthetic development. Assignments and group critiques are central to the course. *3 credits per semester. One-semester course. May be repeated once. Prerequisite to all Advanced Drawing.*

**Adv. Drawing****Barth**

FA-341B-1

Monday, 2-5:50pm

3 credits

Rm 415CS

Pre-Req: One Semester of Drawing I

Advanced studies in drawing emphasizing the student's conceptual independence from traditional draftsmanship. This course is for students who have an established direction in drawing. *3 credits. One-semester course.*

**Adv. Drawing****Masnyj**

FA-343B-1

Thursday, 6-9:50pm

3 credits

Rm PCS

Pre-Req: One Semester of Drawing I

Offered to students working independently in any medium. Must be self-motivated. There will be group and individual critiques. *3 credits. One-semester course.*

**Adv. Drawing****Lehyt**

FA-345B-1

Friday, 9-12:50pm

3 credits

Rm 903CS

Pre-Req: One Semester of Drawing I

The course is shaped by the students' work. Complementary lectures will help track the space of Drawing as a practice. Group critiques will be the main component of the class, each student will be asked to show their work a minimum of three times. The art historical lectures will help define the space of Drawing now and will be in conversation with the work presented by the students. A back-and-forth dialogue, discussions, presentations, and artworks will be the organizing principle of the classes.

The goal of the class is to be able to identify how the pieces work, in which discursive space they exist, how they can be experienced, and read as well as how much they push forward the goals of each student. Open dialogue with respect to the work being shown, and to each other, is required.

# GRAPHIC DESIGN

**Graphic Design II****Key**

FA-212-1

Monday, 2-5:50pm

3 credits

Rm 806CS/624CS

**Graphic Design II****Joel**

FA-212-2

Thursday, 2-5:50pm

3 credits

Rm 806CS/901CS

The complex relationship between word and image is explored. The study of semiotics, emphasizing the philosophy of communication, provides a rich historical and intellectual base for experimental projects combining verbal and pictorial information. Weekly projects reflect a broad range of disciplines within the field of design. Computer instruction will be provided as it relates to specific projects. Pre-Req: GD I.

**Typography****Tep**

FA-215

Monday, 2-5:50pm

3 credits

Rm 901CS

Pre/Co-Req: GD II

Empirical explorations of typographic messages through placement, massing, weight, size and color are analyzed to develop an understanding of aesthetic composition of typographic form and meaning. Legibility, unpredictability and sequencing, as well as the use of grid structures, are investigated. The development of critical judgment about typography is emphasized. *3 credits. Prerequisite: Graphic Design I. Pre- or corequisite: Graphic Design II.*

**Adv. Design: Book Design****Glauber**

FA-315B-1

Tuesday, 2-5:50pm

3 credits

Rm 901CS

Pre/Co-Req: Typography I

The complex issues unique to book design are explored through studio projects and presentations that emphasize the grid, effective sequencing and typographic form. Computer instruction will be provided as it relates to specific projects.

**Adv. Design: Advocacy Through Type and Symbols**  
**Bevington, James Craig Designing with Type Visiting Artist**

FA-315B-2

Wednesday, 2-5:50pm

3 credits

Rm 804/901CS

Pre-Req: GD II and Pre/Co-Req: Typography I

This course leverages the power of TYPOGRAPHY and symbol to inform and persuade viewers. An investigation into the history, scale, and diversity of publishing formats — from print through digital — from book through social media — offers students an opportunity to consider the most effective means of transmitting messages that they deem timely and relevant. The theme of ADVOCACY, in CONTEXT to how specific typographic, symbolic, and aesthetic formats are chosen, will then be supported by considerations of touchpoint: how the intended recipient is exposed to the message. A full range of communication will be considered — from working for clients to creating a powerful, personal voice. Traditional and contemporary research protocols will also be investigated.

**Adv. Design: Product Design**

**Valdivia**

FA-315B-3

Wednesday, 6-9:50pm

3 credits

Rm 806CS/901CS

Pre-Req: GD II and Pre/Co-Req: Typography I

Digital products are embedded in all aspects of our lives. Every detail in the products we use today—including the software you're using to read this course description— has been meticulously designed to solve a specific need. Product design is the process of defining a user problem, finding creative solutions for that problem, and validating those solutions with real users. This course explores the essential aspects of the product design process. Students will imagine, create, and iterate on projects that address a specific need in a given market and demonstrate their understanding of core skills like product thinking, interaction design and prototyping, as well as user research and usability testing.

**Data Science and Design Projects for Social Good**

**Keene**

FA-315B-4

Thursday, 6-9:00pm

3 credits

Rm 806CS/901CS

Pre-Req: GD II and Pre/Co-Req: Typography I, and Instructor Permission.

Applications of data visualization, machine learning, and software engineering to projects in the areas of education, equality, justice, health, public safety, economic development or other areas. Projects will be done in collaboration with external partners, and will be focused on solving problems with an emphasis on the greater New York City Area. Students will work with the external partners to specify problems and investigate possible solutions. Students will work between disciplines to develop new machine learning based solutions and work collaboratively to visually convey the insights and results generated.

**Adv. Design: Open Studio**

**Silverman, Frank Stanton Chair**

FA-317B-1

Thursday, 2-5:50pm

3 credits

Rm 804CS/624CS

Pre-Req: GD II and Pre/Co-Req: Typography I

Students will develop a series of personal and unconventional narratives through writing prompts and mix-media studio exercises. The goal is to expand methods and visual techniques when designing or expressing an idea/story. Emphasis will be placed on contemporary graphic design/art practices and developing a personal voice and aesthetic. Visiting lecturers, readings, and individual meetings with the instructor will complement group critiques

# PAINTING

**Painting****Evans**

FA-130B-1

Tuesday, 2-5:50pm

3 credits

Rm 630C F

**Painting****Miller**

FA-130B-2

Wednesday, 2-5:50pm

3 credits

Rm 630C F

**Painting****Bluestone**

FA-130B-3

Thursday, 2-5:50pm

3 credits

Rm 630C F

A studio experience with the physical, compositional and conceptual components of pictorial invention and image-making. Readings, assignments and critiques will enhance the development and articulation of an inventive individual approach to the painting discipline in preparation for advanced level work. Pre-Req: FA-130A.

**Adv. Painting****Bluestone**

FA-331B-1

Thursday, 6-9:50pm

3 credits

Rm 630C F

Pre-Req: FA-130 A &amp; B

This course will work with students in individual and group settings to discuss their work and personal development as an artist, as well as engage students with relevant practical, historical and contemporary discussions around painting. Discussions, critical feedback, suggestions, and prescriptions given to students are sounding boards and/or opportunities for students to further locate their practice and voice as an artist. Students will rely more on their individual studio spaces as sites from creation, research, presentations and meetings with faculty and visitors. In this way, the course might reflect the professional space of the artist studio. Debate around ideas, process and material should be expected as well as respect for each student's personal journey. Lectures, field trips and the presentation of various media and demonstrations can be expected.

**Adv. Painting: Everything is Painting****Payne**

FA-336B-1

Friday, 2-5:50pm

3 credits

Rm 630C F

Pre-Req: FA-130 A &amp; B

What is painting? What qualifies as, constitutes, and defines a painting? Can everything be painting? In this advanced painting course, students will negotiate these questions as they investigate individual and personal concerns within their studio practices. An expanded understanding of both the medium and discipline of painting will be explored through class readings and discussions, lecture presentations, individual project critiques, guest artists and technicians, and class trips. Artists discussed will range in age, background, discipline, materiality, and ability. Students will develop and strengthen conceptual frameworks underpinning their work alongside expanding their processes, techniques, and methodologies. This is a rigorous, studio-intensive course requiring participants to maintain active working hours outside of class.

**Adv. Painting: Katz Guest Artist Series**

**Miller**

FA-339B-1

Wednesday, 6-9:50pm

3 credits

Rm 630C F

Pre-Req: FA-130 A & B

This course will support students' individually determined painting projects with emphasis on building sustainable studio practices and generating research strategies. We will focus on personal artistic tool-building, through visual theory and material processes, considering each artist's studio as an adaptive instrument for experimentation. Individual and Group critiques will dictate the assignment of readings, projects, and exhibition visits.

# PHOTOGRAPHY

**Lens/Screen/Print I****W. Raad**

FA-206-1

Monday, 2-5:50pm

3 credits

Rm 604F

LSP I Lens/Screen/Print I is the first section of a two-semester trajectory. This is an immersive foundation course in the practice of photography focusing on a critical engagement with lens technology, color theory/management and combined analog/digital workflows. Topics include: exploratory and technical knowledge of 35mm and medium-format analog cameras, DSLR cameras, lenses and lighting conditions, fluid movement through digital black-and-white and color processes, such as digital imaging editing software, scanning analog color, and digital printing in black-and-white and color. Exposure to critical theory and major philosophical arguments central to lens, screen and print based practices will be explored. This is an assignment driven class.

**Lens/Screen/Print II****Backström**

FA-207-1

Wednesday, 9-12:50pm

3 credits

Rm 604F

**Lens/Screen/Print II****Williams**

FA-207-2

Friday, 2-5:50pm

3 credits

Rm 604F

Lens/Screen/Print II is the second half of a two-semester trajectory. This course builds upon the foundations of LSP I with an emphasis on post-production and a critical engagement with lens technology, color theory/management and combined analog/digital workflows. Technical knowledge of the tensions and possibilities found between "digital" and "analog" spaces in relation to critical theory and major philosophical arguments central to lens, screen and print based practices will contribute to student development. Topics include advanced digital editing and printing techniques, analog black-and-white production methods, such as shooting with black-and-white film and darkroom printing, advanced medium-format cameras and scanners, as well as introduction to new technologies and modes of display. A distinction in LSP II is a focus on experimentation, articulation and acumen. Students are encouraged to begin to develop semi-autonomous ways of working over the course of the semester, this includes supervised independent or collaborative projects. This course will afford students the opportunity to build a coherent body of work in preparation for advanced study. Pre-Req: L/S/P I, or Photo I

**Adv. Photography: Lighting****Stroh**

FA-362B-1

Thursday, 2-5:50pm

3 credits

Rm 604F

Pre/Co-Req: L/S/P II, or Photo I

This critique-based studio course explores the use of light on location in photography. Topics explored by this course will include the use and modification of available light as well as the use of portable light sources such as flash (both single and multiple), portable battery powered strobes, remote light triggers and other tools.

The emphasis of this course will be on using lighting techniques outside the studio in order to gain an understanding of how light effects the way we interpret our world.

**Photography: Material Histories****Oppenheim, Henry Wolf Chair**

FA-364B-1

Wednesday, 2-5:50pm

3 credits

Rm 604F

Pre/Co-Req: L/S/P II; or Photo I; or Permission from Instructor

This course will be a deep dive into the materials of each student's practice. You make work in plaster. Where does that gypsum come from? How is it mined? Who mines it? What are the otherwise invisible histories of this material from how it came into being as a material for art to how it ends up in your sculpture? How does that contribute to the meaning of artworks that emerge from this material? We will also look at texts and artworks from artists spanning material practices and generations, from Diamond Stingily to Christopher Williams.

# PRINTMAKING

## **Silkscreen I**

**Larocca**

FA-250-1

Tuesday, 2-5:50pm

3 credits

Rm 544F

An introduction to traditional and contemporary image-making on lithographic stones and commercial aluminum plates, with emphasis on the technical aspect of the medium. The various areas to be examined include stone graining, crayon and tusche drawing, processing, proofing and edition printing procedures, etc.

## **Lithography I**

**Nobles**

FA-251-1

Wednesday, 9-12:50pm

3 credits

Rm 515F

An introduction to traditional and contemporary image-making on lithographic stones and commercial aluminum plates, with emphasis on the technical aspect of the medium. The various areas to be examined include stone graining, crayon and tusche drawing, processing, proofing and edition printing procedures, etc.

## **Etching I**

**Ancona**

FA-252-1

Monday, 2-5:50pm

3 credits

Rm 515F

This course's objective is to introduce and familiarize students with the fundamental techniques and concepts of intaglio printmaking: drypoint, hard ground, soft ground, aquatint, and scraping/burnishing, among others. Historical and contemporary references will be utilized throughout the semester to underscore the importance of combining technique with individual ideas. Students will learn the proper use of materials, and through critiques, discussions, and demonstrations develop a knowledge and skill level necessary to create effective works in intaglio print. Over the course of the semester students will complete a series of projects crafted to introduce and then expand upon techniques, as well as to explore different approaches to generating imagery. Throughout, students will be challenged to use etching to relate to, expand upon and dialogue with other areas of their work. We will periodically take time during class to hang and discuss work. Through critiques students will share what they have made and how they have solved problems. Student development of a visual vocabulary, technical skills, critical thinking, and an aesthetic understanding integral to this course.

**Paper: Materiality and Sustainability****Martin**

FA-253-1

Thursday, 9-12:50pm

3 credits

Rm 515F

This studio course explores making paper from traditional to contemporary approaches. The course incorporates specified instruction and experimentation driven by student independent projects. The exploration of the structural and historical uses of Western and Eastern methods including contemporary issues of recycled and alternative fibers will frame an understanding of the potential uses and appearances of handmade paper. From a basis in sheet forming, pigmenting, sizing, and the use of additives, the class will move into an emphasis on paper as a visual and sculptural object, covering paper casting and other three-dimensional approaches.

**Experimental  
Printmaking****Nobles**

FA-354B-1

Wednesday, 6-9:50pm

3 credits

Rm 515F

**Experimental  
Printmaking****Beltré**

FA-354B-2

Friday, 9-12:50pm

3 credits

Rm 515F

The course will supplement the traditional printmaking techniques of etching, lithography and silk screen with an introduction to linoleum woodcut techniques and monoprint/ monotype combination of methods appropriate to developing an aesthetic understanding of the vocabulary of the print. Color, multiple printing, work in series or book formats will be discussed in developing student projects. Pre-Req: 2 Printmaking Classes.

**Relief****Shibata**

FA-355B-1

Friday, 2-5:50pm

3 credits

Rm 515F

Students will be instructed in various relief printing techniques, including traditional Japanese water-based woodblock and Western techniques with oil-based inks on wood and linoleum. Use of the hydraulic press will allow large format works to be produced. Hand-printing techniques will be taught as well. Small edition printing in multiple colors will be emphasized.

# SCULPTURE

**Sculpture****Knoop**

FA-391B-1

Monday, 9-12:50pm

3 credits

Rm 414F

This is a sculpture studio course. While all media are welcome, we will approach the course with sculptural concerns. The theme of the class is Narrative and Sculpture with a focus on Relationships to Systems. This class is loosely defining a system as a group of interacting or interrelated elements that act according to a set of rules to form a unified whole. The class is broken into three ways of exploring this theme: Artists intervening within existing systems; Artists reinventing or creating their own systems; Artists displacing or circulating material from one system to another. Together we will look at examples of artists practice which fall within these themes, visit related exhibitions, and host visiting artists. Throughout the class, students will make their own works or projects with these themes in mind.

**Sculpture: Retroactive Reasoning****Ross, Visiting Artist**

FA-391B-2

Tuesday, 2-5:50pm

3 credits

Rm 414F

This course will explore intuition and personal reasoning as research toward the production of sculptural projects. It will consist of several prompts posed to students as catalysts for making multi-dimensional artworks. The prompts will be sourced from key theoretical texts, yet initially presented to students with no explanation or historicization. Students will make their works responding to these fragmented topics, drawing most importantly from their own conjectures and interpretations. Prior to each session of critique students will be presented with the theoretical texts that the prompt references. During critique, what will be realized is the relevance of one's own position, elucidated relationships between discourse and media, and the expansiveness of contemporary sculpture.

**Sculpture****Harrington**

FA-392B-1

Wednesday, 6-9:50pm

3 credits

Rm 414F

This course takes a concrete approach to the development of critical discourse about works of art. It exercises the student's ability to analyze the activity of making sculpture in particular and advances the student's understanding of how to proceed in the studio. Problems of structure, materials, meaning, intention, and context are the subject of class discussion.

**Sculpture****Lehyt**

FA-393B-1

Friday, 2-5:50pm

3 credits

Rm 414F

Class is structured around the student's projects. There is freedom in mediums to be used by each student, with a minimum requirement of showing three times during the semester, more times is encouraged. Critiques will be thorough, and there is an expectation of each student being able to think with, and through, the work in critique. Nothing is final, projects can be re-shown and altered, re-presented, and re-considered. The goal of the class is to be able to identify how the pieces work, in which discursive space they exist, how they can be read and experienced, and how much they embody the goals of each student. Open dialogue with respect to the work being shown, and to each other, is required.

**Sculpture****Farmiga**

FA-394B-1

Wednesday, 2-5:50pm

3 credits

Rm 414F

This is a sculpture studio course. While all media are welcome, we will approach the course with sculptural concerns. The theme of the class is Narrative and Sculpture with a focus on Relationships to Systems. This class is loosely defining a system as a group of interacting or interrelated elements that act according to a set of rules to form a unified whole. The class is broken into three ways of exploring this theme: Artists intervening within existing systems; Artists reinventing or creating their own systems; Artists displacing or circulating material from one system to another. Together we will look at examples of artists practice which fall within these themes, visit related exhibitions, and host visiting artists. Throughout the class, students will make their own works or projects with these themes in mind.

**Sculpture****Fitzpatrick**

FA-397B-1

Monday, 2-5:50pm

3 credits

Rm 414F

This is a sculpture studio course. While all media are welcome, we will approach the course with sculptural concerns. The theme of the class is Narrative and Sculpture with a focus on Relationships to Systems. This class is loosely defining a system as a group of interacting or interrelated elements that act according to a set of rules to form a unified whole. The class is broken into three ways of exploring this theme: Artists intervening within existing systems; Artists reinventing or creating their own systems; Artists displacing or circulating material from one system to another. Together we will look at examples of artists practice which fall within these themes, visit related exhibitions, and host visiting artists. Throughout the class, students will make their own works or projects with these themes in mind.

## **Sculpture**

**Laris Cohen**

FA-397B-2

Thursday, 2-5:50pm

3 credits

Rm 414F

This is a sculpture studio course. While all media are welcome, we will approach the course with sculptural concerns. The theme of the class is Narrative and Sculpture with a focus on Relationships to Systems. This class is loosely defining a system as a group of interacting or interrelated elements that act according to a set of rules to form a unified whole. The class is broken into three ways of exploring this theme: Artists intervening within existing systems; Artists reinventing or creating their own systems; Artists displacing or circulating material from one system to another. Together we will look at examples of artists practice which fall within these themes, visit related exhibitions, and host visiting artists. Throughout the class, students will make their own works or projects with these themes in mind.

# STUDIO ELECTIVES

## **Projects in Sound Art**

**Poff**

FA-281-1

Monday, 6-9:50pm

3 credits

Rm 539F

This class will introduce strategies for understanding and participating in the aural world. The course is divided into specific weekly topics, including acoustic ecology, circuit-bending, radio transmission, synesthesia and others. Screenings, readings, and discussion are supported by hands-on workshops in capturing, manipulating, and reproducing sound in unconventional ways. Grading is based on three student projects and participation in class discussions. 3 credits. One-semester course. May not be repeated.

## **Teaching as Collaborative Social Practice**

**Rasheed**

FA-301-1

Wednesday, 2-5:50pm

3 credits

Rm PCS

As a practicum, this course invites students to actively explore the evolving role of the artist engaged in teaching as an art practice. The aim is to support the undergraduate who is currently teaching or who has an interest in teaching in The Saturday Program. In this course, we will explore questions such as: What is [un]learning? What constitutes community? To what extent is teaching an art practice? To what extent is art itself, pedagogical? How is knowledge produced through art? How does art and art-making prompt us to build ecosystems between these emergent bits of knowledge? Introductions to an interdisciplinary set of readings, artists, collectives and institutions that hold varied approaches to the notion of community, learning, social discourse and positionality will also be essential to the class. This course is not designed as an overview or survey. This class is designed as an opportunity for collective inquiry and play. Weekly sessions will include short lectures, collaborative activities, and discussions.

## **Computational Studio: Simulated**

**Enxuto, Qi, Wang**

FA-327-1

Thursday, 6-9:50pm

3 credits

Rm 804CS

Human collectivism is set to look dramatically different in the coming decades, in a world where the lines between physical and digital become increasingly blurred. Every asset, process, or person within or related to a collective will be replicated virtually — connected, traced, and analyzed. As a result, concepts like Play, Agency, and Worldmaking are rapidly redefined by a control-oriented, computationally simulated virtual environment. Free, open-source game design and development platforms offer thinkers and makers a new way to reflect on the question, “If I can make a conceptually meaningful world, executed by computer algorithms, rendered by graphics engines, what would it be like, and where would I begin?” This computational studio course will include a gentle introduction to basic modeling, object-oriented programming, video game development, and VFX with Unity, and related production tools such as Blender. Projects may address agency, emergence, generative(parametric) design, artificial intelligence/learning, critical computing, and more.

## **Projects: Open Studio**

**Ashford**

FA-384B-2

Thursday, 9-12:50pm

3 credits

Rm 414F

Pre-Req: Juniors/ Seniors

Formerly titled "Sculpture", this course proposes a shared context to pursue each individual participant's ongoing art or design studio practice in any area, media or method. Students are expected to be able to present their work-in-progress consistently, to help research the works of other students in the class, and to participate actively in class discussions.

## **Projects**

**W. Raad**

FA-384B-1

Monday, 6-9:50pm

3 credits

Rm 414F

Pre-Req: Juniors/ Seniors

Formerly titled "Sculpture", this course proposes a shared context to pursue each individual participant's ongoing art or design studio practice in any area, media or method. Students are expected to be able to present their work-in-progress consistently, to help research the works of other students in the class, and to participate actively in class discussions.

## **Performance**

**Fusco**

FA-395B-1

Tuesday, 2-5:50pm

3 credits

Rm PCS

Performance or the live event has been a continuous element of art practice throughout most of the 20th century. The changing technologies of sound and digital recording devices and their increasing availability have enhanced the possibilities of documentation and allowed artists to consider the mediation and documentation of a live event as an integral part of the work itself. In this course, students will examine the interaction between performance and its documentation through practical, historical and theoretical interrogation. The class proposes to address documentation, not as an inadequate representation nor as a nostalgic marker but as something that operates within a distinct system that can become a vital site of art production. This class takes an interdisciplinary approach to making performance work. The medium of performance and its utilization of photography, video and sound will be explored. Students will read and discuss texts, looking at the work of other artists and making their own work.

# ELECTIVES

## **Painting Techniques and Materials**

### **Rodriguez and Hostvedt**

TE-217-1

Wednesday 9-12:50pm

2 credits

Rm 630C F

This course provides training in the safe handling of painting materials, contemporary applications and techniques in oil- and acrylic-based media. Practices in color mixing, color matching, glazing, uses of supplementary media, creating textures, effects, surfaces and customizing paint from dry pigments will be covered through instructor lead demonstrations and assignments. Students will receive hands-on practice with various techniques by producing original works. In addition, students will be introduced to the origins, history and contemporary evolution of paint as a material. Relevant examples will be presented through various media and field visits.

## **Techniques in After Effects**

### **Garrett**

TE-304-1

Tuesday, 2-5:50pm

2 credits

Rm 804CS

This course explores techniques and projects in Adobe After Effects. Students will complete projects that demonstrate their skill and understanding of visual effects and motion graphics. Projects will be faculty and student generated.

## **Casting Techniques**

### **Wilhelm**

FA-TE-390-1

Monday, 2-5:50pm

2 credits

Rm 430F

Casting Techniques is a process intensive course covering the methods of translating a wax positive into bronze or other non-ferrous metals. All associated techniques from beginning a plaster or rubber mold to casting, chasing, finishing and patination of metal sculptures will be covered. Students will explore a variety of approaches to casting, as well as engage in discussions involving the history of bronze casting, and its place in contemporary art. 2 credits. One-semester course. May not be repeated. Free elective credit.

**Science: Astronomy****Kreis**

RS-201-G

Thursday, 10-12:50pm

3 credits

Rm 215F

The course starts with how to measure things, such as units of time, length and mass. We introduce the celestial sphere, which will help us to understand such things as days as measured by the Sun and by a star. This will also help to understand seasons. We then introduce a short history of western astronomy. We look at the universe, starting at home (Earth and Moon) and move out---solar system (Sun and planets), stars, galaxies and cosmos. Along the way, we look at how we look (light and telescopes), and how we measure things (distance, brightness and color).

**Science: Laws of Nature****Istomina**

RS-201H

Friday, 9-11:50pm

3 credits

Rm 215F

The course will look into the history and significance of major physical laws, such as mass and energy conservation, Newton's laws of motion, the laws of thermodynamics etc., and explore their applications in biological and environmental sciences. The topics covered in the course will include the origins and the physical basis of life; the mechanisms of heredity, genes and the DNA; the evolution of species; Earth's systems and climate change.