

ART (Div I)
ART STUDIO

Co-Chairs: Professors Elizabeth McGowan and Guy Hedreen

- Cecilia Aldarondo, Assistant Professor of Art; on leave 2021-2022
- Laylah Ali, Francis Christopher Oakley Third Century Professor of Art
- Michelle M. Apotsos, Associate Professor of Art; on leave Spring 2022
- Ben Benedict, Senior Lecturer
- Mari Rodriguez Binnie, Assistant Professor of Art
- William B. Binnie, Visiting Lecturer in Art
- Ohan Breiding, Assistant Professor of Art
- Mariel Capanna, Mellon Postdoctoral Fellow in Art
- C. Ondine Chavoya, Professor of Art; affiliated with: Latina/o Studies Program; on leave 2021-2022
- Michael Conforti, Lecturer in the Graduate Program in Art History; affiliated with: Art Department
- Holly Edwards, Senior Lecturer in Art
- Michael A. Glier, Alexander Falck Class of 1899 Professor of Art
- Marc Gotlieb, Halvorsen Director of the Graduate Program in Art History; affiliated with: Art Department; on leave Spring 2022
- Guy M. Hedreen, Art Dept Co-Chair & Chair of Studio Art, Amos Lawrence Professor of Art
- Catherine N. Howe, Lecturer in Art
- Frank Jackson, Visiting Assistant Professor of Art
- Michael J. Lewis, Faison-Pierson-Stoddard Professor of Art History
- Peter D. Low, Professor of Art
- Elizabeth P. McGowan, Art Dept Co-Chair & Chair of Art History, Robert Sterling Clark Professor of Art
- Murad K. Mumtaz, Assistant Professor of Art; on leave 2021-2022
- Amy D. Podmore, J. Kirk T. Varnedoe 1967 Professor of Art; on leave Spring 2022
- Sarah Rara, Assistant Professor of Art
- Pallavi Sen, Assistant Professor of Art
- Stefanie Solum, Professor of Art
- Carolyn J. Wargula, Visiting Assistant Professor of Art
- Alena Williams, Assistant Professor of Art

The Department offers students different paths to explore the vital connection between visuality and creativity. With courses of study in the History of Art and the Practice of Studio Art (or a combination of History and Studio), the Major is designed to train students to develop the technical, conceptual, critical, and historical tools they need to engage the visual world.

ADVISING

Majors are expected to discuss their choice of courses and path through the major with their advisor or another professor in the department. Official departmental advisors for each route through the major (listed here below) are available to field general questions concerning curriculum, requirements, and planning to study away.

Art History Faculty Advisor: Guy Hedreen

Art Studio Faculty Advisor: Amy Podmore (Fall), Mike Glier (Spring)

History and Studio Faculty Advisor: Ben Benedict (Fall), Mike Glier (Spring)

ART STUDIO

The Studio division of the art major has been structured to develop students' perceptions and imaginations as they investigate a variety of visual media and to foster the development of a critical understanding of making art to support creative interests.

Major Requirements

The Studio Art major requires a minimum of nine courses:

ARTS 100 Drawing I

One art history course (preferably taken by the end of the junior year)

A combination of at least three 100 and 200-level courses in three different media (ARTS 100 and tutorials do not satisfy this requirement)

ARTS 319 Junior Seminar

One 300-level ARTS course

One elected ARTS course

ARTS 418 Senior Seminar

The numbered sequence of courses in the Studio Art major is intended to develop knowledge and skills appropriate to students' levels of experience, ultimately supporting original, independent work at the 400-level. ARTS 100 is an introduction to the principles of drawing and design, which are the foundation of visual expression. An art history course not only increases visual knowledge of other periods and cultures, but also provides exposure to the methods of visual analysis. 100 and 200-level ARTS courses introduce the relation between form and content and serve as introductions to a variety of media including architecture, painting, performance, photography, printmaking, sculpture, and video. 300-level courses place greater emphasis on the application of visual skills to thematic concerns, and to the development of the student's individual vision. The capstone to the major, ARTS 418, provides a comprehensive, professional exhibition experience. Students not only define, research, and create an original body of work, but are also engaged in all aspects of producing an exhibition at the Williams College Museum of Art.

The faculty encourages students to begin exploring studio art in the first year so that they can fully explore a variety of media in preparation for independent work in the junior and senior year. A successful route through the major might look like this:

First year: two classes at the 100 and/or 200 level in different media and an art history class. We encourage students to explore media with which they are unfamiliar, as doing so provides a good base and allows for more flexibility later on. While there is only one art history class required for the major, we encourage students to take advantage of the rich art history offerings throughout their four years of study.

Second year: at least two 100 and/or 200 level courses.

Third year: Junior seminar, a 200- or 300-level course and a possible second art history class.

Fourth year: one 300-level course, ARTS 418, and other courses chosen to support your individual interests.

HISTORY AND STUDIO

This route offers students the opportunity to propose a course of study that investigates a particular medium or a particular issue bridging both wings of the department. Examples of past History and Studio projects include topics related to architecture, curating, and performance, but are not limited to these.

In many cases, it is better to choose the Art History or the Studio Art route, to the major, while taking additional courses in the other wing, as desired. The History and Studio route is offered as a third option and requires approval.

The application for the History and Studio route must include both a written statement and a list of proposed courses. It must be approved by an advisor from both Art History and Studio Art and be submitted to the department's administrative assistant before registering for the major.

History and Studio students whose projects have a Studio emphasis have the opportunity to take the Senior Tutorial (ArtS 418) with permission of the instructor and to participate in the senior Studio exhibition. Those seniors with a History emphasis can apply to write a thesis and, if accepted, will be admitted to the required Winter Study and Senior Thesis Seminar (Arth 494) which culminate in a thesis and thesis presentation. Or, a student may propose a senior independent study.

Major Requirements

The History and Studio major requires a minimum of nine courses:

Any TWO of the following six courses: ARTH 101, 102, 103, 104, 105 or 106

ARTS 100-level course

ARTS 200-level course

ARTH 301 Methods OR ARTS 319 Junior Seminar

ARTH 400-level OR 500-level course

ARTS elective

ARTH elective

ARTS 300-level course

OR ARTS 418 (with permission), if pursuing a Studio tracking an Art History track

OR an ARTH 400-level course or ARTH 494 (with permission), if pursuing an Art History track

The application for the History and Studio route must include both a written statement of purpose and a list of proposed courses. Both must be approved by two advisors, one from Art History and the other from Studio Art, and be submitted to the department's administrative assistant before the student may register for the major.

History and Studio students whose ongoing projects have a Studio emphasis have the opportunity to take the Senior Tutorial (ARTS 418) with permission of the instructor and to participate in the senior Studio exhibition. Or, a student following the Studio Art track may propose a senior Independent Study project in order to pursue Honors. Those History and Studio majors with an Art History emphasis may apply to write a thesis and, if accepted, will be admitted to the required Winter Study and Senior Honors Seminar (ARTH 494).

One advisor from Art History and one from Studio Art must sign off each semester before a student may register for classes.

THE DEGREE WITH HONORS IN ART

Students who wish to become candidates for the degree with honors must show prior evidence of superior performance in the major as well as research capabilities to carry out the proposed project.

Art Studio

Studio art concentrators who wish to be candidates for honors are required to take an extra studio course, of their choosing, for a total of ten courses. One of the ten courses must be the 400-level Senior Seminar (ARTS 418). Students must also take the Honors Independent Study course (ARTS 31) during Winter Study of their senior year. Studio faculty will provide feedback on the progress of the honors project at the beginning of the Spring semester.

Honors candidates enrolled in the Senior Seminar must demonstrate prior experience in the media chosen for the honors work. This proof may consist of one or more 200-level courses in the medium, course work at the 300 level, and/or a portfolio demonstrating the student's proficiency in the media chosen for the honors project. This work must be presented to the instructor of the Senior Tutorial at the start of the Spring semester. At the end of the Spring semester of senior year, honors candidates will orally defend their work in the senior exhibition at WCMA. The entire studio faculty will attend each defense. Based on the work and the oral defense, the studio faculty (as a whole) will designate honors, high honors or no honors.

History and Studio

History and Studio majors may follow either the Studio Art or Art History route to [honors](#). Alternatively, a student may pursue honors through an Independent Study project, to be undertaken during Winter Study and the Spring semester under the guidance of their two advisors.

The review process for the honors candidates in the senior seminars (ARTS 418 or ARTH 494) will proceed according to the regular honors process for the respective wing of the Art Department, and will include both advisors. If the honors project is conducted via an Independent Study, the final project will be submitted to the two advisors who will determine whether or not it will receive honors. If the student chooses not to follow the Honors route, they may take either a 300-level ARTS course, or a 400-level ARTH seminar instead.

STUDY ABROAD

The Art Department encourages students to travel during Winter Study, and to study abroad for a semester during the junior year. Students planning on studying abroad must: consult a departmental advisor, leave a copy of their Study Away Petition on file in the Department, and consider the required junior seminars (ARTH 301 and ARTS 319) that prepare students for the independent research and/or independent artistic production which is the focus of the senior year.

Art Studio

Studio Art Majors must take the required Junior Seminar (ARTS 319) in the fall semester of their junior year, unless they are planning to study abroad for a full year, or unless they have permission of the chair of the department (in these cases, they may take the required class in their sophomore or senior year). The Department does not grant pre-approval or provisional credit for study abroad courses; studio majors must submit

their portfolios for review, and will receive credit only if the work completed abroad is deemed roughly equivalent in quality and quantity to coursework at the College (students should contact the Departmental advisor in studio for the portfolio review, and digital photographs are fine in the case that original work is not available). No more than 1 requirement for the major can be taken per semester abroad (2 if one of the courses is in art history). Courses must be in fine arts fields to qualify for major credit. ARTS 319 and ARTS 418 cannot be fulfilled abroad.

History and Studio

History and Studio majors must plan accordingly for their elected junior seminar. For art history courses taken abroad, history and studio majors can seek provisional credit for courses that appear to satisfy requirements for the major. No provisional credit is possible for studio courses; students must submit their portfolios for review, and will receive credit only if the work completed abroad is deemed roughly equivalent in quality and quantity to coursework at the College (students should contact the Departmental advisor in studio for the portfolio review, and digital photographs are fine in the case that original work is not available). No more than 2 major requirements may be satisfied per semester while abroad (one in studio, one in history), with no more than 3 courses total. History and studio majors cannot satisfy ARTS 319 or any 400-level courses abroad.

ARTS 100 (S) Drawing I

In childhood everyone draws. Like language drawing is a basic human tool to observe and interpret the world as well as to make comment about it and find agency within it. As an introduction to art making, this course will provide basic design and conceptual skills to engage feeling, develop content and communicate with others. Divided into sections on line, composition, proportion, value and space, the course is designed for those with no previous experience in drawing, but it is flexible enough to challenge experienced students. New concepts are introduced each week in slide talks and developed in workshops and through homework assignments.

Requirements/Evaluation: successful application of new skills, development of concept, participation in class, effort, timeliness and attendance

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: art majors, first years, sophomores, juniors, seniors

Expected Class Size: 18

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$200-\$350

Distributions: (D1)

Spring 2022

STU Section: 03 M 1:10 pm - 3:50 pm Michael A. Glier

ARTS 100 (F) Drawing I

Drawing can provide a vehicle for encountering and interpreting your experiences. This course will heighten your awareness of the visual world, teach basic drawing skills, and demonstrate how drawing operates as a form of visual exchange. A variety of materials will be covered as you explore the 2-dimensional concepts of line, form, proportion, gesture, spatial depth, and value. Towards the latter part of the semester, more emphasis will be placed on the use of drawing as idea, and you will have the opportunity to express yourself through the visual language of drawing.

Requirements/Evaluation: This is an intensive studio course, requiring working in the drawing studio outside of scheduled class hours. Grading takes into account the quality and quantity of work produced, depth and quality of investigative process, participation in critiques, and attendance.

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Art Majors (declared); students who have previously enrolled but have been dropped from the course, first-year and sophomore students

Expected Class Size: 18

Grading: no pass/fail option, yes fifth course option

Materials/Lab Fee: \$200 lab fee charged to term bill

Distributions: (D1)

Fall 2021

STU Section: 01 T 1:10 pm - 3:50 pm Amy D. Podmore

ARTS 100 (S) Drawing I

This course is designed to introduce the fundamentals of drawing. A significant portion of class time will be devoted to learning some of the basics of drawing, such as line, gesture, composition, and value. Acquiring technical skill is an important goal of this class, and intensive weekly assignments are a significant part of that process.

Requirements/Evaluation: quality of work produced as well as successful completion of all assignments and attendance

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: art majors

Expected Class Size: 18

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$200-\$350

Distributions: (D1)

Spring 2022

STU Section: 01 T 9:00 am - 11:40 am Laylah Ali

STU Section: 02 Cancelled

ARTS 100 (F) Drawing I

This course is designed to introduce students to perceptual, experiential and analytical moments associated with the language of drawing, and to do so in ways that offer the opportunity to see the world with greater clarity, and with a broader understanding of art and the visual language. This course provides technical skills associated with observational drawing, experiential moments with a variety of materials, and the opportunity for self expression and the communication of ideas. Each studio class blends drawing practices and exercises designed to further one's understanding of the language of drawing, and more broadly, offers a foundation for further study in the visual arts.

Requirements/Evaluation: individual critiques, a mid-term critique, a final portfolio submission, attendance, effort and participation

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Art Majors (declared); students who have previously enrolled but have been dropped from the course, first-year and sophomore students

Expected Class Size: 18

Grading: no pass/fail option, yes fifth course option

Materials/Lab Fee: \$200-\$300 lab fee charged to term bill

Distributions: (D1)

Fall 2021

STU Section: 02 MW 7:00 pm - 8:15 pm Frank Jackson

ARTS 100 (S) Drawing I

This course is designed to introduce students to the basic elements of drawing. The first half of the course will expose students to formal and fundamental aspects of the visual language through observational drawing exercises. Working from the still life, landscape, and human form, concepts and skills related to line, space, form, and perspective will be introduced. Students will work with a wide variety of materials and will gain facility in media such as charcoal, graphite, collage, watercolor and ink. As the term progresses, assignments and exercises will become more complex and students will explore more conceptual ideas in drawing related to material specificity, research, experimentation, and working from the imagination. The class will conclude with a publication of a zine. The theme or topic of the publication will be determined by the dynamic of the class and the

students' curiosities and concerns. Through lectures, assigned readings, screenings, and visits to the WCMA, this course hopes to expand what it means to draw and to become aware of how drawing appears in the practices of other artists as well the world outside of art contexts.

Class Format: The class will meet in-person twice weekly. Depending on the class size we may break into smaller independent lab groups / discussion groups.

Requirements/Evaluation: quality of work produced, depth and quality of investigative process, participation in critique and discussion, class citizenship, attendance

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: current and prospective art majors

Expected Class Size: 18

Grading: yes pass/fail option, no fifth course option

Materials/Lab Fee: \$200-\$300

Distributions: (D1)

Not offered current academic year

ARTS 105 (S) Video Essay

This introductory studio course engages the genre of video essay. Situated at the intersection of video art and documentary film practices, video essay explores the interval between politics and aesthetics, fiction and non-fiction, in an attempt to create a personal language with which to describe the tension between social, political, and personal realities. Students gain hands-on video production experience with editing, cinematography, and sound design grounded in the editorial and rhetorical strategies of video essay which articulate a language of relationships: between sound and image, artist and subject, fact and feeling, memory and language. Self-referential and reflexive, video essay operates in a space of inquiry between poetry, philosophy, autobiography, politics, and cultural studies. The course examines how video essay moves across disciplines, reflecting ethical and aesthetic strategies developed within documentary film, journalism, auto-ethnography, auto-fiction, media theory, performance, and the history of video art itself, in pursuit of a renewed relationship to processes of observation, memory, and recognition. Assignments emphasize the creation and presentation of an original body of video work for critique, alongside research, writing, and discussion of theoretical texts and artworks, including the work of Chris Marker, Hito Steyerl, Trinh T. Minh-ha, Harun Farocki, Agnès Varda, among others.

Class Format: hybrid format: a mix of in person and remote meetings with additional asynchronous lectures, technical lessons, and screenings to supplement our course work. We will aim to keep class meetings small, and depending on the class size we may break into smaller independent lab groups / discussion groups.

Requirements/Evaluation: Quality of work produced, depth and quality of investigative process, participation in critique and discussion, class citizenship, attendance

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: art majors

Expected Class Size: 10

Grading: yes pass/fail option, no fifth course option

Materials/Lab Fee: \$150 lab fee charged to term bill

Distributions: (D1)

Spring 2022

STU Section: 01 M 10:00 am - 12:50 pm Sarah Rara

ARTS 110 Digital Photography, Identity and Place

This remote introductory level course offers an in-depth exploration of digital photography. Emphasis is placed on the camera's relationship to the body and constructions of identity. Students will develop a fundamental control of photographic techniques through various exercises, experimentation, field, at home and/or studio experience. Students will learn how to use DSLR cameras and introductory level Photoshop editing techniques to create a personal body of work that examines the medium's role in representing various identities. Additionally, visiting artist lecture presentations and thorough

critique will foster theoretical and visual literacy for the analysis of works. How is photography implicated in the construction and performance of identity? How does it complicate national, cultural, gender, race and sexual identity.

Class Format: This class will take place over Zoom

Requirements/Evaluation: Students must budget roughly ten hours per week outside of class for photographing and editing; Students must complete all projects on time. Students will create a photographic body of work with accompanying artist statement. Students must be active participants during class discussion and critiques.

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Art majors who have not yet taken an introductory photography class

Expected Class Size: 12

Grading:

Materials/Lab Fee: \$250 standard lab fee charged to term bill

Distributions: (D1)

Not offered current academic year

ARTS 111 (F) Introduction to Video Art

This introductory-level course offers an expansive definition of video art, exploring the overlap between video and other disciplines within contemporary art. Video art's inherent heterogeneity is examined as a vital part of the medium's identity and as a radical mechanism for cultural discourse. Coursework includes lectures, readings, discussions, hands-on tutorials, production assignments, and active participation in dialog/critique. Camera, sound, lighting, and editing techniques are taught alongside key theoretical, historical, and aesthetic approaches to video art. Experimentation and interdisciplinary approaches are encouraged in considering how video art hybridizes with other media, ingests emerging technologies, and develops new distribution models.

Requirements/Evaluation: quality of original video work produced, participation in critique and discussion, two writing assignments, class citizenship, attendance

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Preference will be given to art majors, sophomores, juniors, and seniors in that order. In case of overenrollment, there will be a waitlist.

Expected Class Size: 12

Grading: yes pass/fail option, no fifth course option

Materials/Lab Fee: \$150

Distributions: (D1)

Fall 2021

STU Section: 01 M 12:00 pm - 2:25 pm Sarah Rara

ARTS 112 (S) Introduction to Documentary Filmmaking (DPE)

In a 2010 article, *New York Times* film critic A. O. Scott described the field of contemporary documentary film as 'heterogeneous to the point of anarchy.' This course takes this heterogeneity to heart, acquainting students with a wide array of creative approaches and key debates in documentary film. In addition to a historical, ethical and critical foundation in the field of documentary, students will acquire a basic grounding in the fundamentals of video production, including cinematography, sound and editing. Course requirements include class attendance and regular critiques, weekly film screenings and readings outside class, 2-3 minor filmmaking exercises, and major assignments in the form of 3-4 short nonfiction video projects.

Requirements/Evaluation: timely and committed completion of assignments, attendance and participation

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: majors have priority

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$150

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: The practice of documentary film is centrally bound to ethics--who and how we represent onscreen. Historically, documentary has tended to gaze on marginalized communities in problematic ways; this course will make issues of power, race, class and representation central to the production of documentary media.

Not offered current academic year

ARTS 114 (S) Art into Activism

This introductory, hands-on studio art class will examine how art can be engaged with activist and political causes. Can art be created from social or political ideas? Is all political art merely propaganda? What makes a work "political"? What does artistic work that is topical, informed, and critical look like? What artistic strategies might be deployed for ends that are not considered art? In addition to looking at various works by contemporary artists and used in political movements, the majority of the class will be devoted to working on weekly assignments that will introduce students to 2-D image making, performance, and low tech video that will engage with the above questions. This class is a project based studio class which will require hours outside the class for the weekly assignments.

Requirements/Evaluation: projects, assignments, class participation, attendance

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: first-years and sophomores

Expected Class Size: 14

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$100-\$300

Distributions: (D1)

Spring 2022

STU Section: 01 T 1:00 pm - 3:50 pm Laylah Ali

ARTS 115 (F) Sculpture: Poetry with Objects

Sculpture employs the body and has the power to communicate via the physical world in powerful ways. ARTS 115 will offer instruction in how form and meaning can be created through the use of objects. Similar to poetry, where a particular word carries a specific history, meaning, and power, objects also contain complex associations. Through the process of alteration, transformation, and manipulation, sculpture reveals the narrative power of form and materials. This course will provide a historical framework for how sculpture- particularly contemporary works- have expressed ideas, while also providing instruction on techniques and methods used to build, dismantle, rearrange, combine and create art with objects as the inspiration. The ultimate goal will be to develop your individual voice and imagination, become familiar with processes and techniques, and to become fluent in generating meaning that is important to you. We will be integrating the study of a variety of artists whose work utilizes objects in their sculpture such as the work of: Jean Shin, Marcel Broodthaers, Dario Robletto, Doris Salcedo, Robert Gober, among others. This class is designed to be hybrid, with a combination of in-person and remote components. Approximately two thirds of the term will consist of weekly meetings between myself and a pair of students, however, periodically throughout the term, we will meet with the entire class for PowerPoint presentations, demonstrations, visiting artist talks and group critiques.

Class Format: Hybrid model with a portion of the class taught in person and a portion taught remotely. The aim is to have 50 percent of the class in person and 50 percent taught remotely, however this will depend upon how the semester and COVID evolves.

Requirements/Evaluation: Art is a visual language, which speaks to us through our sense of sight and implied touch; you will be evaluated first and foremost on your ability to speak powerfully in this language. Grading also takes into account: effort, attitude, creativity, studio responsibility and participation. Attendance and punctuality is expected for both in-person and remote portions of the course. If you miss more than one unexcused class your grade will automatically drop a letter grade. All work must be completed by the final critique.

Prerequisites: None.

Enrollment Limit: 10

Enrollment Preferences: Declared and perspective art majors have preference.

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: There will be a lab fee to cover a material cost for the class. TBA

Distributions: (D1)

Not offered current academic year

ARTS 116 (F) Monotypes

Spontaneous and delightfully unpredictable, the monotype is a style of printmaking that creates exactly one image by applying ink onto a flat surface, and transferring it to paper using pressure - by hand or a through a printing press. It is neither drawing nor painting, it is both! In this class students will use the monotype to heighten their sensitivity to line, colour, tone, texture, transparency, pressure, ink viscosity, and overall composition. They will also explore techniques like tracing, stencilling, chine-collé, reductive + additive mark making, and hand rubbing, while acquainting themselves with the history of the medium -- its practitioners, and its scope. No prior experience in drawing or painting required, though it is quite welcome.

Requirements/Evaluation: quality of work, investment towards studio time, active presence in discussions and critique, attendance

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Arts majors

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Not offered current academic year

ARTS 119 (S) Miniature Stories

What is the American experience? What does an American look like? This course uses miniature set and puppet building techniques, using easily manipulated materials in order to tell stories about the American experience. Greer Lankton's queer puppets and Charles Ledray's intricate thrift store men's suits use miniaturized scale as a vehicle to expand our understanding of the American experience through highly focused visuals. Students will explore how scale and point of view can be used to explore power dynamics, identity, and mythology. Students develop their own research methods based on short writing assignments, image and object collection, and material exploration.

Requirements/Evaluation: Students' production methods will incorporate scaled building techniques, introductory lighting, and staging processes towards the completion of a singular narrative work built in miniature. Students will also design and complete a shortlist, a collection of point-of-view stills that explore their chosen narrative in sequence. The course will culminate at an end of semester online exhibition of their work.

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Art majors

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$75.00 lab fee

Distributions: (D1)

Not offered current academic year

ARTS 122 (S) Photography, Identity and the Absence of Representation

This introductory level course offers an in-depth exploration of the DSLR camera and image by utilizing photographic digital technology. Emphasis is placed on the camera's relationship to the body, domestic space and constructions of identity. Students will develop a fundamental control of photographic processes through technical exercises and at-home/on-campus and online experimentations. Students will learn how to use DSLR cameras, editing techniques and photographic curation to create a portfolio and exhibition reflecting on a personal body of work that examines the medium's role in representing (or not representing) identities. There will be weekly readings and in-depth critiques to foster theoretical and visual literacy for the analysis of works. How is photography implicated in the construction and performance of identity? How does it complicate national,

cultural, gender, race and sexual identity?

Requirements/Evaluation: Students midterm and final critique of their body of work and accompanying artist statement

Prerequisites: Art majors who are interested in and are doing work in identity politics.

Enrollment Limit: 12

Enrollment Preferences: Art majors who have not yet taken an introductory photography class

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$250 standard lab fee charged to term bill

Distributions: (D1)

Spring 2022

STU Section: 01 W 1:10 pm - 3:50 pm Ohan Breiding

ARTS 123 (F) Drawing Dreaming

Sometimes a drawing is a recreation of what is right in front of us, accepted and understood by us both. And sometimes a drawing is what we have never seen before/what doesn't yet exist, but want very much to be real: a house, a garden, a truth, accountability for an injustice, a declaration, a dream, a scream, a monument (or its absence), a sculpture, an institution, a circumstance, a love, futures. In this class, we will use mark making as a tool for making such imaginings a little more solid, and clear. Each week we will look at artworks (or what could be perceived as that) that embody dreaming, envisioning, manifestation, and transformation, including but not limited to the spectacular public drawings now part of Richmond's confederate monuments, Shaker gift drawings, house and garden plans, protest signs, commemorative murals and memorials, flags, emblems, dream entries and tarot decks. Every other week, our class will host visitors whose art+work+life has inspired this course, including artists, educators, and organisers. Though this isn't a traditional drawing class, it will include introductions to various foundational techniques and tools, along with intensive drawing exercises before delving into self driven assignments.

Class Format: Classes will meet remotely, and if it is deemed safe, the drawing studio may be open for staggered drawing sessions in small groups. All students will be adequately trained in documenting their work for weekly reviews with the instructor.

Requirements/Evaluation: weekly assignments, mid-term project, final projects, attendance and participation, generous presence

Prerequisites: Previous drawing experience preferred and/or completion of Drawing 100.

Enrollment Limit: 17

Enrollment Preferences: Art/Art History majors

Expected Class Size: 17

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$100

Distributions: (D1)

Not offered current academic year

ARTS 125 (F) Introduction to Fresco Painting Materials and Techniques

This course offers a rare introduction to the materials, methods, and chemistry of buon fresco: the ancient craft of wall-painting with earth and mineral pigments onto freshly applied lime plaster. Fresco painting is an emphatically collaborative tradition, and as such we will treat the studio-classroom as a shared laboratory for collective study and practice. Working together, students will gain hands-on experience with every step of the fresco-painting process: we will grind earth and mineral pigments, sift riverbed sand, mix and apply lime plasters, and paint with pigment suspensions using bristle brushes while following recipes and instructions gleaned from artists' accounts and painting manuals. Testing a range of fresco techniques on a series of portable panels as well as on a classroom test-wall, students can expect to develop both troweling and painting skills, and to discover the nuances of color and texture that can be achieved through various combinations of natural pigments and plaster. The course will encourage descriptive and instructional writing, diagrammatic drawing, and photographic documentation as tools for craft stewardship and technical knowledge-sharing. Prior experience with drawing and/or painting will be helpful, but are not required. Lectures will provide a historic overview of fresco painting and its uses across cultures, and students will have an opportunity to explore a particular material, chemical, environmental, or socio-political aspect of the centuries-old wall-painting technique through the development of a final essay.

Requirements/Evaluation: Students are expected to produce a series of small fresco studies; to maintain a descriptive journal of processes, recipes and observations; and to submit one final essay (5-7 pages). Grading will also take into consideration attendance, the depth and quality of the investigative process, active participation in studio exercises and group discussions, and a demonstrated willingness to collaborate with peers.

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Current and prospective Art Studio and Art History Majors. If over-enrolled, a wait-list will be maintained. Wait-listed students should submit a brief description of interest to the instructor.

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$200

Distributions: (D1)

Fall 2021

STU Section: 01 W 1:10 pm - 3:50 pm Mariel Capanna

ARTS 128 (S) Introductory Video

In this course we explore how the proliferation of video has transformed the way we relate our own image, and that of others. Video has become a platform for hypervisibility. In an era of selfies, live-streaming, state sanctioned violence (and its digital record), how might we use video as a tool of empathy and accountability? We will pursue answers to these questions through the act of making. In this introductory level course students will gain facility in Adobe Premiere and other post-production tools in the Adobe Creative Suite. Students will explore camera technique, lighting, and how to work with appropriated footage. We will look at early and contemporary video works in order to situate the work being made in class. Video Art will also be contextualized within vernacular applications of video. Through regular technical exercises, readings, and group critiques, students will learn how to use video as critical tool in their practice.

Requirements/Evaluation: evaluation will be based on discussion participation and the technical and conceptual strength of the projects, with consideration given to individual development

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: students majoring in Studio Arts

Expected Class Size: 14

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$150.00 fee charged to term bill

Distributions: (D1)

Not offered current academic year

ARTS 129 (S) Institutional Critique (DPE)

Cross-listings: THEA 129 ARTS 129

Primary Cross-listing

This introductory course will investigate the performance potential of the radical art making methodology known as Institutional Critique. Influenced by Situationalism, and the Fluxus movement, Institutional Critique emerged as a way for artists to respond to the art worlds elitism, monopoly on culture, and dependency on Capitalism. Through collaborative performance based projects and readings students will explore the possibility of art to critically intervene in the hegemonic order and insight change within power relationships. We will also explore related movements such as Socially Engaged Practice, a term that describes art that is participatory and focuses as people as the medium. Artists covered will include: Thomas Hirshhorn, Tim Rollins, and Andrea Fraser. You do not need any prior experience just a willingness to use the power of voice and body.

Requirements/Evaluation: three collaborative projects, final independent project, readings, active participation, museum gallery visits, quality of work

Prerequisites: none

Enrollment Limit: 18

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$125 lab fee

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 129 (D1) ARTS 129 (D1)

Difference, Power, and Equity Notes: Through a diverse selection of essays, visual art, and contact with prominent voices operating at the intersection of theory and practice students will examine how the concentration of power in the United States and Europe has contributed to inequities within educational, legislative and artistic institutions. Students will then transfer what they've learned to a research based visual practice that prioritizes social discourse.

Not offered current academic year

ARTS 130 (S) Material Issues

What kind of maker should one be, after reading the latest climate report? The tendency to build, design, love, and collect objects - in our shelves and in our museums and in our landfills - is central to the human story. We have (serious) material issues! This class looks at individuals that hold ecology and what the environment asks of us close to their heart and their making, moving beyond 'green' as metaphor. We will study creative practices that work in partnership with land, with forests, agriculture, radically sustainable materials, food and food cultures. Through the semester, we will alter how we consume and what we consume, we will learn to repair, learn to divest, and learn how to make our own: Food! Clothes! Quilts! Containers!

Pigments! _____! Our projects will be cross cultural, interdisciplinary, slow, working at the pace of seasons, working with what is already present in our homes, in our neighbourhoods. Through guided assignments and discussions, students will draft a personal and collective manifesto detailing their relationship to material and climate change, and develop a final project, in any format, that engages with it. We will work with our hands often, and well.

Requirements/Evaluation: active and thoughtful participation in class, sensitive and dedicated approach towards assignments

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Art majors

Expected Class Size: 15

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Not offered current academic year

ARTS 132 (F) Sculpture: The Human Form in Contemporary Art

The figure has an intrinsic relationship to us and our lives and has provided artists with creative challenges throughout time. This course uses the human form as the subject to introduce students to the three-dimensional world of sculpture. It combines the traditional study of figure modeling in clay, with a more contemporary approach to how the figure is used in art today. The first part of the semester has you working from observation while learning how to realistically construct the human figure in the third dimension. You will work in clay, gaining skills in modeling, anatomy, the study of proportion, gesture, texture, negative and positive space and balance and gravity. We begin aiming for realism and move towards abstraction. The second part of the term will provide the opportunity to explore a more open and contemporary approach to how sculpture utilizes the figure to express meaning, explore materials and employ form. You will be introduced to a variety of skills, materials and concepts as you learn to work in the round making a form interesting from all views. Ultimately you will begin to explore and develop the ability to communicate your ideas in a visual manner as well as comment on the human condition.

Requirements/Evaluation: This is an intensive hands-on studio course, requiring working in the sculpture studio outside of scheduled class hours. Grading takes into account the quality and quantity of work produced, depth and quality of investigative process, participation in critiques, and attendance.

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Art Studio majors have priority

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$200 to be charged to term bill

Distributions: (D1)

Fall 2021

STU Section: 01 R 1:10 pm - 3:50 pm Amy D. Podmore

ARTS 136 (F) Multiples! An Introduction to Printmaking

Printmaking is the process of creating an image by pressing an inked surface onto paper. In this introductory class, we will work our way through a wide variety of printmaking techniques to create a range of original works. These techniques may include linocut, woodcut, collograph, intaglio, monotype, and book structures. With the help of demonstrations, lectures, museum visits, and artist talks, we will explore the history and contemporary practice of each technique. You will gain familiarity with the printshop's tools and equipment; develop a sensitivity to different kinds of papers and inks; practice the proper usage of materials; and learn how to work in a shared and cooperative environment, collectively. Though introductory, this is a process based class with rigorous assignments. Absolute beginners can expect to refine their hand, expand their vocabulary of studio skills, gain deeper appreciation of materials, and learn how to plan and discuss their creative vision. For students with prior art experience, the course can help prepare for advanced print classes, and work towards creating a more interdisciplinary print portfolio.

Requirements/Evaluation: Students will complete 4 - 5 main assignments leading up to a final project. Students can expect to put in at least 6 - 10 hours of work every week.

Prerequisites: Letter of interest. If you have prior printmaking / general art experience, please submit 5-10 images of your best work.

Enrollment Limit: 12

Enrollment Preferences: Preference will be given to both prospective and current art majors and a waitlist will be maintained if the class is overenrolled.

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$250

Distributions: (D1)

Fall 2021

STU Section: 01 W 8:00 am - 10:50 am Pallavi Sen

ARTS 200 (S) Project: Costume-Design, Performance, and Beyond

Cross-listings: ARTS 200 THEA 305

Secondary Cross-listing

This course is an intensive study of costume design. Costume designers are always aware of the world around them. They look, listen, reflect, and record. They use inspiration, research, imagination, and innovation for their creations. They simultaneously observe the smallest detail while also picturing the larger world surrounding the pieces they develop. The course focuses on the designer's process, which entails in part: script analysis, collaboration, research, color theory, basic design principles, rendering techniques, fabric research, organizational skills, and presentation of designs.

Requirements/Evaluation: multiple design assignments including a detailed final design project, costume labs, image and research files, costume sketchbook, short papers, committed participation, and attendance; students are required to attend two to three Theatre department or approved performances during the semester; students will also be expected to partake in intelligent critiques of fellow classmates' design work

Prerequisites: successful completion of any 200-level course in any of the fine or performing arts or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Theater and Art Studio, sophomores and juniors

Expected Class Size: 8

Grading: yes pass/fail option, yes fifth course option

Unit Notes: does not satisfy any requirements for the Art major

Materials/Lab Fee: \$100 lab fee charged to term bill

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ARTS 200 (D1) THEA 305 (D1)

Spring 2022

STU Section: 01 R 1:10 pm - 3:50 pm Deborah A. Brothers

ARTS 201 (F)(S) Worldbuilding: Design for the Theater

Cross-listings: ARTS 201 THEA 201

Secondary Cross-listing

This course examines designers' creative processes as they investigate a theatrical text and then dream-into-being the fictional worlds of a hypothetical production. Class will consist of several practical projects in multiple areas of design. We will practice a two-pronged technique in response to a text: developing a personal, intuitive creative response while simultaneously supporting all logistical requirements, resulting in an inventive yet dramaturgically sound design. Emphasis will be on folding this individual work process into a larger group collaboration by refining methods of communication, presentation, and group critique.

Requirements/Evaluation: Coursework is group class discussion and critiques, paired with several hands-on projects throughout the term.

Prerequisites: THEA 101 or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Theatre majors

Expected Class Size: 8

Grading: yes pass/fail option, yes fifth course option

Unit Notes: this course is a prerequisite for all upper-level design and directing courses; this course does not count toward the Art major

Materials/Lab Fee: \$125 for materials and copying charged to term bill

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ARTS 201 (D1) THEA 201 (D1)

Fall 2021

STU Section: 01 MW 11:00 am - 12:15 pm Barbara Samuels

LAB Section: 02 W 1:10 pm - 3:50 pm Barbara Samuels

Spring 2022

STU Section: 01 Cancelled

LAB Section: 02 Cancelled

ARTS 215 (F) Sustainabuilding (verb)

Sustainability considerations figure prominently (and always have) in good building design. This architectural design studio will include instruction, research, and reading about current design and energy strategies. These lessons will be applied in two or more design problems. Drawings and models will be critiqued in class reviews with outside critics.

Requirements/Evaluation: quality of design and presentation

Prerequisites: none but ARTS 220 and/or ENVI 108 are recommended; permission of instructor is required; preregistration does not guarantee admission to the course

Enrollment Limit: 15

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: TBD lab fee charged to term bill

Distributions: (D1)

Not offered current academic year

ARTS 220 (S) Architectural Design I

Instruction in design with an introduction to architectural theory. Five simple design problems will explore form and meaning in architecture. Each problem will require drawings/model and will be critiqued in a class review with outside critics.

Requirements/Evaluation: quality of design, with improvement taken into account

Prerequisites: ARTS 100; ARTH 101-102 strongly suggested; permission of instructor is required; registration does not guarantee admission to the course

Enrollment Limit: 15

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: TBD lab fee charged to term bill

Distributions: (D1)

Not offered current academic year

ARTS 223 (S) Making a Co-Authored Fresco Mural

This studio course invites students to encounter the pleasures and challenges of creative collaboration through the planning and development of a co-authored buon fresco mural. With lesson plans structured around a single semester-long project, this course provides a rare introduction to the materials, techniques, and chemistry of fresco painting, as well as an historical overview of the ancient wall-painting medium. While each student will have opportunities to explore fresco mark-making individually on small portable panels, this course is designed to emphasize the historically collaborative and site-responsive nature of fresco painting. As such, the studio-classroom will generally be treated as a shared workshop for collective work. Throughout the course the student community will be challenged to maintain a spirit of improvisation while organizing and executing a long-term project. Students will acquire hands-on experience mixing lime plaster, grinding earth and mineral pigments, and preparing pigment suspensions for a large-scale fresco mural. Considering the wall-painting as a small part of a dynamic whole that includes an architectural substrate and a geographic environment, we will look at varied examples of site-bound wallworks, and will discuss their inherent connection and vulnerability to their social, infrastructural, and climatic conditions. To conclude this course, we will consider various strategies for in-situ wall-painting preservation in order to make an informed plan for the stewardship and/or transformation of our co-authored fresco.

Requirements/Evaluation: Students are expected to produce a series of preparatory drawings, color studies, and material studies leading up to the execution of a single co-authored fresco mural. Grading will take into consideration attendance, active engagement in studio exercises and group discussions, and a demonstrated willingness to collaborate with peers.

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Seniors, Juniors, and Sophomores, in that order. If over-enrolled, a wait-list will be maintained. Wait-listed students should submit a brief description of interest to the instructor.

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$200-\$350 charged to term bill

Distributions: (D1)

Spring 2022

STU Section: 01 F 9:00 am - 11:50 am Mariel Capanna

ARTS 225 (S) Video Ecologies

This studio course in video art investigates human connection with fraught landscapes and multi-species worlds, developing strategies by which our environment is witnessed, created, and negotiated through videographic acts. Video ecologies consider our environment as relational and invested

with notions of identity. What can passionate immersion in our environment as apprehended through the senses (including and beyond vision) reveal about historical and lived experience, and the embodied effects of global capitalism? How might video serve to open up new understandings, relationships, entanglements, accountabilities? This course will critically examine socio-political and personal dimensions of ecology through readings and discussion engaging with environmentalism, intersectional feminism, queer theory, and postcolonialism. With in-depth instruction on technical and conceptual strategies used in video art, the emphasis of the course will be on the creation of an original body of work that includes several short video assignments and a substantial final video grounded in research on a specific ecological subject chosen by the student. In-class tutorials provide hands-on experience with lens-based production strategies in the context of historical and contemporary examples of video art that explore the land as a site for multiple temporalities, inter-species relationships, contamination, precarity, survival, and ruin.

Class Format: hybrid format: a mix of in person and remote meetings with additional asynchronous lectures, technical lessons, and screenings to supplement our course work. We will aim to keep class meetings small, and depending on the class size we may break into smaller independent lab groups / discussion groups.

Requirements/Evaluation: quality of work produced, depth and quality of investigative process, participation in critique and discussion, class citizenship, attendance

Prerequisites: 100 level video course or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Art, Film & Media Studies concentrators and students interested in film and media studies.

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$150 lab fee charged to term bill

Distributions: (D1)

Not offered current academic year

ARTS 226 (S) Hyperobjects and the Mundane

This class will use photography, the archive, the environment and the latest Do-It-Yourself trends to explore object-oriented ontology and the notion of "Hyperobjects," or objects that transcend the local by massively spanning time and space. This class will use DIY techniques and mundane objects and materials as a tool to build models, sculptures and installations that will later on be photographed in the "studio" and outdoors. Using science-fiction references and mythology we will attempt to document and/or create a space that is invisible or has not yet been experienced by the world. What does ecological philosophy/eco-feminism currently look like, and (how) will it translate after the end of the world through the remaining photographic image and media? This class will search for, invent, and document Hyperobjects - entities of vast temporal/spatial dimensions that defeat traditional ideas of what a thing, object or photograph is.

Requirements/Evaluation: Students must budget roughly ten hours per week outside of class for photographing, editing and printing. Students must complete all projects on time. Students must think outside of the box and be ready to work collaboratively. Students must be active participants during class discussion and critiques.

Prerequisites: Intro to Photography and/or Sculpture/Video

Enrollment Limit: 12

Enrollment Preferences: Art majors who have taken Intro to Photography

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$250 standard lab fee charged to term bill

Distributions: (D1)

Spring 2022

STU Section: 01 R 1:10 pm - 3:50 pm Ohan Breiding

ARTS 228 (F) The Art of Almost Nothing

In this studio tutorial class, students will create studio art projects by using materials that are mainly not bought but found, repurposed, and/or overlooked and ubiquitous. In this time of extreme material production and consumption, with a great deal being thrown out and unrecoverable, how

can we make intentional, creative meaning from what is around us? This class is concerned with impacts on the environment but also with how consumer culture has wielded profound influence in the current production of studio art. How can we engage with our major concerns--aesthetic, topical, critical--and use what is around us mindfully and creatively with desired impact? Some of the artists we will look at: William Pope L., Ana Mendieta, David Hammons, Tania Bruguera, and the Yes Men. This class is a hands-on studio class with weekly assignments.

Class Format: studio class, 3 hours per week

Requirements/Evaluation: projects, assignments, class participation, attendance

Prerequisites: one previous studio art class at Williams

Enrollment Limit: 14

Enrollment Preferences: first and second-year students

Expected Class Size: 14

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: TBD

Distributions: (D1)

Not offered current academic year

ARTS 230 (S) Drawing II

This intermediate drawing course focuses on technique, style and content. Class sessions will focus on representing the human figure in representational and abstract styles, including cubism and abstract expressionism. Homework projects will focus on developing individual concepts and personal expression. Exercises will include traditional materials on paper as well as non-traditional methods and exercises. The course culminates with an independent project of work in series. Critique sessions will be held every other week in small, breakout meetings, which will be scheduled when class begins.

Requirements/Evaluation: the quality of work produced, participation in class discussions and critiques, successful completion of all assignments and attendance

Prerequisites: ARTS 100. Students with significant drawing or painting experience who have not taken Arts 100 may submit a portfolio for review. Contact the professor for portfolio requirements.

Enrollment Limit: 15

Enrollment Preferences: Art majors, Seniors, Juniors, Sophomores, First Year students

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$250 - \$400 lab fee charged to term bill

Distributions: (D1)

Spring 2022

STU Section: 01 W 1:10 pm - 3:50 pm Michael A. Glier

ARTS 236 (F)(S) LINOCUT!

A subset of relief printmaking, linocuts are images made by carving the surface of soft linoleum blocks. Relying almost completely on our hands, we will learn to work with a variety of cutting tools, controlling their speed and pressure to create bold, clear imagery. The course will include introductions to various methods in lino printing including stencilling, collaging, reduction printing, while also familiarising students with the fundamentals of printmaking inks and papers--how to use them, choose them, modify them. Lectures will consider the traditions of relief printmaking, its present day interdisciplinary potential, and virtual visits with contemporary practitioners. Over the course of 5 major assignments, students will gain fluency in various printmaking techniques, using them individually or in combination. The semester will be capped by a final project where cross disciplinary and self-guided approaches will be welcome.

Requirements/Evaluation: quality of work, investment of time and focus, active presence in discussions and critique, attendance, inventiveness.

Prerequisites: Drawing 100

Enrollment Limit: 10

Enrollment Preferences: based on portfolio of previous work + enthusiasm.

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$300-\$550 charged to term bill

Distributions: (D1)

Fall 2021

STU Section: 01 TR 8:30 am - 9:45 am Pallavi Sen

Spring 2022

STU Section: 01 W 10:00 am - 12:50 pm Pallavi Sen

ARTS 241 (S) Introduction to Acrylic Painting: Five Modern Painters

To learn the fundamentals of 2D design, as well as some of the concepts that inform modern painting, this class will engage the work of Jean-Michel Basquiat, Henri Matisse, Amy Sherald, Alma Thomas, and Stanley Whitney. All distinctly modern, the styles of these artists range from figurative to fully abstract. The class will spend two weeks on each artist, analyzing and copying a work in the first week and producing a visual response in the second. Students will meet twice a week online, once as a class for technical demonstration and slide presentations and again in small groups of 3 or 4 for reading discussion and critique. Some demonstrations and supporting materials will be available asynchronously. The goals of the class are to introduce students to basic painting skills like color mixing, brushwork, composition, and palette management, as well as concepts like color theory, modernism and self-expression in a cultural context. So that students may work in a domestic setting, the size of the assignments are modest and the materials like water-based acrylics, crayons, and paper are manageable. In order to post homework, students will need access to a digital camera.

Class Format: This is a remote class taught twice weekly, once as a class and again in small tutorial groups. Some technical demonstrations and research materials will be available asynchronously.

Requirements/Evaluation: Students will be evaluated on technical improvement, conceptual development, expressiveness and inventiveness. Class participation, timeliness and attendance will also be considered.

Prerequisites: ARTS 100. Students with significant experience with drawing or painting, but have not completed Arts 100, require permission of the instructor.

Enrollment Limit: 12

Enrollment Preferences: art majors, sophomores, juniors, seniors, first years

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: \$350 - \$500. Materials will be shipped directly to students.

Distributions: (D1)

Not offered current academic year

ARTS 241 (F)(S) Introduction to Oil Painting

This course is designed to introduce the fundamentals of oil painting. A significant portion of class time will be devoted to learning some of the basics of painting, such as the manipulation of color, value, surface, and texture, as well as to exploring the properties of several mediums (what the paint is mixed with to allow for application and drying). This course is focused on giving students access to a range of techniques that they can explore during the semester. We will also spend time looking at each other's work and giving feedback and suggestions as well as studying the work of established artists. Evaluation will be based on evidence of each student's progress, as shown by assignments and long-term projects; attendance and participation in class discussions.

Requirements/Evaluation: based on evidence of each student's progress, as shown by the weekly assignments; attendance and participation in class discussions

Prerequisites: ARTS 100

Enrollment Limit: 14

Enrollment Preferences: Art majors, sophomores

Expected Class Size: 14

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$400-\$600 charged to term bill

Distributions: (D1)

Fall 2021

STU Section: 01 TR 9:55 am - 12:35 pm William B. Binnie

Spring 2022

STU Section: 01 M 1:10 pm - 3:50 pm Laylah Ali

ARTS 250 (S) Devised Performance: The Art of Embodied Inquiry

Cross-listings: THEA 350 ARTS 250

Secondary Cross-listing

This studio course offers students hands-on experience in devising new performance work as an ensemble. Looking to the work of practitioners and collectives like Jerzy Grotowski, El Teatro Campesino, Tectonic Theater Project, Pina Bausch, Belarus Free Theatre, Nrityagram, and SITI Company, we will challenge ourselves to really probe what live performance is capable of. How might we think of performance as a research methodology? As a lifestyle? As a form of political action? This class will function as a laboratory, forming its own unique structure for developing and realizing a live performance. The course provides an opportunity to navigate the complex dynamics present in collaborative creation. Guest classes with practitioners will offer a fuller range of skills for the student ensemble to utilize during the devising process. Work-in-progress presentations spaced regularly throughout the semester will allow the ensemble to receive feedback from small, invited audiences, as well as the opportunity to apply that critique to an ongoing creative process. At the end of the semester the accumulated work will have a public presentation in a workshop format.

Requirements/Evaluation: participation, individual presentations, contribution to group work, self-evaluation; students will contribute to the creation and presentation, by the group as a whole, of a newly devised performance piece

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Theatre majors and Art majors

Expected Class Size: 10

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 350 (D1) ARTS 250 (D1)

Not offered current academic year

ARTS 251 (F) The Personal Documentary (DPE)

In this course, we will survey the terrain of personal documentary in all its complexity--its marginal roots, and its current mainstream appeal. Examining a wide array of formal approaches from diary films, to archival excavations, to first-person odysseys, we will ask: what does it mean to tell a story that is personal, vulnerable, ethical? How is the current watershed moment of COVID provoking us to re-imagine our ideas of self and community, private and public? How to avoid predictability and narcissism, and instead use self-reflection productively? How do race, sexuality, class and gender inflect personal filmmaking? Major assignments will include 3-4 short videos; supplementary assignments include a daily diary, weekly film screenings, and 1-2 readings per week. In order to comply with social distancing mandates, the majority of this course will occur online and production assignments will be designed to ensure maximum student safety. While students will have access to campus equipment and lab space, assignments will embrace the possibilities of at-home, DIY approaches to filmmaking.

Class Format: In order to comply with social distancing mandates, the majority of this course will occur online and production assignments will be designed to ensure maximum student safety. While students will have access to campus equipment and lab space, assignments will embrace the possibilities of at-home, DIY approaches to filmmaking.

Requirements/Evaluation: preparation and participation; 3-4 short videos; daily diary; weekly film screenings, 1-2 readings per week

Prerequisites: 100 level video course or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: sophomores, juniors, majors

Expected Class Size: 10

Grading: yes pass/fail option, no fifth course option

Materials/Lab Fee: \$230

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: This course will consider the role of race, gender and sexuality in representing personal experience onscreen.

Not offered current academic year

ARTS 260 (S) Objects in Video, Video as Object

In a world where the screen is often taken for granted, how might we begin to dissect the ways video has transformed visual perception? This course will focus on video installation and how video is transformed by its physical context. We will examine how videos shift our relationship to objects in space. Students will experiment with lighting and set building, paying particular attention to how surfaces are transformed by the lens. We will also explore projection mapping, built installation, and the peculiarities of the screen. We will look at works by artists who have emphasized the physicality or immateriality of video through installation and web-based art. We will read a variety of texts, charting the shifting role video has played in contemporary society. Through weekly assignments and regular critiques, we will begin to unpack how the videos we make contact with daily can shift our relationship with our own bodies and our surrounding environment.

Requirements/Evaluation: discussion, participation, and the technical and conceptual strength of the projects, with consideration given to individual development

Prerequisites: 100 level video course

Enrollment Limit: 12

Enrollment Preferences: current and prospective Art majors

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: \$125

Distributions: (D1)

Attributes: FMST Core Courses

Not offered current academic year

ARTS 271 (F) Sonic Art

Cross-listings: ARTS 271 MUS 271

Secondary Cross-listing

The course explores sound art through research and hands-on creative projects. Students will create original sound works, working collaboratively with partners from complementary disciplines. Precedents for sound installation, sonic pavilions, sound performance and artist-made instruments will be reviewed. Example works include texts on an ancient Greek Chythonic cult, instruments created by contemporary Brazilian transdisciplinary artists, the collaborative group Experiments in Art and Technology (E.A.T.) as well as works by artists showing at Mass MoCa and Documenta 14.

Requirements/Evaluation: presentation of students mini projects (20%), four artistic projects (20%)

Prerequisites: none

Enrollment Limit: 8

Enrollment Preferences: students with either Studio Art or Music experience

Expected Class Size: 8

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ARTS 271 (D1) MUS 271 (D1)

Not offered current academic year

ARTS 273 (F) Sound Art, Public Music

Cross-listings: MUS 175 ARTS 273

Secondary Cross-listing

Western music performance traditionally occurs within contained spaces in which performer and audience adhere to designated locations and follow tacit scripts: seats/stage; applause/bows, etc. In recent years, traditional boundaries and expectations of performance and reception have loosened, often moving into public spaces: from sound art installations to ambient music, from interactive sound sculpture to radio art to social media driven flash mobs. This course examines the work of pioneers in public music and sound art including Alvin Lucier, Bill Fontana, John Cage, Hildegard Westerkamp, Brian Eno and John Luther Adams, among others. The course will alternate between study and analysis of particular artistic strategies and the creation of sound art works inspired by ideas and creators we are studying.

Requirements/Evaluation: class participation, three short (2- to 4-page) essays, a response journal and the creation of four sound art works

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: juniors and seniors

Expected Class Size: 10

Grading: yes pass/fail option, yes fifth course option

Unit Notes: ARTS elective

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

MUS 175 (D1) ARTS 273 (D1)

Fall 2021

SEM Section: 01 MR 2:35 pm - 3:50 pm Brad Wells

ARTS 275 (S) Sculpture

This course is an exploration of the media and processes of sculpture, with the ultimate goal being visual fluency and the successful expression of your ideas. The focus will be on the development of technical and analytical skills as they relate to the interplay of form, content, and materials. You will be introduced to a variety of techniques and processes associated with the making of sculpture, including, but not limited to, woodworking, welding and building forms out of cardboard. The field of sculpture has expanded to encompass wide-ranging approaches towards manipulating form and space, thus a wide variety of media exploration is encouraged.

Requirements/Evaluation: the quality of the work produced as well as participation in critiques, and attendance

Prerequisites: any ARTS 100-level course or permission of instructor

Enrollment Limit: 12

Enrollment Preferences: Art Majors

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$185 lab fee charged to term bill

Distributions: (D1)

Not offered current academic year

ARTS 287 Design for Film & Television

The production designer is responsible for creating, controlling, and managing 'the look' of films and narrative television from page to screen. This hands-on course explores the processes of production design, art direction, and lighting direction processes as related to design for film and television. From initial Production Design sketches and 'Feel-Boards' to accommodating desired cinematographic angles when designing a studio set, design for film requires a designer to shape an entire visual world while keeping in mind the story as a whole. The goal of this course is to provide an initial understanding of the Production Design process in practice through studio work and instruction.

Class Format: This class will be a combination of instruction and in class studio work.

Requirements/Evaluation: committed participation in class discussion and feedback; and the thoughtful, timely completion and presentation of multiple design projects of varying scales, focusing on scenic and lighting design, considered both individually and when working in tandem

Prerequisites: THEA 201, THEA 285, ARTS 100, or permission from instructor with equivalent experience

Enrollment Limit: 12

Enrollment Preferences: In instance of over-enrollment, preference will be given to Seniors, Juniors, & Sophomores in the Theatre Majors & Art Majors

Expected Class Size: 8

Grading:

Materials/Lab Fee: up to \$125 for materials and copying charged to term bill

Distributions: (D1)

Not offered current academic year

ARTS 303 (F) Public Address System: Art, Language, Action

This interdisciplinary tutorial engages the role of language in art, as students examine the role of text, speech, and gesture within their own work. The course engages the material and transformative effects of language in and alongside artworks, exploring the link between words and actions, the convergence of personal and political through speech and writing, and the role of the reader/viewer/receiver. Students engage a wide range of tactics for working with language within and alongside creative studio practices, through coursework that combines intensive studio work, writing, reading, and discussion. The tutorial format allows for a wide variety of media and approaches. Students will meet weekly with a peer and the professor to review work, as well as several sessions where the entire class will meet for presentation, critique, and discussion. The course demands significant outside studio time as well as maintaining a regular writing practice for the duration of the course. Emphasis is on the creation of an original body of artwork. Assignments include several independent studio projects (8 short assignments and 1 major final assignment) independent studio projects that engage language (text, speech, gesture) and weekly writing meditations (1-3 pages in length). Weekly writing meditations engage the text score, hybrid essay, film essay, memoir, and auto-fiction, auto-theory, paying close attention to repetition, difference, codes, systems of signification.

Class Format: Students will meet weekly with a peer and the professor to review work, as well as several sessions where the entire class will meet for presentation, critique, and discussion.

Requirements/Evaluation: Quality of work produced, engagement with investigative process in studio assignments and writing meditations, participation in critique and discussion, class citizenship, attendance.

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Preference will be given to art majors, seniors, and juniors in that order. If overenrolled there will be a waiting list.

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$150

Distributions: (D1)

Fall 2021

STU Section: 01 T 11:20 am - 2:25 pm Sarah Rara

ARTS 307 (S) The Body Reorganized

This tutorial course asks students to abstract and re-contextualize the body as a topic of conversation in order to expand our discussions about identity. We will discuss the work of artists in which the body remains conceptually central; such as Nick Cave, Saya Woolfalk, Sarah Lucas, Annette Messager. Students will look to their own lived experiences and supporting communities, research historical precedence for contemporary perspectives on identity, and find, through written and collected research, additional cultural work centered within multi-layered and non-normative experiences. Students will react to readings, Christian Enzensberger's "Smut: An Anatomy of Dirt", Mary Douglas' "Purity and Danger", etc. Students will design their own methods of making with foundational introductions to flexible plane paired with movement-based workshops including stop motion animation shot with cell phones. Students will construct a structural and/or wearable work that references the body, it's topographies, and potential for performance/pose. Research will culminate in an online exhibition documenting student projects through photographic stills and video.

Requirements/Evaluation: Students will construct a structural and/or wearable work that references the body, its topographies, and potential for performance/pose. Research will culminate in an online exhibition documenting student projects through photographic stills and video.

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Open to all media but constructed around the theme of the body reorganized.

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$100.00 lab fee

Distributions: (D1)

Not offered current academic year

ARTS 315 (F) Humor

In this tutorial, students will explore how humor has been used by artists to communicate ideas powerfully, while working to develop their own voice, ideas, and strengths, visually. Students will explore the nuances of humor as a way to effectively communicate ideas through a visual format. Humor will be used as a way to unpack themes around intimacy and estrangement, history and memory, activism and protest, storytelling, play and silliness. Students will explore how one's vulnerability in their work can become empowering. Being funny is not a prerequisite, nor the goal for this course, though it is absolutely welcome! The class will require good communication and will start with establishing a safe and trusting group dynamic that can encourage experimentation and risk taking. Through assigned readings, screenings, and visits to the WCMA students will explore themes of humor in painting, drawing, sculpture, installation, design, film, comedy performance and literature. This course is interdisciplinary and open to all media. Assignments in this course will be conceptually driven with formal restrictions depending on the student's chosen medium. Students are expected to have a working knowledge of their medium prior to taking this course.

Class Format: The class will meet twice a week with one meeting in-person and the second meeting remote. Depending on the class size we may break into smaller independent lab groups / discussion groups.

Requirements/Evaluation: Quality of work produced, depth and quality of investigative process, participation in critique and discussion, class citizenship, attendance

Prerequisites: A previous course in the medium in which you plan to work. Students are expected to have a working knowledge of their medium prior to taking this course.

Enrollment Limit: 10

Enrollment Preferences: art majors or permission of instructor

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: Students will be responsible for purchasing their own materials.

Distributions: (D1)

Not offered current academic year

ARTS 317 (F) Water as Leitmotif: Queer Kinship and Collaborative Acts of Performance for the Camera

This interdisciplinary tutorial course focuses on water as a poetic and political space of exploration. Through the discussion of critical and creative texts, visual and cinematic analysis, and a direct engagement with water, we will examine water as making material, a healing practice, a site of ecological consciousness, and a form of physical and psychic reorientation. The course content is informed by queer and feminist making practices, as well as contemporary environmental thought and aesthetics. Together we will speculate on new practices of intimacy, kinship and care-based relations through the lens of water and fluidity. Throughout the semester, students will make individual works at the intersection of performance, photographic and moving-image works, and will collaborate with their tutorial partners on a large-scale installation to be documented via still and moving image.

Requirements/Evaluation: Students need to know how to use a DSLR camera and/or a video camera. Students will be evaluated on their participation, reading discussions, presentations and final collaborative project.

Prerequisites: Art Majors who have taken ARTS 122, ARTS 226, ARTS 225, ARTS 303, ARTS 319 or ARTS 251

Enrollment Limit: 10

Enrollment Preferences: Art Majors who have taken Photography and/or Video classes

Expected Class Size: 10

Grading: yes pass/fail option, no fifth course option

Distributions: (D1)

Fall 2021

TUT Section: T1 W 1:10 pm - 3:50 pm Ohan Breiding

ARTS 319 (F) Junior Seminar

This Junior Seminar is an intensive class designed to provide art majors the opportunity to strengthen their ability to communicate clearly through the visual language by offering an overview of current themes and issues within the art world and beyond. The class is structured around critique and studio practice engaging in everyday tangible spaces, including the home, backyard, the studio, and street, as well as imaginative and virtual experiments that are designed to help further each student's skillset, broaden their knowledge of contemporary art, and to offer critical and analytic experiences that deepen the student's understanding of the role of art in society. What is at stake and how does one create deeply personal/political work? Your voices are now more important than ever and this class is an integral stepping stone in accessing these voices through visual, written, and spoken language. Through various texts, screenings, in-depth critique, and visiting artist lectures, the Junior Seminar finds a balance between self-exploration and group dynamics, between solo and collaborative art practices, between reflection and expression, and between resistance and care.

Requirements/Evaluation: quality of work produced, participation in class discussions and critiques, successful completion of all assignments, and attendance

Prerequisites: three studio courses required for the major

Enrollment Limit: 12

Enrollment Preferences: enrollment is limited to Studio Art majors

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Unit Notes: Studio Art and Art History and Practice majors are required to take this course in the junior year unless studying abroad during the fall semester

Materials/Lab Fee: \$150 lab fee charged to term bill

Distributions: (D1)

Fall 2021

STU Section: 01 W 8:00 am - 10:50 am Ohan Breiding

ARTS 323 (F) Colour Function

This tutorial places colour as a central consideration in our object making. Experiments and discussions will include development of dyes and inks, foraging for colours, understanding palettes and their relationship to 'the tasteful' and 'the garish', 'beautiful' and 'the unpleasant', colour blocking, monochromes, culture and colour, and the relationship between a variety of pigments, their medium of suspension, and the material they stain or sit directly on top of, unstable. In this way, we will work with a large selection of media and the assignments will be both foundational and highly experimental; you are creating a hundred new colours within a strict grid--you are mixing two new colours through light and projection alone, with no guides. The course is open to anyone who has taken advanced classes in printmaking + drawing, sculpture, and photography.

Class Format: the class will meet in tutorial pairs once a week and collectively whenever there is a skill workshop

Requirements/Evaluation: weekly assignments and final project; participation, generosity towards studio and studio members; attendance

Prerequisites: any 200-level art studio class or submit a portfolio for consideration

Enrollment Limit: 10

Enrollment Preferences: Art Studio majors

Expected Class Size: 6

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Not offered current academic year

ARTS 329 (F) Architectural Design II

A continuation and expansion of ideas and skills learned in Architectural Design I. There will be four to six design projects requiring drawings and models, each of which will emphasize particular aspects of architectural theory and design. *One project will be built full-scale by the students in the class.*

Class Format: design studio, site visits, lectures, readings

Requirements/Evaluation: quality of designs during the term

Prerequisites: ARTS 220 or ARTS 215

Enrollment Limit: 15

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: TBD lab fee charged to term bill

Distributions: (D1)

Attributes: ENVI Humanities, Arts + Social Science Electives

Fall 2021

STU Section: 01 F 1:10 pm - 3:50 pm Ben Benedict

ARTS 332 (S) Living Things: Bodies and Objects in Sculpture and Performance

Cross-listings: THEA 333 ARTS 332

Secondary Cross-listing

This studio course seeks to promote art making that transgresses the boundaries between the visual and performing arts to see a life that animates both bodies and objects. Cultivating various approaches to the experience of embodiment and kinesthetic responses to objects, props, and clothing, students will perform sculptures and sculpt performances indoors and outdoors. Exploring relationships between time and space will support creating works that suggest and invite movement, encourage interaction, and investigate the physical potency inherent in objects, people, and performance. Emphasis will be made on collaborative process and developing dialogue between actors, dancers, and visual artists.

Requirements/Evaluation: Evaluation will be based on participation in studio exercises, bi-weekly collaborative group projects, a final solo work to be performed at the end of the semester, and five 2-page reflection essays.

Prerequisites: Students must have completed at least one course either in Theatre or in Studio Art.

Enrollment Limit: 12

Enrollment Preferences: Preference will be given to Theatre and Studio Art majors.

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$150 for supplies such as fabrics, papers, paints, markers, props, etc. as needed.

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 333 (D1) ARTS 332 (D1)

Spring 2022

STU Section: 01 MW 11:00 am - 12:50 pm Shanti Pillai

LAB Section: 02 F 11:00 am - 12:50 pm Shanti Pillai

ARTS 337 (S) This Is An Experiment!

Keeping printmaking as our source and primary method, this class will use the possibilities within the discipline to create layered, expansive, and

highly experimental surfaces. Students will work with a variety of printmaking techniques, and build on their existing knowledge of etching, relief, lithography, and screen printing. They will take risks with inks and their viscosity, the scale of their printing blocks, the temperamental nature of their material, the variety of methods on a single print, and consider outcomes that go beyond images on paper. Prior printmaking experience is strongly recommended. Students will be evaluated on their progress towards building a print based body of work.

Requirements/Evaluation: active and thoughtful participation, time and thought dedicated to their studio practice/project, completion of assignments

Prerequisites: any printmaking class

Enrollment Limit: 12

Enrollment Preferences: Art majors

Expected Class Size: 12

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Not offered current academic year

ARTS 344 (S) Taswikhana: Technique and Practice of Indian Drawing and Painting (DPE)

Cross-listings: ASST 344 ASIA 344 ARTS 344

Primary Cross-listing

Small in scale but vast in its representation, the world of Indian painting is famous for its stylized naturalism and mastery of line. It is an artistic practice whose legacy stretches back to at least the first century CE. This studio course will introduce students to the technique and practice of traditional Indian drawing and painting. The course is designed as a workshop in which students will learn to use materials and techniques of this art form. By engaging with a non-western traditional practice, the aim of the course is to expose students to a pluralistic engagement with art making. Students will learn paper and pigment preparation, as well as the basics of traditional drawing and painting techniques. The class will learn from studying a selection of original masterworks of Indian art from the Williams College Museum of Art that will be displayed in the Object Lab. Working with original artworks will help students situate the hands-on study of Indian painting practice alongside exemplary historical examples.

Requirements/Evaluation: Class participation, discussions and critiques, successful completion of all assignments and attendance

Prerequisites: none, open to all students

Enrollment Limit: 10

Enrollment Preferences: Preference will be given to studio and art history majors

Expected Class Size: 8

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

ASST 344 (D1) ASIA 344 (D1) ARTS 344 (D1)

Difference, Power, and Equity Notes: The course invites students to engage with a pluralistic studio practice that is in stark contrast to mainstream modern and contemporary art practices. The course will follow a traditional, Indian workshop-style format which has its own particular rules and unique visual vocabulary. From the material preparation of pigments, paper and brushes, to the techniques of drawing and painting, the course will introduce students to an alternative, non-Western, mode of art making.

Not offered current academic year

ARTS 345 (S) Art in Times of Crisis (DPE)

In an era of ever-increasing emergency, what is the role of art? Can poems save us? What media and forms of exhibition are best suited to respond to urgent crises? What creative methodologies might we develop in collaboration with one another, in the interest of building community as well as making great art? This course is an interdisciplinary, experimental intervention into our present era. In addition to producing multiple original artworks, will do deep dives into 3 art activist case studies: Puerto Rico's current societal collapse, the HIV + AIDS movement, and global climate justice. Readings and artists will include Octavia Butler, Adrienne Marie-Brown, Rebecca Solnit, Raquel Salas-Rivera, Yarimar Bonilla, David Wojnarowicz, Douglas Crimp, and many others.

Requirements/Evaluation: readings, screenings, attendance, participation, and committed completion of assignments

Prerequisites: any 200-level art studio class or submit a portfolio for consideration

Enrollment Limit: 10

Enrollment Preferences: majors and seniors

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$150

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: This course examines crises which disproportionately impact communities of color and marginalized people. Race and class will be central areas of inquiry.

Not offered current academic year

ARTS 369 (S) QUILTY!

A quilt is a glorious formation to be asleep under, and in this class we will spend the entire semester making a single wonderful one. A dynamic composition for the home! Students will learn how to collect and choose fabrics, cut them into bold lively shapes, and practice efficient ways of using a needle and thread to sew them together. By looking at quilting traditions internationally, both improvisational and hyper precise methods of construction will be adopted - the quilt is for everyone! Students will also learn basic embroidery and applique techniques to embellish the quilt top, and draw with thread as they bind and stuff the layers of their quilt with (local) wool.

Requirements/Evaluation: a single quilted and bound queen sized quilt.

Prerequisites: 200 level studio art classes completed, and/or letter stating enthusiasm and investment in handwork and textiles, and/or previous sewing experience.

Enrollment Limit: 10

Enrollment Preferences: studio art majors

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$300-\$500

Distributions: (D1)

Spring 2022

STU Section: 01 T 9:55 am - 12:35 pm Pallavi Sen

ARTS 385 (S) The Sculptural Costume and It's Performance Potential

Cross-listings: THEA 385 ARTS 385

Primary Cross-listing

A team-taught studio art / theatre course designed to explore the rich territory of the wearable sculpture and its generative role in art and performance. From ritual costumes, to Carnival, to Dada performance, to Bauhaus dance, to Helio Oiticica's Parangole, and Nick Cave's sound-suits, there has been a rich tradition where sculpture and costumes merge. Students will study artists who have bridged distinctions between the theatrical costume and the sculptural object as well as produce hybrid objects that explore the range of possibilities within this collaborative practice. The students will produce object-costumes involving a wide variety of media, from recycled materials to new technologies, while striving to develop their individual artistic voices.

Requirements/Evaluation: the quality of work produced, the depth and quality of the content and process, participation in critiques, and attendance

Prerequisites: successful completion of any 200-level course in art studio or performing arts, or permission of the instructor

Enrollment Limit: 14

Enrollment Preferences: Art and Theater majors

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: \$125

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 385 (D1) ARTS 385 (D1)

Attributes: EXPE Experiential Education Courses

Not offered current academic year

ARTS 396 WONDERFUL THINGS!

A spinning top! A clock! A toy! A sundial, a deck of cards, a lantern, pompoms, building blocks that rise and topple, puppets, paper kites, paper planes, toy boats that float --play objects are born into the world over and over, transforming in colour and shape, yet holding onto an essential structure that give them their name and purpose. In this class, students will construct their own versions of (some of) these classic objects using humble and lovely materials: paper, glue, bamboo, cloth, light, wood, perhaps wind, string. Our guides will be existing histories of making, the wonderful image of disparate objects on a well made shelf, all the handmade objects we have loved, childhood toys, a desire to play still, and delight.

Requirements/Evaluation: weekly assignments, final project

Prerequisites: Drawing 100 and/or sculpture classes and/or portfolio of studio work

Enrollment Limit: 10

Enrollment Preferences: Studio art majors

Expected Class Size: 10

Grading:

Distributions: (D1)

Not offered current academic year

ARTS 418 (S) Senior Seminar

In this capstone class for studio art majors, students define, research, create and present an original body of work which will be exhibited. The emphasis will be on producing a strong and coherent body of artwork for their senior exhibition at the Williams College Museum of Art, (in person or virtual). Students will focus on strengthening ideas, developing formal skills and practicing critical analysis. They may work in any medium in which they have developed a high degree of proficiency. To prepare to partake in an exhibition on this level, students must learn to schedule and pace themselves, communicate, deal with spatial considerations beyond their studio, document their work effectively and work within firm deadlines. The nature of this course will have you working closely as a team, as well as individually, towards creating a strong and exciting student show this May at the Williams College Museum of Art (or via a virtual platform).The class will meet in large and small groups throughout the semester for critique and discussion and also have assigned readings,films, and/or lectures.

Class Format: intensive studio art class

Requirements/Evaluation: Art is a visual language, which speaks to us through our sense of sight and implied touch; you will be evaluated first and foremost on your ability to speak powerfully in this language. Evaluation also takes into account: effort, attitude, creativity, studio responsibility and participation. Attendance and punctuality is expected for both remote and in person portions of the course. If you miss more than one unexcused class your grade will automatically drop a letter grade. All work must be completed by the final critique.

Prerequisites: You must be a senior Art Studio major with all requirements fulfilled by the end of this term

Enrollment Limit: none

Enrollment Preferences: Studio Art major; permission of instructor is required for History and Practice majors

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: no lab fee, students are responsible for purchasing supplies

Distributions: (D1)

Spring 2022

STU Section: 01 T 11:20 am - 2:25 pm Sarah Rara

ARTS 497 (F) Independent Study: Art Studio

With current staffing limitations, it is difficult for studio faculty to supervise more than a very few independent studies projects. We feel our curriculum includes rich and varied offerings and believe that the need for most independent work can be met through those regular offerings.

Prerequisites: no student will be accepted into an independent study project unless they have completed two 200-level ARTS courses and one 300-level ARTS tutorial; permission of instructor is required

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Fall 2021

IND Section: 01 TBA Guy M. Hedreen

ARTS 498 (S) Independent Study: Art Studio

With current staffing limitations, it is difficult for studio faculty to supervise more than a very few independent studies projects. We feel our curriculum includes rich and varied offerings and believe that the need for most independent work can be met through those regular offerings.

Prerequisites: no student will be accepted into an independent study project unless they have completed two 200-level ARTS courses and one 300-level ARTS tutorial; permission of instructor is required

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Spring 2022

IND Section: 01 TBA Guy M. Hedreen

Winter Study -----

ARTS 10 (W) The Tire [Un]Retired: A Repurposed Future for the Automobile Tire

Invented in 1845, the automobile tire has evolved from a rubber product into one of nylon polymer, steel, and carbon black. These component parts make them difficult to recycle, resulting in fields of used tires emerging around the globe. As this problem continues to grow, how might we re-envision the recycling of this product into a repurposed future? In this course we will explore the global phenomenon of tire disposal, recycling, and reuse. Final projects will culminate in the design and assembly of a sculpture or structure composed of used automobile tires. By the end of week 1 student groups will be tasked with assembling lectures for the rest of the class. Topics will focus on areas of the class's investigation, ranging from 'Clarifying the components of the unit' to 'Spatializing the landscape of the industry'. In-class workshops will call upon groups to assemble a pre-designed element; requiring tire dissection, stretching, folding, and attachment. At the beginning of Week 02 new student groups will be tasked with designing and generating a composition of automobile tires for presentation and exhibition at the end of the course. Each group may choose between two tracks: 1. Reprovision of Function: Design and craft an architectural feature (i.e. playground equipment, furniture, or other element that supports or accommodates function). A detailed set of assembly instructions must be presented alongside the product. Expected to be primarily graphic in nature, the document will provide step-by-step installation processes and quantify the materials necessary for replication. 2. Installation as Statement: Design and craft a freestanding structure that illuminates and informs upon the state of the automobile tire as a product, an industry, a problem, and/or an opportunity. A supporting textual narrative/statement that contextualizes the installation(s) as a commentary upon the past, present or future of the automobile tire will also be required.

Requirements/Evaluation: final project or presentation

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: seniors in art and environmental studies will be given priority

Grading: pass/fail only

Unit Notes: Charles Newman is an architect and researcher with experience building alongside residents of urban informal settlements, with communities seeking to rebuild post-conflict, and with families confined to refugee camp spaces. His work seeks to define and articulate high-impact, low-cost design solutions for communities in need. Newman has advised governments, international NGOs, and United Nations offices on design standards and strategic planning for community-scaled design projects.

Materials/Lab Fee: \$30

Winter 2022

LEC Section: 01

ARTS 11 (W) Animation: in the Footsteps of William Kentridge

In this workshop students will work individually and/or in pairs to create "single progressive drawing" animations in the tradition of Union of South Africa artist William Kentridge. Animations will be generated primarily from the continuous evolution of student drawings. Within this physically (not computer-generated) drawn animation, students can insert "stop action" and/or digital animation techniques and clips where they desire. Examples of Kentridge's and student-made animations will be shown and each student will initially construct a short 10-second trial animation film. The ultimate goal will be for each individual, or collaborative two-person group, to produce a 1- to 2-minute animation, at between 10 to 15 frames per second, with soundtrack, title, and credits. On the last day of class there will be a Final Presentation Animation Festival (which would be presented also at the end of term Art Exhibition in Spencer). During each class day there will be independent and group reviews and critiquing of individual student(s) progress. Shared learning will be encouraged with joint process discussions and demonstrations concerning digital applications and platforms. The materials required are either an iPhone or digital camera and access to computer applications, "iMovie" or similar applications. Also, materials for drawing, i.e., paper, charcoal, Caran d'Ache water-based crayons, erasers, et al will be provided in class. All students are invited regardless of prior experience in drawing or animation.

Requirements/Evaluation: final project or presentation, final animation, initial trial film, progress drawings

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: instructor's discretion

Grading: pass/fail only

Unit Notes: A painter and constructionist, Jim Peters has shown widely especially in NYC, Boston, and Provincetown. Educated at USNA (BS. Nuclear Physics), MIT (MS, Nuclear Engineering), MICA (MFA, Painting). Presently he teaches Drawing at Rhode Island School of Design.

Materials/Lab Fee: \$20

Winter 2022

LEC Section: 01 TBA Jim Peters

ARTS 12 (W) Form and Fiber: Textile Structures

In this course, we will investigate the transformative and sculptural potential of various fiber construction techniques including crochet, wrapping, netting, coiling, twining, and interlacing. We will take a multi-disciplinary approach to the subject matter, addressing practical issues of making in addition to the history and cultural significance of the techniques and materials studied in class and their application to contemporary sculpture and installation. Through demonstrations, lectures, critiques, readings, and discussions, the course will focus on the development of a personal language within the medium. We will meet twice a week for three-hour sessions, with outside studio time expected.

Requirements/Evaluation: evaluation will be based on completion of material study assignments, written responses, and a final project Attendance and participation will also be considered

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: preference given to seniors

Grading: pass/fail only

Unit Notes: The work of Jenine Shereos has been exhibited widely both nationally and internationally. A recipient of the Massachusetts Cultural Council Fellowship in Crafts, her work has also been featured in the Los Angeles Times, The Boston Globe, and Frame Magazine. Shereos has taught at the University of Wisconsin-Madison, and is currently a Visiting Lecturer in the Fibers Department at Massachusetts College of Art and Design in Boston. jenineshereos.com

Materials/Lab Fee: none

Winter 2022

LEC Section: 01

ARTS 13 (W) Creative Portraiture in the Darkroom

Cross-listings: RLFR 13 ARTS 13

Secondary Cross-listing

In this course, we will revisit the boundaries between self-portraiture and portraiture. Working in pairs, students will both practice being a model and a photographer: they will pose as a model for their classmates and assist a classmate in creating a self-portrait. In addition, using as a point of departure Hippolyte Bayard's photograph Self-Portrait as a Drowned Man, one of the first self-portraits in the history of photography, students will learn how to use the view camera (the large format camera used during the invention of photography in 1839 and still in use today). We will also study the characteristics of film photography, specifically, light, chemicals, sensitive media, and negative and use them as tools to make creative portraits in the darkroom. By the end of the course, students will have learned to shoot with a 4 x 5 view camera and have practiced with manipulations in the darkroom in order to create unique portraits. Each student will exhibit their work as a triptych in an exhibition. Be aware that this class requires an average of 10 weekly lab or studio hours outside of regular classes.

Requirements/Evaluation: short paper and final project or presentation

Prerequisites: knowledge of black and white analog photography is preferred, but not required

Enrollment Limit: 10

Enrollment Preferences: Art majors then random

Grading: pass/fail only

Unit Notes: Documentary photographer Daniel Goudrouffe, who describes himself as a photographer-author, creates compelling visual narratives about the complexity of life in the Caribbean and its diaspora. His archive of the contemporary Caribbean equally enables a public reckoning with the impact of slavery and colonialism in the region. In 2017, his images were showcased at Les Photaumnales in Beauvais, France and at the Biennale Internationale des Rencontres Photographiques de Guyane.

Materials/Lab Fee: \$120

This course is cross-listed and the prefixes carry the following divisional credit:

RLFR 13 ARTS 13

Attributes: EXPE Experiential Education Courses

Winter 2022

LEC Section: 01 TBA Daniel Goudrouffe

ARTS 14 (W) Curating Experience

Curating Experience students will design exhibits for the Berkshire Museum. Student teams will select objects from among the nearly 40,000 items in the Museum's permanent collection, which includes works of art, natural specimens, and historically significant artifacts. Each design should offer a thematic, interdisciplinary experience to Museum goers. Exhibits will be designed for installation in one of the Berkshire Museum's "MiMu's"--small, modular, mobile exhibition platforms. Students will present their exhibit designs to the Berkshire Museum staff and other experts. The Berkshire Museum's mission is to bring people together for experiences that spark creativity and innovative thinking by making inspiring educational connections among objects from art, history, and natural science. A large portion of the collection was initially purchased by Zenas Crane, who founded the Museum in 1903, as a "window on the world" for Berkshire County residents. Class will meet two times a week for three hours. Students will have both direct and digital access to the Museum's collection in Pittsfield. Class sessions will include training in observation and interpretation. We will employ techniques to gauge engagement potential, including design thinking. Curating Experience will be co-taught by Jeff Rodgers, the Executive Director of the Berkshire Museum, and Jeffrey Thomas, the Executive Director of Lever, the North Adams-based entrepreneurship center. Rodgers has worked with several college students on curation projects at the Bishop Museum of Science and Nature. Thomas has taught several Winter Study courses on entrepreneurship that have integrated Design Thinking into the student experience. Format: lecture, readings and hands-on participation. Jeffrey Thomas is a Trustee of the Berkshire Museum since 2018. He brings to that role his passion for education, his commitment to innovation, and his service to the Berkshire community. This course will blend those themes while providing an opportunity for students to develop future presentation concepts for visitors to the Berkshire Museum. Jeffrey is the Executive Director of Lever, a non-profit economic development group. He launched Williams' Entrepreneur Program in 2012. Jeff Rodgers is the Executive Director of the Berkshire Museum. Prior to that he served in leadership roles at

the Bishop Museum of Science and Nature, and at the American Museum of Natural History.

Requirements/Evaluation: attendance, participation, final presentation

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: instructors will base selection on the applicants' explanation of their interest in and goals for the course

Grading: pass/fail only

Materials/Lab Fee: none

Winter 2022

LEC Section: 01 Cancelled

ARTS 15 (W) Grey Matter TV

Cross-listings: HIST 16 DANC 16 ARTS 15

Secondary Cross-listing

Students will work collaboratively to contribute a segment to Grey Matter TV, an experimental television series which weaves together past and present stories of Williamstown MA, as creative disruption to the settler colonial mythologies that shape it. Blending narrative and documentary, Grey Matter TV takes its name from both the local Greylock Mountain and the material in the brain that controls memory and perception, asking hyper-local questions about race, class, and belonging in white-majority small New England towns. The show is co-created by artist Sacha Yanow, a white jewish queer whose parents moved from NYC to Williamstown to raise kids; and Bilal Ansari, a Black Muslim chaplain and community organizer whose family goes back three generations in Williamstown. The 5-episode show is anchored by a scripted scene set in 1905 Williamstown, which tells the story of White Oaks--a once vibrant enclave for formerly enslaved people, Indigenous peoples and multiracial residents--and the church founded by Williams College professor Albert Hopkins to "clean up the neighborhood". Each episode goes on to unpacks its themes in a broader historical and present day context through a variety of interwoven segments. This winter study course will engage students in the research and production of a segment for the show. It will focus on a specific topic within the overall themes of the show to be determined collectively, and will involve hybrid forms of storytelling. The class will film the segment in the black box theater at the 62 Center and off-site at historically relevant places in the town. Required Readings Butler, Judith. *Frames of War: When Is Life Grievable?* (Excerpts) Appadura, Arjun. *Fear of Small Numbers.* (Excerpts) Jones, R. William. *Is God A White Racist?* (Excerpts) Stockbridge-Munsee Community. *A Brief History of the Stockbridge-Munsee Community.* Stoler, Ann. *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense.* (Excerpts)

Requirements/Evaluation: final project or presentation

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: If the course is over-enrolled, students will be chosen based on responses to an emailed questionnaire

Grading: pass/fail only

Unit Notes: Born and raised in Williamstown and based in NYC, Sacha Yanow is a performance artist and actor. Their recent solo performances are experimental and embodied portraits of the inner lives of archetypal family figures as a way to connect to estranged personal and cultural histories. They have been presented by venues including Danspace Project, Joe's Pub, and the New Museum in NYC; PICA's TBA Festival/Cooley Gallery Portland, OR; and Festival Theaterformen in Hanover, Germany.

Materials/Lab Fee: none

This course is cross-listed and the prefixes carry the following divisional credit:

HIST 16 DANC 16 ARTS 15

Winter 2022

LEC Section: 01 TBA Sacha Yanow, Bilal W. Ansari

ARTS 16 (W) Glass and Glassblowing

Cross-listings: CHEM 16 ARTS 16

Secondary Cross-listing

This course provides an introduction to both a theoretical consideration of the glassy state of matter and the practical manipulation of glass. We do flameworking with hand torches for at least 12 hours per week. While no previous experience is required, students with patience, good hand-eye coordination, and creative imagination will find the course most rewarding. The class is open to both artistically and scientifically oriented students. Note: if you are required to participate in a sustaining language program during Winter Study, this course meets at the same time.

Requirements/Evaluation: class participation, exhibition of glass projects, a 10-page paper, and a presentation to the class

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: preference is given to juniors, sophomores, and those who express the most and earliest interest and enthusiasm by email to Professor Thoman

Grading: pass/fail only

Materials/Lab Fee: \$75

This course is cross-listed and the prefixes carry the following divisional credit:

CHEM 16 ARTS 16

Attributes: EXPE Experiential Education Courses

Winter 2022

LEC Section: 01 TBA John W. Thoman

ARTS 18 (W) Wood and Woodturning

Cross-listings: PHYS 18 ARTS 18

[Secondary Cross-listing](#)

Woodturning--the use of a lathe to sculpt cylindrically symmetric objects from wood--dates to antiquity, with turned objects appearing in furniture, architecture, and art through the ages. This course will introduce the basic concepts of woodturning, including lathe and tool safety, tool selection, and techniques for shaping both side grain and end grain. We will use gouges, chisels, and scrapers to turn a variety of projects like finger tops, carving mallets, bowls, pens, etc. from several different species of wood. Along the way we will also discuss topics related to woodworking such as forestry, invasive species, & the environment, metallurgy, sharpness and sharpening, and moisture and wood movement. We will meet for approximately 12 hours weekly for demonstrations and individual work on projects, with some additional reading required outside of class time. No previous experience is required; however, students with patience, good motor skills, and some imagination will find the course most rewarding. This course is open to both artistically and scientifically minded students.

Requirements/Evaluation: final project or presentation

Prerequisites: none

Enrollment Limit: 8

Enrollment Preferences: preference given to juniors, sophomores, and those who express the most and earliest interest by e-mail to Professor Doret

Grading: pass/fail only

Materials/Lab Fee: \$165

This course is cross-listed and the prefixes carry the following divisional credit:

PHYS 18 ARTS 18

Winter 2022

LEC Section: 01 TBA Charlie Doret

ARTS 25 (W) Ancient and Contemporary Arts Intertwined in Luxor

Cross-listings: ARAB 25 ARTS 25

[Secondary Cross-listing](#)

This course considers how Egyptian artists bridge a rich ancient history with the current cultural moment. In particular, we investigate art practices particular to the 2011 Egyptian revolution and the Arab Spring. We start our journey in North Adams at a mural created by Egyptian artist and professor Alaa Awad in 2014. We'll consider how Awad and other artists helped shape a movement that became the 2011 Egyptian revolution and aftermath, as well as how they are addressing the country's return to authoritarian rule. In Luxor we'll visit Alaa Awad's West Bank studio where he'll lead a mural-painting workshop based on his methods that incorporate ancient Egyptian mythology to address contemporary issues. Our investigation includes visiting Luxor's temples and tombs where we'll explore ideas through visual documentation in drawing, watercolor, and text. We'll also participate in workshops with Egyptian art students at Luxor College of Art where Awad teaches, and visit a community-run art center on the West Bank. In Cairo we examine the current Egyptian moment through a variety of artistic lenses: making studio visits with contemporary artists. We'll visit the new Grand Egyptian Museum, Dashur and Giza pyramids, and a community art-initiative 'Fagnoon'. Significant preparation including reading and discussions of texts and media is required to help gain a context for cultural issues in the Middle-East/North Africa. Students will study basic techniques of drawing and watercolor painting for visual documentation and exploration during a fall semester workshop and at the start of WSP on campus. Some experience with drawing and/or some Arabic highly encouraged, but not required. Students are evaluated on the quality of written work and visual note taking, including detailed documentation of each artist we visit, and participation in a presentation of work on campus.

Requirements/Evaluation: short paper and final project or presentation, final project or presentation

Prerequisites: Open to Sophomores, Juniors, and Seniors. No prerequisite but interest and some experience in Art history, Studio Art, Middle Eastern Studies, and or Arabic would be helpful.

Enrollment Limit: 10

Enrollment Preferences: Students will be chosen on the strength of their application, references, and interview.

Grading: pass/fail only

Unit Notes: Julia Morgan works in drawing, painting and time-based media. Her works have been exhibited and screened internationally in venues in Cairo, Egypt, Berlin, Germany, Taipei, Taiwan, New York and Los Angeles as well as regionally in the US. She holds an MFA from Vermont College.

Materials/Lab Fee: 3,500

This course is cross-listed and the prefixes carry the following divisional credit:

ARAB 25 ARTS 25

Attributes: TRVL Winter Study Travel Course

Winter 2022

TVL Section: 01 Cancelled

ARTS 31 (W) Senior Studio: Independent Project Art Studio

Independent project to be taken by candidates for honors in Art Studio.

Class Format: Independent project

Grading: pass/fail only

Winter 2022

IND Section: 01 TBA Guy M. Hedreen

ARTS 99 (W) Independent Study: Art Studio

Open to upperclass students. Students interested in doing an independent project (99) during Winter Study must make prior arrangements with a faculty sponsor. The student and professor then complete the independent study proposal form available online. The deadline is typically in late September. Proposals are reviewed by the pertinent department and the Winter Study Committee. Students will be notified if their proposal is approved prior to the Winter Study registration period.

Class Format: independent study

Grading: pass/fail only

Winter 2022

IND Section: 01 TBA Guy M. Hedreen